

QUAREIA—THE ADEPT
Book Eleven

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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Adept Module I

Advanced Magical Patterns

Lesson 1

Adept Introduction and Deity Patterns

1.1 Introduction

The Adept section moves you into a different pace and style of study. There are fewer explanations, and lots more practical work. You have already spent a long time looking at theory and explanations of dynamics, and working with the foundations of magic. This will have prepared you to work deeply, to experiment, and to discover a great deal for yourself.

If you are reading this and you have not done all the previous coursework then you will not have the keys and understanding to make this magic actually work. There will be a lot left unsaid in these adept lessons. This is to protect the work, and to protect you from your own curiosity.

The adept section is where all the foundation work is brought together. The new adept will learn to connect the various sections of learning they have done and put them into action. As well as teaching you the actual techniques, this will let you develop into a mature adept.

By the end of this section, you will have become a full magical adept. This is not a title bestowed in a ritual; it is a recognition of achievement. This section puts the magician to work. Through that work they will learn the individual dynamics for themselves in relation to the world of magic and to the universe in general. The mantra of the adept section is

wisdom and understanding: without those two qualities a person cannot operate as a magical adept; they are merely a dabbler. Wisdom comes from direct experience; understanding comes from absorbing that direct experience and placing that experience in a context.

When working through the lessons of this section there will be many things not mentioned that you have learned before. Many skills, contacts, tools, and so forth that you should already know about will not be mentioned; yet they will be *key* to the success of the magic. You will have to figure out for yourself what is needed, where, and when. Everything in this section draws on work you have already done. I will give you sixty percent of the information you need; it is up to you to fill in the gaps.

Some of this section's work will cause outer changes in your life. Through those changes you will come to understand the powers and dynamics as they express in the outer world. Just remember that such changes are there to teach you and move you forward, to challenge and strengthen you. Do not shy away from them: step up to them and let them manifest fully, however they may appear. Each step on the ladder of the adept is a life experience. How you react, what you do, and how you process it physically, emotionally, and mentally defines what sort of adept you will be.

1.2 Introduction to this module

This module covers different levels of power and the patterns that form magic. As you now know, all magic is expressed through patterns. The adept chooses carefully which frequency and level of pattern to engage with to achieve a magical outcome.

In this module we will look at the different levels of patterns and how to apply them in different ways. This will give you a good understanding of which force and pattern to apply in what circumstance. This could be making a talisman, bringing change to a situation, protecting someone or something, healing, exorcism, to large, long-term magical jobs. They all, without exception, work within a magical pattern of creating a vessel for receiving power and focusing it in a specific way.

The keys to successful patterning are knowing which powers to work with when weaving and triggering a pattern, and how to focus that pattern to produce a particular effect. Most modern magic is a hotch-potch of emotions, scattered intents, and random appeals to certain powers that may or may not be conducive to the task in hand. Such an approach forms patterns at random, and often the magician has no understanding of those patterns' far reach or how they can affect them in the long term: something you should now know a lot about.

What marks a true adept is the knowledge, wisdom, and understanding in how they construct, apply, and uphold patterns: that is the mark of true magic. In this lesson we will start that process by looking at, and working with, deities as co-workers, as upholders of patterns, and as power sources.

1.3 Deities and magical patterns

When you construct or trigger a magical pattern it has to be fuelled by something. Patterns are like circuit boards that power flows through in a directed way to achieve a particular end. When you look at a circuit board you will note junctions that direct or

harness the incoming power and focus it towards a particular action. These junctions filter the power and trigger it into action.

Deities are one form of junction that can be applied to a pattern: they release, filter, focus, and guide power into and throughout the pattern for some end. If the pattern is correct then the deity power can flow unhindered and in a balanced fashion, but if the pattern is incoherent then the power can become feral, which can lead to all sorts of problems.

Because of this, you spent a long time in your apprentice and initiate training learning about how the directions work and how certain patterns function—the pentagram, hexagram, four-directional pattern, and so forth. This taught you how different patterns and weaves filter power. Now you are at the stage where you need to begin putting all that learning into practice.

Just as you learned the patterns, you also learned how deities work and the root powers that express through them, i.e. creation, destruction, and the fulcrum. Many deities are subdivisions of power. By now you should be able to look at a deity's details and images and work out what root power runs beneath their surface presentation. You should also be able to work out whether or not they will work well with others and whether they will cross-fertilise across different cultures or lands. Most importantly, you should know *why*.

In this lesson, as usual, I will use Egyptian deities, as it is so easy to see which root power works through each of them, and why. If you choose to work with another pantheon then just ensure that each power is comparable and compatible, and be willing to take a few knocks as you learn.

Different deities have different ways of communicating. Some are touchier than others. You are bound to make mistakes, but that is how you learn. Just pay attention to what is happening and be ready to shift how you work if you come up against problems, or the work starts to affect you adversely. Also be ready to shut the work down should you need to and start it again from scratch.

Most important of all, if you choose to work with a different set of deities then ensure your choice is a magical one and not one made from curiosity or glamour. The magical choice of deities should be made purely from necessity, and with the acceptance of those deities involved. Always commune with them first to see if they are willing to work with you. Taking a random mix of fashionable deities and working with patterns at this level of magic without true forethought is a recipe for undoing.

1.4 Balancing polarities

Before we get to work, there are some vital things for you to remember and think about. The first is the balance of polarities. People usually think this means working with a male deity and a female deity, but it doesn't quite work as neatly as that. Often you will find that two goddesses balance a god. Certain work needs goddesses only, as the magician will be the outputter of the power; or you may need a pattern of vessels. Remember the work with the Egyptian ritual, and think about the placement of the goddesses around the directions and which gods were brought through, how, and why. So don't think in black and white terms: magic never works that way. It is always more complex and often individual to the task at hand.

1.5 When to pattern with deities

Working with deities is not something you would do for everything in magic, even though this has become the fashion recently. Deities are engaged when their level of power is called for, which usually means actions or projects with a wider reach than one person. For example you would not usually work with deities to heal someone unless their survival or their work is important.

You would also choose deities carefully, unless they present themselves to you. Even within a set group of deities like the Egyptian ones, the deities worked with need to be aligned to powers directly relevant to what

you are trying to achieve. If all your electric lights blew, you would not call a brickie or a plumber, you would call an electrician. So you need to know your deities.

When you work with deities, the power levels go up. The most important thing to do is to check that what you are doing is right. We can all have grand ideas and miss the details. You must also not impose magic where it is not needed or wanted. For example, you would not do the work outlined in this lesson on a person who has not asked for it. Rather it is done for wider-reaching projects for *your* community or the land where your community lives. You would also, always, without exception, check with divination first to ensure that such work is needed and will benefit the collective in the long term.

1.6 Patterns in action

Before you start this work, remember to think carefully about what you are about to do and weigh up all the aspects of the potential action. For example, if you were to dispense a pattern of balance over your home and you live in an apartment block full of people, then it will affect everyone in the building. This can trigger all sorts of changes, so you have to think about all angles before you decide to go ahead.

For example, if you worked a pattern for protection and a heavy drug dealer or killer lived beneath you, then it would cause a conflict. The deities, seeing the unbalanced and destructive nature of the *people* within the building, would not place protection around them. Probably the deities would also challenge you for doing unbalanced work and might even strike out at you.

However, if you do the work to bring balance through for *that building* then the deities will likely work with you. The magic of balance will then filter through to the people in the building: they may leave, die, get arrested, and so forth. If a person in the building is badly unbalanced and refuses to change their life then such magic would trigger that change and force them into it for the good of the collective.

While that all sounds great, you are still affecting the fate paths of other people, which may or may not be a good thing. It is very individual. You cannot make a general decision and say, “oh, they need balance.” Maybe they do, but *your* action may tie you into their fate path, which is not something you want to be doing. Each situation is unique in so many ways, so before you take any magical action that will affect other people passively, i.e. without their knowledge, *use divination*. In our example you would look at the effect the work would have on the community of people living in the building, then at the effect the work would have on your own short-term and long-term future.

If it is okay to go ahead with the work then it may show periods of destruction, but the longer-term outcome should be good. If the picture is one of devastation *and* it looks bad for your personal reading, then don't do it. Looking at how something affects you directly is a major key in deciding an action: if the action is right, no matter how tough it looks, then the outcome will be good in your own reading. If the action is wrong, then no matter how good it looks in general, it will look bad for your own personal reading.

This is an important dynamic: if something is right then it will reflect on your own path as good. A bad action, even one not directly related to you, will cause problems in your own future.

This dynamic is a major one for understanding how magic works. It is also deeply misunderstood, particularly by those who want results magic. If you are doing what you should be doing, then it balances and feeds your future. If you do something that you are not supposed to do then it degrades or shuts down your future path. So when in doubt, always look at how a magical action will affect you in the future.

1.7 Options for work

Here are some options of work to do where you can engage powers, do something useful, and learn the deity dynamics of patterns at the

same time. Below the options is a list of words that are ingredients for deity patterning. Then we will look at the construction method.

Do at least one of these options. They all work to achieve a wider end rather than one specific to an individual, as that is the best way to learn. The experience of working on a wider project like this and then observing that community for a while will give you a better understanding of the processes and how they unfold. Then you can apply your experience to more specific projects.

Think about what you know of balance and how balance comes after a series of processes, so that you are fully aware of what your work could trigger.

Options

1. Bringing balance to an official power hub like a government building or multinational company. Ensure that you are part of the community affected by the official power, so that the balance comes from *within*. With multinational companies, keep an awareness that some companies do employ people who use magic (more than you might think) to manipulate things from within the company, just in case you bump up against it.
2. Bringing balance to a community or land area. Again it must be a community that you are connected to or live within, as the magic needs to come from within that community. This is to teach you about working within boundaries, and to get experience under your belt without overstretching yourself.
3. Working for the regeneration/healing of a community. This is different from bringing balance to a community. Working for regeneration is more conditional. It is appropriate for a community devastated by war, conflict, economic collapse, or economic decline, and in need of a helping hand to get back on its feet. If a process of change in a community has not reached its abyss then working for

balance is more appropriate and will pop the boil by bringing it to a head. Once a community has had its boil popped and has been devastated then that is the time to offer regeneration.

1.8 Ingredients

Deity options

As I said earlier, I will list the Egyptian deities as they are very good ones to learn to work with. If you wish to work with another group of deities then ensure that you know them well and have worked with them before, and check that the powers they dispense are comparable to those given below. Also ensure that the group of deities have all the same ranges of action and power. If you have any doubts at all then work with the Egyptian deities as they are still active, powerful, and balanced.

This is the list from which you will draw deities for the work. You would not work with them all, necessarily; it depends on the job at hand and what you are trying to achieve. I have left many Egyptian deities out of this list as they are either irrelevant for this job or they could get you into a tight corner. You have already worked with some of these deities, so you are already anchored in this system and they will work well with you.

Ma'at (as an overall influence)

Neith

Set

Isis

Nephthys

Osiris

Sekhmet

Hathor

Ptah

Shu

Tefnut

Wadjet (as a protective power)

Ritual pattern structures

From this list, which is given to remind you, these are the most common outer patterns that can be engaged. You would choose the most appropriate outer ritual pattern for the work, based on what you know of the power dynamics of each of these patterns.

Cruciform

Pentagram

Hexagram

Four-armed cross or four directional

Four-directional with cross-quarters

Triangle/s

Flow of Life

Metatron Cube

Lightning flash

Semicircle

Cube

Sigil map of ritual

Power elements

These dynamics of power must be within the ritual to maintain a balance of power and to ensure that the power does not become feral. Ensure that all these dynamics are within the ritual expression, both in action and in the visionary ritual aspects.

Power in

Power upheld

Power released

Anchor

Road ahead

Formation above

Fulcrum

Composting into past

Time

1.9 Construction of the work: the layers of action

Inner preparation

Before you do anything, look at your options using divination. Look to see which option is needed and acceptable in your area. You can start by using a Tree of Life layout. Ask, “would it be right for me to do X in this area?” Go by the last card in the reading for your answer. The rest of the layout will give you the details. Even if the rest of the reading looks bad, if the last card is good then it *is* an option that you can do. The bad cards may be showing the upheaval process that will trigger. Don’t read too much around the option if you have been given the go-ahead by a simple reading. To do so may only confuse you. It could also make you visible to any parasitic beings that want the status quo to continue.

The first steps in this work are visionary. Set up the internal power structure that is to flow through the outer ritual. Initially you would visit the Inner Library and go first to the Gathering Place while holding the intent of your work. If others there are interested in working with you behind the scenes then they will make themselves known. Then go to the Stone Temple to meditate. Draw on the powers there to help focus and assist you. You can also go to the small temple in the centre of the Desert that you encountered to talk with the beings and deities there. All this draws contact and power around you, and triggers the inner tides into action.

Mapping

Map out on paper what outer ritual pattern you are going to use, where the deities will be placed, which directions are involved with which aspect of power (in, out, etc.), and what inner place they are aligned to, such as the Stone Anchor in the Underworld, the stars above, the Desert, the Abyss, the Road, etc.

Also think about what tools, if any, would be passively present or actively used, and what direction they would sit in. Think about what sequence you would use to open the

directions and gates, and what patterns within the mapped pattern would be used. For example, you might use a four-directional and cross-quarters pattern with the hexagram in the centre to collect and hold the power or as a pattern vessel for the deity in the centre.

Finally think what utterances are needed: who needs calling and to where should they be called (what threshold)? What intent needs stating, what limitations are voiced, etc.? What qualities or powers of the deities need to be voiced and established, so that both you and the deity know what aspect of them you intend to draw on. Think about all the times you have used ritual utterance, why it was there, and what it was doing. Use that knowledge to construct simple, to-the-point declarations. Write them all out. As you work, let the deities and contacts speak through you: do this as contacted writing so that it draws from a well deeper than your own mind.

Visionary aspect

This is the most fluid of all the ingredients. Have a general idea of how you would work in vision while also working the ritual, but allow for small changes to occur while you are in the midst of work: sometimes you can be guided to work in vision that is a bit different to how you planned it. All of the ritual will have visionary elements, so be aware of that, though they will more likely be done just before starting the ritual than throughout it.

You can plan a lot of this ahead of time, but often in the midst of the work things can take a different form, or you will be prompted by the deities to work in a slightly different way. If this happens, take a careful note of it. And just ensure that it is an actual inner prompt, and that you are not letting your own mind ‘play out.’

Timing

Timing is everything with this work. But you must also be careful not to lock down the timing. Sometimes these bigger projects take on a life of their own as soon as you decide to do them. Your brain may tell you that a certain

moon or planetary alignment would be best, but things get in the way to stop you: once inner contacts get involved they will work through you to align the action to exactly the right time to trigger the action in the most powerful way.

The best way to approach this as an adept is to decide at first on a date for the ritual when you know you have time free to do it. If that is all right then all will feel well. If not then things will start to get in the way to interfere with the timing, or it will not feel right. If that is the case then check the astrological weather and also use divination.

Preparation

Go back to the Egyptian ritual that you did in the Initiate section. Read over it again, read your notes, and look at how it was put together and executed. Draw knowledge from it to see how to bring all your ingredients together so that you are sure in your mind what you will do and how you will approach it.

Launching

There are various ways to launch such work once it is completed, and deliver it. One way is to have a picture of the building, town, or area to which the work will be dispensed. The picture is left on the central altar throughout the work, along with the name of the building, town, or organisation at which the work is aimed. Throughout the ritual you keep your mind on that picture. When the time comes in the visionary ritual to launch the work, transfer the image to the altar in the magical direction you will launch it from.

Another way of launching is to construct a sigil map of the ritual and have it on the altar. Transfer it to the launching direction towards the end of the ritual, then leave it there with all the lights going for it to 'cook.' Once you feel the ritual's completion lock into the map then go back in, put the lights out, and fold up the map as small as you can. Within twenty-four hours, take it and put it somewhere where it will not be disturbed in the building or the centre of the area. It can be buried, placed in

a crack out of sight, dropped behind furniture that is not going to be moved, etc.

Ethics

As with all work of this nature, there are ethical considerations. This lesson is intended to teach you working patterns for deities while doing something active. You are now at a stage where most, if not all, of your learning work has to be hands-on so that you get direct experience. With that comes responsibility for your actions.

Because of this, you will be set work that flows within a collective fate path without imposing anything specific. Most of this training work is for balance. This of course cannot be achieved in its entirety, but work for balance can nudge a situation away from stasis and unnecessary degeneration. Such a nudge brings power back in line with the flows of creation, destruction, and the fulcrum, any of which powers can take hold in a place or group with this sort of work. Once you have direct experience of a balance working under your belt then you can start to edge towards work that is slightly more conditional, as you will understand the parameters better.

Essentially this ritual should trigger whatever is necessary for the move towards balance, which should be a constant in anything in creation. That nudge towards balance can bring destruction; if that is what happens, then that is what was necessary for the move towards balance to be achieved.

A rotten and corrupt company or organisation will implode, as the work will clear out any parasitical element keeping it going. The main key to this work, particularly with deities, is that you work to achieve whatever is necessary to restore the balancing of scales, or to make the whole thing work better.

And that is why as an initiate, you had to first go through the process of the scales for yourself, in various ways: you cannot safely bring through a move towards balance if you have not first gone through that process yourself. To do so would have invited disaster for you—disaster that could have come

quickly, or that could have slowly unravelled you.

That is why you do not attack a corrupt organisation; rather you work to bring balance. To attack it would put you within its pattern of corruption and likely take you down with it. But if you work to restore equilibrium then anything that stops the rebalancing process will be destroyed or dispensed with without pulling you down with it.

A note

Should none of the readings look right for the work then think of another action of rebalance that may be necessary around you, something that would warrant the need for deities to be involved. Go through the same process of checking through divination. Do not think about working in far-flung places or on things unconnected to you. That doesn't mean you can never do that; it just means that at this stage it is better to work on something you are connected to.

In the past you have done very simple work to clean up a place and trigger rebalance in your neighbourhood. This work builds on that: the beings around you now know what you do and why, and so they will keep an eye on you through this work. Keep within your own area, state, town, whatever it may be; just ensure you have a connection to it and that you are in some way affected by the degeneration or destruction happening.

1.10 Action

Do the work. Take detailed notes, maps, and so forth of what you do. Take note of any other deities or beings that turn up and make themselves known, but do not connect with them; and do not let them interfere with what you are doing. Often, if beings are feeding off a degenerate situation then they may try to stop you. Because of the deity pattern they will not be able to attack you directly in any way, but they may try to tease you out of the pattern or get you to change what you are doing by dressing up. They may try to get you to change

what you are doing or persuade you to include them in the pattern so they can undermine it.

This is why it is important to be focused in such work, to map it carefully, and to work within the pattern without being distracted or fooled. Because of this risk, ensure that you include the power of Ma'at, which should be worked with as a power principle as opposed to a deity. Also work with Wadjet, the cobra, which you should know well by now. Those two will limit severely any outside interference.

Once you have done the work, keep an eye on the situation and take notes of changes that you see. This will help you learn timelines for action, and what effects the work can trigger and how they play out. If something is ripe for change and the clearer path is already lined up waiting then your work should see results within a couple of months. If the situation is bigger, more embedded, and the future strands of the fate pattern are not quite in place when you do the work then it can take longer.

There is no set rule as to how fast or slow this work manifests, but after doing it a few times you will get a feel for it and will be able to guess roughly how long the turnaround will take. The bigger the job, the longer it can take.

When I first came to live where I am now, it was out of balance and very stuck: it had been that way for a long time, and it had a bit of a reputation as a backward village. I started triggering work on the land and within a few months I started to see big changes in the people and the wildlife. It took about eighteen months for a real good clear-out: lots of people moved out, new people moved in, and rare birds started appearing. Rare plants started popping up all over the place, and the village started to feel more balanced. Five years later, the work is still in action.

1.11 Follow-up work

You can work with this method as a one-off event, or you can keep the momentum up with regular cleans. The key is not to repeat the initial action: a one-off catalyst should not be repeated; you should let it unfold in its own

time. But you can help things along once every two or three months by doing some of the work you did in earlier lessons, like cleaning a building or area up, or by doing the initial Egyptian ritual you learned for regeneration. Do it with the intent that it is for the land, or whatever you were focusing on.

As we go through this module, and apply patterns in different ways with different powers, you will start to see and understand which powers work best to fill which patterns and for which specific purposes.

1.12 Documenting your work

Type up a summary of your notes and observations. Keep them in a file, particularly if you are working with a mentor. Copy the mapping or scan it, and write a brief justifying why you chose which deities, how you balanced them across from each other, why you engaged those polarities, and how they actually worked together in practice.

If you are being mentored then the mentor will go over that with you. If not then it is still a good exercise to do: you can look back on this work as you near the end of the adept training and see whether you still agree with your methodology. If you make mistakes or have problems then write them up too, as you learn just as much from your mistakes as you do from your successes.

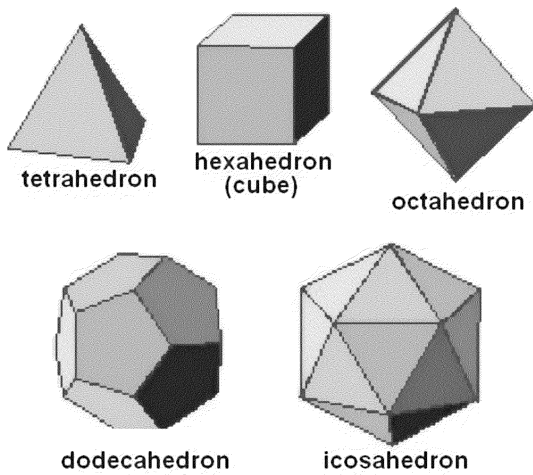
1.13 Summary

Using patterns this way with deities lets you work as part of a team. This is always the best approach when working magical patterns with deities. Often deities have many sides that we are unaware of, and they are far more complex in terms of consciousness than any other type of being. Because of this, the magical patterning needs to be harmonic, clear, and not overcontrolled: this gives them elbow room within the magical structure to work unhindered by our limitations.

Working with patterns that have been used for centuries, particularly when working with deities, ensures that the pattern vessel is strong: such patterns are tried and tested methods that have withstood the test of time. The deities will know them, and you understand them, so everyone can just get on and work.

Lesson 2

Angelic Patterns



The names and faces of the 5 Platonic Solids

Name	n	m	f	v	e
tetrahedron	3	3	4	4	6
hexahedron (cube)	4	3	6	8	12
octahedron	3	4	8	6	12
dodecahedron	5	3	12	20	30
icosahedron	3	5	20	12	30
truncated icosahedron	5,6	3	32	60	90

f,v,e:Faces,Vertices,Edges
n:number of edges per face;
m:faces at each vertex

Euler's polyhedron theorem: $v + f - e = 2$

The 5 Platonic Solids & truncated icosahedron (soccerball)

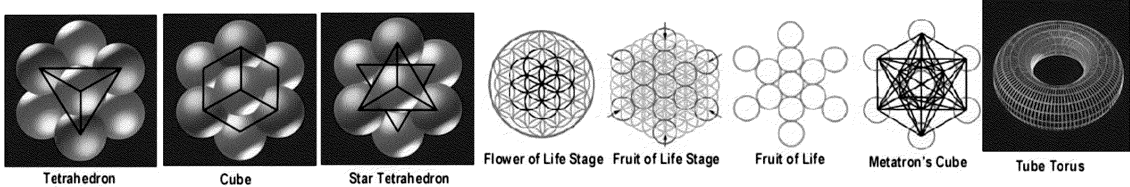
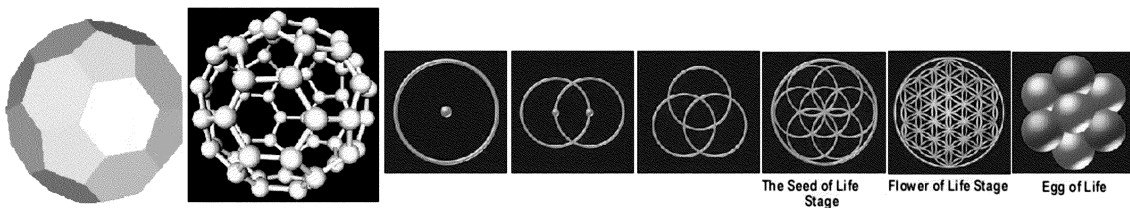
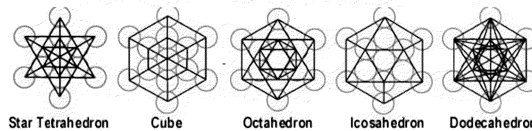


Figure 2.1: The Five Platonic Solids, © Mirahorian Dan

Although Divinity did make use of the relevant auxiliary causes, it was he himself who gave their fair design to all that comes to be. That is why we must distinguish two forms of cause, the divine and the necessary. First, the divine, for which we must search in all things if we are to gain a life of happiness to the extent that our nature allows, and second, the necessary, for which we must search for the sake of the divine. Our reason is that without the necessary, those other objects, about which we are serious, cannot on their own be discerned, and hence cannot be comprehended or partaken of in any other way.

—*Timaeus*, Plato, 68 E.

In the first lesson of this module, you worked specifically and only with deities. I wanted you to work with just one layer of power—the deity layer—to see how that felt, what happened, etc. In adept magic, the magician often works with various layers of powers, all woven together in vision and ritual.

Sometimes such layering is not necessary and sometimes it is not possible, for all sorts of reasons. But as we go through the module you will see how combining different layers works. You have already worked like this in small ways. To understand fully how to engage all the different layers together, you need to understand and be able to work with the different layers individually. Then when you come to combining the powers, you will know what you are doing and why you are doing it.

In this lesson we will look at, and work with, the angelic layers as a standalone layer. This will give you a much better understanding of angelic work so that you can apply it properly in your magic. You have done a lot of work in the past with angelic beings; by now you should also have a good understanding of their complexity, and have moved away from the usual misunderstandings that arise in magic about angels and what they do.

Angelic layers can be added into magic in lots of different ways and for different reasons, as the name ‘angel’ is applied in our consciousness to many different types of powers. You should also, by now, know many of these beings’ different functions, and so understand how they can be widely applied and worked with.

This lesson is not so much about the beings themselves as the patterns magicians create to trigger a structure for the beings to flow through or be triggered by. What pattern is used depends largely on the job at hand, how much power it needs, and most importantly what help you need. All beings in magic are worked with from the point of necessity, not because it is glamorous or traditional. Angelic beings are brought into a pattern for a defined reason. If you are working in layers then the other layers must be compatible in terms of both their power and function. Towards the end of this module we will bring different layers together to work with, so that you can experience the construction of a layered pattern for yourself.

2.1 Angelic patterns

The patterns used when you intend to work with angels are ones that trigger these beings to hold, release, and form power into something you can work with.

Working with angelic beings involves working with three-dimensional patterns. They are anchored and bridged within and across realms, with time woven into them. One example of the types of shapes and patterns often involved in angelic work is the platonic solids. You will see straight away from the illustration at the top of this lesson that these shapes often crop up in magic. Many people instinctively know there is something powerful about them, but they do not fully understand why. Angelic patterns work with platonic solids and other shapes, all of which are harmonic with some kind of physical manifestation.

The reason people have such reactions to these shapes is that they are closely aligned

to creation. They are patterned expressions of the layers of creation. The angelic beings are the filters for such powers of creation and destruction—they *are* the pattern.

Take some time to look at the different images in the picture at the beginning of the lesson. Bear in mind that in a magical sense the angels are the lines that make up the shape: they are the pattern.

Now you will begin to realise why, in past lessons, I have prompted you to look into geometry. Sacred geometry is one of the foundations of adept magic. It is important to understand that when triggered magically these shapes, and the lines that form and contain them, become a consciousness, not just a shape. These are the same type of angelic beings that are also gates, doors, and thresholds. They contain and limit the expanse, bringing it into shape and form that can then be worked with, filled, or triggered.

The most common ones that are used in magic are the octahedron (which works above and below), the tetrahedron, the pyramid (not a platonic solid), and the cube. We will work with these shapes in this lesson. If you look at the picture you will start to see other more complex patterns, such as a Flower of Life and a Metatron Cube, both of which you have worked with in vision.

These patterns are used physically, ritually, and in vision, all combined together to create a structure for power to flow through. That power can be exclusively angelic, or it can comprise various layers and combinations. For this lesson we will work exclusively with angelic powers; later in the module we will work the patterns in a layered, combined way.

For the first working we will use inner vision and silent visionary ritual, which is one form of angelic work. For the second working we will employ a more externalised form using speech and more ritual action. The two are very different and work in different ways: the magician would decide which way to work according to the individual situation, how much power is needed, and how much input is needed from the magician.

In the first working the magician does most

of the energetic work, and has more control over the work's inner energetic side. In the second working, the work's deeper energetic side is very much left to the angelic beings: the magician triggers them with voice and action. A mature adept should be able to trigger patterns into being simply by the use of voice. Once you have done the workings in this lesson, spend some time thinking about how they felt different, and what impact the work had on you for the days after you have finished.

2.2 The octahedron

The harmonic of space

The octahedron is used when there is a need for harmonic powers to balance something and open it right out in terms of power. If you look at the shape then you will see the point above, the point below, and the square of the four directions... does that look familiar from your previous work? This work will add a new layer to the work of the previous lesson. This is another way of layering. Though ritual layering is generally done all at once, you can separate the layers and do them individually, bringing them together at the point of contact of whatever you are working on.

Working this way, with the same target as the last lesson, enables you to understand these powers by actively working with them in an already-formed magical pattern (the deity pattern). The experience will show you how else these patterns can be applied in magic, and under what circumstances.

Before we get to the actual magic action, there is an optional little exercise to help you visualise how the patterns are brought together in a three-dimensional form.

The map exercise

Cut out a square of card and draw out the base pattern that you used in the last lesson, i.e. the hexagram, triangle, etc. Now look at (or make) the octahedron. The square of the octahedron is your work space with the four directions. The pattern you have drawn is the magical

pattern you used *within* that work space. The points above and below in the octahedron are the two power plugs of above and below. So, for example, when you work with Neith or Ananke in ritual, and with the Anchor Stone in the Underworld, with all four directions open, you are working in an octahedron pattern.

Look at the pattern that you formed on the square. Look at it in relation to the octahedron pattern: see if the two patterns would combine, intersect, or merge if they were in three dimensions. See how they fit together. Knowing what you know of magic, lines, and directions, see how the two operate together. This will give you clues about what harmonics (or not) you created with that work.

Also bear in mind that the octahedron is the shape of Ma'at. Think about why this should be, and what the fulcrum is in that pattern. Think about what happens at 'ground level' that is triggered by humans, the fulcrum which can then affect the two polar points of above and below. *How we are and what we do defines how the two external points maintain harmony... or not.*

The sides of the shape that go from the corner of the square up to the point at the top are angelic thresholds. Each line is a threshold, and a conduit for power—a circuit board. The octahedron shape becomes the patterned form for angelic power. The top and bottom are sources, and the square in the middle is where it is all formed together. The square is the root of the vessel, where most of the magic happens *from a human perspective.*

So with this in mind let us get on and do the first working.

Working the octahedron

Preparation

For this you will need a stone to act as a container or vessel. Go and find one using the method you should know by now. When you have found a suitable and willing stone, bring it into your work space.

Time this work so that when you have finished you can take the stone straight to the place you are focusing the work on. It is best to

do this straight away, but if that is not possible, it must be within twenty four hours.

Setting up

Set up your work room and put the stone in the centre of the altar by the central candle, so that the two are touching. If the stone is flat then put it under the central flame, which is the best option. Do not have your staff in the room for this work. The first stage of the work is done in vision.

Visionary stage

Still yourself, then when you are ready go to the Stone Temple in the Inner Library. Remember it is an angelic construction: the Stone Temple is a cube that you sit within. Go around the directions in the Stone Temple, communing silently with the powers in each direction. Keep a focus that you are connecting only with angelic consciousness.

As you go around the directions in vision, focus on the quality of power in each direction: east/creation into form, south/future, west/destruction of form, north/past. Centre is the fulcrum.

Now cast your mind above, to fate in formation, then down to fate completed.

Go around the directions in vision as many times as you need to build up those flows of power. At this stage you are communing with pure powers and vibration, not a formed presentation of an angel. Start to link the directional powers, above, and below into an octahedron. You are working within that shape's square.

See the sides of the shape forming in the temple. Be aware that each triangular side of the octahedron is a being, as well as each edge, corner, and line.

Once you are aware of the shape in the space then look in each direction at the shape's triangular sides. See how each triangle is a different colour, and how they harmonise when they settle in the square to form four colours/sounds/vibrations (however you experience them) around the four directions. See how the upward-reaching triangles lighten

as they approach their apex, and how their opposites darken as they reach downwards.

Stand in the centre of the temple and look. When you have all the images formed in your mind, reach up with your left hand to the bright point at the top of the structure. Draw that brightness down to the centre and anchor it in the centre. Now go to the east. Put out both arms with the intent of reaching for a thread of power. Grasp one in each hand: you will see that one is light and the other is dark. Step back, still holding them: you will see them take on light and dark shades of the colour of their directional power. Walk backwards, turn to the centre, and anchor the two threads in the central brightness that you drew down.

Do the same in the south, west, and north, seeing the threads take on light and dark shades of their directional colours, and anchor them in the centre. Walk around that collection of power in the centre, feeling into it. Feel them combining together: this may express to you as a harmony of sounds, a mingling of colours, or shapes continually forming and changing. It is not yet stable, though: it needs an anchor and a compost point.

Stand facing north with the central powers before you and your back to the south. With your right hand, reach down, to the bottom of the octahedron, to a dark point. Draw it up and anchor it in the centre. Watch as the combinations in the centre harmonise and stabilise. Watch as the dark from below flows up, darkening the thread coming down from above. And the brightness travels down and lights the depths: the top and bottom of the octahedron are both light and dark simultaneously.

Look at the whole structure. You now have a collection of different angelic powers brought together in harmony. Now it must be brought into the magical space and activated. The threads you pulled and anchored have formed an equal-armed cross within the pattern. Now you have to lower the whole thing into the working space so that you can form the pattern in the physical realm.

See the Stone Temple that you are within and all the patterns and powers around you.

Now focus on your magical work space: see it strongly in your mind, with all the directions around and you and the central altar before you. Fuse the two spaces together in your mind—you have done this many times before. See the pattern emerge and overlay the magical work space, and see the two threads in each direction flow from your directional altars and anchor in the central flame. Spend some time building that combined image until it is strong. Once it is settled in the working space, you may see figures/beings standing on the thresholds of each direction: the outer appearance of the angelic powers in the directions.

Now it is time to externalise the pattern through ritual. Open your eyes and get up. Circle the directions, then go to the east altar. Still yourself and close your eyes briefly. See the being on the threshold: they are holding out their hands, with a thread in each hand. Take the two threads in your two hands, open your eyes, turn around, and take those threads to the central flame. Anchor the threads in the flame. Repeat in the other directions.

Once all four directions are anchored in the central flame, reach down for the anchor thread from below. Do this in vision and physically. Anchor it in the flame. Reach up physically with your left hand. With eyes open vision, see a hand reach down and pass you a thread. Grasp the thread and anchor it in the central flame.

Now you have to weave them together. Make sure you do not have sleeves that will hang down, as you are going to work in the air over the flame. See in your mind the pattern hanging over the flame with all the threads leading to it. See the shapes and patterns all around you in the room: you can draw on these powers as you do the next step, weaving the threads into a specific form.

Place your hands in the space above the flame, far enough away so that you do not burn. Be aware of the threads all coming together there. Working from instinct, let your fingers move in the space in a 'cat's cradle' movement, holding the intent to work on your target. Keep thinking of that target and what it needs. You will find that your fingers start

to take on a rhythmic action: they will know what they are doing. You will know when it is complete as you will suddenly have to stop.

Now cast your mind to the stone under or beside the flame. That is your vessel for the work. The next two steps have to be done together, with focus. You will need to speak while also working in vision and using your hand.

Say:

“Stone of earth, you are the anchor and vessel that will bring balance. Accept this pattern and let it constantly flow from you to affect everything around you.”

As you say this, place the flat of your left hand over the pattern, then lower your hand a little to ‘push’ the pattern downwards. See it descend through the flame and into the stone. As soon as it hits the stone, see the octahedron’s whole structure ‘unpeel’ from the room and flow from all the directions into the centre where your hand is. It passes through your hand, through the flame, and into the stone. Hold that position until every line and shape has passed through your hand and the room is empty.

Leave the room for about fifteen minutes while it all cooks in silence. When you feel the completion, go back in, bow to the contacts in the directions, and close the directions down.

Leave the stone on the central altar while you write up notes in your journal. Once you have finished, take the stone straightaway and deposit it in the building, land, or space where it is to work. If you cannot do that straightaway, put the stone in the south of the work room—but go as quickly as you can to deposit it, preferably within twenty-four hours. The longer it stays in the house, the more it will affect you, as it is not where it is supposed to be.

This working will add another layer into the work that you did in the previous lesson, and will amplify it. As with the previous lesson, keep an eye on the focus of your work. Note down any changes that are apparent to you in the coming months.

Fusing the previous two workings together

Look at the working you did in the last lesson and at the one you have just done. See how you could fuse the two together into one large working with the two layers working simultaneously. Map out and write down how you would work the two layers together as one visionary ritual. Do this on computer as a completed, working ritual.

Also, look at how the pattern from the last lesson and the patterns in this one would work together. What other patterns might emerge when the two are put together? Looking at any new patterns/shapes that emerge will tell you about the balance—or imbalance—created when you fuse the two together.

2.3 The pyramid

This work uses the pyramid. We will use it inverted—point down. This shape can be used to gather a particular power and bring it into the magical space from above, or up from below; or it can be used in a reversed action to gather a working from the magical space and dispense it downwards or upwards. You have worked with this once before—see if you can figure out when.

We will work with this pattern in a different way from the previous working. Instead of most of the action being in vision with angelic powers, we will externalise it more, working with formed presentations of the angelic beings rather than with their power directly. This is the more common way of working angelically with patterns. The power output is different, and works in a different way. We will also use this pattern for a different task, as it is not suitable for the working you have just been doing. We will work with this pattern to *put something to sleep* or to *compost* something.

You will work on your own home, life, and immediate area: it is always important to learn these skills on your own life/area first before inflicting them on others. This way you get a clearer understanding of what these powers can do and how they work. As with all angelic

work, this is a trigger. The events unfold from the trigger in a timeline that works within the fate patterns that surround you. So if your fate pattern is ripe for change then it can trigger things quickly. If it is not so ripe for change then it will bring things to a head, then move them in their own time.

You can learn a great deal about these powers, and about how fate works, by doing this work and observing changes. Just bear in mind that if a situation has become critical then it can shift things quickly, if that is what is needed. So if you dispense this work on others, or in other areas, then you need to be ready for fairly fast fallout. I have seen this work trigger immediately, and at other times unfold over months. You can also use divination to get an idea of the timeline of events that could occur—we will look at the method at the end of the lesson.

An inverted pyramid gathers and composts things ‘downwards.’ Anything ripe for destruction or left over from destruction, and any degenerate accumulations, will be bridged into the Underworld.

When you are working with angelic beings, particularly at this level, just remember that they do not have emotion or discernment. If you ask and trigger composting then that is exactly what will happen. If something in your life is due for composting but you are not aware of it or ready to let it go, the angelic being will not skip over it for you. You ask for composting and that is exactly what you will get, nothing more and nothing less.

This can be used when a degenerate power or energy is not moving properly through the composting process, particularly if parasites are keeping it going. It can be used where there is a collection of traumatic energy, like a massacre site, or where unhealthy overgrowth is happening and without a power of destruction to balance it. If this method is used where people are involved, for example in a community or in a collection of people, then it will take down only what is truly necessary. If it is within the larger fate picture for that destruction to continue, for whatever reason, then it will not force a

descent.

Angelic beings work within set patterns. Sometimes we cannot see those patterns, particularly fate patterns. So if you meet strong resistance from the angelic pattern then you are probably working against a natural and necessary tide, or your timing is not right: the composting process may need more time to occur naturally.

If the degenerate situation to be worked on involves angelic beings that have been bound magically into a pattern—which is rare, but it does happen—then this working will trigger an unravelling to unravel, then compost that magic.

The pyramid pattern is easiest when worked as a downward action, as this follows a natural tide of time and energy. Working with it the ‘right way up’ can be used to bring energy from above down into a space—you have worked with this. It can also be used to store a magical pattern for future unwrapping. If the magician/s are working in temple construction, or are using a temporary space, then the inner pattern can be formed, then ‘handed up’ to angelic powers for them to hold it out of action in the physical world until it is time to bring it down and unfold it. Now do you remember how you worked with that? That was the upright pyramid.

So what is the magical difference between the pyramid and the tetrahedron? The pyramid involves the physical and human world: the four directions, which express as a square or cube. The pyramid’s point is the ‘runway’ for its power, so an upright pyramid goes from the earth to the stars (hence used in Egypt) and either transports something upwards, or draws star power down to the earth. The downward pyramid either brings destruction up to the physical world, acts as a runway for something in the physical world to go down into the Underworld.

A tetrahedron does not have the square—the shape, in magical terms, of the physical world and humanity. Instead it is all triangles, which is a pattern of Divinity. We will look at this in more depth when we come to working with the tetrahedron. A pyramid has both patterns,

Divine and human, square and triangle.

Working the pyramid

This is a more external ritual with some visionary aspects. Set up your working room, place the vessel filled with water on the west altar, and write down the target of the work—"my home," "my life," or "my street." Keep your target area small: this working tends to work better when it is a defined action on a specific target. Think about why that should be so.

Light the lights, open the gates, and spend some time sitting in meditation to still yourself. While you are meditating, focus on the action you are about to take. Why are you doing it? Is it for you and your life? Is it for your house and the land directly underneath it? Be very clear what you are trying to achieve.

When you are clear and still, focus on the Stone Temple in the Inner Library. Merge it with your work space. When that merging is done and is strong, it is time to get to work.

Open your eyes, get up, and circle the directions, still keeping a sense of the Stone Temple space. Go to the east, commune on the threshold with the contacts there, and keep a clear intent that you wish to work with angelic beings.

When you are ready, say:

"Angel of the east, power of air, I ask that you work with me to dispense into the Underworld whatever no longer belongs here."

Stay in that position and close your eyes. See the angelic being appear on the threshold. Take note of how it presents, what it looks like, and anything it says to you. Once the presence is there, step back and go to the south.

Do the same in the south. Say:

"Angel of the south, power of fire, I ask that you work with me to dispense into the Underworld whatever no longer belongs here."

Again, see the being appear and note its appearance, etc.

Now go to the west. Repeat the process, pick up your vessel, and say:

"Angel of the west, power of water, I ask that you work with me to dispense into the Underworld whatever no longer belongs here. Here is my vessel, which shall contain that which needs dispensing."

Place the vessel back on the altar, step back and go to the north.

Repeat the process once more and say:

"Angel of the north, power of earth, I ask that you work with me to dispense into the Underworld whatever no longer belongs here."

Step back and go the central altar.

Hold out your arms and say:

"Flame at the centre of all things, highway that flows from the stars to the earth and from the earth to the Underworld, I ask that you carry all that needs composting from this place down into the Underworld, where it will be put to sleep."

Step back and circle the directions. Pick up the vessel and place it on the central altar near to the flame.

Go and stand by the east altar. Close your eyes and be still. Feel a power and pressure build up. When it is built up, hold out your arms as if to receive it, turn around, and walk to the central altar. Feel everything in that direction flow with you. Stand before the central altar on the east side, hold out your hands to the central flame, and feel energy flow from all around you, through you, and into the flame.

Say:

"Everything from the east that is no longer necessary, I bridge you into the flame. Angel of the east, gather up the harvest and cast it into the flame."

Stay in that position until you feel the power subside.

Repeat the process in the other directions, calling on each direction's angel to gather up the harvest and cast it into the fire. Take your time with this to let power flow from each direction. When you have finished, go and stand by the central altar.

Close your eyes and be aware of the angelic beings in each direction. See them cross over the thresholds into the room and see them walk up to the central altar, gathering energy as they move. Each one places the gathered energy into the flame. This triggers a flow of energies: what is necessary is directed into the flame.

When the process finishes, the central altar should be surrounded by four angelic beings who are all touching, and who have created a 'wall' around the flame to contain it. Lift your right hand and place it over the flame, just high enough that you will not burn. Be aware of the flame. Tell it that everything gathered by the angelic beings must go into the Underworld to compost.

See each angel place their right hand over your right hand. When all four angelic hands are over yours, feel the energy build up in the flame, energy that needs to be no longer around you. With a sharp downward movement, using the flat of your hand, and at the same time blowing, put out the candle flame. Do not let your hand touch the hot candle wax: it would stick to you and burn you. As you do this, say:

"I cast you into the Underworld from where you will never return."

See in your mind's eye the four hands of the angels and your own hand. Push the energy down, and with the flame it descends down into the Underworld. It vanishes into the darkness and the Underworld closes up.

The four directional lights will still be going. The angelic beings will stay around the central altar position until the energy bridging has completed. Circle the central flame and go sit in the south.

This next action is very simple—and it is important to keep it simple and not elaborate on it. Close your eyes and see the golden path reaching off into the distance. See within the golden path the squares of black and white, only just discernible. Just meditate on that path: look at it and be aware of it. Stay there as long as you need to: you will feel when it is time to get up. You are reestablishing your future path, to ensure that it is not dragged down with the compost.

As you sit there you will slowly feel the angelic beings in each direction withdraw over the thresholds. They may not all go at once; some may stay longer than others. Just wait until they have all gone, then once the room is clear get up and close down the directions. Bow to the contacts as you close the gates, and put out the lights. Take the vessel outside. It will be filled with fragments of energy that for any reason did not go into the flame: it caught them. Pour the water on the ground or down the toilet and flush it away.

Take notes in your journal. Type up anything that stood out strongly, or anything you were shown. Sometimes when you work this way you are shown things as they are composted or removed—often it is things we were not conscious of or aware of.

The pyramid pattern that this working uses moves along the dynamic of square-to-triangle: in each direction the angelic being took the power from the line of the side of the square, then moved forward, gathering power to a focal point. The square of the space became four triangles, with the flame as the centre point. That point then moved downwards, taking power from a line of the square down to the bottom of the inverted pyramid: four triangles coming together in the Underworld to form an inverted pyramid.

Keeping an awareness of these patterns as you work gives you access to more understanding: it helps you move from emotive and creative imagery to more focused abstractions. This in turn helps you to relate to, and understand, the geometry involved in angelic work. This moves you away from the beginner concept of an angel as a blond man with

wings, a fancy outfit, and a fiery sword, and towards a more magically realistic interface with these powers.

2.4 The tetrahedron: the Divine vessel

Note: This part of the lesson needs certain resources. If you cannot access the resources you need then read through this part of the lesson so that you know the technique—you can try and work with it at a later date. If you are being mentored then contact us if you truly cannot get the resources, and we will try and help you if we can.

The tetrahedron works very differently from the pyramid, even though they appear very similar. Whereas the pyramid has an anchor in the physical world by way of the square, the tetrahedron does not. Whereas the octahedron has the square (physical world) as its fulcrum, the tetrahedron has no fulcrum fully anchored in the physical world: it is an expression of angelic power that is a vessel for Divine creation or destruction.

In technical magical terms, the power of 'above' or 'below' is brought down to a triangle shape anchored in deities, two balancing out one, to make a harmonic of three expressions of Divinity. When two tetrahedrons are *combined*, you have the angelic harmonic of Divinity that has formed a fusion of male and female, creation and destruction. This does have a fulcrum: the space between the sublunary sphere and the ground.

Note: The sublunary sphere is where the fulcrum depends on the tides of fate and the actions of humans. Think about this.

The more complex patterns, like the Flower of Life or the Metatron Cube, magically show the formation of the worlds. The double tetrahedron, however, locks the two polarised powers together to create a stable, formed

pattern that can be then worked with. An individual tetrahedron, or a double one, can be used angelically, with deities, or with both. The angelic powers come together to form the pattern. This creates a vessel, and the deities can express harmonically through that pattern.

As with all the other shapes, the tetrahedron can be worked with in a variety of ways. So far you have learned a visionary formation method in the Inner Temple, and a more externalised one in your magical space. These two methods are based on foundation work you have already done. Now we will look at another method of working practically with these angelic shapes and constructs.

Because this method of working can very easily go badly wrong, you will work in a way where you are least likely to blow yourself up. Get this method under your belt and work with the end result for a while. Then if you want you can combine it with other work you have done, and will do, in this module, to take the experiment further.

For this part of the lesson we will work with an Egyptian goddess, Hathor, as she is very stable to work with. However if you use this technique in the future then you must choose your deities carefully, as they can pack a serious punch if you work with them magically in this way.

The statue must be a proper presentation, not one changed to make it more commercially viable, sexier, or looking like something from a video game. The vessel must be clear so that the power can work through it. Museum copies are available on the web.

Here are a couple of modern-made statues cheaply available on the internet. One is good; one is not good to work with. The one on the left has the traditional imagery, the correct colours, and the correct tools. The one of the right is sexed up, has the wrong tools, and has been presented for a modern fantasy market. So choose wisely.

Once you have your statue, wrap it up in cloth and store it away until you are ready to work on it. Do not leave an empty vessel around a magical household while you are



Figure 2.2: Two Hathors available online

waiting to start the work: by now you should know what problems this can invite.

Alternately you can make your own statue. It needs to be a statue and not a painting, as it must be a physical vessel, not just a window—remember the difference? You can use any medium to work with—clay or wood is best, but use what is available to you.

Enlivening the vessel with the double tetrahedron

For this we will use the double tetrahedron, as Hathor is both a complete deity and a subdivided one, which is unusual. Hathor tracks back to predynastic Egypt, and she is an ancient, stable goddess who holds creation, fulcrum, and destruction within her. Her destructive side is Sekhmet, but that aspect is also held within the Hathor pattern: she is merciless when her children are threatened.

This work engages angelic powers already known to you: the Light Bearer, the Grind-

stone, etc. Engaging them brings the work more into the physical world while maintaining a Divine vessel. You will also work with the sublunary sphere, the area surrounding the planet that acts, in magical terms, as an ever-changing filter for energy, fate, and tides. This is the threshold between the regular and stable deeper star and planetary power, and the constantly shifting power closer to the Earth that affects every living thing.

Once you have read about it, think about it in terms of octaves of work you have done with the planetary spirits, and what you read about the decans: the consciousness of this realm is an echo of that power.

Preparation

Set up your working space and burn frankincense to still the room. Have the statue on the central altar. Have the scales in the west and the vessel in the northeast cross-quarter with some water in it—the vessel of life renewed. Bring your stone shield in for this working. Place it in the northwest cross-quarter.

Once everything is in position, light the lights, open the gates, and sit in the central position. Take some time before you start to visualise the pattern that you will bring down into the space: the double tetrahedron.

The pattern presents in the room in following way: the first tetrahedron has its point above, up in the stars (measurements are not relative to the ground: these are magical points) with its base point at the south and its other two points northeast and northwest at ground level, anchored in the south altar and the two north cross-quarters.

The second tetrahedron has its point in the Anchor Stone deep in the Underworld, with its base points in the sublunary sphere: one to the north, and the other two anchored in the sublunary sphere's southeast and southwest cross-quarters (relative to your position on the ground).

So whereas you worked with the octahedron as a square at ground level, the double tetrahedron is a hexagram with one triangle in the sublunary sphere and the other on the

ground. You stand between them and within the tetrahedron: the space of the fulcrum. The ground level tetrahedron operates through outer action; the sublunary one operates through vision. Visualise it, draw it out if you wish, do whatever it takes for you to 'see' the shape in your mind's eye.

When you are sure of the shape, it is time to get to work. Still yourself and close your eyes. Meditate for a while, then go to the Inner Library. Spend some time in communion with the Librarian. Tell her what you are working on and follow any advice she gives you. Then go to the gathering place, circle with the gathered people, and when you are ready step through one of the gates to find yourself outside the small temple in the Desert where the deities gather. You need to touch base with this place and its congregation to anchor part of yourself there while you work, and to allow a bridge to form between them and you. You achieve this by going there and communing with the deities, in particular with a goddess who comes up and speaks to you or touches you.

Walk with her out of the temple heading south towards the Golden Road, and stand on the threshold between the Road and the Desert. The goddess stands behind you and puts her hands on your shoulders: you may feel a great weight descend on your shoulders like a heavy cloak.

As the weight settles your sight changes: you see all the shapes and patterns of the angelic powers moving and shifting around you before passing over the threshold and vanishing off to the south. Watch them as they move, and watch how their shape changes. The goddess makes a noise or call, which causes the shapes to begin to solidify and come together. When she makes the noise a second time, the Desert around you vanishes. You find yourself in your work room with the goddess standing behind you.

Before you open your eyes, look around the space in your inner vision. You will see that the walls, floor, and roof seem to have lost their solid shape and are moving. They are full of colours and vibrations: the angelic presence is

lining up for work.

Open your eyes. This next part of the work is done as ritual movement and sound, and also in vision at the same time. The goddess tells you to look up. Look at the ceiling, but also look beyond the ceiling to the stars above, using eyes-open inner vision. See a bright star: it is both her essence and the angelic filter through which she passes. Something within you recognises that star, and your mind is drawn to it. Feel yourself up with the star while also in the work room. Reach up with your left hand, and in your inner vision, see yourself reach to touch that star. You will feel a power there.

Say:

"Light Bearer, trigger the star to create a path for the goddess to follow. Forge a golden path that she can walk. Hand me a thread of that path so I may anchor it."

Grasp the thread: see it in your inner vision. Once you have the thread in your hand, holding it up, walk to the south and say:

"Fire of life, guide me and help me anchor this star in the south."

Place the thread in the flame.

Say:

"Fire of life, hold this anchor until the work is completed."

The flame will hold that thread in place until the pattern is fully formed.

Go back to the centre altar by passing the west altar and standing once again with your back to the north in front of the altar. Feel the hands of the goddess on your shoulders. Once again cast your mind up to the star. Talk to the Light Bearer once more and ask again for a thread.

Say:

"Light Bearer, trigger the star to create a Threshing Floor for the goddess. Forge a path into death that she can walk. Hand me a thread of that path so I may anchor it."

Reach up and grasp the thread. Walk with it directly to the northwest cross-quarter and anchor it in the stone. Circle the directions once more and stand before the central altar. Complete the shape by reaching up to the star once more, and say:

“Light Bearer, trigger the star to create a path for the goddess to follow, a path that leads to the vessel of rebirth and renewal. Hand me a thread of that path so I may anchor it.”

Take the thread and anchor it in the vessel in the northeast cross-quarter.

You should now have the lines of the first tetrahedron in place.

Stand before the central flame and close your eyes. See the shape, and see the sides of the shape fill with colour and light.

From within that colour and light, look closely at the shape’s three sides that go from south to northwest, from northwest to northeast, and from northeast to south. You will begin to see eyes, many eyes, merging in and out of the colour and light. Watch as the colours slowly stabilise and form the image of three vast beings, each the shape of a triangle, their three heads together forming the star, and their feet straddling the directions. You will only see their heads and feet: the anchor points. Their feet create the points of the triangle at ground level.

Now you must create the second tetrahedron. Stand before the central altar facing north.

Close your eyes. See the Foundation Stone in the depths of the Underworld, and build up that image in your mind. Once you feel the connection with the Stone then in vision, and also physically with your left hand, reach down to it. In vision, as your hand draws near to the Stone, you see a bright light within it: the power of the star in the centre of substance: the light within the earth.

Say:

“Angel who holds the light within the earth, trigger a path between you and

impermanence, so that the goddess has the awakened power of fate, of life and death, and of change, within her.”

Take a thread from the Stone. In vision see yourself drawing it up through the Underworld and into the working space as you physically do a drawing-up action with your left arm. See with your inner vision a thread of light that is also darkness. Draw it up in your hand, and see that the thread is full of consciousness.

Open your eyes. Walk around the central altar to the north. Stand before the north altar and hold up your arm.

Say:

“Spirits of the sublunary sphere above me, take this thread and let it be a pathway between you and the light within the earth. May the goddess flow from you and to you.”

Close your eyes and see a hand reach down to you. Hand the thread up to them. As they lift the thread, see lots of wheels of light and fire turning within the thread: the angelic consciousness that creates the ladder from the Underworld, through the earth, and up to the stars.

Turn and stand before the central altar, facing south. Reach down once more and take a thread from the centre stone.

Say:

“Angel who holds the light within the earth, trigger a path between you and impermanence, so that the goddess has the awakened power of the bridge to the future within her.”

Close your eyes and draw up the thread using the same technique. Then open your eyes and go stand in the southeast cross-quarter. Reach the thread upwards and say:

“Spirits of the sublunary sphere above me, take this thread and let it be a pathway between you and

the light within the earth. May the goddess flow from you and to you.”

Close your eyes, hold up the thread, and see the hand reach down and take the thread with the wheels of fire within it.

Go back to the central altar, facing south. Reach down and take a thread from the centre stone.

Say:

“Angel who holds the light within the earth, trigger a path between you and impermanence so that the goddess has the awakened power of the bridge to the past within her.”

Close your eyes, draw up the thread, open them, then walk to the southwest cross-quarter. Stand in the southwest cross-quarter, hold up the thread, and say:

“Spirits of the sublunary sphere above me, take this thread and let it be a pathway between you and the light within the earth. May the goddess flow from you and to you.”

Close your eyes. See the three threads flowing down from the north, southeast and southwest, passing through the room, and coming together in the Underworld.

Open your eyes and go to stand by the central altar, facing south. Close your eyes. See the vast triangle that stretches from the Underworld to the sky above, and see the triangle fill with colour. Within the colour eyes appear, then the form of a vast being with its head connected to the Stone in the Underworld and its two feet stretched out between the southeast and southwest points in the sky.

Turn to see the triangle that stretches from the stone to the sky from southwest to north. See it fill with colour and eyes. See the angelic being with its head connected to the Stone and its feet in the sky, one foot touching the foot of the other angel.

Now see the triangle that stretches from north to southeast. See it fill with colour,

with eyes, and see the being with its head connected to the stone and its feet touching the other two angels’ feet. Watch as the wheels within the threads spread out to fill the downward-pointing tetrahedron: it is a shape filled with colour, with eyes, and with wheels, and with heads and feet.

Watch as it merges with the upward-pointing tetrahedron to compete a double tetrahedron. Watch as the two tetrahedrons interact and spring to life. Watch as the wheels, eyes, and beings interact by flowing back and forth within each other.

Now comes the hard part.

Open your eyes and place your hands over the top of the deity. With eyes open, ‘see’ the vast double tetrahedron in your inner vision while looking at the south flame. As you look at the south flame be aware that the double tetrahedron is forming octaves of itself, one within the other, like a Russian doll. Smaller and smaller octaves form until one is formed in the centre of the room above the central flame.

Open out your hands above the deity. Using your inner vision, with eyes open, ‘see’ a small octave of the double tetrahedron form between your hands. See the brightness within it, and see its power condense into the small form. The smaller it gets, the brighter it gets. Say to the shape:

“You are the vehicle of the gods. You are the bridge between the worlds. Within you are the paths of creation and destruction. Within you is time. Within you is stillness. Be the bridge between the deity and humanity. Bring this matter to life.”

Flatten both your hands over the shape and ‘push’ the power down into the deity statue. Keep your hands on her and feel energy rushing through you into the statue. Wait until the bridging finishes, then remove your hands.

Take a step back, then leave the room for a few minutes in silence. Sit quietly away from the room until you feel the process has finished and that you can go back in.

Now you have to *open the mouth* of the deity.

Stand before the deity on the central altar, facing south. See the vast double tetrahedron around you and the small condensed one glowing within the statue. Close your eyes and remember the temple in the centre of the Desert. Remember the collection of deities there, and remember the experience when a deity came and opened your mouth, eyes, ears, and nose. Recall the feeling and vision. See yourself standing in that temple with the statue of the deity before you. See the brightness within it, and see the double tetrahedron within and around the deity.

Open your eyes while keeping that vision going. Every action you now take, do it physically but also see yourself doing it in vision in the Desert.

With your left hand, reach out and touch the eyes of the deity saying:

“I open your eyes so that you can see.”

Touch their ears and say:

“I open your ears so that you can hear.”

Touch their nose saying:

“I open your nose so that you can smell.”

Touch their mouth and say:

“I open your mouth so that you can speak.”

Step back. See the double tetrahedron vanish and the statue fill with light, colour, and movement. Look into her eyes and see her looking back.

Say to the statue:

“I welcome you Hathor, you who house Horus within yourself. May this statue be a bridge between us, may this statue bring your presence into this space, and may you bring your power into our world.”

Close your eyes and see yourself standing before the goddess Hathor in the temple in the Desert. Bow deeply to her and step backwards, while also physically bowing and taking a step back.

Take the statue and place her in the west, in front of your scales, so that she can *get your measure*. Sit before the west altar and meditate briefly to be still—and know that she will speak to you in the stillness, should she need to. When you are ready, get up, close down the directions except the west, and leave her for a while with a candle burning before her.

Find a place for her to live in the west of the working room. If this doubles as a living room then find somewhere along the west wall—unless she really wants to go in another direction—for her to live. You will learn how to work with her as a magician, as she is a great teacher.

If you already have a statue of Hathor then wrap up the old statue and put it away—this one is a much better bridge for her to flow through. You are learning about the different levels of windows and bridges that deities use, and the different ways of constructing them. As an adept, this is one of the clearer methods for window/bridge formation.

Here is an image of the double tetrahedron in action in the way you have just worked with it. Look at it, ponder on it. Think about the differences between the two tetrahedrons. One is fixed and anchored in the stars, and functions at ground level. The other is anchored in the Underworld and functions in the sublunary sphere. Think about the reasons for that mix, what it does, and how it would work through a deity.

Remember that the square and the cube are the shape/pattern of the physical world, and the shape of containment. The octahedron works from above/stellar to the earth/square, and from the square down to the Underworld. The tetrahedron is more complex and does not fully anchor in the physical world; it is a bridge for powers that flow through the physical realm. To be fully anchored in the physical world, both tetrahedrons would

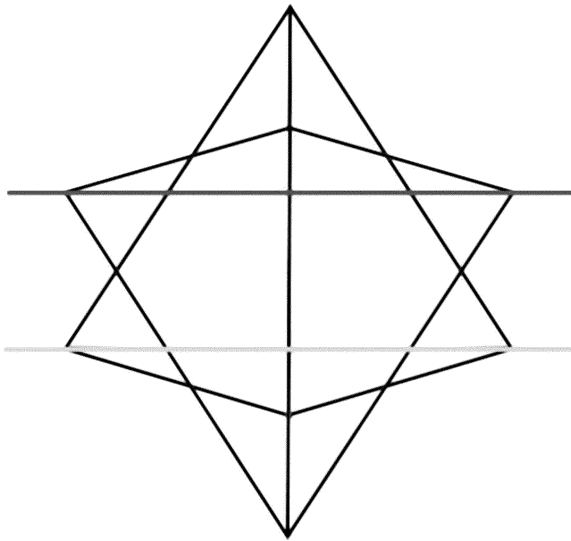


Figure 2.3: Double tetrahedron

have to have their bases fully anchored in the physical realm, which the double tetrahedron does not.

The double tetrahedron has one base anchored in the physical world and the other anchored in the sublunary sphere. Everything between those two bases is *of* humanity, nature, and so forth: the physical realm and the realms of fate, dreams, visions, and life cycles. One tip is anchored in the stars/future/Divinity unformed, and the other is anchored in the Underworld/past/Divinity within substance. This is a shape of deity and Divinity when that power is connected to, and expressing through, substance, visions, and fate.

There is a lot more to that shape/pattern that you can discover for yourself. Learning to think magically with patterns begins to teach you how the formation and expression of these patterns directly affects how power flows, and how the inner construction of a vessel or temple works. The angelic power and consciousness forms a pattern, power flows into it, and its shape dictates what type of being can operate within it.

The double tetrahedron is a pattern of creation and destruction, a pattern of future and past. It is therefore a balanced pattern that will be stable for a deity. Think about the implications of energy, consciousness, and power for the downward-pointing tetra-

hedron, then do the same for the upward pointing one.

2.5 How to work with Hathor and upkeep her

Now you have finished your statue of Hathor, you need to learn how to upkeep her. You have done some deity work before, which will have given you a foundation for working with her. Find a place for her—usually in the west, but sometimes she moves around and prefers other directions, as it all depends on what she is doing.

Give her an eight-hour tea light candle each day. She also likes barley cakes—remember those?—as she can draw a lot of energy from them. And give her incense in the morning: myrrh is one she resonates well with. She also likes frankincense, cedar, and propolis. Just let her live in the house or space with you. You can either have her as a passive presence in the house, just living quietly in the background, or you can work with her more actively. If you wish to work with her more actively then have her in the room where you do your magical work, but not on any of the working altars. She should be in the background of the magical space. Think about why that should be so.

Remember that Sekhmet is a side of her, a goddess quality that is fierce, powerful, and destructive. Do not use a deity as a cookie jar of power to launch silly experiments or smite someone, and never command or try to control them: they will likely turn on you. Treat Hathor as a welcome guest in your house. She may go to sleep, she may begin to teach you, or she may protect you and help you—it all depends on necessity.

I have you doing this so that you learn to upkeep an enlivened deity in your home. Hathor is the safest one to do this with, particularly if you live with children. The work that you did triggered a process, and the presence of the goddess that the enlivened statue brings into your home will slowly strengthen over time. The full power bridging does not happen overnight: it just opens doors and puts the

lights on. The power emerges in increments. You have looked at this before.

The relationship between you and the deity will be very individual. Remember, you are not in a temple setting, so the tides of energy will affect the deity as they rise and ebb. At times she may seem to go to sleep, at other times she may need to be put away for a while, and sometimes she will be very powerfully present. Sometimes she will want lights, food, music, and smells; other times she will want leaving alone. Learn to be flexible and to develop that individual and flexible relationship.

The statue is the anchor point and bridge, not the deity itself; so when you commune with her, close your eyes and commune in vision while sitting or standing in the statue's orbit.

If you are lucky then she will start talking to you in your mind, show you how to do things, and warn you of things. You can also talk to her through divination, just don't get silly about it.

2.6 The cube

Now that you have worked with two different angelic patterns, it is time to figure out the next one yourself. The cube, as you now know, is about the physical world and everything within it, including your magical space. It is the shape of Divinity within substance, expressing as a physical form, and the shape of Divinity within humanity. Working and constructing the angelic pattern of the cube strengthens, contains, and empowers a space. It can be used in a magical room, for an altar—remember your work with altars and the double cube?—or as a vessel.

The pattern of the cube gathers the directional powers and above and below, and brings them into a tight *equal* expression that can hold power in a compressed way. And you are going to do this for yourself, as you should now have a basic understanding of how to go about it.

You can do it for your magical space, if it not also used as a living space—trust me, you do not want the mix of a toddler's temper tantrum

and an pressurised angelic power cube in the same space. It's not pretty.

If you do not have a dedicated work space then do it with a cube of stone that will then become your altar stone, or a central altar stone that sits on your central altar and which you put the central flame on. Only ever use such a cube on the central altar. Think about why that should be.

Work out what you need to do, and remember that an outer cube has two inner cubes within it—think back to your earlier work. Think about where you draw the threads from, where you anchor them, and why. Think about what is held in the centre of the cube, as the centre is the anchor point.

Either do the whole thing and take notes which you type up, or type up the visionary ritual in theory and keep it in a file.

2.7 Timeline divination

It was mentioned earlier in the lesson that you would need to know how to track a timeline of power/events. There is a simple layout that you can either do in lines of three or four cards, or in a circle of twelve for the twelve months. You can also expand it for five or ten years by working in lines.

Simply keep the layout and its time scale in your head as you shuffle: one card per week, per month, or per year. The longer into the future you take this, the less stable it will become, as more variables come into play with fate patterns that have not yet set themselves fully. So keep that in mind.

Any timeline readings you do for this work, write down the layout, what each card represents (month, year, etc.) and what cards came out in the reading. Also write down your conclusions and type it all up in a file.

2.8 Visualisation work

This prepares you for further work with these patterns, and teaches you how to work with the shapes outside of the magical space. You should be able to do this anywhere.

Visualise one of the shapes: see it in your mind suspended before you. See all the lines, see the whole pattern. Then see it contained in a cube, then in a sphere, and then see the pattern without containment. Once you have the shape strongly in your mind then visualise a flame burning within the pattern's centre. Practice this whenever you can so that you build it up in a strong way, and quickly.

The next step is taken once you can visualise the pattern and the flame. Now practice 'seeing' the pattern lower into a stone, then see it taken out again. Don't leave a practice pattern in a stone; always remove it and break it up afterwards. Only ever put a pattern into a stone and leave it there if it is part of the work you are doing and it has a real reason for being there. Again, think about why that should be. Also think about how you can use this technique in your magical work.

Keep notes on your progress, and how, and if, it takes a lot of energy to do it. Always keep notes with experiments and training exercises, as you will learn a lot from your day-to-day experiences with them, and it is easy to forget them.

2.9 Plato's *Timaeus*

Read the *Timaeus* by Plato. Don't bother reading the endless notes and commentaries that go with the translations; just read the text itself. Note down any 'ah-ha's that come to mind as you read. You are reading the Greek understanding of the fragmented knowledge flowing out of Egypt, out of a culture in its final death throes.

Learn to spot hidden gems of knowledge: some were understood by the writer and some were not. It is also interesting to look at how deep thinkers were addressing the universe around them and trying to understand it. Many golden nuggets of knowledge came out of Egypt at that time, but few were fully understood in magical terms. Write up any notes or observations.

And so now we may say that our account of the universe has reached

its conclusion. This world of ours has received and teems with living things, mortal and immortal. A visible living thing containing visible things, and a perceptible God, the image of the intelligible Living Thing. Its grandness, goodness, beauty and perfection are unexcelled. Our one universe, indeed, the only one of its kind, has come to be.

—*Timaeus*, Plato, 92 C.

Lesson 3

Patterns of the Worlds

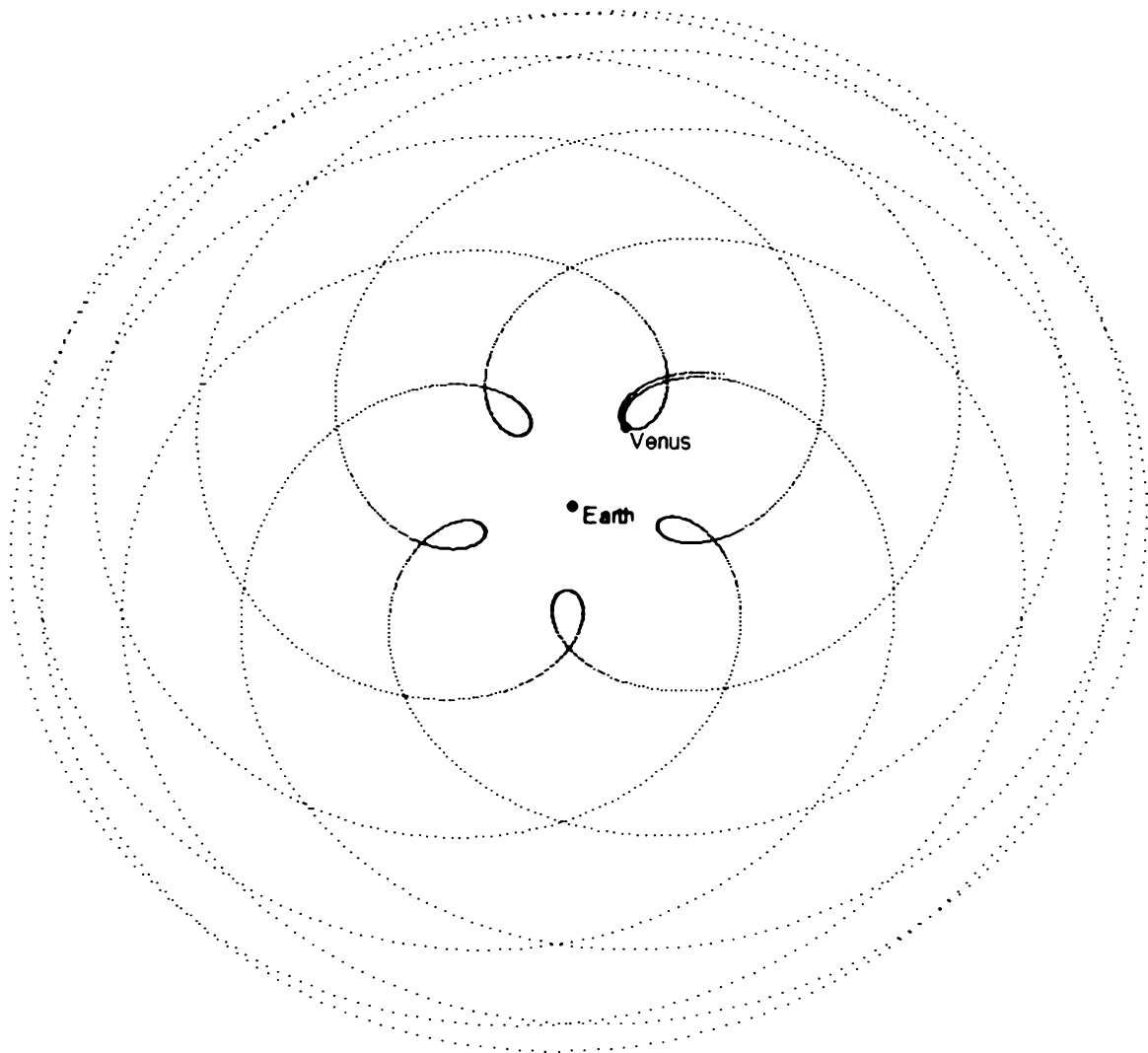


Figure 3.1: Five inferior conjunctions of Venus repeat in a precessing pentagram

When you work in layers of patterns, one of the layers will be a harmonic of the realm or realms that you are interacting with in the course of the ritual work. Just as you move into different realms in vision, so too do rituals have patterns that are filters for the underlying powers or realms. In vision we often interact with the different patterns by way of imagery, by seeing landscapes, buildings, and so forth: these are the visionary projections of the deeper patterns that underlie such realms.

In ritual and visionary ritual, the actual patterns are mapped out and interacted with. When the layers are all brought together, the interaction between the patterns and the visionary projections creates a 'whole' that can successfully be worked with magically.

3.1 How the patterns work

You already have some direct work with patterns under your belt from the last two lessons, and your long foundation training has brought you to a point of experience and understanding. Now we can now look at the practicalities of how these patterns trigger, and the difference between patterns and beings.

A pattern is where something has come into formation. It is akin to DNA: the pattern that forms creates a set format of responses, triggering and releasing energy. These responses create highways for power. A pattern elicits set responses, and narrows the repertoire of action.

If you think back to your work and study on the powers of creation, then you will remember how patterns come into stable formation once they have reached the phase of creation that involves the Grindstone, Unraveller, threshold guardian, and so forth. Each set pattern, once it has formed, has a limited but powerful capability to do something specific. Like DNA, the pattern dictates specific qualities, and its shape/formation dictates what will flow through it and how it will engage with power.

In magic we mirror those patterns and work with octaves of them. For example, when you need to work with the triple powers of

Creation, Fulcrum, and Destruction, and have them flow in a balanced way through the physical world, then you would work with the octahedron. The magician's ritual, sigil, and visionary work mirror the naturally occurring pattern to create a much smaller octave of it. Our created octave begins to resonate with the original, natural pattern: it becomes a harmonic that fills with the natural pattern's power, just at a much smaller scale. This lets us bring a fragment of the specific energy and power running through the natural pattern into the ritual space so we can work with it: the round peg fits the round hole.

If a magician was doing some work exclusively about the physical world, and used weather energy, faery contact, time, substance, and people, then it would be pointless to use the double tetrahedron: it is not fully anchored in the physical realm, it draws its power from above and below, and it dispenses its power in an area between ground and sky. Essentially, it is overkill—and it lacks the four ground-level anchor points needed for such work.

As an aside, we see this a lot in the Solomonic seals. The shapes of the Solomonic seals are maps of patterns. The angelic names prompt the adept to understand that the lines are angelic. But they are maps of the actual pattern, not the pattern itself. When the patterns are engaged they are worked with in three dimensions. The angelic names are a degeneration that developed out of the human need for control: in such constructions angelic beings are triggered by calling on their specific power, not by a human-assigned name. And these seals are often used for the silliest of things—they have become glamour magic.

I do not know whether the magicians who first started the seal trend knew how these patterns actually worked. They may have been copying something left over from Egypt and the surrounding areas without knowing what they had found. Alternatively they may have known exactly what they were, and mapped them out in this glamorous way to hide them in plain sight.

What I can say is that the seals' accompanying texts and 'spells' are far younger than

the seals and patterns themselves. The text is heavily Christianised and often trivial—appealing to rich young nobles with money to pay magicians and without enough common sense to see just how trivial many of those ‘spells’ were.

Adept magicians learn the various patterns and why they are the shape they are, and they learn how and when to trigger them, and why. Also, remember that the pattern is only part of the magical process: it is the skeleton on which the rest of the magic hangs: the beings, deities, tools, utterances, and so forth bring the pattern to life and action.

3.2 The difference between patterns and beings

When approaching work with patterns at this level, it is important that you can make the distinction between patterns and beings. Angelic beings that are more involved in the creation/destruction process and less involved in direct contact with humans, tend to express through patterns: they are the threads, corners and lines that make up the pattern.

When you look at a completed angelic pattern with all the eyes, feet etc., it is still not a being you can communicate with: it is too far removed from human consciousness for such conversation to occur. At this present time of human development, angelic beings of this type are akin to viruses in that technically they are not living beings, and yet they are. We understand very little about viruses: they are like little packages of code that reproduce. And angels that operate at this level are pretty close to that. Maybe in the future we will understand this level of being better.

For every other type of being, from deity to faery being, to ‘demonic’/Underworld beings to parasites, these beings can move into a pattern, they can reside within a pattern and function within it, but they are not the pattern itself. And yet the pattern has consciousness: the far removed angelic being that is like a package of computer code. When you build an octave of a natural pattern and bring it to action, you are creating a vessel or ‘home’

for beings and power to fill. Ensure you fully understand that distinction, as often magicians can end up blurring the lines between the two and get themselves in a bit of a mess.

So let us look at some of the inherent patterns that run through various realms and worlds, and you will begin to see how the quality of a realm is expressed in the form the pattern takes. This will enable you to spot a pattern specific to a realm, and teach you how to apply a layer of pattern to a ritual working that triggers a particular realm’s energies and dynamics. We will not spend too much time on this, so that we can move on and work practically in this module.

3.3 Divine patterns

Divine patterns are the simplest and most profound ones of all. The Divine patterns express the initial action of *outputting for creation*. The deepest form of Divine pattern is the space between points and lines: it is the nothing constricted between two points within a pattern that lets that pattern form, and lets something be contained within it. It is the breath that carries and creates sound, and the harmonics of light/frequency that we humans perceive as white.

The next step down from that deepest power is a dot: a point of origin from which all the pattern flows. This dot is worked with in vision as a ‘star’ or a point of light/dark. In maps of patterns it is a dot that the pattern is then drawn out of. In ritual, it is the ‘above’ anchor-point.

Beyond those two ethereal aspects of a pattern, the most formed one that we understand, that holds the Divine harmonic, is an upward-pointing equilateral triangle: the one that becomes three. This pattern holds the anchor point or spot or origin, then splits into positive and negative to create the polarity and tension necessary for creation to exist. It is the pattern of Divine creation as yet unmanifest, without physical form. The downward-pointing equilateral triangle carries the same qualities but triggers manifestation or formation. Formation or

manifestation is the pattern of *impermanence*. It has destruction within it. All life has death programmed within it.

The final Divine pattern is the two triangles put together to form a hexagram. This is infinite creation and finite formation, the balance of Ma'at in Divine creation and destruction. Now you begin to understand fully why the hexagram in magic is the Divine pattern and not a human one. The two powers that express to us as the two equal triangles are literally on and off switches for the light/frequency/sound/vibration that is the Divine impulse. These on and off switches create polarities that limit each other—remember the Light Bearer and Restriction? It is the most simple, base, and powerful root that everything else forms itself around. Patterns of creation/destruction that then express in the inner worlds all have these on and off switches, and they combine in more and more complex patterns.

3.4 The pattern of Formation

When we step into the inner realm of the Inner Desert, 'God's kitchen,' we see the more complex patterns beginning to form before taking on more coherent and condensed forms. At the edge of the Abyss, where we observe the first impulse crossing the Abyss and flowing into patterned formation, we see very complex patterns, for example the Metatron Cube and the Flower of Life.

These patterns are complex harmonics filled with on and off switches and their polarities build into intricate patterns, ones that will later pattern further to become living things. We can see this most clearly in the Metatron Cube, which is a map for many things, including the regular icosahedron.

The regular icosahedron is a series of on and off switches brought together in a harmonic: the mid-stages of formation for manifestation. It also contains the hexagram and the cube: the Divine and the human/creature/tree brought together. This is the template for the physical world.

When you look at images of viruses, DNA, and DNA unravelled, and at something called a telomere or a group of telomeres, then you start to see how some of these patterns manifest in nature. Do an internet search for 'crystal structure of parallel quadruplexes from human telomeric DNA' and look at the shape and expression of this specialised region of DNA. In very simplistic magical terms the telomere is the 'time/cord length' or Limiter element of the DNA.

The patterns that express in God's kitchen are mirrored in every living thing: we are made up of patterns, energy, and consciousness. When we work in the inner worlds, we see the inner octaves and expressions of these patterns as creation prepares to express itself in outer form.

And just as we find patterns formed by lines, we also find them formed from circles—for example the Flower of Life. The closer a pattern comes to manifestation, the more combinations of circles and lines we see in it as it expresses near the threshold between the worlds. The circular patterns tend to appear when we get closer to outer manifestation. They are heavily linked with time and movement.

3.5 The manifest world

When we get to the manifest world, which includes everything in the universe around us, we get into many layers of complex patterns. The orbits of the planets and the moon, the turning of the seasons, the rise and setting of the sun...all these cycles have patterns, inherent and man-made, linked with them. The patterns express substance, time, movement, light, and colour, all of which are ingredients for magical patterns that need a layer of such powers.

If you were working in magical layers, one of which included the planet Venus, then you would work with both Venus's planetary spirit and its pattern: the pattern of its orbit around the Earth relative to the magician's time and place on Earth *at that time*. The patterns that we observe depend on our place in time and

the fact that we stand on Earth at that point in time. Read this clip above the orbit of Venus and think about it:

The orbits of Earth and Venus, which arrive at almost the same configuration after 8 Earth orbits and 13 Venus orbits. The actual ratio is 0.61518624, which is only 0.032% away from exactly 8:13. The mismatch after 8 years is only 1.5° of Venus' orbital movement. Still, this is enough that Venus and Earth find themselves in the opposite relative orientation to the original every 120 such cycles, which is 960 years.

—Wikipedia

At the beginning of the lesson is an image of the orbit of Venus: note the pattern that it makes. Straight away you see a magical pattern that you know.

If you work in layers with planets then it helps to use the pattern of their orbit within the ritual patterning.

Similarly, if you are working with the sun and/or moon, then the pattern of rise and fall as observed from your point upon the Earth anchors a layer of influence into the ritual patterns.

In ancient Egypt this was done not with abstract patterns so much as with images and representations. That is another way of working magically in layers, and works in a similar way to sigils and sacred language: the image is infused with power, which in turn affects the very fabric of the walls on which it is painted.

To work in such a way with enlivened images means you need a permanent, dedicated temple space where the imagery can embed power into the building itself. Few magicians these days have that luxury, hence the development of ritual patterns which can be triggered, worked with, then composted. When working with images as layers, because there is more permanence to that magical action, the imagery needs to include guardians, composters, or destroyers.

This should begin to highlight to you why magic evolved in very different ways in different cultures. It very much depended on resources, permanence, or the need to be flexible and mobile. Cultures with fixed temples that were used magically developed their magic in one way; more mobile peoples, and those who lived in changing times, developed magic in another; and peoples who did not build but who nevertheless stayed in one place for many generations developed their magic in a different way again.

Remember that how something developed and how it was worked with had reasons behind it, usually practical, mundane ones. Magic is always about necessity.

Once we get down to ground level on the earth, then the array of patterns you have already learned come into play: the human/pentagram, the land/four directions plus above/below, and so forth.

As an aside, once you start to look at the world around you for physical patterns, they will get more and more complex the closer you look until they begin to mirror the complex ones found in God's kitchen. If you do an internet search and look at things like snowflakes, water, stone, crystal, skin, bone, and so forth under the microscope, then you will start to see the patterns emerging. And if you look at nano-scale images of viruses, DNA fragments, proteins, and other substances imaged with electron microscopes, then again you will start to see things that you recognise from your magical work.

The deeper we look, the more we find: the patterns of creation are at every level: worlds within worlds exist. And as magicians we work with that dynamic when we work in layers, in vision, and in ritual.

Working layers of patterns in magic—incorporating layers from the inner and Divine realms, layers from the stars and planets, layers from our own world, and layers from the under world—triggers this basic dynamic of layers in nature. It also triggers opposing resonances: when you work deep on the threshold of the Divine realm and at the edge of the stars, *that work triggers a resonance*

with the tiny microscopic worlds within us and all around us. The resonance of magic flows through *all* the worlds, and by working in layers we can begin to harmonise them instead of triggering them haphazardly.

3.6 Underworld patterns

Once you get to the depths of the Underworld, patterns become compressed and broken up as they are being composted. We see the outer version of this when we look at rocks under a powerful microscope: along with the structure of the rock itself we often see shells and fragments of creatures, plant matter, and so forth. Rock under a microscope often looks like a compressed jumble of shapes, which is exactly how the underworld works magically.

In the Underworld's shallows the patterns become compressed and condensed. The further down into the Underworld we go, the stronger the compression becomes, just as when things descend into the ground and become locked under more and more layers. The outer and inner dynamics are the same, and because of this there are no real magical patterns for the Deeper Underworld.

In the Underworld's shallows, where the magician may work in caves, sunken temples, tunnels that lead to the Abyss, and so forth, descending patterns come under pressure and appear to us as denser, condensed shapes. The more complex inner patterns are first squeezed, and then the complexity of points is destroyed point by point.

We sometimes come across condensed pyramids, cubes, and so forth. We use these as anchors, but we do not bring them up to ground level: they would most likely fall apart. What we do use however, is the pattern of *movement* in the Underworld. This is a mirror image of the arc of procession that we see that is the procession of the sun and moon across the sky. Just as the magician can follow that arc and work with it magically through the stars, it is also used in magic as the arc of descent through the Underworld.

And as we look at this, we have to think back to the work on creation and destruction,

and the understanding of formation of power. The patterns of creation are complex, ever-shifting and changing, and fluid in their expressions. Those patterns become 'fixed' when the power exteriorises as a living being or thing. As the creation marches through life towards death it holds its pattern until it starts falling apart. Once that pattern of existence sinks down into the Underworld it becomes condensed, crushed, and flattened. Creation and destruction are polar opposites, not only in power but also in action. We cannot work Underworld patterns because of this, but like a rock we can anchor to them, we can pass by them, and we can use them as resonant dynamics.

We can traverse the stars as magicians because there are these lumps of condensed, crushed creation held in storage: one dynamic cannot exist without the other. So when we work in layers magically, we keep an awareness of this storage space beneath us, and we anchor to it to travel in an arc around it. The more you become aware of the magical layers you are working in, the more you begin to understand this practically.

3.7 Ritual layering through the worlds

Note: For this work you will need a geometry set and different coloured pencils.

When an adept constructs layers of magical ritual and vision, if they are dealing with large powers, long-term projects, or bringing planetary influences down to focus at ground level, then they would include various layers of patterning from the worlds. Which patterns and layers would depend on what they are doing, what powers they are working with, and so forth.

Always remember that for every 'up' or 'in,' in terms of closeness to the active powers of Divinity/creation, there must always be a corresponding pattern at ground level and an Underworld anchor for that pattern and movement. These layers are combined with

layers of angelic power, deity power, land power, time, etc. to bring together a complete structure through which the magician then works. Planetary sigils would be included, as well as sigils for tools, names of beings, and whatever else is needed for the particular working. We will get to the act of combining towards the end of the module, but for now you can practise the layers of the worlds so that you understand them before we get there.

We will practise this through theoretical mapping and planning, so that you begin to learn how to construct the geometric shapes of the patterns and see how they fit together. We will work with six layers of the worlds. We will map with the intention of creating a magical base pattern for the continued existence of a group of humans in a set place. If you map it from your own location you will find it easier. Remember, these layers and patterns are not the complete pattern; they are base ingredients. Look at the lists and choose a shape for each layer that will trigger and work that layer of impulse.

1. **The layer of Divine impulse.** A pattern or point for the flow of the Divine creative impulse.
2. **The layer of inner realm patterns of creation.** A pattern of creation formation in the inner realm.
3. **The layer of planetary pattern.** A pattern either of a set planetary orbit or of a particular stellar constellation. Also map the pattern of current planetary transits for the larger, slower-moving planets.
4. **The ground layer of expression.** The ground-level pattern which is relative to the work you are doing.
5. **The Underworld anchor.** Its position within the pattern.
6. **The Underworld condensed pattern**
When you have all the other shapes together, look at a sphere or platonic solid that would geometrically house the collected patterns together.

Then look at the dynamics that would bring movement and action to the pattern: river of time, solar procession, or lunar phases. Which would you use, and why?

3.8 Process

Mark points on a sheet of paper for north and south, with south above. Use a different coloured pencil for each layer so that you can see them easily.

Start with the creation pattern from the inner realm, as that will be the most complex one. You might use the Metatron Cube, for example. Then see how and where the Divine shape fits in, and in what way. So you do the inner pattern template first, then bring in the Divine pattern. Next look at the planetary patterns. See how they would combine into the pattern: do they fit? Do any parts fall outside of the creation pattern?

The ground level pattern must fit within the central position of the creation pattern, not to one side, and it must not reach outside of the creation pattern. Then mark the anchor point, which may be in the centre or in one of the directions. If it is not in the centre, then is there a corresponding mark outside of the creation pattern to balance it, and if so, where is the fulcrum? Think about the polarity relationships between the anchor deep in the condensed Underworld, and a corresponding point in the planetary procession pattern. The Underworld anchor may work in polarity to a stellar or planetary pattern point, so bear that in mind.

Now put in the dynamics of time and movement. We often think of time as a line, but that is rarely the case. Use a coloured pencil to trace this over the pattern. Fix a point on the north end of the pattern and trace through the pattern to reach the south. If there is more than one line flowing from the north point, then time has to flow along all of those lines.

What route does it have to take? Does it need to fracture and move along more than one route? Does it need to move in loops or circles that move on and off the points and

lines? Mapping time and movement within the pattern will tell you a great deal about how these particular combined patterns work with fate and time.

Then fit the whole thing within a platonic solid that would house it. Does it leave gaps around the pattern? Would they be filled with deity or angelic patterns, or the patterns of the magician's movement within the ritual? Or does it leave unstable areas that will not be filled by subsequent layers? As you look at this, as an aside, realise that platonic solids can also house patterns in an Underworld context: they can house destructive beings that need taking out of circulation.

Spend some time looking at the pattern, and draw on everything you know about ritual patterns, sigils of rituals, tools, planetary spirits, etc. You are looking at an energy circuit board for creation and destruction, before the final ingredients have been placed on it. What jumps out at you? What shapes repeat in the different layers? Ones that repeat are often used in sigils that map or identify the work, or that hold fragments of the ritual's power and thus work as a seal.

You could also revisit your previous work and research on magical and Solomonic seals. Write up any notes, observations, and revelations that came to you as you worked on this layered pattern, and take a scan or photo of your finished map. Keep it all in a file.

Also spend some time on the internet or in a library: look at the various natural patterns that occur through nature, and using what you know of magic look at what they tell you about the power that can flow through them. Think about that in terms of what it is: water, rock, plant, cell, virus, etc. What sort of inner power circuits do these natural patterns create? Add any of these observations to your notes.

Lesson 4

Patterns of Humanity

In this lesson we will look at some patterns about humanity and the individual. These patterns are used for a variety of reasons in magic, from self-stability and anchoring to casting off bindings or spells that limit your future, as well as to deal with general magical interference. Some of the patterns can be used to help other people; others, like the pentagram, are specific to the person doing the magic.

In magic in the most common pattern of humanity is the pentagram, which you worked with very early in your training. In the apprentice working you learned to use the pentagram to establish your stability within your magical surroundings. That basic stability is like a fighting stance: it teaches you to be rock solid and not easily knocked over, hence its use in early training in a lot of magical systems. The pentagram also has other applications for an individual, including clearing blocked paths, shrugging off magical bindings, etc., which we will learn in this lesson. The pentagram is about the 'I am,' 'what I do,' and 'what I will do.'

The other common human pattern you learned from the beginning of your training is the six-directional one of the four directions, above, and below. Again this pattern can root a person, put up boundaries, clear paths, and draw help when needed. The directional pattern is very much about 'here I am,' and

'these are my friends.'

Used together these patterns become a simple but powerful set that can clear basic problems: they are the backbone of useful, everyday magic. But like all balanced magic they can be used at different levels of power, from the simple act of opening a way for something to happen in your own life, to connecting to Divine powers, to shifting a nation.

Because you have worked with the directional pattern so much you will know a great deal about it, probably without even realising it. But we will look at and work with it in a context where you can see its down-to-earth application.

The pentagram, however, even though you have worked with it in the past, has many depths that can be mined for use in magic. And we will look a bit more closely at that. We will also look at the low octave of the patterns of creation that express in the individual human, and how they too can be worked with, both for the magician and for when the magician needs to help someone.

4.1 The Pentagram

The pentagram is the skeleton pattern that a great deal of magic can hang on. When all the pattern's points are activated it can become a very powerful source of magic. It also opens

the door for spin-off magic deeply connected to it, that can be utilised magically for various reasons. So let's have a close look at these points and spin-offs; then we will go through the practical applications.

The five points of the human pentagram, which you should by now know, are: head/above, left hand/sword/Lightbearer, right hand/lantern/Restriction, left foot/Grindstone/light path, right foot/Unraveller/threshing floor/dark path. So let us look closer at these and their magical actions.

Head

The head is the home of the mind and imagination and the human 'director' of magic. When a pentagram pattern is used, if the magic is mainly working in the physical realm, the fulcrum of the human pentagram is the umbilicus. This is your core/fulcrum that everything works around. Magic brought into the body balances itself around the fulcrum, and powerful magic, or magic that needs processing and composting, will affect the abdomen/intestines: the fulcrum's home.

However, when you work the pentagram pattern plugged into Divinity above and below, *the head becomes the pattern's fulcrum*. The mind becomes the major worker in the body and directs the flow of power and energy. The head is magically immersed in the sublunary sphere, the feet are planted on the ground, and power from above flows down the body and through the feet. The mind works in vision and the body upholds it as it works.

Left hand

In your training so far you have gone from working actively with the Limiter as a tool, to working with the Light Bearer behind you, to working with the sword's inner power with the Light Bearer flowing through the arm. As an adept, the left hand *becomes* the Limiter, with the Light Bearer's power flowing through it. Those two powers enable you to safely hold the

power of the staff as it accompanies you in your magical life.

This is the first adept step in moving the tools to passive work, and the body *becoming* the tools. The left hand directs the future, guards, protects, and holds the powers of the Light Bearer and Restriction, via the Limiter within it. The left hand limits power flowing through you; it also limits power flowing *at* you that could be a threat. The Light Bearer power over the left shoulder also lights up the path before you and gives you energy to forge forward.

The hand as Limiter balances the natural power of Restriction that lives to your right. They work as octaves: human and angelic working together.

Right hand

The right hand, in your earlier training, was the hand of the vessel. As you know, the vessel contains your magic; it also contains your 'grain' ready for harvest. It dispenses, holds, and is a cauldron for alchemical change. Then you began to work with Restriction behind your right arm, the power that contains, weighs, and binds out of action.

As an initiate, your right hand became the carrier of the lantern: a lower human octave of the Light Bearer that casts a light on your former path, your actions, and their results. Later you were introduced to the power of Restriction in the form of an angel that holds a sword behind you: the Judgement of God, or Strength. The light of the lantern then moved into the right hand, so that your right hand became the light that lets you 'see' an action's results, and became the light of experience that guides you. That light of experience is a fate pattern within itself that tells those beings working with you what sort of person you are, what you have done, and therefore *where you are going*.

Our future path is dictated by our past actions—not as a human judgement, but in terms of past experiences shaping how we act in the future. The lantern and the Light Bearer work together: the Light Bearer forges the path ahead, and the lantern lets you see that path. The experiences held within the right

hand dictate how beings will react to you, what access you will have to inner places, and how you ascend on the Ladder. The power of Strength behind you, the angelic presence, ensures that your path is dictated by your actions, not by the will or actions of others.

This affords you powerful protection on your magical path, a protection dependent on your own actions. This flows from the same dynamic in true and balanced magic: you will be given whatever you need if you are doing what you are supposed to be doing.

This also highlights an old and powerful magical dynamic: the mundane is worked with the right hand, and the Divine with the left. Forward and future is worked with the left hand; past and down with the right. The left hand is more dangerous than the right. Why? Because it connects to the power of the Light Bearer, which forges a new, unknown path into the future. This future does not have past experiences to light its way: it triggers the power of creation—and in humans, power corrupts. This is why the inner power of the Limiter is fused into the left hand/arm, to put a break on that power should it begin to spin out of control.

The right hand can only act magically from the well of experiences: it draws on the past, and can only access power gained from past work. That handful of experience is guarded: it will eventually form the weight weighed against the feather of Ma'at. Those past actions and experiences drawn on are converted into future knowledge that is then transferred to the left hand and join the Limiter. Those past actions and experiences left unresolved and unlearned from sit in the hand, where they become a weight that tips the scales. Unlearned dynamics also dim the light of the lantern in the right hand, and too many unlearned lessons will eventually put the light out. The adept learns to drop unlearned lessons on to the threshing floor where they can be looked at and worked at until they are transformed into knowledge, thus giving light back to the lantern. They become the black squares of the floor, steps that must be taken in order to learn.

So you start to see a complex interplay between the two hands and the feet, which is dynamic and constantly shifting. This is the action of creation, an echo and low octave of the patterns of creation/destruction in God's kitchen, the Inner Desert.

When you work with your hands in magic, be it weaving, carrying, dispensing, holding inner tools, drawing sigils or patterns, or writing names, these deep echoes of creation and destruction are triggered into action, and they flow through an adept's hands in a complex and powerful interchange. The adept's head in the pentagram is the echo of the Divine realm, their hands and arms are the echo of the inner realm, and their feet are the threshold with the physical realm.

Left foot

The magician's left foot, as you know, rests on the Grindstone. The Grindstone is also the path the Light Bearer opens and highlights before you. When you do divination readings for your future, it shows the active principle of the Grindstone—which expresses in the path of Hercules.

The left leg forges forwards in ritual, opening a path to something and committing you to it: it is the white squares on the magical path. The left leg has to struggle on the path with the necessary obstacles which will polish the magician and strengthen them, while also giving them what they need. A step on the white square brings life, resources, and action. The power of the Limiter in the hand limits the unnecessary obstacles on the path that have no real need to be there.

So you also start to see the interplay between the left hand and left leg, the light that opens the path and shines over the magician's shoulder, and the power of Limitation that ensures that path will not be interfered with. The left side is necessary action—which is sometimes not at all pretty, hence the aversion to the left side in folk magic, which is also a gross misunderstanding of magical dynamics

Right foot

The pentagram's right foot stands on the Threshing Floor, and holds the dynamic of *by their fruits shall ye know them*. You stand on the rock of your past experiences and actions, and they define how you move forward. The Threshing Floor, as you should by now know, is where your learning and actions are *threshed*: useful learning, wisdom from experience, and deeds that affect your future are winnowed from whatever holds no use for you. Unbalanced past actions that still need your attention and learning are left on the floor for further work; useful and active ones move into the lantern to light your way and inform your actions.

In magic this dynamic lets beings identify you, and works as a resume of your past work and achievements. Beings can draw from it the information they need to decide whether or not you are worth working with. A healthy, dynamic Threshing Floor opens doors. One full of unlearned lessons and unresolved, stupid actions will repel beings from working with you.

The pentagram's various points interact with each other and are of each other. The lantern held at your left shoulder by the angelic being (remember that?) holds your potential fate path; that is mirrored by the light in your right hand drawn from the Threshing Floor. The inner power of the sword in your left hand is guided and strengthened by the angelic sword held to your right shoulder, and so forth.

This creates a complex pattern of interaction that works within the pentagram pattern. When worked with and applied, it becomes a powerful stabiliser and a strong protection: you become a rock.

Used as a layer within a magical pattern that is itself layers of dynamics and actions, it becomes an anchor for the magician's spirit, a strong central point around which the power can work. It anchors you in your humanity, your life path, and your fate, all of which are upheld by angelic forces that work closely with humanity.

It can be used as a single layer of humanity

within a magical working that holds different inner, Divine, and angelic layers; or it can be used in combination with other layers that operate within humanity at ground level. The angelic aspect of assistance within the magician's pentagram pattern interacts harmonically with the layers of angelic patterns that the human magician introduces into the magical working: the weaving of layers.

One downside of the pentagram pattern is that it is personal: while it works powerfully for the magician, it does not work when dispensed to another person. The pentagram is about *I*; it is not a pattern that can be constructed to magically affect another person. Bear this in mind when you work and are choosing layers and approaches if doing magic for someone else. But for the magician, if you are working on powerful projects, including the pentagram pattern as a layer can be a powerful anchor and protection, particularly when it has been worked with in different ways so that the magician has the understanding embedded within their body. It brings the human element into the overall magical working pattern, which can help anchor the work; and it modifies the power levels so that it flows well through the magician. Any powerful work that the magician does with a human element would benefit from having a layer of the pentagram pattern within it. It is about choosing the right layers and tools for the job.

4.2 The directional pattern

The other most common human pattern is also one you have worked with from the beginning of your training: the directional pattern. Because you should now know so much about it we can move right on to how it is applied when working magically for other humans.

There is no need for me to explain this, so I will pose an example of this pattern applied in magical working layers for a person the magician is helping. When you work magic for other people, bear in mind the many

variables over which you have no control: how the person lives their life, their actions, relationships etc. all have a bearing on how successful—or not—the magic will be.

If you are trying to achieve something possible for that person in their fate pattern, then this sort of working would open up that path and clear those obstacles with no reason to be there. Those obstacles could come from magic previously applied to the person, like a binding and so forth, or the person may have become entangled in a larger fate pattern not individual to them.

I will use a situation as an example, a fairly common one that I come across a lot with people asking for help. A young man, whom we will call Steve, is very interested in magic and has been in a magical group in his local town. The group was run by a magician of natural ability but of questionable personality, and he and his wife run the group in a very controlling way. They also teach the students some pretty unhealthy magical methods: they teach the students to parasite energy from people (very common), to use magic to get things that the students could achieve through mundane methods if they applied themselves, and there is also a heavy sexual element to the group.

Steve and the leader's wife become close. The leader notices and becomes possessive, angry, and territorial. He kicks Steve out of the group and draws on the working group to attack Steve. He uses magic to shut Steve down, to bind him, and to curse him; and he vents all his frustrations, fears, and aggression into the magic, which empowers it.

Even though Steve has left the group, and is no longer in contact with the leader's wife, his life starts to shut down. He becomes mentally unstable, he loses his job and cannot get another, he becomes physically weak, he cannot make new friends, and people avoid him. He has constant nightmares, bad things keep happening to him, and he becomes very depressed. At last he reaches out to another magician for help.

This is how the magician helps:

First the magician tells Steve to get rid

of anything connecting him to the group, no matter how seemingly benign: clothing, books, gifts, magical tools, papers, a lighter, the pair of shoes that he always wore when working there—every connection must go. Then he is ritually bathed, his home is ritually cleaned, and he is given herbs to help his body struggle with the magic until it is dispensed. Steve is then instructed to work the dripping tap method with the flame to break all connections. All this preparation work washes a top layer off to reveal what lurks beneath.

Now we get to the magical patterns. This working needs a talisman. To make it (before it is empowered, done at the end of the working), get a plain, unmarked silver disk with a silver chain, like a small dog tag, and engrave it with an equal-armed cross for the four directions, then put an X through it for the cross-quarters. Place it in dry salt overnight before the working. On the day of the working, place the talisman on the central altar.

The magician spends time using divination to see just how far the magic has gone in unfolding. He looks at Steve's health, at what energies/powers have been used in the magical attack, for any involved beings, from which directions the magic is coming, and what type of magic has been used. He looks at what fuels the magic and what would happen in the long term if it was not removed. It does not look good.

He then looks at what Steve's future would look like if he was not attacked. It looks like Steve would start to blossom in his early thirties and be successful at something. This is an important step: you must compare the victim's attacked life with their unattacked life path to see how much of their life is damaged by the attack, and what needs restoring.

The magician sets up a working space and starts by placing Steve in front of the central altar with his back to the north. First the magician needs to establish the directional pattern for the space. If the magician is working in their own work space then it is simply a matter of turning it on by opening the directions. Otherwise the directions must be built up until enough power is coming

through for the magician to work with.

Another option would be for the magician to wrap up their working space and hand it upwards for angelic powers to hold, unwrap it where they are working, wrap it up again when they have finished, and bring it back down into the their magical working space when they get home. What is important is that the simple directional pattern is properly established before the work starts. So let's get back to the scenario.

He opens the directions, puts the vessel on the west altar with water in it, puts the Limiter on the floor behind Steve to create a barrier of limitation, and puts the staff by the south altar for it work passively as an Opener of the Ways. I would also use cards from the Quareia deck: the Grindstone on the east altar, the Light Bearer on the south, the Unraveller on the west, and the Threshold Guardian on the north.

Steve would be told to sit with his eyes closed and to keep his mind as still and quiet as possible so that his thought patterns do not intrude on the work. The magician would then work the directions starting in the east. In each direction the magician greets the contacts and asks for their help in fixing the magic in time, so that it can be overcome and *left behind in time*.

The next step is to bring the pattern into action specifically for Steve, and focus it on him. The magician goes again around the directions, starting in the east.

In your apprentice work you learned to work a directional pattern of carrying threads that started in the east, then progressed to centre, south, west, centre, and finally north: a pattern of time and composting. For this working the magician would work it in a different, more 'classical' way: the magician declares the power dynamics of the direction: east/coming into being, centre/fulcrum, south/way ahead, west/composting, north/restriction. The magician then triggers the flow of time from north to south, from past to future.

He then starts again in the east and works the flow of action of life: threads from east to centre, centre to south, south to centre, and centre to north. While he is doing this he

keeps in mind that he is working to restore Steve's fate path and to dispense obstacles placed in his path by hostile magic. The subtle difference between this and what you did in your apprentice patterning is that the thread comes from the south to the centre, then from the centre straight to the north, bypassing the west.

The power dynamic of west, of the Scales, needs to be bypassed initially, as the magic placed on Steve will be held in the west. When such magic is placed on a person it affects their east and south, but the actual pattern of energy formed by the magic is held in the scales in the west. So to start with the magician needs to clear and strengthen the flows of the future by reestablishing the east and south, and keeping that flow going, while ensuring that future has a compost action in the north: essentially this pattern isolates the dynamic of harvest/scales so it can be worked on.

Once that basic pattern is in place, the magician goes in vision to the Inner Library, then steps through the Library and back into the working space. He stands in vision over Steve and looks at what is around him, what is binding him, etc. He sees shapes, bindings, energies etc. around him and hooked into him. The magician then communes with and engages the Light Bearer/Lantern power of his left shoulder: the light that flows over his left should illumine the space around Steve. The magician looks at what is to Steve's right, around his right arm and right foot: he is looking for the pattern formed as a result of the magic that in turn would affect Steve's 'scales.'

Most of the time such magic is not patterned consciously by a magician; it tends to form itself as a result of its creation. Once the pattern has been spotted it will need removing—and this is where caution is needed. Patterns formed naturally can be shapes you recognise, or they can sometimes appear as coagulated lumps, misty areas, or other strange forms of expression. So care has to be taken just in case the pattern goes unrecognised or is missed.

Once identified, the magician brings the full power of the Limiter/Light Bearer into

their left arm, and Restriction/lantern into their right arm. Once that power is there, the magician carefully lifts and detaches the pattern *expressing to Steve's right*, while ignoring everything else, carries it to the west altar in vision, and dispenses it into the vessel full of water on the west altar. The magician communes with the contacts in the west and asks them to trap the pattern in the water.

While doing this in vision, the magician opens their eyes, moves to the west, and moves the pattern into the vessel with the downward pushing motion. He then holds his left hand over the vessel, and silently draws on the power of the Limiter in their hand to trap the pattern into the water. Using utterance, the magician says: "pattern of magic I have taken from Steve, I Limit you, I bind you into the water, I dissolve you."

The magician then goes back to stand before Steve, and works in vision using the inner sword in his left hand and the light in his right hand (to see hidden things). He cuts through all connections between the magic around Steve and Steve's sphere and body, so that the magic is still there, but no longer connected. The magician opens his eyes and looks at the north gate behind Steve. With his inner vision he sees the north gates wide open, and he sees the disconnected magic around Steve: he sees this while looking at the flame on the north altar.

Taking a deep breath, the magician blows the disconnected magic through the flame in the north and through the north gates. The magician says: "magic sent to attack Steve, I break you, and I send you through the north gates into the past, where you shall no longer trouble this person." He sees the gates slam shut once the magic has passed through them.

Those actions take care of the two parts of the magic causing the problems. The magic to Steve's right was the 'brains' of the magic and the rest was its 'body.'

Such an attack and its clear-up leaves holes and vulnerabilities in Steve, which now need addressing. Never just take off the magic in such circumstances; always restore what has been damaged. So the magician now needs to

reweave and reestablish the flow and pattern of fate in Steve.

The magician reaches up for connection with the Weaver of Fate: Ananke/Neith. He also reaches downwards to the Weavers at the back of the North Wind, the ones who mirror the work of Ananke, deep in the Underworld. He does this by casting his mind in their direction and opening a path of contact with them.

Once he has that contact, in vision, he places his hands over Steve and starts to reweave the threads around Steve. That means first reestablishing the flow of power, time, and fate. A thread from above, a thread from the east, a thread from the south, a thread from the west, a thread from the north, and the thread from below. This is done in vision first, and then is repeated twice by physically going around the directions, starting by reaching above for a thread, then in the four directions, and finally anchoring with a thread from below. Once all the threads are in place, the magician brings the Weaver's arms down through him and weaves them all together, using the technique you have already learned.

Once that is finished, he tells Steve to open his mouth a bit: the magician takes a deep breath and holds it. As he holds, he calls on the East Wind and the powers of life in the east to blow through him. He then blows into Steve's face and mouth, and at the end of the breath says: "I give you life."

He tells Steve to close his mouth, to keep his eyes closed, and to continue sitting quietly. The magician picks up the pendant and starts in the east: he must now make a talisman for Steve. He calls on the angelic powers in each direction and asks them to put into the talisman whatever is needed to protect, strengthen, and teach Steve. He goes around the four directions, then goes to the four cross-quarters, starting in the southeast. In each direction he asks the power that presents there, be it angelic or deity, to put the power of each bridge into the talisman for Steve.

The magician then puts the talisman around Steve's neck, and leaves him sitting before the altar. The magician leaves the room for a few minutes for the power to consolidate in and

around Steve. Once the magician feels it finish he comes back in, closes the directions down, and tells Steve to get up, bow, and leave the room.

Once Steve is out of the room the magician burns frankincense. He also puts drops of galbanum in small bowls in each of the cross-quarters, and a wide-necked glass jar three-quarters filled with salt and topped to the top with water on the west altar. He takes the vessel with the water in it that contains the magic. He drops some salt into the water, stirs it, then takes it outside to pour it down a drain outside the building.

The magician then has a talk with Steve to give him advice. The advice, which will ensure the success of the work and ensure that any further attack is minimised, is the same advice for anyone under attack: do not take off the talisman, not even at bedtime, or when taking a shower. It must stay on for a few months at least. Nothing must remain in his possession that links him to the group that is the source of the problem, and nothing that he worked with magically during that time: any books, statues, jewellery etc., it must all go. He must have no contact whatsoever with the people involved or connected to the group in any way. That contact includes any social media, internet connection and so forth. Any emails must not be opened, but simply deleted unread.

Steve must also place a salt water cure at the side of his bed, on something to protect the surface underneath from the salt: as it evaporates, it will deposit salt on the surface it rests on. If he is still having sleep issues, a safety candle/eight hour tea light in a dish should be left alight each night in the bedroom while he sleeps. Placing a tea light in the dish limits the light cast around the room.

For a while, Steve must stay away from any magical studies, tarot, and so forth to strengthen his boundaries and to vanish from an inner perspective. The magician also explains to Steve that the protections from the talisman and the ritual work are built around balance, so if Steve acts in a very unbalanced way by attacking someone,

stealing from someone, etc. then the powers will withdraw from him and no longer protect him. Remember, it is not so much about morals as *balance*: if he wishes to live safely and without magical violence cast against him, then he needs to ensure that he is not threatening other people or damaging them badly with intent: *you get out what you put in*.

This example shows you how a pattern learned very early in your training can be used in a powerful way when the issue is very much rooted in the realm of humanity. There is no need for more powerful patterns, angelic patterns etc.: always use the patterns most relative to the job.

Though being attacked, sometimes to the death, is a terrible thing, when humans do it then it is a matter for the human realm, with a bit of inner help. There is no need to draw on patterns of creation and destruction: you don't need a nuclear bomb to stop a playground bully. It is all about proportion in terms of the inner situation: such an attack can be devastating, but it is individual to a person: it does not affect the wellbeing or fate of a nation, landmass, and so forth.

These human patterns can be used in layers with other methods that you have already learned for basic protection and the clearing of simple sticky situations. The human patterns can be applied in many different ways for many different reasons: the key is to know how to work the directions. When unsure, always think back to what you learned about the directional powers, and think about how they can be applied in different combinations. Remember, you did quite a lot of study about combining the directions in different ways for different reasons.

Most human issues can be worked with using the directions when helping someone else, and a combination of the pentagram pattern and the directions when working for yourself. If the person issue extends into including deities, hostile beings, etc, then use the directional pattern/pentagram combination as a base layer, and add more powerful patterns as layers to the working. The base layer keeps you anchored in life and also

helps the deeper powers filter through into a coherent working human life pattern.

4.3 Deeper patterns of humanity

In the working you have just looked at, you will notice that aside from the directional human pattern, you also worked briefly with the weave of life from above and below. When magic is involved in the attack of a person, particularly low-level magic used in the Western magical tradition, it can inadvertently damage the fate weave, even though its structure and power does not usually reach beyond the patterns of humanity.

This damage can be identified using divination. Usually the magic's sheer power does not do the damage; often it is a collision of hotspots within the person's fate pattern, or feral aspects of the magic that have gone beyond the intended action. In such cases using the weave and the beings connected to the weave can trigger a process of restoration in the person.

The weave, the fate pattern, and the patterns deep in the inner worlds, like the Flower of Life, are all octaves of each other and resonate together. However, working deeply in the inner worlds to restore such a pattern on an everyday person can be counterproductive: it takes too much energy and can belt the average person with a pulse of power beyond their ability to process. There is also the issue of balance: whereas a magician works for years to establish fulcrums and balance in their life and work, the average twenty-something year old dabbling in magic is usually spectacularly out of balance. This is not to say they are 'bad': it is normal for a young adult still to be unstable at that age, so you should always assume in such cases that deeper work would be counterproductive. Being directly linked into the deepest pattern in the inner worlds can bring massive change and impact to a young person.

Instead, the magician works at ground level, triggers the weave above and below through deity connections, then works to bring the resonance of the deeper patterns into the

work. The fate pattern of the person involved is retuned this way so that it 'remembers' the deepest expression, i.e. the Flower of Life or similar, and can begin to reorganise itself.

A lot of work that adepts do to help other individuals in life tends to work with this action of resonance: retune, rebalance, clean off, and refocus. This takes care of a lot of issues, particularly ones caused by magical interference. For the most part, individuals who come to an adept for help, particularly when magic has been involved, are not deeply immersed in magic, even if they think they are. So you work on the surface and deal with it at that level.

When working with the weave, particularly its 'below' aspect, it can also move into the areas of inherited patterns through DNA, generational curses, and deep Underworld magic. Because such 'below' aspects are also 'past,' patterns can be shifted, broken, or reestablished by working with the Weavers in the depths. You can also learn a great deal about past patterns of discord by visiting these beings and asking to see composted patterns, ones that hold generational issues, and so forth.

4.4 Exploration

Think back to your work in the depths of the Underworld, to the Cave of the Stone at the centre of all things, and the four tunnels of the Four Winds in that place. Think back to your encounters with the Sisters at the back of the North Wind.

You are going to do some exploratory work in that place. Go there in vision via the Inner Library, and go down into one or all three of the remaining tunnels. There you will meet ancient beings like the Sisters at the back of the North Wind: each direction has its aspects of human or human-like consciousness that we can reach.

The Sisters in the north are very much about weaving and dismantling patterns, and are heavily resonant with the patterns of creation and destruction in the Inner Desert. Now you will go and explore the other directions, find

the beings there, find out what they do, and observe how they work with patterns in their own way. Do one direction at a time, and do not be tempted to do more. This is a deep and powerful place: such work will take more energy than you at first realise.

Write down your findings, draw any patterns you come across that are shown to you, and think about the magical directional powers that resonate with the actions of these beings. For example, in the north, they weave and reweave patterns of vessels: stone, the human body, etc.

Your own mind will add some of the imagery, but don't worry too much about that: these deep contacts have to draw on what vocabulary is within you. So make sure you record every detail that you can remember. Things may not be so obvious for you at the time, but looking back you will spot little details in your notes that tell you about these powers.

And remember, these beings and what they do, are all root powers *behind the winds*. You should be now have an idea of what that means.

4.5 The Cruciform pattern

Another human pattern in magic is the cruciform, which is far older than Christianity. The magical aspect of the cruciform is the same as the ankh, and the shape of the cruciform, and the cruciform with a round head, both have deep and ancient magical roots.

Look at the image below. Note the figure is also wearing a cruciform pendant. This figure is from Lempa in Cyprus. You have been pointed to it earlier in your training. It is from the Chalcolithic Period (c. 3800–2500 B.C.). Think about how you learned about the pentagram pattern and how you learned to bring the pattern into yourself to work with it.

Use that same method to unlock this shape. Think about the directions it shows, how the limbs are placed, and remember the pattern of humanity in life always faces magical south, and in death faces magical north. Think about



Figure 4.1: Cruciform human figurine, Chalcolithic period

the powers it brings down into the body and how they can be worked with magically.

Also think about the magical uses of having a mirror image of that enlivened pattern worn around the neck: it can deepen a pattern or act as a decoy.

Design a ritual pattern for human magical work using this shape, and discover the difference between this pattern and the pentagram. Do the ritual a few times and any visionary aspects as well. Compare how the power works differently. This will show you how this pattern can be worked with as a

magical layer in ritual and for what purpose. Write up your notes, map the pattern within the directions and the powers it works with, and write up what you think this pattern could be used for and how it would work.

Also write up how it could be used as a specific talisman when worn: what would it do if it was simply empowered by visionary ritual? If you wanted to make it a more specific talisman, then what would this shape, as a vessel, hold to protect someone? What would this vessel hold, and *what would it not hold*? Put all your notes in a computer file.

4.6 The Lemba, the ankh, and the djed

Compare the Lemba pattern to the ankh, and research everything you can find about the ankh. One you have done that, look at another Egyptian shape, the djed, pictured below. You have already been introduced to the djed shape. It is another pattern layer that can be worked specifically for humanity.

Knowing what you know of the djed pattern, and of the Ladder, think about how this pattern can be used in ritual and as a talisman. Why would it be used, what does it do, and how can it be worked with in visionary ritual? How would you incorporate it into a ritual, and why? Work with it for yourself in visionary ritual and write up your notes. Think about how it could be applied personally, and how you could apply it to another human on whom you are working magically. How would you externalise it?



Figure 4.2: Djed pillar

Lesson 5

Patterns of Society

Using magical patterns to affect society is as old as society itself. Throughout history magical adepts were called on to use magic to affect a whole society, whether it was to defend it from hostile nations, to prop up a monarch, to bring in resources, to affect the weather at a crucial time, to limit epidemics, to link a monarch into a sacred pattern in life and/or death, and so forth.

In more modern times adepts have worked either at a leader's request or within some group's initiative to manipulate a society to fit a particular agenda. In very recent times, magicians have rallied other magicians to their particular cause to fight a political or social agenda, to manipulate a populace to their way of thinking, or to get rid of an institution or group of people.

This most recent approach can be pretty dumb: often it is worked from a standpoint of emotive anger and a sense of righteousness, coupled with a profound lack of magical understanding. For example, recently I was asked to join a group of people trying magically to bring down the banking system—a system corrupt, destructive, and hostile to the ordinary person. While that may seem a fair thing to do under such circumstances, the way it was approached was chaotic, without structure, and fuelled purely by emotion. People from all around the world were joining in to fuel this magical act, whose sole intent

was to crash the banks.

When you are dealing with magic that will affect a whole society you have to tread with wisdom, caution, and understanding—and with no emotion. Why? Well, let's have a look.

Let us say that this gathering emotional honeypot of thought and energy, all focused on the sole intent of crashing the banking system, worked. What would it do?

Firstly, using emotion as well as focused thought to drive the magic would immediately attract all the parasites that feed off the involved people's various emotive outputs. This would expand the vast parasitical elements that proliferate around corrupt power organisations, like banks. So its first effect would be to bloat the feeding frenzy that happens around such organisations.

The second major result of such action is *change without balance*. A bank crash does not just result in corrupt organisations collapsing; it takes the whole of society down with it. Virtually everyone these days receives their wages via a bank. Businesses use banks to buy and sell. This entanglement with the very fabric of society means that any crash would plunge millions of people into long-term misery and poverty.

My generation has seen enough bank crashes in our lifetime to know just how catastrophic such an event could be. The financial collapse in Cyprus and Greece is a

good example. The misery and deaths it has caused have been horrific: people unable to get lifesaving medicine because the hospitals have no buying power, people starving because they have no wages... you get the picture. And do not forget that the banks are heavily interwoven with a country's political structure. You crash one, you crash the other. And while this might sound tempting for those of us who live under the shadow of corrupt politicians, again, if you crash a government then the whole structure of its society is taken down with it. There are better ways.

This highlights something in a lot of Western society that has been troubling me as a magical teacher, as well as many other adepts and teachers. The latest generation has been educated in a very narrow-minded way. In the West, the latest generations have grown up never knowing real need or having an idea of what it means to have no access to the structure of a society that protects them. In the USA and UK, social engineering has bred a generation of people who are in general extremely selfish. There is no 'we,' there is only 'I.' Because of this, actions are taken without thought of their wider implications. This issue is at the root of many historical magical disasters.

If the magic was approached in a slightly different way, with a lot more forethought, then it could bring about a very different picture. The magician needs to step back and identify the overarching issue. In the banks' case, it is imbalance, greed, and corruption. So the magic needs to be approached to rectify that imbalance while forging a future, creating a safe pathway for composting, and drawing on inherent land patterns to ensure that the shift created also means survival in the longer term. It must also be done in a way that the shift caused opens healthier doors for that society's people.

The results of such magic would look something like this. First the trigger towards a fulcrum of balance is done. This first action begins to unravel the gathering of parasites, corruption becomes exposed both in the banks and the politicians, and the people begin to

protest. The corrupt practices are no longer upheld by parasites, and there is no quiet stagnation to let such corruption fester. Things start to go wrong as people realise just how corrupt the establishment is. Politicians and bankers are held to account, and the populace refuses to accept such corrupt subjugation.

Once the power starts to seek a fulcrum of balance, it lets fate paths begin to flow freely: uncorrupt potential leaders start to appear and challenge the status quo. In the financial system, still unbalanced, corrupt actions fail, and the market starts to fall. A crash may still come: the market may need to hit the floor before it can rebuild in a healthier way. But because the roads to future fate patterns are engaged and powered, and the scales are worked for balance, a way out for the nation's people starts to form. Often a leader emerges to steer the nation out of the mud.

Out of the collapse comes a new system. In a democracy, a societal structure which has an inner pattern, that inner pattern is engaged and strengthened by the people taking political action through voting and making choices. Then it is the people's choice: does a person vote for balance and the nation's good, or for an individual agenda best for them only? In a democratic pattern, the people decide the magic's outcome by how they work with the changes the magic brought about.

It is naive to think that you can use magic to make the world a better place if the targeted society's people are less interested in that than in having easy lives. Iceland is a good example of how such chaos can be turned around for the people's good when the political power structure is not corrupt, but rather seeks to represent and protect its people.

So before you decide to join a magical group to save the world with magic and target what is rotten in our world, think very carefully about the repercussions of such work. You cannot bring about balanced change by changing the corruption's results (bad banks, etc.); you have to go to the root cause itself and change the whole picture from the root upwards.

In your apprentice training you looked at

a lot of magical situations where the magic was approached without foresight and with narrow and often badly-informed conditional intent. When you come to the issue of society and magic, the same dynamics apply—but the scale is very different.

When magic is worked at a societal level, it must take into account the many different energetic layers that make up that society: the powers that flow from the land, the powers that bridge between a monarchy and the land (if that society has a monarch), the people's layer, the economic layer, the disease layer, the weather layer, the leaders' layer...all these layers have energetic patterns that come together in a weave that comprises a society's inner pattern.

Then you have the layers of deities, angels, land beings, ancestors, and so forth: all these come together in the pattern, and if the monarch is tied into a religious or deity pattern then you have that religious layer as well. When all these layers are brought together and structured into a pattern, then you get a vast highway for power, for future development, for Divine protection, and so forth. This is what the Arthurian legends are about, as well as the tales of King Solomon, of Pharaoh, and the mythic pattern of the Golden City.

These patterns are only upheld if the top of the pile, i.e. a monarch or leader, is totally dedicated to the pattern, is not corrupt, and is in the pattern's constant service. When we look back in history at societies that worked to this pattern, we generally see maybe two or three generations of balanced monarchs before the power starts to corrupt and the whole thing falls apart. You have looked at this before.

5.1 The marriage of sacred land and leader

You have looked at this already with the Egyptian monarch, so I don't need to reexplain. But there is also an interesting example of this in British history, with Queen Elizabeth I. It is worth taking the time to look at this event/pattern, as it clearly highlights the

many magical dynamics going on, and how a clever monarch tapped her land's natural magical patterns and used them. Hopefully, with what you know of magic so far, and having looked at the patterns and roots of this event, you will see how these patterns can be tapped into by an adept and worked with to bring powerful change.

In Britain there is an ancient pattern in the land. When I say 'pattern' in this context, I don't mean a pattern like a hexagram, but a series of circumstances, images, and behaviours that gather and dispense power and energy when arranged in a certain, defined way. When those aspects are mirrored it can trigger a resonance, and the more ingredients are used in a place with these defined patterns, the more power will flow through them—again, like a circuit board.

The person enacting the pattern does not necessarily need to be a magician; they need to be within the pattern themselves by having one or more of its defined aspects. Queen Elizabeth I is a good example.

Let's look: the pattern formed in Britain has a deity involved, Brigantia, also known as Britannia—the British land's female power. Brigantia is a virgin warrior queen/goddess, the bright power that flows out of the land, she who forges swords for battle, and she who is also a midwife to her people. The Christianised form of this power was split in two: Britannia and Bridget.

Straight away you see the resonance between Elizabeth and Brigantia: the virgin warrior queen who defends her land and people.

We do not know whether Elizabeth was conscious that the choices she made were magical, but we do know she was surrounded by magical advisors, the most famous being Doctor John Dee. By refusing to marry and take a partner, Elizabeth connected herself to this power within the land: she married her land and people, thus embodying this aspect of the deity of the land. A magical 'virgin' is not a literal one, but a female who rules or holds power alone, without a male counterpart.

There are also many instances where she



Figure 5.1: Brigantia

draws on the land pattern's magical dynamics, some subtle; some not so much. One of those instances was her stand against the Spanish Armada at Tilbury in Essex. Before we get to the ingredients of the pattern she enacted at Tilbury, have a look at this later portrait of her and the magic it depicts. This is called the Rainbow Portrait, and it is held at Hatfield House in Hertfordshire.

Note the eyes and ears on the wrap of fabric draped around her—a cloth shield? Think about what has many eyes (and ears), a power Dee was known to experiment with: angelic powers. Also note the serpent on her left sleeve: her left arm/forward action has the serpent. This is magical vocabulary for seership/prophecy in the future (left). We know that she worked with Dee to foresee what was ahead, which this imagery confirms. She has the eyes and ears of the angelic powers protecting her, and her prophecy/seership warns her of what lay ahead.

She holds an arc of light in her right hand

(the lantern, remember?) below the motto *Non Sine Sole Iris*: “No Rainbow Without Sun.” Think about that one...and think in Egyptian terms. Look at the ‘brooch’ on her collar, and the jewel at her throat: everything is symbolism in this picture. The jewel is also a magical map—recognise it? That design for jewellery was common for that time, so that may be simply incidental.

So let us move on to her actions at Tilbury. She appeared at Tilbury dressed in white, with a silver breastplate, riding a white horse. In one hand (we do not know which) she held a gold and silver baton—the staff of power. All those choices had very magical connotations.

In Britain and in many places around the world, the white horse is a magical being, a spirit guide who carries a person to the inner realms. It pulls the solar chariot—it carries the sun. It is linked with the magical chariot that carries the deity or monarch to the stars, and is an aspect of the Ladder power: remember the wheels of fire that flow from the Underworld to the stars?

The sun is connected to the monarch, deity, or both; so by riding a white horse, dressed in white, with a breastplate of silver, holding a gold and silver staff, she is saying: *I am the sun, and I carry the solar and lunar powers with us in battle.* The imagery she used is three thousand years old, fragments of which knowledge would still have been in the folk mythology. This imagery would not have been lost on the soldiers gathered for battle.

Note she chose to hold the staff of power, not the sword: the Sword of State was carried ceremonially by a lord who walked before her. Think back to what you learned about swords, kingship, and power: it was the sword's *presence* that brought the power, not its wielding.

Now think back to the motto on the later painting of her: *No Rainbow Without Sun.* She *was* the sun, the solar power joined with the female power of the land: she was the land, the sun, the moon, and everything in between.



Figure 5.2: The Rainbow Portrait by Marcus Gheeraerts the Younger, c. 1600–1602.

That is a powerful pattern to draw on. By engaging the solar aspects, depicting the white horse spirit, and being the virgin queen, she was resonating with a deep and ancient inner pattern that grew out of the interaction between humans and the land: she was taking that pattern into herself, and calling on all the land powers of Britain to work with her.

And they did.

She then cemented that pattern and enlivened it with utterance. She gave a speech that became known as the *Tilbury Oration*. She gave this speech to the soldiers as they gathered before battle on August 15th, 1588.

Out of magical interest, I ran a chart for that event, with a time of twelve o'clock, midday. Look at the astrological patterns at play over Tilbury at that time: pay close attention to houses nine, ten, and eleven. You will see that a planetary pattern was in perfect alignment for what she was about to do. I doubt that date was picked at random; Dee was a skilled astrologer. I suspect it was picked very deliberately.

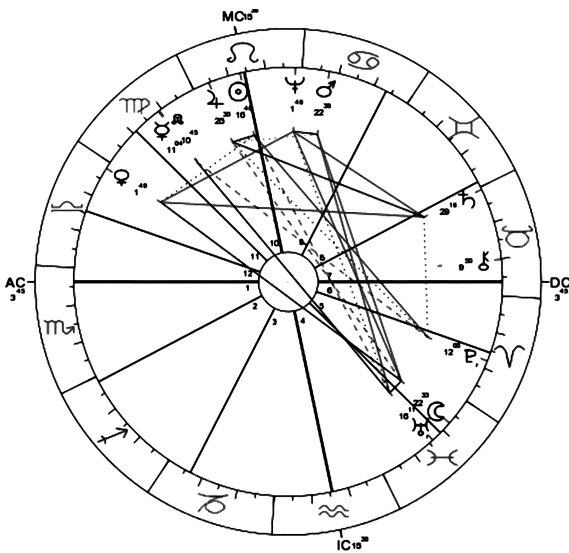


Figure 5.3: Tilbury Oration chart

Her presentation, appearance, and words were all carefully picked from a magical perspective. Here is the speech: read it carefully. Though it is meant to rally the troops, certain things she says trigger dynamics of Ma'at/Justice and of the sacred monarch.

Bear in mind that though the queen drew on ancient goddess deity powers in the land, she was still a Christian. But when working with patterns and dynamics this way, it does not matter: The Divine power expresses through everything.

The Tilbury oration August 1588

My loving people

We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people. Let tyrants fear. I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live and die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust.

I know I have the body of a weak, feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field.

I know already, for your forwardness you have deserved rewards and crowns; and We do assure you on a word of a prince, they shall be duly paid. In the mean time, my lieutenant general shall be in my stead, than whom never prince commanded a

more noble or worthy subject; not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over these enemies of my God, of my kingdom, and of my people.

So what happened?

The fight against the Spanish Armada was not a one-off battle. Spanish and English ships engaged, harassed each other, withdrew, and tried again over several weeks. The battle at Gravelines marked a turning point, but what really smashed the Armada to bits was the weather. On the day of the oration, the wind changed, and scattered the Armada. Then there was a freak storm—and another, and another. The Spanish had no chance: they were driven back or destroyed. It was the end of the Spanish Armada as the dominant power of the seas, and it also heralded the rise of Britain's power.

As an interesting aside, Julius Caesar, in his attempted invasion of Britain in 55 B.C., also had his ass whooped by a series of unusual freak summer storms. They caused him to cancel the invasion and return home to Rome, saying 'we just went to look, honest...' The Druids were pretty well known for raising storms...

There are differing accounts of the battles with the Armada, including of course romanticised versions that have been built on over the years. But we do have an eyewitness account by a reliable source, which surfaces in a letter to the Duke of Buckingham some thirty-six years later. The account was written by Leonel Sharp, a royal chaplain and archdeacon of Berkshire who was present at Tilbury on the day Elizabeth gave her speech. He was there in the capacity of chaplain to the Earl of Essex, and one of his jobs was to repeat the oration of Elizabeth to the troops so that they could all hear it.

After the incursions and the success, a commemorative medal was struck, with the words "God blew and they were scattered"

inscribed on it.

So how as adepts can you draw knowledge from this example? This is a major understanding for adepts, that layers and patterns of imagery, behaviour, and beings can be harnessed, resonated with, and externalised to draw on vast bodies of power within the land.

Do you remember when I said to you that, as an adept, you learn to 'be' magic? As you mature into your adept power, you will be able to resonate with these patterns of power, and simple external acts will trigger the whole pattern into action. There is no need for powerful rituals, deep visions, and so forth: once all that work is embedded within the magician, simply stepping into such a pattern is enough to trigger it—if you have the pattern's elements in place. This is precisely what Elizabeth did. Her actions triggered the land, and therefore the weather, and ensured that the monarch's sacred pattern was upheld, protected, and filled with power. And the astrological timing was perfect.

So how can modern magicians use these techniques? When there is a need to draw on these vast, ancient reserves embedded within mythical patterns, first the magician needs to know those mythic patterns. Then the magician needs to have an aspect of themselves that correlates to the myth. If the mythic pattern has a male central power then the magician needs to be a male. Certain elements, like animals, form of dress, symbols, inner contacts, place, position, and so forth, all need to be engaged.

While these mythic structures often have endpoints, like the end of a battle or the birth of a child, remember you are not recreating the story, *you are recreating the pattern and its ingredients*. If you choose, or have chosen, as an adept to specialise in a certain branch of magic, then look at the various myths that surround that particular specialisation. If the myth comes from another land but deals mostly with deity structures, then it may still be possible to transport the pattern onto your own land.

For example, if you look at the mythic

pattern Elizabeth tapped into then you will find many of those ingredients popping up in India, along with various other places around the world. What rooted that pattern to Britain is the virgin warrior goddess/queen.

5.2 Researching a mythic pattern

Though this task is only research and experimentation, at this level of your training it will also put power within your working reach. Do not just research and forget: work with your findings in a magical context and develop them. Should you ever need to use this form of resonance in your work, you must have it already within and around you. In times of great danger you will not have time to start looking things up.

Every adept should be aware of a pattern within the land or the society around them that they can mirror, resonate with, and tap into at times of great need. These patterns, wherever they are, all have the same basic skeleton: balance/justice, planetary/solar/lunar power, an inherent and gender-specific land power, and a spirit contact/creature from the land.

It is important not to relate too deeply to the pattern/myth unless you are willing to spend the rest of your life living an octave of it. Nevertheless it is important to know the pattern, understand it, and see how you can step into it, live with it a bit, and resonate with it when needed.

When you are unsure of the nature of a mythic pattern you have found, use divination to find out its power, what it does, what you can use it for, and how it would affect you if you stepped into it. Write down your findings, and if you experimentally trigger it for some reason then keep records of what happens.

Bear in mind, though, that these national societal and fate patterns trigger only when all their keys come together. Need and timing are major keys: if it is not needed then it will not work. If the timing is not right then it most likely will not work. By looking at the chart of Tilbury and Elizabeth's actions, you will see how the timing was perfect: all the planetary

powers that she needed to draw on were lined up perfectly for the act.

Such resonance is essentially circuits and switches. When a pattern forms, either magically or naturally, it is a circuit board for fate and power. When an adept, or a very fateful person, comes along and mirrors certain keys in the pattern (actions, tools, behaviours) or reiterates it if it is a shape (like a pentagram for example), then fate paths, hotspots, planetary patterns, powers, and impulses all match up and begin to merge. The triggers acted on bring the pattern to life and let power flow through it—which is exactly what Elizabeth did.

This is really important for an adept to understand, as it lets you bring something to life so that it can be focused and worked with for a particular intent. There is no need to build a magical pattern or working from scratch: you simply recycle and use what is already there. The stronger and more stable the pattern, the stronger the response will be.

5.3 How to use the patterns of society

Most patterns that affect society are to do with monarchy or priesthoods, or are patterns that uphold a 'way of living.' Some patterns and keys trigger protection and defence, some trigger balance and justice; others trigger resources of need, or trigger balance in the weather or the environment. Essentially they are patterns that uphold life in harmony within a society or group of people.

The adept can work these patterns for the reasons that they work through. Some of these mythic patterns are not localised, but flow through most societies: here you will see similarities appearing in many ancient societies. Ma'at in Egypt, for example, is a pattern of the dynamic of balance, on which everything else can rest.

When you come across a pattern like Ma'at, its keys are human behaviours. When you come across a pattern like the British one that Elizabeth triggered, the keys are objects,

timing, stories, and beings: it is a mythic pattern.

If you look at the mythic pattern, which as you know often survives through stories, then sometimes the most powerful keys appear as minor details in a myth. This is why you have to look very carefully and pay attention to everything within the mythic pattern. Looking at it in vision, looking around it, going to meet the beings... all those actions bring you into the pattern's orbit without necessarily triggering it. This lets you look before you leap into action.

Not all the keys are needed to trigger the pattern. Sometimes—as has happened when I have worked this way—when certain keys are in place, others turn up or happen as a result of the initial action. If you recognise them and engage with them then it widens the pattern out and draws more power in.

You may also find, as I have done, that some patterns that appear specific to a particular land or society can in fact be triggered in different lands and within different societies. I have never found a way to be able to truly discern which ones move and which ones do not. In terms of the pattern's effect on modern society, look to the type of society it sprung from, and ensure that the society you plan to enliven the pattern on is similar or has similarities.

These patterns are used by adepts for particular reasons, and you can gain practical experience of this work by triggering a pattern for a reason that would benefit the society. They are no good for individuals as that is not what they formed for; and yet some magicians try to use them that way. For example a few branches of Western magic work through the Arthurian pattern, but they internalise it into their own personal psychology and development, which is not what this pattern is about. It is about the balance of the land and the balance of sacred kingship.

Also bear in mind that when you are looking through the mythic patterns you are not reenacting them: you are extracting and triggering keys. Reenacting a mythic pattern is one thing, triggering a societal pattern

a different. Think back to Elizabeth: she used keys—the horse, the colour, the tools, the words—and she stepped into the role of a sacred solar king. She did not reenact a situation or event. There is a difference: keep this in mind.

Approach this work carefully and logically, as it can pack a punch and release events that can affect a generation. They are not day-workings where the effect comes the week after and then it is all over. Often this work triggers major changes that unfold over years.

Most 'on switches' for these types of patterns are actions: you may have to go somewhere, do something, or say something in a key place or at a key time. The details of what to do are usually embedded within the mythic story or pattern. I have uttered in caves, cast things to the wind and the sea, woven things and placed them somewhere, gone to key buildings and knocked on their doors with magical intent, slept on ancient mounds to mirror the sleeper... the actions can be any number of things. It all depends on the mythic pattern and its keys. You leave your magical space once the power is fully up by opening the gates wide and declaring intent; then you go to do whatever you are going to do.

5.4 Living in a pattern

There is another way to work with patterns within society and/or the land: living actively within the pattern and constantly keeping it going by how you live your life and what objects, creatures, etc. you have around you.

Once you recognise the pattern around you, then by actively living within it as an adept and triggering the keys in a passive way you can bring that pattern to life so that it is constantly doing its work. I live in an area with specific keys inherent in an ancient British pattern, and by living actively within it, it is working all the time.

I am aware all the time of the keys and acknowledge them every day. I also live my life in accordance with the spirit of the pattern, which is one of protection, balance,

and harmony for the land. By doing this the pattern's effects are constantly flowing in the local community and the surrounding land.

In your apprentice work you spent a lot of time looking at what was in the land around you; what stories, mythic patterns, and beings have been within its inhabitants' consciousness in the past. Once you have learned to recognise them and engage with them as an adept, you can then 'switch them back on' if they are compatible with the modern community.

Once you have spotted the pattern and decided to enliven it, you will find keys turning up in the weirdest ways. And they do not have to be powerful—they simply have to be part of the pattern. For example, where I live, some land features, buildings, creatures, and beings are all part of an ancient British pattern. Once I started working with it and bringing it to life, I was thinking about the white horse, a major player in many British patterns. There were no white horses in the fields around me, and no chalk horses, which are a British feature, nothing. I thought it would just complete the pattern if there was a white horse here.

A month later I was browsing in a local village junk store when I heard a small inner voice asking me to rescue it. I looked around and eventually found, buried under a load of junk, a pure white horse. Not only was it a white horse, it was carved from stone in a fashion very particular to Dartmoor, my local area.

I took the white horse home and it immediately sprung to life: it was the last key needed to trigger the whole pattern into action. It can be that simple. So don't think in grandiose terms: often the keys are silly, simple, discarded objects or images. As long as it has all the necessary elements, it will work.

The pattern here also includes ravens, which have moved into my valley; and because I am actively working the pattern by being constantly aware of it and living within its parameters, the ravens come and warn me of dangers—part of their job in the pattern.

So remember, a magical pattern is not always

a shape. It can be a series of images, objects, actions, and words; of beings, creatures, planets, and seasons. When a pattern is large, for a society or land area, it tends to work more through such keys and less through magical shapes. The magical shapes tend to appear more in a societal pattern when that pattern is one of concepts and behaviours, as opposed to people, places, and powers.

When you put the two together you can get a massive upsurge of active power—the patterned shape of the magician and the inner powers, and the outer pattern of objects, people, etc. The two distinct layers begin to resonate together and flow in and out of each other. So think about all this, as it is too easy for a magician to become limited in their scope. If you are always only thinking in terms of shapes and sigils then you will miss a huge body of work in magic. Magic is far more poetic and can flow in many different ways: the only constant is the dynamic of switches and circuits, and the power dynamics that flow through them.

I will leave you with an image recorded by Henry Peacham, a school teacher alive during Elizabeth I's reign. He was fascinated by emblems, which often carried magical keys, and spent a long time recording every emblem he could find in England. He put them together in a book called *Minerva Britannia*. You will see it is an image that holds keys...



Figure 5.4: From p.22 of the *Minerva Britannia* of Henry Peacham, from the page dedicated to Julius Caesar.

Note the dress, note the battle tools and the lion (Leo, the sign of the king), and note the cutting of heads off poppies. The poppy-cutting imagery is drawn from the writings of Titus Livius's *Ab Urbe Condita Libri* (Livy's *Histories of Rome*). Livy writes about Tarquin (Lucius Tarquinius Superbus), the last king of Rome who died in 495 B.C..

In the story, Tarquin is said to have instructed his son, Sextus, to weaken the city of Gabii by destroying all its leading men. The order was shrouded in metaphor and the command was to cut the heads off the tallest poppies. This meant kill all the most outstanding, leading, powerful men. This motif is still used today in the form of Tall Poppy Syndrome—look it up. Also think about this as an active magical key and action that can be exteriorised.

Lesson 6

Hidden Keys

Grasping the invisible truth through a visible sign

This knowledge is nothing but the secrets of wise teachers and Philosophers

—Oswald Croll (1563–1609)

The Mysteries are often hidden in stories, text, symbols, numbers, and pictures. As a society's education level drops, more pictures are used. We see this in the funerary texts in Ancient Egypt. In the Old Kingdom information for the king's soul was written on tomb walls. By the time of the New Kingdom, it was conveyed more through images than text.

We see the same in English history as literacy rose and fell. For a portion of this lesson I will focus on the time around the Elizabethan era, as we dipped into it in the last lesson. It was a time when many magical texts, stories, data, and reflections were brought together as magical keys. The period was very active magically, and many grimoires, magical texts, and other things have come down to us from then. It was the height of the English Renaissance, a high point in English magical activity. Much flowed into England from Constantinople, Italy, and North Africa: many fruits were brought back to England from these places that held many of the Mysteries.

At the time most literature was written in Latin, and only a choice few had a good

enough grasp of that language to make use of the texts. So magical and mystical emblems came into more common use for conveying meaning. They were used politically, to express morals and virtues, to entertain—and to express hidden keys through visible signs.

Though Dr Dee and others like him had awakened a wider interest in magic in the nobles, it could still get you in a lot of dangerous trouble. So magical keys were handed on through poems, images, and codes. Embedding magical keys in these ways was not new, but it became more frequent. And that habit has stayed in magical texts: a poem or text would have pictures and sometimes also numbers. Put together, they held keys for magical patterns—and any magician who recognised them could put them to use.

One modern example of this is the tarot deck. Though everyone and his dog has published a deck these days, the older tarots, including the Rider Waite deck, still hold visual, numerical, and symbolic keys that a magician can extract and use. The symbols have not changed much since Elizabethan times, so you will recognise some of them. The *Arbatel*, a sixteenth century magical text is also a very good example of mysteries embedded and hidden within the text, names and numbers, as we will see when we come to Adept Module four.

Many Elizabethan symbols and images

were drawn from local mythology as well as from the Greek texts which many nobles and scholars studied. And those Greek texts contained many magical aspects drawn from the Egyptians. Hopefully you now begin to see why this course often goes back to the Egyptian patterns and texts: they were the source for much of today's Western magic.

As well as knowing what you are looking at, you need to know how to use it. For example if you had a poem and an image, then the poem would often be an allegory or convey a moral or story. The story was generally mundane or topical, but the image would often—though not always—convey a deeper message. The symbolism used in the Elizabethan images was often magical, with hidden magical keys that would pass on magical information. Whether this was intentional we don't always know. Sometimes the writer would use an image because it matched the story or poem; other times there is clearly an intent to pass on magical information in a hidden way.

To start us off, I will look at images that link back to what you discovered in the last lesson, and we will see how keys can be extracted and used magically in a layer of a magical working. We will start with a Rider Waite tarot card, a fairly modern image, and work back from there.

In the trump card Strength we see a woman with a companion lion. Note she is not wrestling with it; it is her friend. She has the sign of infinity above her, and the trump number is eight.

Infinity signs denote Divine Balance. The number eight is also about balance. Magically it denotes the four directions and the four cross-quarters as they manifest in the physical realm; also the inner expression of the physical magical pattern.

This number as a magical key says that the magic is used and drawn on in this realm: the powers are brought to the eight thresholds. So ritually, for Strength, you know to use all four directions and also the four bridges in the cross-quarters.

She is decked in flowers: a woman of creative impulse and of the land. In the



Figure 6.1: *Strength*, from the Rider Waite deck.

background is a mountain—the mountain that appears in the Death Vision. In magical pictures, the mountain is always about struggling to overcome the mundane and orthodox: the path of Hercules. It was, and is, a familiar motif in Freemasonry and alchemy.

The lion is the angelic power that filters through deity and guards the monarch. It is connected to the power of the Sword of Damocles dynamic and is the power of strength that flows through a female deity or monarch power closely connected to the land. If you needed strength, then this is the power you would engage within the balanced, eightfold pattern.

Now let's move back a bit further in time. Let us look again at the image you saw in the last lesson, and unlock some of its magical keys. We will view it as it was presented in its book, with its accompanying text. Look closely at the picture: look at the sheathed sword on the left—a power in passive mode.

It is saying, have that power present but do not use it. Instead she beheads the poppies with a rod in her right hand: the people represented by the poppies are beheaded by the power of Opener of the Way: the magical baton or staff. The right hand is the scales, the Opener opens the way ahead by way of their past deeds. She is using magical judgement. She destroys their future as a result of their actions by engaging the magical staff in an act of judgment by a deity.

To the right Honourable Sir IULIVS CAESAR, Knight.



WHO fits at sterne of Common wealth, and state
Of's charge and office heere may take a view,
And see what daungers howerly mult amate,
His **ATLAS**-burden, and what cares accrew
At once, so that he had * enough to beare,
Though **HERCVLES**, or **BRIAREVS** he were.

He must be strongly arm'd against his foes
Without, within, with hidden Patience:
Be seru'd with * cies, and listening cares of those,
Who from all partes can giue intelligence
To gall his foe, or timely to prevent
At home his malice, and intendiment.

That wand is signe of high Authoritie,
* The Poppie heads, that wisdome would betime,
* Cut of ranke weedes, by might, or pollicie,
As mought molcft, or over-proudly clime:
The Lion warnes, no thought to harbour base,
The Booke, how lawes must giue his proicctes place.

E 3.

His

* Princeps sine
scientia non po-
test cuncta com-
plecti. Tacitus
Annal: 3. Nec
vnus mentem
molis tanta esse
capacem. An-
nal: 1.

* πολλοὶ βασι-
λέως ὀφθαλμοὶ
καὶ πηλαῖα.
Xenophon. in
Pædia. Cyri.

* Rex velut deli-
berabundus in
hortum adiuu-
transit &c.
Livi: lib: primo.
Decad: 1.

* Ne patiatu-
r he-
becere aciem
sue authoritatis.
Tacitus
Annal: 1.

Figure 6.2: P.22 of the *Minerva Britannia* of Henry Peacham, dedicated to Julius Caesar.

Cast your mind back to the power of Restriction. Remember that Restriction is an angelic and Divine power also known as Strength, or the *Strength that is the Judgement of God*. That strength, that judgement, restricts something out of action by nature of its own deeds.

She has the eyes and ears on her dress: an angelic, magically-infused cloth that shields, warns, and protects. In the Rainbow Portrait, the cloth is draped around Elizabeth I: it is not her actual dress if you look closely. In this picture the artist has put that angelic symbolism on the dress itself. Probably the artist had some magical knowledge but not a lot, or was directed in the artwork by someone aware of that aspect of magical cloth, but who did not know that it was a cloth drape, not a dress. Magically the two are very different. In magical images the clothing itself is a layer of the person—it represents their magical skin. The drape, cloak, or cloth shield is a magically empowered tool placed around a person—or they may stand on it.

We see the lion, the angelic and deity power that guards the monarch.

We can trace back even further, casting our minds back to the regions out of which a lot of ancient magic came, regions we now call the Near and Middle East. This is how an adept can tease deeper truths and keys out of a seemingly recent image: if you know and recognise some of an image's keys, then you can use them in your magical research to trace back and find the deeper powers that lie sleeping within that image. This is why, in your earlier training, you looked at different cultures and times. The keys we extracted from the tarot card of Strength were the woman of the land, the Mountain of Death in the background—which also portrays entrances to the Underworld—the number of balance, eight, and the lion.

Look at this image of the three goddesses Al-Uzza, Allat, and Manah/Manat.

These three goddesses were worshiped by the people of the areas we now know as Saudi Arabia, Iraq, and their surrounding lands. They were worshiped at Kaaba in Mecca, a pagan shrine that held three hundred and sixty deities within it. Think back to your work on the decans and the three hundred and sixty spirits/deities.

The shrine of Kaaba, in local mythology, was said to be paradise on earth, constructed by Adam to angelic specifications. That is a

mythic way of saying “this shrine is really old and houses all the gods.”

Notice the warrior goddess in the centre and her similarity to Athena/Minerva/Britannia. It's not that they are the same goddess; rather they are *the same type of goddess*. Though I do suspect some crossover.

Allat, the warrior goddess, was linked to the cubic altar stone, which in turn connects her with the overarching goddess of the land.

They then adopted Allat as their goddess. Allat stood in al-Ta'if, and was more recent than Manah. She was a cubic rock beside which a certain Jew used to prepare his sawiq (barley porridge). Her custody was in the hands of the banu-'Attab ibn-Malik of the Thaqif, who had built an edifice over her. The Quraysh, as well as all the Arabs, were wont to venerate Allat.

—Kitab-al-Asnam, *Book of Gods*, by Hiram Ibn Al-Kalbi, A.D. 737-819.

Al Uzza was connected with trees and prophecy, and therefore with snakes and the Underworld. Also she was connected with strength. Her attendants practised divination, using arrows to determine a matter's truth.

Manah/Manat was the oldest of the three goddesses, and was connected to swords, the harvest of souls, fate, and the Black Stone—remember that? All three goddesses were connected to lions, to strength, the Divine powers of creation and destruction, and to justice. Ancient deities were often grouped like this if they had complimentary powers or were subdivisions of each other. I suspect that the most ancient of these three, Manat, who through the mythology of the Black Stone is also linked to the ancient overarching goddess Cybele, was the original undivided goddess, and Allat and Al Uzza are subdivisions or 'sisters' of Manat.



Figure 6.3: Al-Uzza, Allat, and Manah/Manat

Think back to the number of the Strength card, eight: the number of balance within and of the earth. Think about the connection of Allat with the cube, and of Manat with the black stone: they are goddesses whose power is fully of this realm, but with anchors in the stars and the Underworld. Look at the staff in Allat's right hand and the shield in her left with the crescent moon on it. Think about the image from the Minerva Britanna, how she attacked the poppies with the rod in her right hand.

When you research images of Sekhmet and the statues from the temple of Mut (look up Mut's lunar connections), a goddess deeply connected to Sekhmet, you will see them both seated and standing. The standing ones usually have the rod of life in their left hands—but a few hold the rod in their right hands (Vatican Library collection), a reverse of the life/death powers.

So what does this mean? Rather than making the usual mistake of equating all the goddesses as one, you are being told that there is a type of female deity synonymous with strength, protection, war, death, divination, and the justice/balance of the land. So, for example, if I wanted to pass on information to future adepts and had to do so in a hidden way, then I would use imagery that other adepts would understand. If I wanted to pass on what powers to draw on, what tools to use, and what layers to use, then I would hide them in images.

So let us unravel these keys in a practical working so that you can see for yourself how this extraction works magically. Remember, though, that over the centuries some keys were often lost or discarded from images when they were no longer understood or thought important.

6.1 The Working of Strength

Note: This section of the lesson not only looks at the keys but also outlines how you would use them and why. If you decide to do the work then it will build on work done in this module's previous lessons.

You would aim it at the power above or behind whatever you worked on in the previous workings. If your situation is not appropriate for taking on a powerful job then read through it and file it away in case you need to use it in the future.

When a powerful job needs doing, often the universe will drop you hints. Seeing the strength card pop up a lot, including in your dreams, means there is work to be done which needs the power of strength behind it. As an adept you will know now that, magically, strength is not about throwing a lot of power about. It is a very specific type of power about stopping something while letting the balancing process flower.

The restrictive power of strength is also bound up in justice/balance. Remember back to your apprentice work and the reading you did on these dynamics. Restriction/strength is needed when something has gone too far through the unravelling/degeneration process without resolution. This could be an out-of-control dictator, a violent and destructive society, a mass killer, and so forth. The call for such work never comes when it relates to a small, individual matter; only when humanity has let something escalate out of control and a human must redress the balance. So you would not use the power of strength for minor, personal, or individual issues.

There is enough destruction, degeneration, and unravelling currently in our societies for you to choose something to address with this work. Once you decide what to focus on and make a decision to do the work, everything will start to fire up.

The Strength card is the last modern remnant of a vast body of power active and known in the ancient world. This is why, when you are given a hint like an emblem, tarot card, particular image, or name, your first job is to track it back through research to discover the root power behind it. That is the process you have just gone through with the Strength card.

So let us remember the keys, as they will form a basis for the magical work. The first key

is the *number*. Whenever a presentation has a number attached, particularly in a magical key, then it will tell you the power's realm and the ritual structure to use. We know that the number eight, in magical terms, is shorthand for all four directions and the four bridges, so this is the structure you use for the ritual. It is also the number of the Sefirot *Hod* on the tree of life—the power of the Unraveller. Think about that.

The next key is a female power of the land, a goddess who is the expression of the vessel which is the land itself. As she is a *virgin* warrior, we know there will be no male deity in the vision or ritual. We know that she sometimes expressed with two other goddesses, and we find a similar setup to the three Arabian goddesses in the Egyptian pantheon: Hathor, Sekhmet, and Mut/Maut.

You have not yet worked with Mut. She is heavily linked to Naunat from the Ogoad, and is titled Mother of the Gods, and She Who Gives Birth, But Was Herself Not Born of Any. She is often depicted as a lioness, and is a fierce, maternalistic protector. If you compare the Arabian and Egyptian goddess trinities then you will see that Mut is a similar power to Manat, Al Uzza (the Mighty) is similar to Hathor or Isis—indeed she was worshipped by the Nabateans as a form of Isis—and Allat holds a similar power to Sekhmet.

At this point the adept needs to decide whether it would be best to work with three goddesses or one goddess. That decision partly depends on what the work is aiming to do. Mut/Manat is the anchor, the Black Stone on the earth's surface that resonates with the White Stone in the depths and the star above. This power axis becomes the fulcrum that flows through the worlds.

Al Uzza, Hathor, or Isis would be the creative impulse that ensures the future path is formed and lit. Sekhmet or Allat would be the warrior power of Strength that stops and restricts something. So you have three goddesses in a four-directional pattern, and there must not be a male deity. So what makes up the fourth part of the pattern? The lion.

The lion is an angelic power/companion of

the virgin warrior goddesses, as well as being that power's presence, which is essentially the angelic power of restriction manifest in an animal form (vocabulary, remember?). The lion has a role of carrying, protection, and being a companion. When that angelic power is expressing these qualities it appears in vision and is depicted in statues as a lion beside the goddess.

When its power runs directly through the deity, in lion-headed goddesses, then it is more directly manifest. The combination of the angelic power of Strength/Restriction embedded in a goddess or flowing through her makes for a very powerful and dangerous being indeed.

You would work with three goddesses in the directions and the lion in the fourth. Which goddesses you bring through depends on the level of power needed. Goddesses who present as fully human are less dangerous than goddesses who are part lion, part human. So it all depends on the job at hand what dangers could crop up while working and as a result of that work. Any magical work at this level will trigger a hostile response from whatever is feeding off a situation or upholding it.

Because the number of Strength is eight, you would also use the cross-quarter bridges. Whether you work with goddesses or angelic beings again depends on how much power you need, what work you are doing, and why. Divination is a good way to decide which way to go.

Two of the goddesses are connected with stones, both in the Arabic and the Egyptian pantheon. That aspect of their power can be drawn on by placing your stone shield under the central altar as an anchor. Linking it, in vision, to the stars and the Stone in the Underworld creates the fulcrum axis. For a big job which needs to operate through people's minds, you would anchor not only in the star above, which you need for pulling power down, but also in the sublunary sphere. You would pull the power down from the star, fan it out in the sphere, then bring it back together in the central flame and connect it to the stone anchor in the Underworld.

So those are your first few layers: the central axis, the four directions and cross-quarters, and the deities/angelic power. Now you have to think of the other layers to add, so let us go back to the keys. The next keys would be the tools.

Look back over the images. The most active tool is the rod or staff. This is not actually a tool, as you know: it is a co-worker. Held in the right hand and working with the right hand's light, it opens pathways based on the target's 'harvest.' The road ahead is defined by the target's previous actions: "by their fruits shall ye know them." Essentially this calls time on their scales, putting a brake on their actions and triggering the scales to do their job of weighing. You do not judge—that is left to the goddesses, the scales, and all the beings involved in the scales. You are simply the delivery person who brings all the players together, then lets them get on with their jobs.

In the Elizabethan emblem, as well as in the statue of the three goddesses, you will notice that the left hand is passive. These powers work through past actions to flower the future. They do not forge new paths; they define the future path by nature of humanity's past actions. Though you are building a layer of patterns, you are not creating anything *new*; you are just bringing the past to conclusion by using these powers. Using the staff and not the sword includes the action of opening the future path through past deeds.

Just remember, the staff is a doorway for a power, not a tool. Never command or direct it. Simply have it in your hand or by an altar, and let it decide whether or not to work. The moment you control, direct, or command the staff, your magical path will take a different turn—one that can be very hard to get back from.

Using the sword and the left hand would forge a whole new path regardless of past deeds. This can get messy, particularly in a rotten situation. This use of the sword, or its power in the hand, is better used when destruction has completed its cycle but regeneration has stalled for some reason.

If there is still degeneracy in

action then the right-handed power, Strength/Judgement/Harvest, is needed. The vessel would also be used to contain and compost the harvest's results, and to dispense them back into the ground. This would be worked with in the west.

Placing the three goddesses and the lion needs careful thought. Their positions, and their connections with the four bridges, partly depends on what you are doing and why. That would be something you would have to think about, and possibly use divination for if you were not sure.

Now you are getting down to the ritual and visionary layers. The visionary layer should be used to switch on and bring in the deity powers and the angelic lion power; to anchor threads, create pathways, draw in power, and bring in co-workers as needed. You have done enough of that now to be able to figure out how to do it. You would also add a layer of visionary work to identify the magic's recipient, be it a people or a building, and to fix it within the magical working.

The ritual layer, which is the final layer, is also something you have done a lot of. The one thing to be aware of when you are working with such powerful deities, and doing a job that will have far-reaching effects, is the *trigger*. With vast powers you have to work within the flow of creation and destruction. This means you have to resonate with the root creative impulse and action.

To do this your ritual action must start with sound. After sound can come forward impulse in the form of movement—incidentally, this is often depicted in woodcut emblems as words coming out of a cloud, or an angel with a trumpet. The sound is usually utterance: "In the beginning was the Word, and the Word was with God, and the Word was God." This is why you learned about that dynamic so early on.

The utterance as the beginning action triggers that dynamic in powerful work, and the work begins to resonate with the action of creation. Sometimes a sound is used instead of a word, a vibration that opens up the worlds. It is not a declared intent, which comes after. Rather it is one word or sound

that awakens the power and triggers it into action. Choose that word carefully: it should, in one word, express the whole intent. If you are using sound or vibration then it should be a tone that triggers the right frequency of power—remember your early work with high tones and low tones?

At some point in the ritual and the use of utterance, you would work with the west, and holding the staff would trigger the core of the magic. That utterance would be directive. It would either be a plain directive—"this is what is to be done"—i.e. calling for the power of harvest of past deeds, or you would use a key from the emblem image—"may the tallest ripe poppies be harvested and weighed." If the people involved are fated to continue and evolve within that continuum, then their harvest will light their path forward. If they are rotten, they will be cut down and harvested.

6.2 Timing

Purposely drawing on a root power, like Strength, cannot be done with just one ritual. The initial workings open the door; then it has to be slowly built up before finally being released. This dynamic of *open, gather, release* can be worked with through a lunar pattern. You have done this before: do the ritual at a new moon, then dispense it at the full moon. Every day between those times, at the same time each day, you build and focus the work with a word or short sentence. We will look at this in more detail in a moment.

If a particular event involved in the work's focus is coming in the near future then start the work at the new moon before the event and build it up.

If you are working towards something like an election then remember you must not focus on a particular winner. You must bring through the power to level the playing field, to ensure truth and justice flows through the event so that any degeneracy cannot take hold. But you cannot sway the outcome. An election is a people's democratic will. All you can do is to ensure that the players all have the

power of balance and justice flowing through them. If you try to influence who wins then you interfere with the people's voice, and as such become degenerate or a dictator yourself. Fate has its way of playing out. You assist it by managing the corruption of humans and letting the circuit of fate flow freely.

6.3 Target

The target can be locked in place with utterance, maps, written names, pictures of buildings, etc. in the ritual. Once the ritual is finished you would either carry around the picture/paper or would repeat the name of the place or event that is the magic's final destination.

Each day you build the power slowly by looking at the image or name and uttering the key word or phrase while drawing on the feel of the ritual's energy. Visualise the magical space, remember the working's feel, look at the image/word, take a deep breath, and feel the wind flow up behind you. Breathe out with the phrase or name, and let the winds flow through your breath as you speak. See yourself in the magical space as you are doing this, and have a sense of raising the power without releasing it: let it build and build.

While you are doing this, over days or weeks, do not use the magical space for anything else. Keep it tuned and focused on the event. It should build up almost to breaking point. On the day of dispensing, work with the wind/utterance once more, building the power right up and drawing on the magical space.

At a set time, one you have appointed beforehand, turn to face the event's direction. Take a deep breath, one in which you reach deep down to the Stone and up to the stars as you breathe in. As you breathe out, visualise the four winds deep down in the Underworld: the caves and tunnels deep in the cave with the Foundation Stone. See the winds flow from that place, up through the earth, up through your feet, and out through your mouth as you utter a phrase of releasing. Direct the energy to where it needs to go, and tell it what to

do—i.e. “Power of Strength, power of Justice, power of the scales, I release you and send you to (wherever). May your power flow in harmony with fate and the will of the Divine.”

6.4 Tying in

If you did the work in this module’s previous lessons—the ritual workings that aim at a corrupt organisation—then this working will layer over the top of them. This working of Strength aims at the highest order of an organisation, and the previous work opens the way. If you are aiming at an organisation that affects a whole nation, like a badly corrupt government, then this can turn into a major job.

Remember what you were told as an apprentice: the ritual and release is only the start. The magic will keep going until the job is done, however long it takes. It could happen quickly, over weeks, or it could take longer. It all depends on the interlocking fate weaves between a nation and its people.

While ever that process is happening, it will draw on you, as you were the catalyst for the initial action. This can draw on your energies, so think carefully before you decide to do this work. If you have a job that takes a lot of your energy then you may want to think twice about whether to do the work at that time. However, if you are heavily drawn to the work or asked by inner contacts to do it, then it is necessary, no matter how it makes you feel.

These types of workings should be done only when there is great need for the wider community of people in the land where you live, not just as an experiment. It may be years before you are called to do such work, if ever. Or it may be necessary to do it straightaway. As I write this, we live in dangerous, corrupt, and hostile times. But the choice is always yours to make.

6.5 Number codes

Numerology crops up a lot in magic. I have not used regular numerology a lot, as I have never needed to, so I do not know a great deal about

it. However there is also another form of magic and numbers: the ritual code of numbers.

The ritual code of numbers has been used for a very long time. They act like any secret code: they pass on information to those who know, and confound those who do not. Many times in history, using or passing on magic was illegal. It could carry a death penalty. It still does, in some countries.

Because of this, magic was embedded within pictures, text, and numbers: the magical keys. The numbers tell the person what power is being worked with and what ritual patterns to engage. Remember your work with geometry? Those patterns can be converted to numbers and added to images to convey what ritual patterns to use when working with that power. They always track back to powers and shapes. Some numbers just point to powers, some point only to patterns, and others combine them. Let’s have a look at some of them.

6.6 Powers and patterns in numbers

Both the powers and patterns expressed in numbers can be inner or outer powers and patterns, or octaves of each other. As an example, let’s stay for a moment with the power of Strength that you have been working with. In the imagery, this pattern and power was expressed as *eight*. *Eight* is a lower octave of the inner power dynamic magically expressed as *five*.

In the Quareia Deck, ten numbered cards express the Divine and angelic powers of creation. *Five* in the Quareia pack is the *Imprisoner*, the power of restriction also known as the power of the “Strength of Divine Judgement,” remember? That power’s lower octave is the *Unraveller’s* card, *eight*, the power that triggers once creation has reached a peak and begins to unravel itself. *The Unraveller* is also the power of the *Threshing Floor*. Its power peaks in the southwest of a ritual pattern. The number eight also expresses the complete exterior pattern of manifestation: the four directions and the cross-bridges.

By working the pattern of *eight*, when the power comes together—which is the peak of manifest creation—the deeper power of *five* triggers. This begins to restrict the creation within time, which then triggers the Threshing Floor dynamic. Remember, in the ten root powers, that the last four are directly involved in the physical world by passing over the threshold and affecting humanity.

When you see the keys of Strength: the lion, the woman, and the number eight, you know that the power involved operates in the physical world. Therefore the ritual and magical patterns would be ones that work in the physical world. If you see the same images but the number five or a “V,” then the coded power is a deeper inner power of creation. There the work would be angelic and more likely visionary, with less ritualisation.

So let’s have a look at other numbers that crop up in coded ways. These can be attached to images, but sometimes they are also used as code between the magician and the inner contact. If the inner contact needs to get a quick and direct message or warning to you then they will draw your attention to numbers in the world around you.

As an aside, seeing number codes out in the world can be a symptom of mental illness, but for a stable magician they are often important and coherent inner messages. The pathways for the code in a magician’s mind are the same pathways that can trigger chaotically in a mentally ill individual. Both work down the same mental pathways, so be aware of that.

These numbers are not naturally inherent patterns—or not to my knowledge, anyway. Rather they are an embedded vocabulary that humanity has created and used for a long time, and the inner contacts will work with them, as they assume you know what they mean.

6.7 Numbers

Kabbalah’s influence is embedded within all Western magical systems to a greater or lesser degree. So bear in mind that the Tree of Life’s numerical pattern plays out a lot in the patterns of magic in the West.

Cast your mind back to the work you did on the deep powers of creation and how those powers expressed. Now look at the tarot Major Arcana from one to ten. Lay them out in the Tree of Life pattern, starting with the magician, 1, at the top. Now do the same with the Quareia numbered cards and look at them side by side: note the correlations with power. Rather than read the usual text that goes with the trumps, look at them in the context of the key powers that the cards express. This is an interesting exercise that throws up all sorts of dynamics.

The one that really caught my eye was the Wheel of Fortune and the number ten, which on the Tree of Life is the World/the Kingdom. Remember that the Tree is about inner powers of creation expressing themselves. Now think back to the dynamic of how power flows from the Underworld to the stars and acts as a ladder for ascent. Remember the wheels of fire within the flow? The turning, churning power within the earth is the constantly flowing dynamic that draws souls up away from life and tumbles them down into life. This expresses to us in vision as wheels or spinning fire coming out of the earth that triggers the life or death of everything.

Note also the position of the Chariot in seven, and Strength in eight. The Grindstone action moves you forward onto the life path, and Strength...remember the inherent dynamic within Strength with is connected with Judgement/Harvest and the Unraveller. The number codes in Western magic from one to ten are often used to point the magician to specific powers in action. If you do not understand these powers’ deeper aspects then you will miss the code.

These are numbers of power: they tell you of what sort of power does what. Don’t forget, these are not ‘mystical truths’; they are a numerical vocabulary that humans have developed and worked with and which has become embedded within the consciousness of magic.

Also remember that because this numerical vocabulary is human-developed it will most likely not transfer to Eastern or tribal magic. It

has developed within a specific system. If you research back through ancient texts then you will come across similarities in numbers used to identify certain powers in numerical code.

Then we get to the cross-over number codes that tell us about a power as well as a pattern. This use of numbers is not connected with the numbers of the Tree, but has to do with the numerical patterns inherent in nature and magic. *Three and six* is a Divine number pattern: the triangle of a power, and the hexagram (33). You have worked with this in ritual.

When you come across 333 you are looking at a ritual pattern of the hexagram with the central axis of above, below, and the fulcrum added in.

Rather than give you a checklist of numbers, it is better for you to come across them yourself. This will happen over time as your magic unfolds. And this is an important way to learn them: if you learn theoretically from a list then there is a tendency to keep theorising over all the number patterns, and your theory will be fed by only limited experience. However, now that you are aware of these number codes embedded as keys, and also that they appear as vocabulary from inner contacts, then when you come across them and have a ritual or magical experience that tracks back to that vocabulary, the knowledge of the code will become a living experience that stays with you.

This way you will also not learn them all, only what is necessary for you. This stops you getting cluttered with codes that will never actually be needed. Every adept that works this way will have an orbit of numbers that become coded messages between the inner contact or deity and the magician. They appear in the weirdest ways, but when they do, you learn to take note.

For example, one particular set of numbers appears for me when I may be in danger. They are linked to an inner contact I worked with, and when they flash up, I take heed.

One very cold winter's day, I was at work and the building was very cold. I went to turn up the heating, and on the heater's

digital thermostat was my danger number code. What made it a very clear message was that the numbers did not correspond at all to the room's temperature: the display was malfunctioning, and my danger code was lit up in bright red.

I finished my days' work and set off home. It was particularly bad weather in Montana, with a heavy blizzard blowing and deep snow: I had to drive through a high mountain pass to get home. Because I had been flashed the code, I drove really carefully.

Halfway up the pass I could barely see anything because the high wind was blowing snow straight at me. It was a total whiteout. My radio cut into the CD playing in my truck: a radio alert. The radio station's number and the frequency setting that they read out was my danger number again. I was being shouted at.

Deciding not to risk it, I pulled over into a slip road to wait out the storm. I had blankets and food, so I knew I would be okay: I had done this many times before in storms.

I only had to wait twenty minutes, but when I drove back to the pass road everything was backed up. There had been a terrible accident in the whiteout. Trucks and cars had all bashed into each other and a couple of cars had gone over the cliff. I would have smashed straight into it, as it was happening as I pulled over.

So as you can see, as well as appearing in magical artwork or texts, these codes can, once you are used to working with them, turn up in everyday life to give you warnings. Let's move on now to keys in images.

6.8 Keys in images

These became very popular in Europe in the sixteenth century, and as time progressed, the images become more cluttered and convoluted. As is always with hidden keys, once they capture the imagination, people expand on them. Sometimes this worked magically—in some cases you can put a great deal in one image—but as is always the case, for the most part they became cluttered out of ignorance. It was the equivalent of today's obscure, poetic,

and evasive magical writings, some of which hold great keys, but most of which are simply people trying to look clever.

Elizabethan alchemical and hermetic pictures often hinted at stories from classical Greece, elements of more local lore, religion, and the magical keys themselves. The keys usually indicate a power, contact, tool, or dynamic. The background story tells of the deity or Divine powers involved. The keys tell you about tools and dynamics. All were shrouded in moralistic projections: they were read one way by the magically illiterate, and another way by the magician. A few examples are reproduced in figures 6.4–6.7.

In the second image, again, note the tools and the hands they are in. You will notice that in all the alchemical images, the rod, not the sword, is not used. If you research woodcuts from this era on the internet then you will find that swords are mostly not held by people: instead they appear in the sky with a hand coming out of the clouds. Why?

Write down everything you figure out and justify it: explain what and why. Keep your write-up in a file with the rest of this lesson's work.

6.9 Researching number keys

Write a summary of what you have learned about numbers, and do some of your own magical research on number keys. Also look closely at the emblems: for each one, write out what you as a magician would draw from that picture. What information would be helpful, and why? They are out of their contexts, without poems or texts, as I want you to learn to look directly at the image itself. Often the text is just a diversion for curious eyes, unrelated to the keys. Write up your notes from this lesson, including the ritual notes, and put them in a file.

6.10 Analysing images

Analyse the following two images, using what you have learned. Remember that dummy keys or images were often put in more complex magical and alchemical images to disguise/hide the real ones. So you have to figure out, *using what you know*, what is going on in each image. Identify what is a ritual pattern, what is a map, and what is portraying a coded Mystery.

To help you, the first one is a map and layer, and the second one is telling you a deity power's dynamics and tools. A lot can be extracted from both images to construct layers of magical patterning for ritual.



Figure 6.4: Death dynamics: look at the man's right side. There is no wall or curtain: it is the gate to death from the right, which is also where the angel comes from. Notice which side the woman holds the baton, and where her left hand is: by his feet. Notice too that the woman's baton touches the angel: think about that. This image is telling the magician the basic dynamics of death from a ritual/magical perspective.



Figure 6.5: The lion's power in the world of the living. Society is shown in the background as houses, churches, etc. Notice that a power from above keeps the lion under control. This tells the magician how to work with that lion power without it getting out of control: it is divinely led and controlled. Remember that the lion is both angelic and a deity...keep that in mind.



Figure 6.6: The king and the goddess of the land: the sacred kingship. Note the tools' positions: which are held, and which are not? Note the positions of the feet, and which leg is forward. Also notice which hand the goddess is holding. Think about the message in this. It is advice to a leader on how to govern well on the sacred land.



Figure 6.7: A goddesses' power on the land. Think about her left hand and what she is doing, and about her right hand and what is going on there. Think about weighing, harvests, and composting.

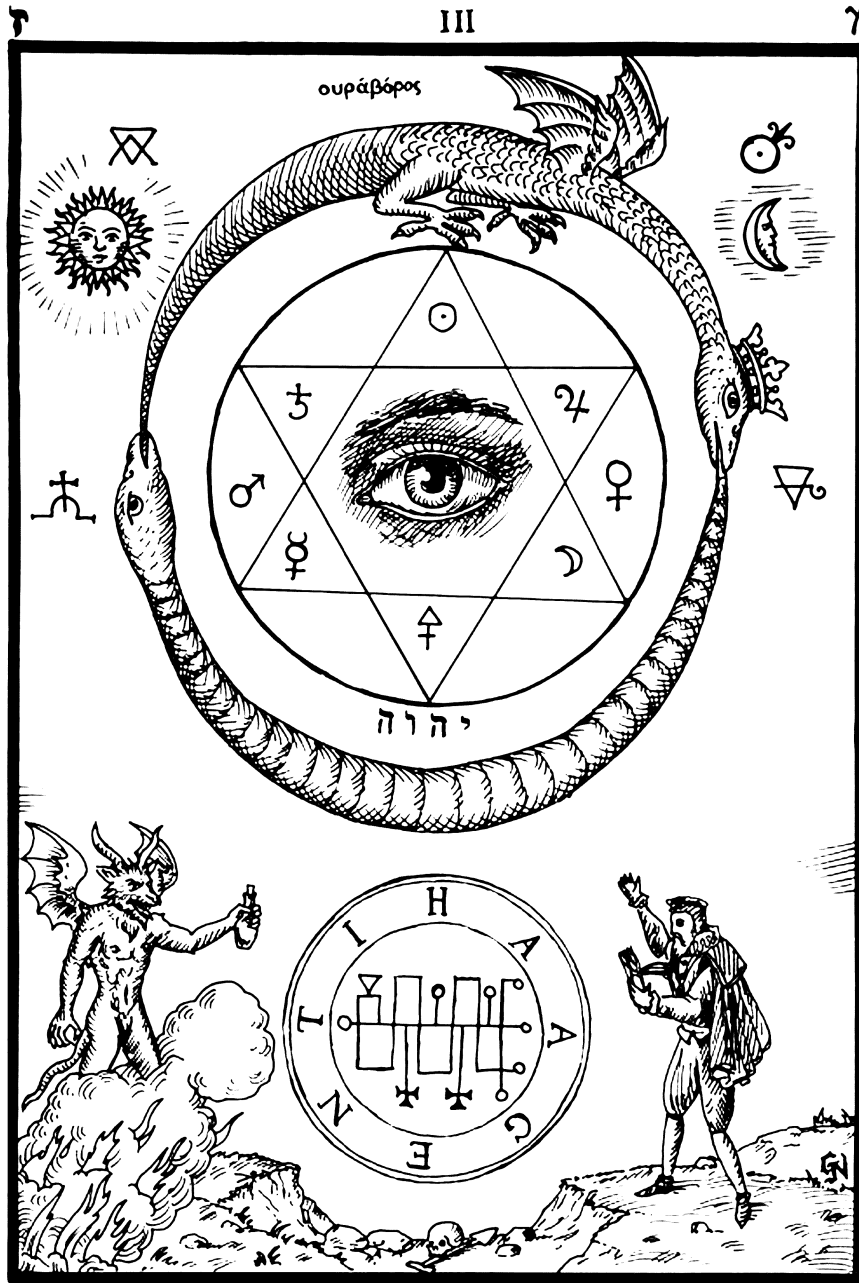


Figure 6.8: First image for analysis



Figure 6.9: Second image for analysis

Lesson 7

Working with Layers I

Many branches of magic turn to 'recipe rituals' that can be copied from a book, or are passed from teacher to student for them to work the ritual. But as an adept you need to know how a ritual working is built, why each component is there and what it does, and how all the ingredients brought together trigger a working. As you have been learning in this module, the best way to learn the mechanics of magical patterns is by doing jobs where you have to build them yourself.

In the past few lessons you have been looking at, and perhaps working on, projects that break the momentum of a corrupt system that affects a society's members. Now we will look at the work that balances this and opens the gates for influences to flow through that bring innovation, regeneration, and development. Working on a particular focus will teach you how to work actively with layers of patterns to build a magical working.

Often when a society or societies become rotten and corrupt, there is a period where innovators are blocked both from an inner and outer perspective. This block achieved is not only through political suppression: the outer locking down of 'regeneration through the people' starts to affect the inner flow of the new souls, contacts, and powers that would normally flow through people who would bring change. This is a natural process that can clear itself eventually, but that can take a

very long time.

If you have intervened magically to speed up a rotten system's collapse and composting, then you have a magical responsibility to trigger regeneration through the people. This means clearing the way for inner contacts to reach out and guide people who will become innovators, and it means restoring the flow of inspiration that can lead groups of people to aspire to a better way of living.

To do this work you need to be a member of that society: the trigger must come from within the people themselves. As a member of that society you are perfectly placed to be the catalyst for change. Inflicting this work on a society to which you are not connected is unwise: you would become an outside manipulator. If you are not living within that rotten, dying society then you will not be living within the struggles that manifest there and you will not be going through the process with them. Magic of this sort works best from within the group. If you are living within the rotten society and you trigger various actions to change that, then you will also live through the side-effects and processes that such magic would trigger.

Change is never clean, tidy, or easy. Often there is much suffering as the process unfolds to a climax. If you are also going through that process as part of that society, then the whole thing works through you as an individual,

then resonates to everyone else. As you regenerate, so do they; as they regenerate, so do you. You become the bridge for the work, not a manipulator simply dictating power. A practical side effect of working this way is that you can monitor the work daily by how it affects you and your life. You can make adjustments or intervene to refocus the work if necessary.

If some of your work is not quite as it should be then it will affect you in a small way. This will reflect the wider expression unfolding for the society. You are all interlinked at a deep level: change one, change all.

A lot of magicians who do this phase of work tend to make mistakes due to how they perceive regeneration. If you have “health, wealth, and happiness” as your perception of regeneration then at this level of magic it will instead trigger a dynamic of greed, obsession, and control. Why? Think about what you learned in the apprentice section about these dynamics. Life is not one roll of nice and plenty. To have such a life, while seeming idyllic, causes stagnation, depression, and emptiness in the long run. For a society, some level of difficulty causes innovation and striving for better, which develops the society.

Better to open the gates for regeneration, which brings new ways of thinking and development. If the inner power of regeneration is flowing, then that energy will feed into the group and the individual. This will inspire and strengthen the struggle to find something better. If you look back in history then you will see this pattern of rise and fall.

So let’s get back to the work. Doing this work will teach you more about layering magic and how to code it.

7.1 Opening the gates for regeneration

This work, which like all powerful magic is done in layers, opens the gates and triggers a focused flow with a defined intent: societal regeneration. While elements of regeneration in the previous workings opened the door a

crack, this working takes things a step further and flings those doors wide open.

When you come to decide the layers, first stop and think about the situation that such power would come into. Is the destruction still underway, or has it completed? The work of regeneration will often not trigger immediately when released; generally it lines up and effectively hangs out of time, waiting for the right moment to swing into action. When a corrupt boil has been popped it takes time for the pus to drain, during which time there needs to be a healing trigger to stop deeper ‘infection’ setting in. That trigger was built in the previous working as “the road ahead.”

Once that initial period is over then the real healing starts. Scar tissue forms, and new skin grows: the period of regeneration. If the new skin forms too quickly and the boil was deep then it can trap infection under the new skin where it will fester. In societal terms, the corruption has to be complete, and a period of slow plateau must be allowed before the true regeneration rises from the ashes.

At the end of that plateau the regeneration magic triggers and begins to grow and unfold. This means that the magic’s temporal element cannot be locked or defined: it has to be programmed to work as and when is necessary. Allow the inner contacts elbow room to do their job before it manifests outwardly.

When dealing with a society, the magical layers must run deep and powerful. Many vested inner interests, good and bad, express themselves through human society, and each side must be kept in check and balanced around a fulcrum. You are effectively recreating the dynamic of creation in its full form.

Get out the Quareia Magicians deck and look at the ten numbered cards. They are a mixture of Divine and angelic powers. Then add the other deity, angelic, and inner contact cards that flow from the Inner Desert: the Keeper of the Abyss, the Protector of Souls, The Weaver of Creation, Hidden Knowledge, the Inner librarian, the Inner Temple, the Keeper of Justice, Guardians of the Inner Desert, the

Inner Companion, the Utterer, the Three Fates, and the Wheel of Fate. Finally, add the earth-bound card Regeneration. These cards can act as prompts as to the different powers you need to draw on to do this work.

You would not work with deities for this: you want all the nuts and bolts of creative powers that come together to make a weave. Then a deity, if one of regeneration is active on the land, can make use of it. If you use a deity for this type of societal work then you risk a clash with the people's religious beliefs: this work flows through the people, not the land.

Think about and choose which necessary powers are represented through the cards. Ensure they balance each other out, and think about the order of power and how each one is a gate for that power. What order do those gates need to be in for the power to form, pattern, then express coherently? You may need them all or you may not: you decide. That will be your first layer of construction for the ritual of societal regeneration.

Next you need to think of the shapes involved in the patterning. As you are bringing through power to affect and kick-start regeneration within a whole society, you need a three-dimensional pattern, not a two-dimensional shape. It needs the Divine creative power from above, brought down in stages that fan out across the sublunary sphere, to trigger the people's minds and imaginations as a collective. It is not your job to define how people's minds and imaginations would interpret this power, nor how the power would affect this aspect of society, except for the dynamic of regeneration. The shape would be your second layer.

Cast your mind back to the ritual and visionary working that worked within a three dimensional pattern. Look back at the cards you drew out. See which powers are more active closer to ground/manifestation level, and which stay very much in the inner worlds. See which can be active in the Underworld, and would serve as gates for the work's anchor and composting element.

Now look back at the three-dimensional pattern. Where are the power points, and

in what directions/cross-quarters? Which beings/powers would cluster naturally around those points? You may need to work with complimentary couples in one power point, or across from each other if they are two sides of a gate.

Once you have an idea of where each power should be placed or connected with, think about the ritual points of *power in* to the room and *power out*. What are the two defining directions that will funnel the power through the room for you to work with it? Where will you balance it? Where is the outputting direction for releasing the work into the world? Another layer.

How will the pattern's shape work, and how will you, as the magician, fit within it and operate it? Will you need an individual pattern for yourself first to establish your identity as the magician and the work's fulcrum? If so, what? Remember that the pentagram is very individual to you: it would root you, but is it within the work's flow?

Another individual pattern that you could use, an ancient and stable one that flows with regeneration within life, is the *ankh*—or cruciform shape with the shape's top being your head. Think about it: what directions would the two arms work in? The shape's completion is the loop at the top, the head. The head is the imagination's home, and magic flows from the imagination: a shape of humanity not with its feet on the two stones, but with focus on the head that thinks and the arms that do. Think about that. Look at how the pentagram worked, and think about how that approach could be used with the ankh as the human pattern for regeneration within life. What ritual actions and attributions would be used with the ankh shape? Yet another layer.

This then brings you to the layers of vision and ritual. The visionary layer of such work is very important: you are bringing something from creative energetic potential and leading it through the gate where it will manifest out to the people. Because you are working to enable a flow of inspiration for society, you need a layer of inner human consciousness to flow out to the people. This is drawn from the

Inner Library. The inner contact that expresses as the inner librarian is the 'director' of such a flow, and is a being that works naturally with humanity. Whenever new systems and new innovations trigger in society, the inner librarian is in the background playing an active part in the process.

Her power would be triggered by bringing her to the working's threshold. She becomes both a director and a gate through which the inner contacts of the Gathering Place from within the Library flow through and out into the world. That action is triggered in vision, first through contact, then agreement, and finally holding a gate open for them to flow through. First they flow into the magical space, then out into the world—if you map a runway for them.

Though deities are not involved in the magical working of the ritual itself, they are connected with in vision, consulted, and sometimes participate on a deep inner level without any ritual externalisation. Remember, they are a higher resonance of the Gathering of inner contacts, and you would connect with them via the Small Temple in the Inner Desert.

So the visionary layer would include: the Inner Library, the Stone Temple within the Library to commune with the angelic powers and engage them in the work, the Gathering Place within the Inner Library to bring out the inner contacts to work with you in the magical space, and the Small Temple in the Desert to get the deities on board from an inner perspective. You would then mirror this work to give it an equal side with the fulcrum in the middle at ground level, by going down into the Underworld to the Foundation Stone, the four winds, and drawing that power up via the Goddess in the Cave—the gateway between the deep Underworld and the people/land.

This side of the work would be the mirror and also the anchor for the work, to ensure that past learning has an influence on the future, and also to ensure that the regeneration's lessons and achievements are recorded, and composted to prevent overgrowth.

The pattern's ritual element, the externalisation setting in place of the magic, is then

looked at. The ritual should be constructed according to the three-dimensional pattern and all the other layers, contacts, and ingredients, to ensure that the pattern is coherent, that it has a power in, power out, anchor, power source, and pathway ahead. You know enough now to know what utterances are and are not needed, and also what tools would be present, and whether that presence would be active or passive.

When the ritual pattern is established in your mind and has been mapped out, then you have to think in terms of dispensing it. How will this work be sent out to do its job? Will that dispensing be a one-off action, or a series of actions over a period of time?

Also pay attention to how to prepare the workspace. When you are working towards regeneration, the room needs to be particularly clean and balanced, so that no energetic interference can happen and no parasitical or destructive beings can get in. Such work as regeneration can be a very bright honeypot for hungry beings. Most of the time the gates, tools, and power presence is enough to keep the room clear, but always be careful when doing something as yummy as creative regeneration. Leave nothing to chance.

This can be addressed in simple terms by physically cleaning the room first, having a salt water cure standing in the room's centre for a few hours before the work, and using sounds and smells—you should know which ones to use.

When you work to break down, compost, or bring balance through destruction, then any destructive beings that get through to the pattern are sucked along by the magic and dispensed according to the power you are working with and the pattern's dynamics. Pure regeneration is a bit different, and can be attractive enough for a being to try hard to crash the party, so ensure you work from a clean, still and silent base.

7.2 Mapping

Whether you decide to do this work practically or just study the theory and wait for the

right time, map out the pattern's layers. Draw a map of the working space with the ritual points, patterns, etc. on it. Then write out the working, how you would do it, step by step, and in order. This will help you fix it in your mind—and you may find, as you are writing it, that contacts start to try and work with you, even in the work's writing phase.

The simple process of mapping and writing out such a working triggers all sorts of dynamics. It will teach you a lot about the process of patterning and layering, far more than if you simply read about it.

7.3 Recording your work

If you do the work itself then keep notes about your design, preparation, execution, and observations. Keep them in a file for your mentor if you are being mentored.

7.4 Designing an emblem

Imagine you have to preserve the details of this working for future generations in the form of an emblem, a map, and a short poem, story, or brief text, all of which would go together. Keep in the forefront of your mind that the details would need to be veiled in allegory and symbolism, and that you would present it as a moral, ethical, or mythic story.

First design the emblem. Do a drawing that would show the power type you are working with (angelic? deity? contacts?), the purpose (regeneration), the target, and the main tool. Think back to what was in the emblems you have looked at.

Once you have done the emblem, do the pattern map in the style of the one you were shown at the end of the last lesson—you were shown a ritual pattern's emblem and a map. Map out the shapes, powers, tools, etc. in a form that another Quareia student would recognise if they saw it.

Once you have the emblem and the map, do the text. Keep it short, like a brief mythic story, poem, or text, and use it to put in details not in the map or emblem. None of the three pieces should cross over: each should hold a

third of the information, so that they can only be worked with together.

This can be an infuriating exercise to do, as it really makes you focus on what is and is not important. It is not about being artistic or clever, just about getting the information from one magician to another, often with hundreds of years in between: you have to send it through time. Not only will this exercise, done practically, teach you how to condense information right down and express it, but it will also teach you a great deal about how to read such maps and emblems.

By doing it, you start to realise just how hard it is to pass on information this way. This will also help you discern between the truly magical keys and the bullshit. You learn the pattern by actually doing it, not just reading about it. You will find out for yourself that there is a big difference between reading about such work and actually doing it.

Do not do this on computer: do it by hand. This is really important, as you can use inner senses/contact as you work. It also embeds it within you. Once you have finished all three, scan them and keep the files.

Lesson 8

Things to Think About

You have looked in depth and worked with intentional pattern formation within magic, but such patterns can also form naturally when certain dynamics come together. Magic is not created by the magician; rather the magician taps into it and brings it into action. The magic's expression and its energetic stability are defined by the practitioner's knowledge and skill.

A lot of magicians fail to grasp that magic is all around you all the time. What defines a magician is the ability to tap into that natural feature and work it in a particular way. Remember, magic is a coming-together of frequencies, energies, and dynamics—intentionally or accidentally. If the conditions are right then the patterns form and activate. If they are not then the formation will not happen, or it happens only haphazardly.

This is a simple concept, but it can have a profound effect on the magician when, for various reasons, they begin to delve into different forms of magic.

So let's rewind and look at what defines a pattern. Now you have more experience of them, you will understand this a bit better.

8.1 Defining a pattern

A magical pattern is a harmonious coming-together of energies that, when grouped in a certain way, let power, consciousness, contact,

time, and fate flow through them like filters. These filters bring together seemingly random elements to create a structure that channels, filters, forms, contains, bridges, and triggers power.

We magicians know these patterns best as shapes, such as the hexagram, pentagram, and Metatron Cube. We also recognise these shapes in outer life in the form of Platonic solids and geometric shapes. But patterns can also be harmonious gatherings of sound, light, colour, movement, particles, and thought.

A hurricane is a pattern. The elements combine to form a shape, a defined action of movement, and a pattern of behaviour that we can predict to some extent. We know a hurricane not only by its shape, but also by its location, by the behaviour of its constituent elements—wind and water—and by its particular way of moving.

A rainbow is a natural pattern of colour, too. Iron filings lined up by a magnet form a pattern. A symphony is a pattern. A planet's orbit is a pattern. The circling of magicians or priesthoods around a magical or sacred space is a pattern. We are constantly surrounded by patterns in the outer and inner worlds. Patterns are the act of creation and destruction in action.

8.2 The patterns of magic

Magic stretches back as far as humanity. Paleolithic and Neolithic magic most likely formed around the act of survival in one form or another. Later, when humanity had time to worry about more than survival, we could begin to play, think, and express. So began the creation of magical formation that reach beyond the mundane.

From that point humanity began to create, mirror, and develop the naturally-occurring patterns around them through script, art, movement, and sound. Those very early movements are still apparent in magic today: circling, directional squares, and so forth. As successive generations used and expanded on these early patterns, they became increasingly embedded within the collective consciousness, which gave birth to the dynamic we know as the Inner Library. The use of shapes today like the pentagram and hexagram, and the four directions, have literally thousands of years of use behind them. For us today, that makes these ancient patterns very stable, and they automatically click into action when engaged. It is far easier to work with an existing pattern than to create a whole new one. Old patterns are like well-worn paths; making a new one is like hacking through a dense jungle.

8.3 The magician's pattern

Everything alive forms patterns that constantly shift, change, and develop: patterns let something carry life/physical existence. Generally speaking a non-magical person's patterns not only constantly shift, but they are affected by everything they encounter: by their emotions, body chemistry, location, fate pattern, and so forth.

With a magician, shamanic-type practitioner, or a member of a formed religion's priesthood, things work differently. As soon as that human starts along the path of interacting with the unseen world, their human pattern starts to line up and take on a more stable form. The deeper into the unseen world they reach, the more their human

pattern expands and takes on a more coherent, consistent form.

Why?

We are constantly evolving, and everything we come in contact with, from a flu virus to the dog down the street, changes us in ways relevant to that contact. In the physical world we see this manifest in various ways: our immune system grows and adapts to pathogens, our emotional repertoire evolves in direct response to constant contact with others, and our bodies change through environmental influence. The same happens with inner energies, patterns, and contact.

The signals that a magician puts out attract power, frequency, inner contact, and energy flows. These form themselves into certain inner patterns so that change, interaction, and evolution can occur. The human's signals trigger the inner patterns and the power that will flow through them. Again we come back to energy source, contact, evolution. *Our own human pattern changes to accommodate the new input.*

Many natural psychics pick up on these human evolving patterns and their changes when they meet someone. The psychic's emotions and body chemistry react to the pattern, which translates into the feelings that many natural psychics have. They are essentially reading a person's pattern. Some see this in visual terms, some 'smell,' and others have emotive reactions.

8.4 Patterns of nature, inner and outer

Everything in the universe is composed of sound, frequency, light, vibration, and particles, all of which form themselves into constantly evolving and changing patterns.

When a natural magician reaches out for magic just using their instincts, they tap into these forming and evolving natural inner patterns and harmonise with them. This purest form of magic is essentially a mystical act: you are plugging into the pattern of creation, and therefore Divinity. As mature adepts we strive to find that natural

connection once more after we have conquered the mountain of structure into which we have immersed ourselves with formed magic.

You will come across these formed patterns of inner nature, and you will recognise them in vision by their fluidity and coherence. When you see them, you are looking at the shape of communion between inner and outer nature. These patterns mirror the ones that form in our bodies as cells come together. Components within nature organise themselves similarly: as within yourself, so within the inner world. They are the patterns of natural communion and interaction.

You should never try to interfere with or change these natural patterns; rather flow with and within them, letting their energy commune with you. Simply experience them.

8.5 Patterns that form randomly from magic

Once you step beyond simply communing with the flow of inner creation and you start enacting magical acts, specific magical patterns begin to appear. The more haphazard the approach, the more haphazard the pattern of exchange becomes between the magician and the inner worlds. If you fall lucky and happen to enact magic in harmony with some inherent inner magical pattern then this pattern will 'wake up' and gravitate towards interacting with you.

Most of the time, however, a chaotic or random approach to triggering magic ends up with the magician partially connected to existing patterns, and partly triggering the creation of new inner patterns through what they are doing. These patterns may clash with the magician's individual pattern. Repeated clashes can damage the magician: you end up with a circuit board and switches at the wrong power level, with badly-crossed wires and stuck switches. It can fail, cause a fire, or blow up.

8.6 The plugs and sockets of magic

As part of the summary, let's just do a quick review of the formed magical patterns. Here is a checklist for you to think about.

- If the outer ritual pattern and the inner magically formed pattern are compatible then they will switch things on. The inner magically-formed patterns are not ones you create; they are inherent patterns formed by repeated use over thousands of years. You have looked at such patterns in ritual work, and they are patterns harmonious with the naturally-formed patterns of creation.
- If the outer ritual pattern runs counter to the inner magical pattern then it will either switch things on only partially, or it will not connect at all.
- Deities often operate through these inner magical patterns, using them like runways for their power and contact. If you are trying to work with a deity but your outer ritual pattern and inner visionary structure are incompatible with them, then contact will not happen. Instead it may create weak patterns that cross-dressing parasites can step into and pretend to be the deity, which can fool an inexperienced magician.
- If you trigger lots of different patterns at random—as often happens in chaos magic—then you may discover totally unknown patterns, trigger new ones, or end up with a lot of clashing patterns which will set up a very difficult tone that will be mirrored in your mind and body. Inner clashing patterns create a similar situation in the magician's bodily patterns, and this can trigger mental and physical disease. Remember, a lot of the body's issues, like cancer, come from the DNA (pattern) being damaged by something and the on/off switches, or the circuit board for energy, becoming disordered. The body's patterns operate down

at a cellular level, and what happens there dictates what happens at a more surface level in the organs.

- In the inner worlds, patterns also occur at levels analogous to DNA and cells. Everything is mirrored, and the layer of your DNA and cells is the same level in the inner worlds where you find the patterns—they are essentially the DNA of inner creation.
- When you bring coherent and established patterns together in ritual and vision and plug into the inner patterns, you are working with a compatible structure that flows within and alongside the naturally-occurring patterns. The inner natural patterns are the music; the magically-compatible patterns are the lyrics.
- Triggering a formed inner magical pattern without giving it a compatible, coherent outer pattern (ritual or vessel) to flow through will cause a build-up of power that can become destructive. There must be a bridge between inner and outer, and that bridge needs an outer expression. Working any inner pattern without an outer mirror version creates unbalance. There lots of ways to externalise this, and you have learned quite a few different rituals and actions that can work.

8.7 Shape construction in magic

In this module you have looked at how to use Platonic solids, and how those shapes operate in terms of magical power. Which shape depends on the desired end product: what powers are needed to flow through this shape for the temple to operate and the deities to move into the temple?

That inner shape defines how the power flows, what power comes through, and what planetary connections will be plugged into the construction. In some temples the inner shape is mirrored in the outer shape or is encased within an outer construct shape, one geomet-

rically harmonic with the chosen inner shape. Temples so constructed are not often intended to influence the people directly. Rather they are like drums or bells: the shape's harmonic vibration spreads out across the land and keeps the area in tune.

Other temples use an outer shape as a runway for the power flowing from the inner construct. They channel and funnel the power from inner to outer: they are gates and stations. A good example of this is the temple of Karnak, which you have looked at a lot in the past, so you should be familiar with it by now.

Karnak is a good example of an inner key shape expressed in an outer layout that directs, focuses, and dispenses the power within it to the land and the people across the land. But when you look at the outer construct of Karnak things get complex, as a lot of additional building work was done over the millennia. Some of these additions were harmonic to the dispensing shape; others were simply architectural displays of wealth and power.

So let's look at some of these components and how they operate, which will teach you how to extract the mechanics and apply them in various magical ways.

8.8 The outer runway

The outer construct of Karnak, once you peel away the ego-driven constructions of successive kings, is a runway that works along a rough east/west axis, along with an older alignment of north/south.

Regarding the north/south axis—not exact, as it takes in account the surrounding land features—there is Montu in the north and Mut in the south. There are also later additions of Osiris in the north and northeast corner. The southern area, likely the original gateway, has the temple of Mut—look her up. Mut, in her vulture form, is one of the monarch's major protectors, and the primal mother goddess. Beyond her was Waset, the ancient city that eventually became known as Thebes. Waset tracks back to at least the fourth dynasty, in the

Old Kingdom, and was a small but significant ancient ritual centre before it became a political centre in the New Kingdom.

Waset means “city of the sceptre,” and was the home of the *was* staff. In the Old Kingdom the name Waset referred to the whole of Upper Egypt. This gives us an idea of its importance at that time, even though the ‘city’ was still a small ritual centre. As magicians this also alerts us to the fact that that this small and seemingly insignificant centre held a great deal of power. The Was is the staff of fire—the Opener of the Ways. While Waset, though no political or royal centre of power, was a very special ritual place that commanded respect.

So in the south we had the Great Mother and the City of the Staff: the protectors and openers of the future.

In the north was Montu: the sun’s destructive power, one who battled Apep, and the raging war power of the Bull. In the north and northeast were shrines to Osiris and also the ‘Tomb of Osiris’—think about the magical implications of having Osiris in the north and northeast. And in the centre and east we find the temple’s main deity, Amun.

Before we go any further, just have a look at Figure 8.1 so that you can get an idea of what we will talk about. Some of the deity shrines on this map were much later additions. Some were placed correctly in magical terms, though the very late ones seem to have been dumped randomly wherever they would fit. Not all the shrines are listed on this map, so do your own research if you are interested. More detailed maps are available online, but we do not have copyright permission to use them.

The power runway’s construction starts roughly in the east (east-southeast) and empties out in the west (west-northwest). The physical directions are not exact and are slightly off, but the magical directions are very clear.

Look where the temple of Ramses II is: the east side. Beyond that, moving west, comes the temple’s main block, mostly built in the Middle Kingdom. Between the festival hall of Thutmose III and the temple of Ramses II, along the back wall, the main block is an

area known as The Temple of the Listening Ear. This Middle Kingdom block also houses the Botanical Gardens on the northeast side—remember this sanctuary from your previous studies?

The Temple of the Listening Ear is a very interesting spot. Archaeologists have puzzled over this section for a long time, and they gave it this name based on their hypothesis of its function. However when I visited this place as a magician, it quickly became very clear that it was not a place where the great unwashed could utter their prayers through the hole in the wall, so the god would hear. It was a gate for the power of air: a gate for the Word. It was not the people’s words that flowed through this hole into Amun’s shrine, but the breath of creation: “in the beginning was the Word.” As I have slowly discovered over the years, this mystical and magical theme keeps reappearing in Egyptian text and architecture.

So look back at the map. The power of air enters through a gate in the east and flows into the main shrine, which houses the god Amun. Then it travels down the runway, straight down the temple complex, and releases before the Nile and beyond it, to the west bank—the home of the dead.

This is a well-known architectural sacred pattern that can be seen in most Northern European Catholic churches to this day. I suspect that just as the Catholic Church’s ritual setup changed to suit society and its needs, so too did the Temple of the Listening Ear.

Remember that originally in the Catholic church—which also runs on the east-west axis—a screen separated the priesthood and inner sanctum from the unwashed masses. The people played no part in the ceremonies, and the ritual was conducted by the priest for the deity. Later the screens came down, the altar moved from the east wall to the centre of the transepts, and people could pray before the altar, sending their petitions to God.

Going by what I felt in that old part of Karnak, the magical powers still flowing there, and what I know of magical architecture, I really think that the far east wall was originally

the inflow area for the wind/breath/Word that would then bring the deity to life.

Much later, in the New Kingdom and subsequent dynasties, Amun became less removed, less ‘unknown,’ and more accessible: he became the go-to deity that protected the downtrodden. By then people would indeed whisper their petitions to Amun, and the temple layout’s deeper mystical aspects were probably lost in the religion’s ‘modernisation’ and democratisation.

Here is an extract from the New Kingdom votive stela of Nebre at Deir El-Medina or, as the Egyptians called it, the Place of Truth:

Amen-Re, Lord of Thrones-of-the-Two-
Lands,
The great god who presides over Ipet-sut,
The august god who hears prayer,
Who comes at the voice of the poor in
distress,
Who gives breath to him who is
wretched.
...
You are Amun, the Lord of the silent,
Who comes at the voice of the poor;
When I call to you in my distress,
You come to rescue me,
To give breath to him who is wretched,
To rescue me from bondage.

—tr. Miriam Lichtheim, *Ancient Egyptian Literature Volume II: The New Kingdom*.

So you begin to see how you have to unpick the many layers of dynasties in these constructions to find the pattern beneath it. So we think we now know the outer purpose of the temple’s physical construct: to mediate from the gods to the people in a flow of life/east and death/west.

So what outer pattern is operating through this temple? At first it appears to work roughly through a four-directional pattern, and to an extent it does; but there is also another very powerful outer pattern used at Karnak—and some other Egyptian temples: the *ankh* or cruciform shape. The east/air/inner sanctum is the cruciform’s head, the long corridor and entrance in the west is the cruciform’s main pole, and the north/south are the

arms. Again, think back to Norman Christian cathedral architecture.

Now think about the arms. The right arm is the north position, where we find the old shrine to Montu and Osiris. The left arm is Mut with Khonsu nearby, and beyond Mut is Waset. Spend some time really looking into these deity powers and what the Egyptians wrote about them; also look at how they are depicted. Bear in mind that various other deities had shrines in the north and south axis, including shrines to Osiris, Ptah, and Hathor in the north, etc. Also be aware that Sekhmet had a major presence in various places around Karnak, especially in the New Kingdom in the form of three hundred and sixty statues of her at the temple of Mut.

Compare your findings with what you know of your own ritual powers and positions in the directional magical pattern. Think about the use of the staff, the hand it works in, and for what reasons. Think about the head/above as where the Word/utterance/breath comes from. Think about south/future/path of civilisation, west/Scales/death, and north ancestor/Underworld.

Don’t try to make the pattern fit if it doesn’t; just discover, ponder, and try to understand what they may have been working with in terms of using an outer pattern as a runway and exteriorisation for deity powers. Remember that Karnak was functioning for three thousand years with various changes along the way: newer deities were brought in, old ones retired, etc.

8.9 Experimenting with runways

From what you discovered about Karnak’s outer pattern, think about the runway for the breath/utterance, the stability of the feet together in the west, and the powers in the pattern’s two arms. Think about how you could work with this bodily, lying down in the magical space. Rather than enacting or triggering a ritual by moving about or holding tools, think about how to trigger power by lying on the ground and becoming

that runway for power: *your body as the temple*. Think about the magical implications of that italicised phrase.

Experiment with this in your magical space, bring in power from behind you in the east, through your head and out through your feet in the west, and the powers of south and north in your arms.

Once you have worked with this a few times in the magical space with all the gates open and the contacts present, then turn it around and work with the same dynamic but with your head in the north and your feet in the south. Still bring through the power of air through your head/mind/mouth and out through your feet in the south, and the powers of the right and left arm in the east and west. Think about the relationships between east/south for the left hand, and west/north for the left hand.

See what difference it makes to work simply as a bridge, bringing in power and releasing it down through your body while lying on the floor, with your head first in the east, and then in the north. Then think about the connection between the East Wind and the east wind's source: the power of Shu/the back of the North Wind.

Type up notes on your experiences of this experiment, map anything out that needs mapping, and write down what you think the practical applications could be of working this way, where your body becomes the temple.

them, and how they could be applied ritually. Do a summary of how you think each one could work, both as an inner pattern and a ritual pattern. What powers would they bring through, and how? With the second image, from a Cathedral, be careful to look closely: all is not quite as it seems.

If you then wish to experiment practically with one or some of them, using them in ritual, then take notes of your observations and findings. Alternatively you could look up Solomonic seals and choose some to work with. Disregard any text: simply look at the shapes and how they could be applied. What powers are at work, what patterns activated, and how would they flow through a ritual or visionary ritual? Think about a practical use for them, and experiment.

8.10 Karnak's geography

Look up the position of Karnak on a map in relation to the land around it. Look west of Karnak, at the Nile, then the Valley of the Kings. Think about that natural pattern's implications regarding magic, inner work, and the bridging from east to west. Type up your thoughts on this.

8.11 Pattern recognition

Look at Figures 8.2–8.4. Just look at the shapes and think about what patterns are being expressed, what powers could work through

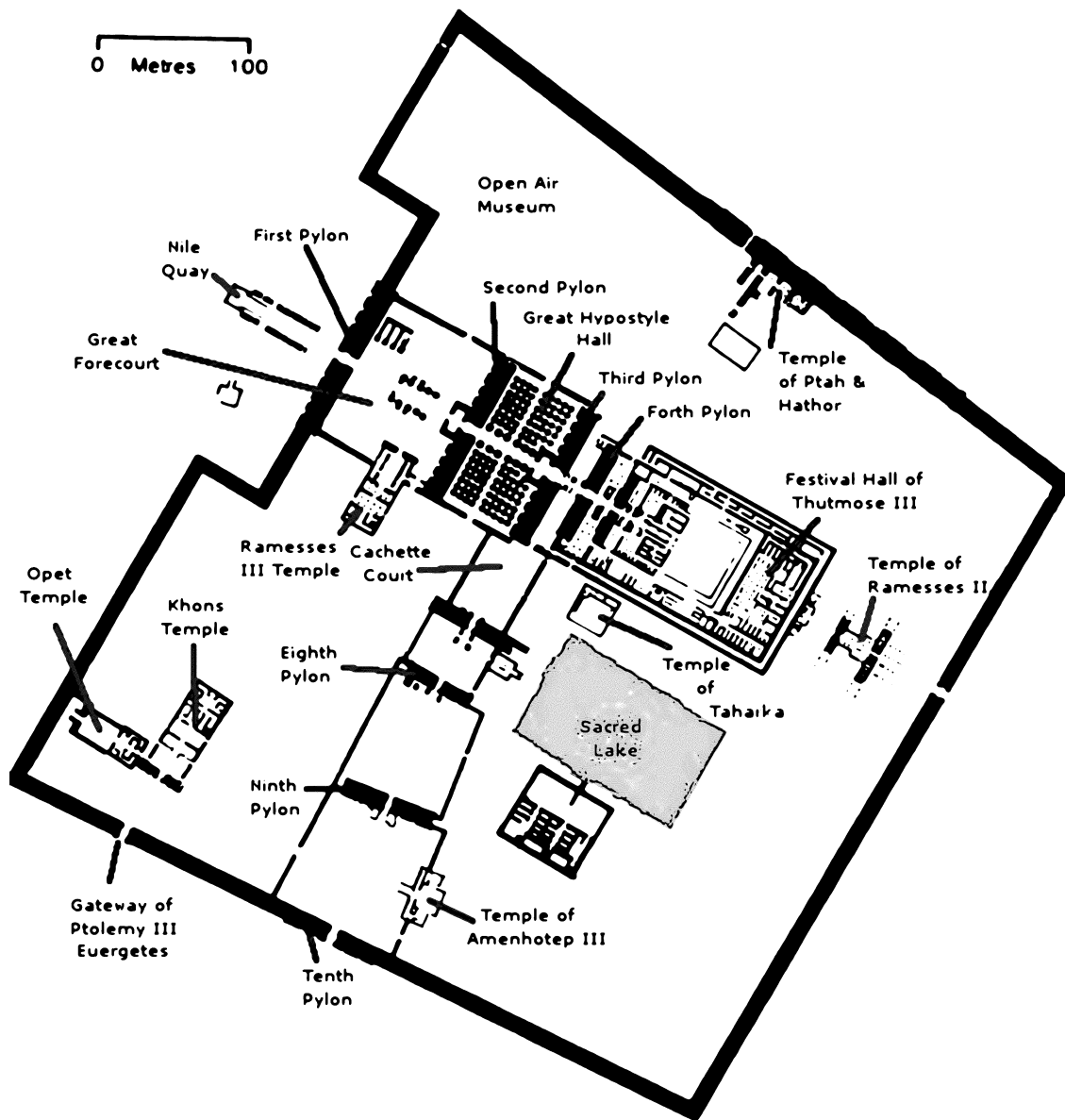


Figure 8.1: Waset

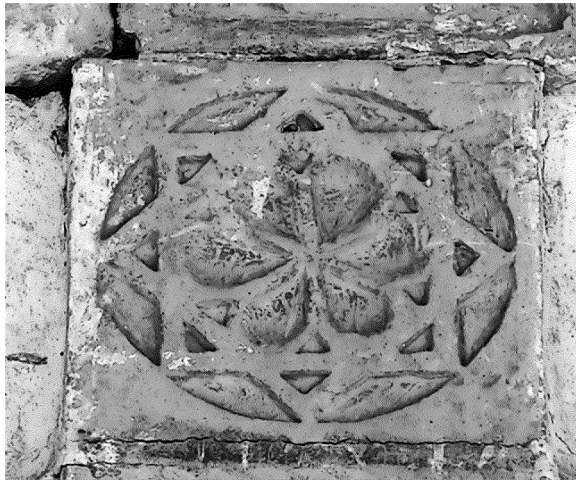


Figure 8.2: Pattern 1



Figure 8.3: Pattern 2

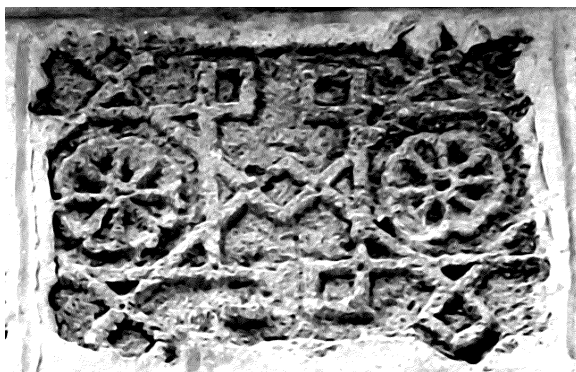


Figure 8.4: Pattern 3

Adept Module II
Magical Construction

Lesson 1

Preparation

This module was originally going to be about mystical magic, but as I got closer to this stage of the course, it became very apparent that there was no need for a module of that subject matter: you will find it yourself by doing the work. However, what did become apparent was the need for an in-depth look at magical construction, a vital skill for an adept. By learning inner construction in detail, you will also learn all the peripheral skills that go with it, skills which can be applied in many different magical areas.

It also brought in focus for me the need for Quareia magicians, across time, to take part in building an inner temple that will grow out of Quareia's work, and which will survive into the future. Most temples in the inner worlds are old and crumbling: new constructions are needed for magicians to find hundreds of years from now.

Unlike most current inner temples, it will need special construction to make it accessible to future magicians in a way not locked down by any specific religions. Our consciousness has moved away from defined cultural expressions as we seek a deeper interface with power, magic, and Divinity. We have truly become global, and there is no constructed temple that I have found or that I know of that expresses that.

Often an inner temple is constructed within a defined time span by a few skilled adepts

or priests. But we will construct our temple in the same way as the Inner Library was constructed and came into being. The Inner Library was formed over time by generations of magical priesthoods, and is still being formed today. This makes it extremely strong and alive when you work with it. It is a living, evolving structure.

We will approach our temple's construction in the same way. This will let successive generations of Quareia magicians contribute to the construct, and will also help you understand how time works in inner construction.

The first few magicians who work on such a project essentially lay down the temple's pattern and trigger the power to flow. Once those first steps are taken, the inner temple begins to resonate out of time, and the future completed and evolving construct starts to echo back to the structure still in formation. You will have the strange experience of working in a complete temple, yet still under construction. This mingling of time is a hallmark of inner construction. Should you come across it in another inner structure, you will recognise it as an active structure still being built.

Cast your mind back to when I talked about homeopathy in the course. Remember when I told you of instances when deep-acting remedies began to work physically once the remedy was *chosen*, before it was actually

taken? And how, if the remedy was not then taken, the effects would stop? Inner temple construction works within the same dynamic: you make a decision and trigger a first action, then the construct appears completed in the inner worlds.

However for that complete temple to stay within the inner worlds, the construction must still be done. The first triggers the completion of the last, but first and last depend on what happens *between*.

Who hath wrought and done it? He that called the generations from the beginning. I, the LORD, who am the first, and with the last am the same.

—Isaiah, Chapter 41

Read this chapter, and take note of it for when you get to adept module four.

This dynamic also has mystical applications: “I am the Alpha and the Omega, the First and the Last, the Beginning and the End.” Think about that phrase and its various implications.

This dynamic lets magicians work across time. Essentially there is no time in the inner worlds: everything happens at once. As you work on the construction, the magicians who work alongside you in the inner worlds could be from your time, or from generations in the future. (Just as some Inner Library contacts are often alive somewhere in their own time, and could be from the past or future.)

So let’s have a look at this temple’s function and purpose.

1.1 An inner temple for a new age

Now that you have spent quite a lot of time exploring inner temples from different ages, you will have noticed that they are rarely specific to particular deities; rather they are about the priesthoods and how Divinity flows into that construction. The temple’s structure, and its inner priesthoods’ work, define what type of Divine power flows through it, and its form.

The very ancient temples were formed by a group of people from within a small area of the planet. They would have had a coherent and consistent idea of the ‘the gods,’ formed by generations of interactions between them, the land around them, and the consciousness flowing from that land. The people’s cultural expressions will have also formed how the power operates and what they do with it.

Once we get to about 1500 B.C., there were many more consistent interactions between people of different lands and cultures, which changed how they approached religion and magic. By that time religious structures were also very defined, and more codified and developed.

The period between 500 B.C. and A.D. 500 saw the rise of highly structured mass religion. Religion became less about a close relationship between a magical priesthood and the deities, and more about a deity who dictated directly to the population. The shift from the close relationship between deities and the priest-magicians—which did not include the masses—to the masses being included by attending a temple for defined worship, marked a change in the inner worlds and how inner temples expressed.

I am generalising a great deal here in terms of dates and religious structures, but you can look up the more detailed histories for yourself.

In the twenty-first century a lot of that structure is in a state of collapse, and magic has more or less detached itself from the world’s religions and temples. Innovations like the internet and international travel expose us to far more experiences, and we connect with each other over vast distances. This has changed how we think, how we define ourselves, and how we interact with the world around us. For the most part we are at a stage of cultural evolution where we strive for freedom of expression and personal belief.

This affects how we interact with the inner temples. We no longer gravitate towards a particular orbit of deities to the exclusion of all others. Nor do we gravitate only towards our own culture. Those boundaries are vanishing,

and in their place something pretty unique in our history is emerging. Any inner temple construction has to reflect that: a coming-together of people out of time, from all over the world, with a focus away from religion and towards magical and mystical union with everything around us.

To reflect this, it will be an inner temple construct built and operated by many people all over the world, its lines comprising trained magicians, not religious priests. There will be connections to deities that work with magicians, but we know them from their powers, not from their cultural expressions.

In a way this takes us back to the very beginning of inner temple construction, which was more magical than religious. The main difference is that the people who connect and interact through this temple will be from very different cultures. And rather than consecration in a set line being the anchor holding people together, our magical experience, training, and work will. Your training connects you to everyone else trained, now and in the future, through your experiences, inner contacts, and way of working.

This is a different form of bond, and it sidesteps a common problem with magical lines of consecrated priesthoods or magicians. Such lines often become corrupted, and it can take an adept a lifetime to clean up a portion of that corruption for balanced work to happen. That wastes time and skills. Once a magician is consecrated in a line, they stay connected to it beyond death: it cannot be walked away from. However, if magicians come together by nature of their inner contact and experience then a different dynamic emerges: you are all connected to each other by the work's patterns, *but you are not tied to each other*—a subtle but major difference.

A rotten or corrupt magician will be locked out of the inner temple simply because they no longer fit within the pattern. If your work is balanced then you will maintain a presence in the inner temple, out of time. When you die, an octave of you can stay there as an inner contact; but even then, if that part of you becomes corrupted then it will no longer be able to flow

with the pattern, and so will fall away.

It's back to the magical dynamic of plugs and sockets: an older way of doing things that does not permit power grabs, control issues, and the other issues that bring corruption. Instead, the construct flows along the same dynamics as nature and, as such, self-cleans.

So what relevance does a modern inner temple have for us as magicians of the future? Let us have a look. I want you to understand fully what you are doing and why before you dive in.

1.2 Modern relevance

The most obvious reason for constructing a new temple is that the ancient ones are edging very close to the Abyss, and there are precious few fully-powered ones left for present and future magicians to work with. By constructing a new temple, not only will magicians of our time have a fully operating inner temple to work with, but it will be available for future magicians to find and engage with.

We will construct this inner temple in a way to keep it open not only to magicians working through the Quareia stream, but also to future (and far-future) magicians with different but harmonic styles, should they stumble across it. It will give them a solid place to learn and work within, should their magic and methods of operating be in harmony with the temple's power. It will be formed through the principles of Ma'at—balance—and any future magician working within that paradigm will be able to find it and work within it.

Not all magic uses inner temples, but adept magic—in the true sense—needs a deep inner anchor, a focus, and an interface to facilitate truly deep and powerful, balanced magic. Such construction is a major service to the future and important to the survival of deep, powerful magic.

1.3 Preparation for work

To prepare for the construction work, which can be pretty heavy-going, there is

a meditation vision to ready your mind and body. This exercise, though fairly simple, can have a profound effect on you as a magician and a human being. It prepares you by loosening your boundaries and bringing you into awareness of your connection with everything around you.

Understanding that connectedness intellectually is one thing; truly experiencing it at a deep level is quite another. It is not a one-off vision, but works similarly to self-hypnosis, which allows your conscious mind to move aside and your deeper subconscious to surface. Doing this exercise a few times will trigger an opening of your awareness that will let you plug into the deeper powers necessary for our construction work.

On a very practical note, when working with the following vision in this lesson, do not just read it through then try to remember it as you do it. Rather, record it in your own voice and play it back as you do the vision—let it *lead* you. If you don't like the sound of your own voice then suck it up: learn to accept yourself, who you are and how you sound, rather than measuring yourself against something else.

The reason for doing this—it is more of a beginner method—is that this vision can take you very deep, to a point where your conscious mind switches off. If you are not following a voice then you will find it very hard to reach the depth of consciousness necessary for this method to work.

Treat the recording as someone holding up a lantern for you on a dark road. It is used repeatedly, and the words themselves are constantly repeated: it works along the same lines as self-hypnosis.

Recording a guide for your vision is useful for any very deep and involved vision that really needs your deeper self to surface and take over.

Work with this vision repeatedly for a few weeks. At first you may find yourself blacking out for some of the time. That's okay: that's how it works for many people. Eventually, after using the recording a few times, you will find that you can work with the vision without the recording and without blacking out: your

mind will remember many of the repeated phrases and that will guide you.

When you make this recording, do not add to it at all, and do not take anything away. It works in a very particular way. If you exclude something or add something then you will change the pattern.

If you wish, you can continue to use this recording as a centring meditation. When things in life get a bit much for you to handle, lie down and follow the vision. It will centre you and shift your frequency so that you can cope with whatever you have to deal with.

Do this vision three or four times a week for at least a fortnight—preferably a month. Once you have done it two or three times, you can start the work in the following lessons, but keep doing this vision at least twice a week and revisit it fairly regularly over the coming months. It is like a stretching exercise, and I still do it to this day to keep myself inwardly pliable.

Like self-hypnosis, working with this vision regularly will embed it deeply within you. It is not a vision where you interact consciously with beings and have to remember what was said or given you; rather it goes deep into your very being. As you resurface it shifts and changes you to facilitate adept work.

If you do this vision lying down and fall asleep, do not worry. The recording will guide your deeper self: it will keep working. You can let go and let the vision guide you, just don't daydream your way into another scenario. Either stay conscious with the vision or drift in semi-consciousness with it. Record it exactly as written, and speak slowly, do not rush through it. If possible, record it on a handheld recorder so that you can take it outside with you if you want to try it outside in nature.

1.4 The Star—the awakening

Close your eyes and relax. Feel down through your body from your head, down through your neck, through your arms and torso, down through your hips, into your legs and into the soles of your feet. Feel beyond your feet: feel your energy stretching beyond your feet

and be aware of it extending away from you until it comes to a stop. Now be aware of that energy rising back into the soles of your feet, up through your legs, into your torso, up your neck and arms, into your head, and extend beyond your head. Feel your energy extend beyond your head, feel your energy extend beyond your arms, feel your energy extend beyond your feet: you are more than your physical body, you are a being who shines beyond your vessel.

Cast your mind to your centre, to the centre of your torso. Feel a stillness there, a silence deep in the middle of your body. No matter what is going on around you, feel the stillness in your centre. Feel the stillness spread out to your legs—feel your legs fill with stillness. Feel the stillness spread out to your arms—feel your arms fill with stillness. Feel the stillness spread out through your head and in your mind—feel your head fill with stillness and silence. Now relax. Relax as you fill with silence and stillness. Relax deeply in the stillness, and breathe out. There is no time, no movement. Your mind becomes still and silent, and you drift in the stillness.

As you drift you go deeper into the stillness, you are silent, relaxed, and very still. Now go very deep, sink into the silence and stillness—there is no time, no movement, you drift in the deep, calm stillness. Feel yourself spreading out in the stillness. Spread beyond your body, spread out in the deep calm stillness—drift out of time, in a deep silence that is your home. The stillness is where you belong, where you have always been, and where you will always be. This is the real you, deep in the silence, at home in the stillness, where there is no time, no movement.

While in the deep, still silence, be aware of your body, the vessel that contains you in life. Stretch out beyond your body: you are no longer contained in your body. Feel the stillness all around you, and feel yourself expand beyond your body, spreading out in the stillness all around you. Feel yourself spread out and pass through the walls, beyond the building, spreading out through whatever is around you, spreading out in stillness and

silence. Pass through buildings, trees, people, whatever is around you, feel them as you pass through them, feel the noise within them, and feel your stillness and silence pass through them. Spread out in the air, flow with the air, passing through everything and around everything, while staying still and silent.

As you flow with the air, the stillness within you deepens. You go very deep into the silence, and you are everywhere, spreading out in all directions while being still and silent.

(Leave a few seconds of silence here in the recording.)

Spread beyond the land, spread beyond the hills and the water, spread beyond the wind. You are everywhere, flowing in stillness and silence. You spread beyond the planet, spreading out into the stars, spreading out in space where there is no movement, no time, only stillness. Feel yourself everywhere. Feel the stars around you, feel your stillness and silence flow around and through the stars. You are everywhere, flowing through everywhere, flowing through space.

Be still in that place where you are everywhere. Be silent in that place where you are everywhere. This is your home, this is where you came from. There is no past and no future, no body, no life, only stillness and silence among the stars.

(Leave a few seconds of silence here on the recording.)

Drift in the stars, flowing through them and around them, and feel them all around you, feel their pulse. Feel a vibration as you draw close to a star, and feel your own stillness. Be silent in this place, be silent and listen in the stillness.

You hear a sound, like a tone, a beautiful tone that spreads out in the silence of the stars. Listen to the tone, feel its vibration, and yet you are still and silent. Focus on the tone that flows from a star, that star's voice. Listen to its beautiful voice that reaches out of the stillness and silence within you and all around you. Listen and enjoy its beauty. You hear a second tone that joins with the first, then another, and another. Listen as the tones come together in harmony. Listen to the stars' beautiful sounds,

listen from your place of stillness and silence. Feel the sound's vibration all around you. Your silence and stillness is not affected by the sound, you listen in silence, and in stillness. The harmony of tones becomes strong, and they start to fill you with their beautiful sound, you drift in the sound, filled with its beauty, filled with the vibrations of the stars.

From deep within you, from deep within the stillness and silence within you, the depths within your soul respond with a tone of your own. Your own silence becomes a beautiful, single tone that rises in harmony with the song of the stars. You are filled with the harmony of the stars and the tone from your soul, from deep within you, from that deep silent and still place. You join the harmony of the stars. You flow in the harmony of the stars and you become one with the harmony: you are the harmony of the stars. This is your home, this is where you came from, and this is where you will return to.

The harmony grows stronger, and you are filled with the music of the stars. You are flowing everywhere, passing through everything, and you become aware that you are flowing through the air, filled with the harmony of the stars. You drift across the Earth's face, in all directions and none, flowing with the wind, the harmony of the stars flowing from you and through you: you are a song upon the wind.

Become aware of the trees, of the birds, of the creatures; become aware of buildings and people. You flow through them all, the harmony of the stars flowing from you and through you as you flow and drift through everything around you. As you flow through something, be aware of the noise within it. Flow through a tree and hear its sound. Let the harmony of the stars flow through you to the tree. Hear the tree's sound change to join your harmony. Everything you flow through changes to join the harmony. Everything around you is sound, everything around you is harmony; and feel the deep peace within you flow with the song of the stars, and touch everything around you. Your touch brings peace to everything. The song of the stars

within you brings harmony to everything.

As you flow within the harmony across the land, listen. Everything has a sound, but there is one sound above all others that brings completion to the harmony. Listen to that sound. Move towards that sound, bring yourself from all the directions around you, bring yourself together as you listen to that sound. It draws you, it calls to you, and its call reaches deep within you, pulling you towards it. Move towards that sound. Feel yourself drawing in and taking form. Your form is still, yet full of the harmony of the stars. The sound gets louder as you draw nearer, a beacon for you that move towards. You move into that sound and bathe within it. The harmony of the stars and the sound join together: you join with the sound and fill it with the harmony of the stars. You are full of beautiful sound, you are full of stillness, you are the sound, you are the harmony, and you are the stillness.

Bathe in the sounds, and feel around you: you feel contained within the sound. The sound fills you and you fill the sound. Feel down in the sound and you feel legs. Feel up in the sound and you feel a head. These are your legs, this is your head, this is your vessel, and you fill that vessel with the harmony of the stars and the sound. Feel your body, feel your feet, and feel the harmony fill your feet, your legs, your torso, your arms, your neck, and your head. Feel into the blood that flows around your body. Feel the harmony of the stars flow in your blood. Feel your heart beating. Feel the harmony of the stars fill your heart. Feel the organs within your body. Feel them fill with the harmony of the stars. Take a deep breath. The air you breathe in is filled with the harmony of the stars. Breathe out and feel the sound of your body join with the harmony of the stars and flow out on your breath. Your breath is the harmony of sounds.

Be still. Be silent within the midst of sound. Feel your body fill with peace, feel your body fill with beauty, feel your body filled with stars. You are at the centre of all things, you are the centre of the stars, you are the centre of sound, you are the sound, you are the harmony, you are the fulcrum of all creation. Be still. Be silent

within the midst of sound. You have always been and you will always be; you are within everything and everything is within you. You have always known this, but now your ears are open and you can hear the harmony. You have always known this, but now your eyes are opened to it.

Breathe in, and as you breathe in, all the sounds of all creation are drawn in you with your breath. Breathe out, and as you breathe out, all the sounds of creation flow from you. Your breath is the first and the last. Your breath speaks to the stars, and your sound connects you to the stars. You are of the stars and the stars are of you. Be still and silent within the midst of sound, the stillness before creation.

Take another deep breath, open your eyes, and breathe out. This is your first breath of life. Be at peace within you. Be at peace with everything around you. Everything is within you and you are within everything. Open your eyes and see the world around you. Be at peace.

Spend some time being still, and just be peaceful. Lie or sit in silence, and just be aware of everything around you.

1.5 The marks

Before you start the construction work, go back over your notes and look up the marks you have been given or have been placed on you, like the Mark of Future Knowledge, and ensure you remember them. They are keys that will unlock certain doors for you and will let the beings working in the construction recognise you, and therefore they will not confront you.

Without at least one of them, you will not be given access to powers and places, and you also will run a real risk of being attacked by guardians. This also protects the work from curious eyes. Now we are getting into adept magic, some people will randomly read these lessons, and without the training may try some of the work. To do so would be folly, as not only is the foundation not there for the work, but they will also not be recognised, and will be attacked as unknown intruders.

If you are reading this and considering doing the construction work, then remember you have not done the training. If you do end up injured from dabbling or trying to interfere with the work, keep in mind that neither I nor any other Quareia adept will help you. If you choose to put yourself at real risk through being stupid then you will have to deal with the fallout yourself, as that is the only way you will learn to respect boundaries and use your common sense.

Once you have done the meditation vision a few times and you can feel it beginning to work, move on to the next lesson. But continue using the meditation, as it will deepen, which will help you with the work.

Note: Some visions in this module are detailed, long, and occasionally complicated. If you are not good at remembering all the visions' keys then record them and play them back to yourself to guide you. I try to discourage this in the initiate work, but once you get to adept levels of work, and particularly with construction or potentially dangerous visions, it can be a useful way to work. Some people don't need to do this; some do. If you do it is not a failure, so don't worry too much about it.

Lesson 2

Inner Temple Creation I

2.1 The anchor

The first stage of temple construction is establishing power elements and connections. This anchors the temple and gives it a direct gateway to the Divine impulse. Then we build connections: some with the Inner Library to keep learning happening in the temple's future, and others—later in the module—with the Small Temple where the deities gather in the Desert. This allows for a free flow of deity power through the temple that will change with the eras of human consciousness.

All these aspects and connections ensure the inner temple's stability and long life, while also creating natural patterns around it to keep it safe and healthy. These elements are a temple's power foundation stones: they uphold it and keep it both harmonious and truly functional as an inner temple.

All this work is done in vision, during which you will find yourself working alongside other Quareia magicians and inner contacts from the Library. Introduce yourself to people as you find yourself working with them. Should you come across them in life, you will recognise them not by name or appearance, but by feel. Your inner senses will spot them, and our inner temple's feel will run through them. Don't forget that people often appear very different in the inner worlds than in everyday life.

Mostly the other human construction workers will come from other times, but as the

number of modern Quareia adepts grows, the likelihood of you bumping into one of them in the mundane world—often in the strangest of circumstances—will increase. You may also come across weird time reversals, where you meet someone out in the world whom you recognise at an inner level, but you do not meet them in the inner worlds until much later. Time is a strange thing when the inner worlds are involved, and this has happened to me quite a few times.

Do not bring any inner temple construction work down into your working space: it must remain in the inner worlds and be built in the inner worlds. Linking any construction work with your own magical space could cause all sorts of complicated problems, as there will be no permanent outer place for it to manifest through: we have no outer, constructed, permanent temple to link the inner temple up to.

Trust me, you do not want the power of inner temple construction flowing through your personal magical space. It would cease to be your own space and would dominate any magic you do. And as doing such a thing is deeply unbalanced and essentially a power grab, it would be viewed by the inner contacts as an attempt to hijack the space. This would trigger an all-out attack on you.

Because of this, I will explain how you should operate in your magical space while

you do this work. Once it is complete (from your perspective), you will be able to work within the inner temple and bridge its resonance into your magical space. Over the course of your adept training you will learn the boundaries and bridges of such work so that you can operate safely and powerfully.

At each step of the construction I will explain, when necessary, why we are doing what we are doing, so that you fully understand it. We will do each step as an individual act: doing lots of things at once in vision would be exhausting and counterproductive.

To prepare for the first step take a ritual bath. Then do a stillness meditation (or use the meditation recording from the last lesson) to centre yourself, still yourself, and be silent.

2.2 Conception

Note: Once you decide to start this work, you may start to feel tired. If that happens then do not put off doing it: your energy tide is going out for the work. Your energy should rush back in when you finish the construction.

The very first step of construction work is done out in the stars. This draws on the powers and tides that flow from the planets and stars, which brings the work in line with the natural flow of inner conception. This brings the elements of time and fate into the construction, along with the planetary spirits. It also ensures that the inner temple will last as long as its fate dictates, and creates a full fate pattern for it.

Work in your magical space, and only with a candle on the central altar. Have your scales on the west altar, your staff aside the south altar, and your stone shield in front of the north altar. These will all work as companions rather than tools.

Once you are settled and still, and have done a meditation—with no candles—light the central candle. Be aware of it as the centre of all things, and be aware of the flame within you which resonates with the central flame.

Go in vision to the Inner Library, and tell the librarian what you are about to do: trigger the conception of an inner temple out in the stars. The librarian will point at a passageway for you to walk down.

Go down it and keep walking. Eventually the bookshelves will end, and you will find yourself walking down a stone passageway that seems to have been hewn out of a mountain. As you walk the silence around you becomes very deep. There is no sound, and there is nothing there—just you walking in the darkness. The darkness becomes deeper and you have to trust the floor beneath you, as you can no longer see it.

A voice nearby tells you to walk in a straight line and not step sideways for any reason. As you walk you become aware that the stone walls around you have vanished, and bit by bit you start to see stars all around you. You seem to be walking on a narrow stone platform that runs out into the stars. There is nothing around you but stars, and there is nothing beneath the stone platform but more stars.

There is no sound and no wind; you are the only thing moving. Keep walking until you feel the ground beneath you change: it will widen out into a square platform out in the stars.

Now you can see a bit more. The platform is stone, a perfect square, and seems suspended out in the stars with nothing supporting it. Go and sit at its centre. Sit and listen to the stars around you: hear the harmonies coming from them, and listen to the sound that wells up from your depths. Open your mouth and let the sound out.

As the sound from you flows and joins the sounds of the stars, the sounds become a form of music. As you listen, you notice that the music is changing the quality of the air and the space around you: something is starting to form and gather around the platform. Light and dark threads begin to appear and flow around the platform, making shapes and patterns.

As they form, cast your mind to the Stone Temple in the Inner Library, which will act as your temple. Remember what it looks

like, what it feels like, and the power there. Think about every detail of that room: its walls, its floor, and the stone altar at its centre. Remember what it feels like when you are there, and think about the angelic powers that make up its walls.

As you focus, the light and dark threads flowing in patterns around you knit themselves closer together, like a weave of cloth all around you. You begin to hear a whirring sound, like a wheel turning at speed. The louder the noise gets, the denser the fabric around you becomes, until it starts to form walls, floor, and a roof. The sound gets very loud, and causes a vibration all around you which makes the weave—now walls, roof, and a floor—move to the vibration's rhythm.

Look at the walls as they continue to form: you begin to see many eyes, fragments of wings, and black and white treads woven together; and at the bottom of each wall is a strange churning, as though great wheels in the floor were turning and adding substance to the building's shape. While all this forms, and once you have seen it, turn your mind back to the Stone Temple in the Inner Library: that template is beginning to form itself out in the stars and becoming a higher octave of the Stone Temple: the Inner Temple.

See the Inner Temple forming around you, its walls filled with angelic power, and the sound of the stars echoing through it. Sit and wait until the room is fully formed, listen to the whirring sound—Ananke's spindle—and the sounds of the stars and planets vibrating around the room's walls. See the starlight shining through the walls and lighting up the room.

As the room gets lighter, you notice some other people sitting at its centre, and that you are all waiting for something. The room is getting very bright from the starlight shining through the walls. As you look closely at the walls, you see various layers of power: weaves of black and white threads, eyes of angelic beings, weaves of shapes repeating over and over in a complex pattern, through which which shines the starlight.

The sounds begin to withdraw, the vibration

slows to a stop, and Ananke's spindle falls silent. Everything is still and silent. It feels like something very powerful is taking a deep breath.

Get up and go to the east wall, to your left. Someone else gets up and walks alongside you to help you. You stand together, side by side, before the east wall. Hold out your left hand, palm up—the other person does the same. In your left hand appears a chisel. In the person next to you's left hand appears a wooden mallet.

Look at the wall, at the complex patterns running through it. See how they repeat and overlap. As you look at them, a Companion appears beside you with a length of rope in his hand: the rope has red measuring marks and a silver weight, in the shape of an ibis, at its bottom to keep it straight. The Companion holds the measuring rope up so that it drops from the top of the wall to the bottom.

He tells you to look at the patterns on the wall. What number is repeating in the patterns? You look closer and see that the patterns which seem so complex are in fact complex versions of the hexagram: a constantly repeating pattern of six. You tell the Companion you see a pattern of six. The Companion nods, counts down six red marks on the measuring rope, then taps a carved stone, level with the sixth red mark. The Companion tells you, "the golden brick which must be moved."

Look closely. You will see that the stone is actually a gold brick that gives off a glamour of being stone. Run your fingers around the brick's to find its edges, then hold the chisel to one edge. The second person holds up his wooden mallet and hits your chisel: between you both, you manage to loosen the stone/gold brick. The tools vanish from your hands and return to their source: the staff.

You remove the brick. It leaves a hole in the wall that goes out to the stars. As you both peer through the hole, a wind comes through it and fills your lungs and nostrils, and makes you close your eyes.

The wind has a strange sound, and as it touches your skin it feels like a blast of power

from a furnace. The Companion moves you both to one side, out of the wind's way, and says: "This is the Divine Breath. Never block its passage into the world." The Companion's touch and the breath's force make you open your eyes and come out of vision.

Just sit quietly for a few moments as you adjust to leaving part of yourself still working in the inner space. You will pick up where you left off as soon as you resume the work.

Note: Do not wait too long between construction sessions, particularly those that break off suddenly. You will still be working at an inner level as you go about your physical life. You can take a break for an hour or so and resume this session, or pick it back up the following day.

2.3 The Golden Brick and the Underworld

Note: You may need to nap in the magical space after working. If you do, ensure your candle is safe and secure on a solid surface with nothing around it, so that it can be left going while you sleep. You should not this part of the work explained: if you have done all your training up to this point then you will recognise and understand what you are working with.

Again, work only with the central flame for meditation, and have the room set up as in the first session. Sit quietly, and remember the previous vision and the Inner Temple coming together out in the stars. Close your eyes and remember the room. Remember the golden brick and the gap in the wall, and remember the Companion and the person working with you.

Let that scene build until you are back in the Inner Temple out in the stars. Find yourself standing by the hole in the wall with the golden brick in your hand. See the Companion waiting beside you: he has kept

the space open for you. You will also see a couple of other magicians working in the room. Bow to them: they bow back.

The Companion motions for you to follow him. He takes you to the space's northwest corner and tells you to look at it. All you see are the west and north walls coming together at the corner. The Companion puts a hand over your eyes and tells you to look again. You see the corner is actually an illusion: there, in the line where the two walls meet, is a narrow passageway. The walls' patterns and angelic eyes disguise the passageway so that it appears as a simple corner.

Put your left hand on the west wall at the corner, and your right hand on the north wall at the corner. Let the guardians, *the walls*, read you. Then show them your Mark of Future Knowledge and any other magical mark on you. The walls recognise you and withdraw a bit, widening the passage for you. Look back to see what the other magicians are doing. They may come with you, and if so then they will each have to find the passageway themselves. Or they may stay behind and continue what they are doing.

The passageway is very dark. Hold up your right hand, remembering the lantern within it. It will light the way ahead. Have the golden brick in your left hand.

The passageway immediately turns into a stone staircase running down the temple's outside wall. You have already taken a few steps down when the Companion tells you to hold up your light and look at the wall. It is the north temple wall's exterior side, as it flows down to its foundation. Look down: the wall seems to vanish down in mist. Look up: it flows up and merges with the stars. The only apparently solid part of the wall is the part with the temple room on the other side.

The Companion guides you slowly down more steps until you near the bottom corner, where the north and east walls meet. Remember, you are essentially climbing down the outside of the north wall. Here a thin ledge runs along the bottom of the north wall before vanishing in mist. Get onto the ledge and take a few steps until you come to

where the east wall and north wall meet on the bottom outside corner.

The Companion tells you to look at the bottom of the corner that you can see. The wall right on the east/north bottom corner has a brick missing! Slot the golden brick into the hole. Take your time, as this may be difficult: just edge it in until you feel it settle in place. At once the north and east walls begin to glow with a golden light and spring to life: they are breathing, moving, and constantly changing their patterns. The steps running down the wall's side start to turn golden. Climb onto the steps and start climbing down. At first the steps are small, and the Companion is behind you with a hand on your back.

As you climb down the steps widen, and as you step on each one it lights up with a golden light. You climb down through the mists, down and down, until the wall at your side vanishes and the steps seem to hang in space. The steps get bigger, and it takes effort to climb down.

As you descend, walls appear on either side. They are not constructed walls like the temple; they look like rough cave walls, and you find yourself climbing down very large steps, deep down in the Underworld.

The climbing seems to go on forever, and the steps get so big that you have to climb and drop yourself down onto each one. You can now see, quite clearly before you, huge stone steps going down into the Underworld. Behind you golden steps rise up into the mist. Each step still turns golden as soon as your foot hits it. Eventually you reach the bottom and find yourself in a stone passageway. It feels familiar.

Walk down the passageway until it opens out into a vast cavern with a beautiful white stone in the centre. Now you recognise where you are—the Cave of the Four Winds in the Underworld, with the Stone at the centre of all things. Go to the Stone. Commune with it and tell it that you are constructing an inner temple. Then place your hands on it. Feel it pulsate beneath your touch like a heartbeat.

The Companion comes up behind you, puts his hands on your shoulders, and utters a

strange call. The sound echoes around the chamber. From the tunnels that vanish in the four directions—the ones that house the beings at the back of the Four Winds—emerge four women, once from each wind tunnel. They come and stand with you around the stone and start to sing. Their song is in low, deep tones, and you feel the white stone vibrate from it. Deep within you, you recognise the song: it stirs some ancient memory.

The Stone starts to change and become fluid-like. The women plunge their hands into it, and tell you to do the same. Your hands vanish into the Stone—it feels like you are reaching into flesh. You can feel the women's fingers searching: eventually each of them grabs something and puts it in your hands: four threads, like thick umbilical cords.

Draw out the cords and look at them. They are fleshy, two dark and two light, and pulse with the stone's heartbeat.

Put all four in your left hand and step back. As you do, the cords lengthen out of the stone. Holding the cords, bow to the women and thank them, then turn around and go back down the passageway that brought you here, gently pulling the cords with you—they will unravel out of the stone as you walk.

Go back to the golden staircase and start to climb back up. Take your time so that you do not pull too tightly on the cords, and notice how they trail behind you. They react to the gold on the stairs and seem to strengthen and solidify as you climb. Climb up out of the Underworld into the mists, and climb until you reach the temple's exterior wall again. Look for the golden brick, and get back onto the nearby ledge.

Then apply the cords to the brick. One by one, press a cord to the brick: the brick will absorb it. Once all four cords are plugged in and hanging, the Stone at the centre of all things, the Four Winds, and the golden brick will be properly connected together.

Climb back along the ledge to the stairs. As you step back onto the stairs, the ledge will crumble and fall away, disappearing in the mist below. Now there is no way to reach the golden brick and the four cords. Watch as the brick's

golden shine dims and the mists swirl around it, obscuring the cords. They get dimmer until they merge with the wall, and you can no longer see the brick or the cords. Climb back up the steps, through the narrow passage, and back into the temple room. As you enter, the passageway closes up, leaving only the corner where the two walls come together.

You notice some magicians standing by the air hole in the wall where you removed the brick. They are waiting for you. Go and stand with them, and turn your back to the hole. Look at the west wall opposite. The Companion comes and stands to your left. Hold up your right hand with its lantern light: your scales appear in your hand, their two bowls balanced evenly. In one bowl you spot your white feather. The other magicians are also holding up their scales, each lit from the lantern power in their right hand.

Still yourself. Be silent and still. Wait. You feel a pressure building behind you. When it feels like it has reached a peak, take a deep breath. A wind suddenly blows through the hole in the east wall, a wind that is also a sound, a deep, powerful sound far lower than normal human hearing. With it comes a very high sound, above normal hearing, but you can hear both. The two tones combine and blow with the wind. Feel their power build up behind your neck.

The Companion suddenly slaps your cheek, making you exhale suddenly. Your breath blows to the west wall, and the wind behind you flows through you along with the two tones. All you can see or feel is the wind, your breath, and the two tones vibrating through you to the west wall. You also realise that the other magicians are doing the same.

Look at the west wall. It changes through with the wind, your breath, and the tones: the patterns swirl around, then form with many eyes. You start to see wings. Two vast angelic beings emerge from the wall. They face each other and interlock their wings, arms, and feet, weaving themselves together while still being apart. Then they touch foreheads, creating beautiful tones that add to the two already carried by the wind.

They move around each other and around the patterns in the wall until they settle in a position facing each other. They vanish into the wall. Then part of the west wall itself vanishes, and two heavy, large bronze doors appear: the temple threshold's angelic guardians. Look at the doors. They pulse with life, and you can see eyes faintly appear and vanish as they look about. And Quareia's quarry mark emerges across the two doors.

The Companion puts a hand on your shoulder to support you. You realise you feel tired. Look at the other magicians: they too are tired. You bow to each other, and one by one they vanish. You must vanish, too, and have some rest, while leaving part of yourself in this place.

Simply open your eyes and sit in silence for a little while to adjust. When you are ready, blow out the candle and go have a sleep, or leave the candle burning, lie down, and nap under the candle's protection. Just be safe if you leave it burning as you rest. Either have a tea light on a safe surface, or a candle positioned in a bowl of water.

2.4 The Inner Library

The next step is connecting the temple to the Inner Library. All Library-connected temples hold a pattern of learning and evolution. This lets magicians visiting them and working in them learn from the inner contacts, and it lets them deposit their learning in the temple when they die. This keeps the temple healthy, and future magicians will find it easier to find the temple once they get to a certain stage of development.

Start as with the last vision, and with the same preparations, and get back to the Inner Temple. As you emerge there, you will see other magicians working there, and also the Companion. Spend some time circling the room starting in the east and working clockwise around the directions to establish the circling aspect of the temple's pattern. In future, whenever you come in this place for construction work, or later for your own magical work that needs connection with this

place, always circle the directions a few times before doing anything else. This circling has deep, old roots in upkeeping a sacred place, and in many places happened daily—for example at the ancient shrine now called Mecca. The Muslim pilgrims still circle, not knowing that they have adopted a ritual behaviour from its ancient Pagan past.

Once you have finished circling, turn and look at the southwest corner. Just as in the last vision, when you examine it closely you will notice a hidden passage: it will come more into being as you find it and access it. The more magicians walk down that passageway, the more it will open until eventually an angelic guardian door will appear there.

Approach the corner as you did in the previous vision, and find your way down the passage, which will appear as a roughly-hewn rock passageway. As you walk, watch the floor. At first it will also appear to be of rough rock, but the further you walk the smoother it becomes, until it opens out into a passageway with a black and white tiled floor. Bookshelves appear on both its sides filled with books, scrolls, boxes, and stone tablets. As you look at the shelves you become aware of other magicians walking with you silently. Some will be aware of you; others will not.

The passageway starts to become familiar: you use it to access the Inner Library from your magical work space. Go to the main part of the Library where all the directions meet, and see the inner librarian, who will be waiting for you. You and the other magicians stand before her, and all the contacts in the Library gather around you and the magicians. The librarian reaches down into a large wooden rectangular box and pulls out a very large and dusty book, bound in thick leather and covered with gilded letters and shapes.

She hands it to the inner contact next to her, who lays his hand on the book for a moment before passing it on to the next inner contact who blows over its surface. The book is passed from contact to contact who either touch the book, blow across it, or speak instructions to it. The last one gives it back to the librarian, who calls your name in a very formal way. Step

up to her and bow. She will ask you three questions. Answer them truthfully. When she is happy with your answers, she will hold out the book to you.

Reach out and take it. It is a lot heavier than it appears, and you have problems holding it. Some of the other magicians come to help: two will help you carry it. The book seems to grow as you hold it. The other magicians place hands on you to give you strength, and the Companion, who cannot touch the book, tells you to take it back to the temple space. With great effort you and the other magicians carefully carry the still-growing book back to the temple space, back down the passageway. As you pass the books on the bookshelves, they glow with a golden light: the large temple book brings them to life.

After much struggling, you and the magicians get the large book into the temple space, and circle the directions once with it. As you circle, with much difficulty, you notice more magicians there who did not accompany you to the Library. They have been working with hammer and chisel to fashion five stone altars: one in each direction, and one in the centre.

Place the book on the east altar. As it touches the stone, the stone seems to cup itself around the book, fully supporting it at a slight tilt so that it can easily be opened—the altar provides a bookrest for it.

Circle the directions a few times, then leave by the passage to the Inner Library. In future when you come back here to continue the construction work, always come via the Inner Library to strengthen that path, and always circle a few times around the central altar before you get to work.

For now withdraw, go back to your work space, and sit quietly in meditation for a few minutes before you blow out the light.

2.5 About the Book

The document placed in inner temples takes the form of a book; but in very ancient times, and particularly in Egypt, it appeared as wall-writings and images. But it served the

same purpose. This book cannot be studied; nor should it be physically manifested—the mistake the Abrahamic religions made.

The book is the sum total of the knowledge of the inner contacts connected to your magical stream. It also holds the deeper Mysteries that transcend religions, ones that reach deep into creation and destruction. These Mysteries cannot be read about, they have to be experienced, and the book is a bridge to them. The book is also a being, a collective consciousness of the Inner Library, and its presence resonates in the temple space, letting deep knowledge be absorbed by being in its presence. It is a form of the inner librarian, a condensed form of the Inner Library, and a container for the utterance that flows from the Divine impulse: a sacred vessel. You do not read it; you connect to it by touch, meditating in its presence, and briefly merging with it.

Its presence in the temple changes the space's frequency. It is a wellspring that can be drawn on, a well often bridged to humans via deities specifically concerned with knowledge. This knowledge is not just magical; it also includes sacred architecture, medicine, nature, and the whole array of subjects that connects with a magician. A mature adept, on death, leaves part of themselves as a page within the book, and the words on that page are the mystical utterances of the winds.

When an adept needs to learn, one of the things they do is to go to the inner temple and sit before the book in meditation: just being in its presence with intention, while holding stillness and silence, will unfold its Mysteries deep within you. They will emerge when needed over time, flowing into your mind and your memory.

The last piece of initial construction to be done before moving on to the more complex bits is some work with the stone altars.

2.6 The altars

The shell of the altars is put into a temple by humans magically working that pattern over a period of time, but they need to be brought fully to life. This is done by working the central

altar, which will then trigger to life the other four, as they are all aspects of the main, central altar.

The directional altars are thresholds, but the one in the centre is the 'real altar' which acts as a fulcrum to everything that flows in and out of the temple: the Divine within substance. Cast your mind back to your past work on two cubes being brought into one in the altar. You observed, in vision, one way that this process can occur; we will now do something vaguely similar.

Set up your room as before, and meditate for a few minutes to still yourself. Then go in vision to the temple room via the Inner Library. Circle the directions a few times: other magicians will appear and circle as you walk. The Companion also appears. When you stop circling, go to the west and, with the great doors behind you and the central altar before you, stand facing east.

The Companion stands behind you and puts his hands on your shoulders. The wind blows through the air gap in the east wall, and you feel the breeze on your face. As you bathe in it, you hear the snatches of sounds, words, tones, and whispers that come with the wind: the utterance. You must reply, and your focus in your reply is the intent to construct the central altar. Connect with the sound that comes from deep within you, let that tone out on your breath, and aim the tone so that it meets the air in the room's centre. Divine utterance from the east, and the magician's sound in the west, meet and join together over the central altar.

Keep letting the tone out as you hold the intention of creating the central altar. As you make the sound, the room grows very dark until you can see nothing. The darkness engulfs everything: you could not see your hand before your face if you held it up. As you release each breath, the tone and the wind flowing from the east makes deeper and stronger noises. The Companion presses deeply into your shoulders with each tone that comes from you, until suddenly the Companion lifts his hands off. As he does that, utter:

“Let there be light within the darkness.”

A brilliant white light appears over the central altar where the wind and your sound meet. Stand before the altar, facing east, and place your hands on it. Remember the Light Bearer’s power to your left and Restriction to your right. Feel those two powers building behind you, and as they do, notice how the bright light in the room is to your left and the room’s darkness to your right. They do not mix: the light does not lighten the darkness, and the darkness does not darken the light.

Take a deep breath and breathe into the altar stone as if you were breathing life into something. As you breathe, feel the Light Bearer’s power pass through your left side and in the stone, and feel the power of Restriction pass through the right side of you and in the stone. Take a step back. As you step back you realise lots of magicians around you with been doing the same thing.

Watch the stone altar. For a moment nothing happens, then slowly you start to see changes: the light moves around and starts forming into a cube, and the dark forms another. And yet as you look closely, in each cube you can see eyes, wings, and lots of power swirling around. The two cubes seem to be building up pressure against each other, like two magnets repelling each other. Watch how the power builds until you can feel the tension throughout the whole temple room. Step back up to the altar.

Place your left hand on the light cube and your right on the dark one. Stand in silence, acting as a fulcrum between the two. Look at the air gap in the east wall, keeping your hands on the cubes. You hear the words: “In the beginning was the Word. The Word was of God, and the Word was God.” Still yourself. Again the Companion puts his hands on your shoulders; this time he also presses his forehead against the back of your head.

The wind blows strongly in your face. You take a deep breath, taking in that air and letting its power flow throughout you. As you breathe out you feel a great deal of power release on that breath—power from beyond

you, power that comes up through your feet from the Underworld, power that flows into you from the stars, and power that flows through you from the angel behind you. The angel grabs your hair, pulls your head back, and shouts “Recite!” You breathe out the word “truth,” and as you say that word, you bring your two hands together, pulling the two cubes together and merging them together as one.

The altar changes shape and becomes a large stone cube. Take your hands off the altar as you look at it: it just looks like a stone cube. Put your hands back on: as soon as both of your hands touch it, you see interlocking swirls of darkness and light within the cube. Keeping your hands there, look up at the temple’s walls: you see many patterns, eyes, wings, and spinning wheels of fire in them. Look behind you, over your shoulder, still keeping your hands on the altar: you see the two vast angelic beings that make up the temple’s two main bronze doors. Now take your hands off: it now looks like a stone-walled room with a stone cube for an altar, and four stone cubic altars, one in each direction.

The last bit of initial construction is now done. Turn to the other magicians in the room. You may or may not make out their features, clothing, etc. It doesn’t matter. Just bow to them, then hold out your left hand in greeting. Shake hands with your fellow magicians, left hand to left hand. As you touch each one, you get a sense of them and may recognise some of them. Together you all turn to the air gap in the east wall and bow: you are bowing to acknowledge the Divine Utterance that flows through that gap, and bowing to the temple space to honour it.

Turn to the passageway leading to the Inner Library, and leave the temple space together. Go down the passage to the Inner Library. When you reach the Inner Library, you will see that all the inner contacts of this place, and all the people of the Gathering Place, have come together in the central part of the Library to greet the construction magicians.

The collected company within the Library bow to you all as you enter, then hold out their

arms for embrace, to congratulate you and the other magicians for completing the first section of the new inner temple. You will then be given food to eat and drink to replenish you. Spend some time here communing with the contacts until you feel that you must leave. Then go back to your work space. When you are ready, open your eyes and look at the central flame. Remember what you have seen and done, and when you are ready, blow out the candle.

2.7 Documenting your work

Write out everything you can remember from the different visions in this lesson. Draw any signs or beings that you met, and keep your notes in a computer file for future reference, and so that you can discuss them with your mentor if you are being mentored.

Give yourself some time out from magic for a week or two before moving on to the next session. Though these construction visions seem pretty straightforward, they can take a great deal of energy—they're very hard work. You may be tired the day after you finish this lesson. Give yourself time to regenerate, and during that time do not read about magic, do not do magic, and do not discuss magic. Have a total break and be mundane until you feel refreshed and ready to move on to the next stage of this work.

Lesson 3

The Egregore: The Processing Unit

Note: In modern magic, the term egregore is used to mean a collective thoughtform that becomes the group's energetic identity. We are not using the term in that way, as we are not working with that sort of egregore. We are using the word as it was *meant* to be used. The word derives from the Greek ἐγρήγορος *egregoros*, which roughly means "watcher" or "guardian."

The type of egregore we will work with in the temple construction is structured, ancient, and a natural mirror of the creative impulse. Rather than construct an egregore from scratch, or let one form naturally as a thoughtform from our group's energy and collective consciousness, we will tap into a very ancient pattern that reflects the Divine creative impulse and is rooted deeply in the Mysteries.

We will get straight to work first, then look at the details of what we are doing. You will recognise some of what follows, as you have touched on it before; and if you visit some ancient temples you will probably spot physical manifestations of this ancient temple egregore pattern. Once you have done the work, it will be easier for me to explain it to you.

This lesson's work is less about construction and more about connecting up various places

and powers, and getting very old systems cleaned out and working again. We will use a visionary pattern with very deep roots in the past—you will recognise the different elements.

3.1 Connecting the egregore with the temple

Set up your work room as you have been doing for this module's construction work. Still yourself, then go to the inner temple via the Inner Library. Circle the central altar, around the directions, a few times. As you circle, more magicians will appear and circle with you. The Companion will also appear beside you and put a hand on your shoulder to assist you with the next phase of the work.

Look at the south altar and the walls either side of it. A small door will appear, only a couple of feet high, in the temple room's southeast corner. Look at the door, feeling the Light Bearer and Restriction build behind you. Feel their power flowing through you and spreading beyond you.

When you have a good sense of this, go the small door and kneel before it. Put your hands and forehead on the door and let it read you. The Companion also puts a hand on the door to talk to it, and to tell the guardian of the door who you are and what you are doing.

As you kneel there, you will begin to feel the

door feeling into you and looking at who you are and what you are doing. At some point the door will vanish, leaving a small cave tunnel for you to crawl through. Go into the tunnel and follow it along.

The tunnel will weave and bend like a snake. As you crawl, you will get a strong sense of being watched—and judged. Keep your mind still as you crawl through this place—which may go on for quite a distance.

The further you go, the more you start smelling nature scents: earth, roots, plants, and water. But you will not see anything: the further you go, the darker it becomes, until eventually you can see nothing and must go by instinct and touch. This is a very ancient tunnel, and no human has been here for a very long time, so it has become wild and is starting to close from disuse.

Make sounds with your voice and listen to the echoes: gauge your surroundings like a bat. When you come to a dead end and hear the echoes change as your voice hits a wall before you, reach up to the tunnel's ceiling and feel about for a hole you can climb into.

When you find it, stand up in it and reach up. You will feel tree roots—strong, thick ones. Grab them and climb up. The further you climb, the more light appears, until you break out of the cave. The light is so strong it blinds you.

Stand up and let your eyes adjust. As you look back you will see the overgrown cave entrance covered in plants. It opens at the base of the biggest tree you have ever seen. Her trunk is so wide you have to walk around her to see behind her.

Turn and look at where you are. In front of the tree is a large, natural granite rock that looks like an altar. The tree stands on a small, round island surrounded by water. In the water swim many large golden fish. Around three-quarters of the land beyond the island is forest, which grows in a crescent moon shape around the lake.

Walk around the tree to see what is beyond the island, on the side with no forest. As you stand with your back to the great tree and look out beyond the water, you see a great, dark

nothing. The water tumbles, as if off a cliff, into the nothing. Look up: you will see many bright stars, constellations, and beautiful colours in the sky above.

Dive into the water and swim under the surface. As you swim you will feel the water's consciousness feeling into you, searching you and getting to know you. The spirits of this sacred lake check you out. When they are satisfied with what they find, you will feel them swim alongside you, even though you cannot see them. These water spirits upkeep the water and the fish guardians. In turn, the fish guardians uphold everything within the water. The water holds all the knowledge ever connected to by humans in search of the deepest Mysteries. Do you recognise this yet?

As you swim down you come across the feet and legs of many beings standing in a line like a horizon before you. A fish swims up to you and motions for you to follow the legs up, to see who is standing in the water. You emerge right at the threshold between the water and the nothing: where the water falls out into the stars and the Void beyond. Standing on that threshold is a row of angels, human in form but much bigger than a normal human: they have long hair that flows out in the stars and vanishes in the Void. This is the deepest aspect of the angels of the Utterance that you can observe safely. These are the angels of the egregore: the Gregorios.

One of the large beings sees you and lowers a hand for you to climb onto. He lifts you up in his hand and holds you there.

These beings are all singing: strange tones and sounds flow from them. They draw the stars' sounds and tones with their hair, and mediate them through their voices to the landscape beyond: the water, the great tree, and the forest. As you watch, the sounds turn into fishes, trees, water, birds, and colours. The sounds have visible shapes, and the shapes merge with the sounds flowing down from the stars. The sounds of the stars and the sounds from the angels mingle together to make a harmony, constantly creating this beautiful space.

The angel holding you breaks from the line

and walks through the water to put you back on the island, by the great tree. The angel sings to the tree and motions for you to sing to it too. The more you sing, the more she blossoms and shines. Place your hands on the great tree: by now you should know who she is.

Tell the tree who you are and what you are doing. Commune with her and let your heart speak to her. Once you have finished, the angel turns to the tree and listens. He then turns back to you and tells you what the tree has said. He also tells you that She is the most sacred thing on Earth, and that she dwells in the Garden as well as on the land; she bridges both places. She is the gateway that mediates the sacred water, which in turn holds the sounds of the stars.

The flow from her to the inner temples has died back and is starting to close: our job is to retrigger that flow and ensure that the water flows to the inner temple, bringing with it the wisdom of the stars and the power of the utterance within the water in the temple.

Other magicians are appearing around you. The Companion tells you all to look in your left hands. In your left hand appears a small golden hand shovel. As you look at the other magicians, you see that they too are now all holding small golden shovels. The Companion tells you to dig a channel from the lake to the great tree's roots. Together, you and the other magicians begin to dig a channel out of the rich soil. Once it is completed, the water from the lake starts to trickle down the channel and into the hole at the roots of the tree you climbed out of.

The Companion tells you all to dig a second channel, running from the tree roots to the lake. Starting at the tree roots on the opposite side to the channel you have just dug, you begin to dig a channel from the tree to the lake. When you get to the lake, you find one of the lake spirits waiting for you. They act as a gateway, stopping the lake water running into the channel. They will stay there and ensure that water runs from the tree to the lake, but not from the lake to the tree in this particular channel.

The Companion gathers the assembled

company of magicians by the cavern that falls from the tree roots, the channel that the lake water is now flowing into. One by one you dive into the water and are pulled along by its current. You find yourself being carried along down the dark passage, and as you flow with the water you can feel it widening the tunnel, waking up the passageway, and putting it back in use.

Flow with the water until you get to the small door that leads to the temple. The door guardian is stopping the water flowing into the temple until it has been prepared to receive it.

You are allowed to pass through the door into the temple, and you feel the water pressure backing up against the small door. You and the other magicians step into the temple space and together dig a small channel in the temple's floor that runs alongside the walls and ends back at the small door.

Once the channel is dug, look at it. It starts turning to stone, so that it can carry the water around the temple where the floor meets the walls. Now you have to fashion an 'in' door and an 'out' door for the water to flow through. Sit on the floor by the small door. At put your left hand at the door's bottom left. Feel the Light Bearer build up in your left arm and flow into the door. As the power flows through your arm into the door, say to the door:

"Water, may your path into the temple be forged. Bring your wisdom into this space, and may your presence bring renewal to the temple."

Take your left hand off the door and put your right hand on the door's bottom right. Feel the powers of the Scales and Restriction build in your right arm. Release the powers into the door and, as it flows, say:

"Water, may your path home be forged. May you take whatever is necessary from this space and deposit it back in the sacred lake."

Take your hand off the door and stand up. A small entrance for the water appears in the

door: watch as the water starts to flow into the space and through the channel which carries it around the temple. Watch as a small exit appears in the door. The water flows out of the temple, through the exit.

Go through the small door once more and let the water's outflow carry you through the tunnel until you emerge from the bottom of the tree and float into the lake. Take some time to stand and watch as the water flows from the lake to the tree, vanishes down the hole, reemerges on the tree's other side, and flows into the lake.

Watch the angelic beings with the long hair as they make sounds that resonate in the water. All the knowledge, power, and wisdom in the sounds flows into the water, and thus into the temple space. The water collects anything in the temple space that needs to go back in the lake. This two-way flow ensures the temple's constant regeneration.

You may find that sometimes some fish also end up in the temple, flow around the space, then leave again, returning back to the lake. These are guardians of the egregore, and they will help preserve the temple's health. Should the egregore ever need maintenance work, the fish will tell you and show you what needs doing.

The tree is also an important factor in the egregore: she is both a sponsor deity for the temple and a guardian. Spend some time communing with her, and every time you come here, for any reason, spend a bit of time with her.

Now it is time to go back to the temple space. Leave with the other magicians by jumping down into the water flowing towards the temple. Let it carry you down the passage, which is still constantly enlarging itself. The door will simply let you pass through it with the other magicians.

Before you leave the temple space, you notice a group of magicians building the guardian doors that give access to the Inner Library from the temple space. Work with them—and work instinctively. Once the doors are finished, spend some time standing with your hands on them so that their guardians can

get a good sense of you. You will feel when they have finished reading you: they will seem to vanish, letting you pass back to the Inner Library. When you return to the temple space in future from the Inner Library, you may or may not see the doors: once they get fully used to you, they will not present themselves; they will just let you pass by. Anyone unconnected to this temple or who is not in harmony with the power of the temple will not get through from the Library: this is the final barrier—and an aggressive one.

Go back to your work space via the Inner Library, and spend a little time in the Library before you finish the vision.

3.2 About the egregore

A formed egregore serves a few different purposes, including energy storage, the flow of skills and knowledge, stabilisation and rebalancing, cleaning and regeneration, and maintaining a deep, Divine connection. Using a formed egregore as opposed to letting one form naturally, which tends to happen more with modern magical groups, ensures there is little if any chance of the egregore being infected with parasites, or abused by any other magical group.

In this lesson's work we tapped into a very ancient and very natural structure; a template for a powerful egregore that, switched on, takes on a life of its own. It self-cleans, constantly mediates utterance at the Void's edge, and its storage capacity is great indeed. All this lets it exist for thousands of years, in our terms.

The water stores energy and utterance, and carries that energy and utterance into the temple. It gathers new knowledge developed by the temple and takes it back out to the egregore to be 'filed.' The water acts as a short-term storage facility: the utterance of creation flows across the angelic threshold, is held in the water, and dispensed to the temple. When it returns, the trees surrounding the lake eventually take it up, and they hold that utterance in long-term storage. If you wish to access something ancient from the egregore,

you go and commune with the trees—or *eat of their fruit*. Have you spotted the dynamic that appears in Genesis?

The utterance flowing from the stars and the Void is the constant sounds of Divine creation. Mediated by angelic beings with their feet in the water, the sounds are converted to powers of creation and *the knowledge of that power*. As that knowledge flows through the temple it acts as a catalyst, as inspiration, and it triggers a resonance with the temple's book. The book acts as a translator for the knowledge, which knowledge can then be picked up by the magicians working there.

Essentially what flows through the angelic beings are magic's root formulas, root dynamics, and deep dynamics: the Divine utterance, filtered and channelled through the temple, is converted to power and knowledge for magicians to tap into. It is a much higher octave of the Inner Library, which works closely with the angelic beings of creation instead of inner contacts. Whereas the Inner Library is an angelic and deity structure, the egregore is a Divine structure operated and upheld by angelic beings.

With that flow of creation comes energy. As it crosses the angelic threshold, the egregore template's nature turns that energy into a type that magicians can draw on when necessary. The magician, or group of magicians, do not come to the egregore for energy; rather it flows into the temple with the water. That flow is governed by the great tree: she controls the flow and stops this place's energy being abused or overused.

We humans do have a habit of enjoying more and more energy when we have the chance or get access to it. In magic this can be a very strong temptation that can often go badly wrong. The tree's power filters and governs the flow, so that *whatever is necessary* flows into the temple, and no more.

Energy generated by work in the temple, the leftovers from magical work done there, is taken back out and put in storage in the lake for future use, and to upkeep the egregore. It also takes up the knowledge developed and expressed in the temple by the magicians and

deposits it in the lake. The tree roots eventually take up that knowledge so that future generations of magicians can access the learning process and knowledge of that work.

The great tree herself is a wonderful Mystery of her own. She is a deity, and she is also a temple, in a natural sort of way. She mediates between the deepest parts of the inner worlds and the temple, and because she has a tree's form rather than a human's, her power is removed from humanity's emotive aspects. She is the very ancient mediator between the sky and the earth, and she holds knowledge and wisdom deep in her roots. I suspect this is the mystery behind the House of the Forest of Lebanon in Solomon's Temple.

Should you wish to explore her power in more detail, or if you are drawn to connect deeply with her, then you can go to her in vision in the egregore and climb up inside her, via her roots, to connect with her at a very deep level. The presentation of this power as a tree can also appear in a magician's inner landscape, and even within the inner cavern of the endocrine glands in the brain. Connecting with her power that is mirrored within you can take you to a much deeper understanding of it, and lead you to deeper communion with her.

She is not concerned with individual lives or a magician's individual concerns; she is more concerned with the long-term survival of races, of lines of people, the forests, and creatures, and with the long-term survival of something like the inner temple. This motif of a tree being at the centre of some of the Deep Mysteries occurs frequently in ancient cultures, and the goddess as a tree is a very ancient expression that repeats around the world. You can learn a great deal about the long-term patterns of magic, humanity, and nature by communing with her and letting her resonance flow deeply into you.

This is not the sort of learning that settles in your brain and pops up, which is a more surface form of magical learning. This is a knowledge that plants itself deep within you and unfolds over lives—she speaks to your soul.

So you begin to see that we are working

with something pretty far removed from the common modern magical concept of an egregore—essentially a group thoughtform built from the magical group’s psychology to steer their ideals and aspirations. Such an idea is pretty modern in magical terms, and only really appears in the last hundred years or so.

Essentially you are working with an inner pattern based on nature and the Divine creative impulse, a pattern that will act as our temple’s intestines: it processes energy, creates nutrients, develops neurotransmitters for the nervous system’s health and functions, cleans up waste products, and upholds temple’s memory and mental health.

It isn’t a new concept or one I have invented—I cannot take credit for that. As I said earlier, you will find hints, externalisations, and references to this aspect when you look at ancient temples around the world. You will also come across them if you explore very ancient inner temples—which is how I found them. They nearly always present in the same way: a lake, fishes, a threshold with the stars, a forest of trees, and a flow of water from a central Divine tree. This motif can be seen in various wall paintings and architectural constructions, and is also hidden within myths and writings including the Bible.

By working with it, you will come to understand it; and then you will start to spot this aspect of temples in your explorations. And you will also come to realise that any temple construction always has some vital aspect rooted in, and reflective of, nature. We do not need to start from scratch; we can simply copy and paste from nature. The pattern is already there; we just bring it to life.

Before moving on to the next part of construction, which involves the deity bridges and connections, do some more work with the egregore if you are drawn to do so. You may be prompted or inspired to go and work in the landscape by tidying up, digging deeper channels for the water, swimming with the fish, standing with the angelic beings on the thresholds, or sitting with the trees and soaking up their presence.

It can be a very inspiring and beautiful place

to go and work in service—or even just to be there and let its presence resonate deeply in you. It is a balanced place and will resonate that balance in you; and of course it is an octave of the Garden.

When you are ready to move on to the next lesson, do so.

Lesson 4

The Convocation of the Deities

While deities have no direct presence within the inner temple, and the temple is not a temple of a specific deity,, a line of connection between the inner temple and the deities is wise, so that they can work with the magicians as and when needed. They can also help on certain projects by acting as advisers, co-workers, bridges, and as aspects of Divine power. You have been exposed to this method of working with deities before in your magical training.

But if you bring a particular deity's presence down into the temple as a permanent fixture, then it becomes a temple of that deity, not of Divine magic. That is the difference. Working this way, with a convocation of deities, the temple goes with the flow of Divine creation and destruction. This does not lead to the issues and problems for humanity that a deity temple can trigger.

In some of your later initiate work, you crossed paths with the Convocation of Deities in the Small Temple in the Inner Desert: a place where deities harmonic with each other come together as interfaces between the deeper Divine power and humanity. The deities found in the Convocation are often root ones: ancient powers, undivided or only lightly subdivided, which work well together. You will not find later deities, heavily subdivided ones, or human constructs there.

To ensure that the inner focus and capacity of our magicians does not inadvertently

'create' a deity overlay, we will use few if any names, and little specific imagery connected with deities. They will appear to you as they are, not as we think they should be. Some you may recognise; others you will not. You will get to know them by how they work, their power, and so forth.

Should you recognise a specific deity, be careful not to project a personality onto them. This would limit their actions and expressions with you. This can be very difficult for humans, as we love to categorise and identify. But for the long-term health of the temple, it is really important that you learn to work with deities at face value.

The most stable deities in human history that connect with magic tend to be early Egyptian ones. Some of them will appear in the Convocation and can be worked with. Others you may be unable to place—don't worry about that, just let them be themselves. If need be, they may find ways to let you know who they are. Just don't fall into the trap of needing to identify them and then projecting onto them the often unbalanced personalities described in history books.

The Convocation has its natural home in the Inner Desert, the place of thresholds before creation and destruction manifest in the outside world. This is where their power flows from, and is the purest well of their power. In temple construction we link this place to the

temple. This makes a highway between the Convocation and the inner temple for power, information, and relationships to flow back and forth, while the two places keep their respective boundaries.

Once the construction is finished and you begin to work in the temple for various reasons, you will slowly begin to understand the relationship between the two powers and places, and how they fit together. As always in magic, you learn through doing, not through theoretical study.

One thing that will start to become apparent as you progress in the construction work is the weird expression within the construction of dimensions. In vision, you have been working—and will continue to work—with stairways and passageways that link to other places and powers. This gives the impression, were you to draw a map of the inner temple and its connections, of a central place connecting outwards to satellite places.

In fact they are all layered on, and within, each other. It is difficult for the human mind to understand this in a way that can be visualised. So instead, we perceive these layers as 'other places' that we access by stairs, passageways, and doors. Our brains process this visual metaphor easily, so we can work far more efficiently by using it. But in truth, those layers are all interwoven within each other. Some are deeply interconnected; others not so much—those ones tend to have more of a passive relationship with the structure.

The Convocation of Deities is one of those layers with a more passive relationship with the inner temple: it is present, but not with a decisive or direct role in the temple's life.

4.1 From the Convocation to the temple

The first and main step of linking the Convocation of Deities with the inner temple begins at the Convocation, not at the temple. We will bring the flow from the deities to the temple's threshold rather than forging a path from the temple to the Convocation. This will make it harder for a magician, now or in the future, to

abuse the connection between these two inner places. The other reason for working this way lies within a deep and ancient Mystery about what awakens and enlivens the tunnel between the two places.

Start your work in the work room as you have been doing, working with the central altar and candle. Go in vision to the Inner Library, through the main doors, and out into the Desert. Then walk across the Inner Desert to the central part of the Desert with the Small Temple. Remember it is a construct with open sides and no roof, open to all directions, inside of which gather the deities, seated opposite each other.

Stand on the threshold of the Small Temple until a guardian comes up to you. Tell them you wish permission to build a connection between this place of gathering for the deities and the inner temple you are constructing. Show the guardian your Mark of Future Knowledge, and any other mark you have been given that suddenly springs to mind. The guardian moves to one side and lets you step over the threshold. Go to the centre of the gathering place and remember your time here when you were newly Justified. The deities will see your development, your path, and your work; and on that basis they will agree to the connection.

You are told to hold out your left hand. In it appears the chisel. Once the chisel appears in your hand, some of the deities blow towards the floor where you stand.

Look down at your feet. You will see the sand being blown away from the floor to reveal a stone trapdoor. The trapdoor is heavily sealed with a dark, waxy substance. Take the chisel, scrape off a little of the substance, and put it in your mouth. It has a strange, but not unpleasant taste. Chew the waxy substance. As you chew, you feel its strength working through you, cleaning and strengthening you.

A goddess walks up and tells you that the substance is the "seal of the gods," a substance that keeps out unhealthy powers and protects this gathering place: *propolis*. She says she will work with you to connect the inner temple

to the gods, and will make sure that it is done properly—that it is protected, clean, and guarded. First she instructs you to remove the seal from around the stone trapdoor, and to eat it as you remove it.

Using your chisel, scrape all around the trapdoor, breaking the seals and eating the substance. Once it has gone, grasp the large metal ring on the top of the door and pull as hard as you can. The heavy door is hard to move, and you have to brace yourself with your legs to slowly pull it back: the deities will not help you, as this must be done by a human connected to the inner temple. The strength needed to open the trapdoor comes from your previous training—without it, you will not get the door fully open. This is how it protects itself.

Once the door is fully open, peer down into the darkness. You will see a dusty, dirty, and long-unused steep stone staircase. Look back at the goddess. She is doing something strange: making strange moves, like a weird dance, while humming to herself. As she dances a loud, vibrating, buzzing noise comes from the desert and fills the Small Temple.

Look around, through the open walls of the Small Temple. You will see clouds of bees approaching the gathering place of the deities.

Stand to one side, and as they draw closer, bow to them. These bees are the true servants of the gods. The swarm flies down through the open trapdoor and fills the darkness with buzzing. The goddess tells you that you must work on the steps; the bees will work on the walls and roof of what lies beyond. Climb down into the darkness, being very careful not to put your hands on the walls and injure a bee while it works. Turn around so that you are kneeling on a stone step in the darkness—they are dirty and dusty from lack of use.

Work your way down one step at a time, starting with the first step. On all fours, use your hands to brush away the dirt and your breath to blow away the dust. Then if you have long hair, use it to wipe the step. Once one step is clear, and still on your knees, climb down and clean the next step. The walls and roof around you are covered with bees busily

cleaning the space. You notice that as you clean one step and descend to the next, the bees line up on the edge of the clean step and deposit a line of propolis on its threshold. This will act as a barrier against anything unhealthy passing over the step—in either direction.

Work your way down, a step at a time. The long, dark stone stairwell plunges steeply down into the darkness. Do not try to see what is beneath, just keep cleaning a step at a time. Each step you clean, the bees seal its threshold. As you work, listen to the bees. You begin to realise that their buzzing sound is not random, but a repeated song that keeps them all working together. The song gets stronger in your head, and you start to join in with the repeated sounds as you work. You start to become a part of the hive, preparing a space for the presence of the deities.

Down and down you work, one step at a time, until your knees and back hurt and your head is full of the song of the bees. Whenever you get tired and want to quit, the bees sing their song louder to keep you going. If these little creatures can keep working, so can you. Finally, after what feels like an age, your feet and then your back touch a wall. You have reached the bottom of the steps.

A voice over your shoulder tells you to squat down and cover your face with your arms. Tuck your head right down over your chest and cover your face. You wait as you hear the bees finish sealing the last step, then feel them bumbling around you as they finish their work. You hear them all take off and fly back out of the space, their song becoming faint in the distance.

When everything falls silent, you too must become silent. Still yourself and fill yourself with the silence of the Void.

Suddenly a very bright flash of lightning comes out of nowhere, so bright that it lights up your eyes, even when closed and covered with your arms. The lightning burns in your head, and all you can see through your closed eyes is a blinding light that seems to have lit up the inside of your eyelids. Wait until the brightness fades and you no longer see spots of light inside your closed eyelids.

Then, carefully open your eyes to the darkness. You can see nothing. Hold up your right hand and remember the lantern power in your right hand. This casts a gentle light around the steep cave tunnel, just enough for you to see some of the steps and walls leading upwards to the Small Temple.

Look at the walls. Strange, beautiful, intricate patterns have been impressed on the stone by the light. The flash was the lightning of the gods, and it has left its mark on the walls. Now look at the steps. See each clean step with a line of propolis on it, acting as a threshold. Now turn around. See the stone wall in front of you at the bottom of the steps: smooth dressed stone, not rough wall. See the very fine lines where the stones have been expertly fitted together, leaving barely a crack.

Stand before the wall and put your two hands on the stone. Feel the powers of the Light Bearer and Restriction build in your arms, pass through them, and flow into the stone. The wall begins to change, and complex patterns appear with eyes, ears, and noses woven into them: it is the other side of the inner temple's wall.

Watch as the pattern becomes translucent. It is the northern side of the inner temple's east wall. You can see into the temple and its central altar, and you can see the magicians working there, doing construction work. Some are working on this wall from the other side. When at least one of them notices you, you will know that the wall has been transformed enough by the powers of the Light Bear and Restriction to let the deities 'see' into the temple.

The angelic eyes, ears, and noses will act as filters and translators between the deities and the magicians in the temple. Step into the wall, through it, and back to the inner temple. Your passing through the wall opens the gateway for power to go back and forth between the deities and the temple, while still keeping a distance between the two.

Now comes the phase of the work where the deities are invited to keep a connection between them and the temple. Then they can guide work if needed, and advise the

temple magicians, but the temple will keep its autonomy: the deities can connect to the temple without it becoming their property.

You and the other magicians line up before the wall between the temple and the stairway to the deities. The Companion appears at your side. He puts one hand on your left shoulder and another on the back of your neck. You have a deep urge to make a call, to let out a sound to invite the deities to connect with the space. Allow the sounds to come out of you and join with those the other magicians make. The sounds vibrate like a bell around the temple, and the wall pulses with them. The louder the sound gets, the more transparent the wall to the stairway becomes.

Now you must step back through the wall with the focused intention of inviting the deities to connect with the temple. Step through the wall and begin to climb the stairs. Each step is hard, as if you were pushing against an invisible barrier. Yet you must persist and continue to climb. Once you reach the top, you see the goddess you met at the start of this vision waiting at the top of the stairs for you. She is the intermediary between the deities and the temple and the power of the tree in the egregore. She will act as a gateway, interpreter, and deity sponsor for the temple.

Reach out your left hand to her through the trapdoor, and formally ask her to walk the stairway to the temple. She will take your hand. You must step back so that she can step onto the first step. As her foot hits the stair, the step turns gold and lights up. Horns blow, cymbals crash, and bees fly, circle, and dance around her. Step by step you move backwards, holding onto the goddess' hand. Each time you step back, she takes another step down the stairway. Each step glows gold as she touches it, and the golden glow lights the stairwells' walls and ceiling as you move backwards.

Look at the walls. The pattern left by the lightning has changed; now there are wall paintings that seem to tell a story, one of the relationship between humanity and the gods, reaching far back into our very distant past. Remember, when you come back here in your

own time, to study these wall paintings. They will tell you the history of the gods, and the history of magic.

Step by step you move backwards as the goddess slowly advances down the stairs. When you get deep down the stairwell, the goddess starts to change her form. Her head becomes a cow's with large, soft ears and great sharp horns. Between them shines a bright solar disk, and her eyes are large and full of light. The bees dance around her, some resting on her great horns, and others buzzing carefully around you as you slowly continue to step backwards.

At the bottom of the stairs, stand to one side so that she can see the translucent wall. She stands and looks at the wall for a moment, then looks back at you. She talks to you in your mind, saying: "What the lightning has stirred within me, I shall give birth to."

The bees alight all around you, many resting on your head and shoulders, waiting. The cow goddess lets out a loud call and leaps forward into the wall. Instead of passing through it, she blends with it and spreads out, losing her form. Her power spreads beyond the wall up to the ceiling and across it, leaving a trail of stars.

Step through the wall into the temple. Look up. The ceiling is covered in beautiful stars that arc across the roof—the Milky Way. They are alive, bright, and humming with power. All the deities hold a passive presence in this place by way of those stars, each one a window for a deity. As you look at them, you notice that many bees have passed through the wall into the temple space. They are busy working on the temple's corners, thresholds, and joints, filling every gap, line, and crack with propolis to keep the temple secure, clean, and healthy.

Sit down in the temple and wait quietly while the worker bees complete their task. Other magicians also sit in silence, watching and listening to the bees doing their work. When the bees finish, they fly back through the translucent wall, up the stairwell, and away from the temple.

Look at the wall. The patterns move around each other and become more and more dense until they vanish into thick stone. Once again

it looks like a stone wall. Go and stand by the wall and put your ear to it: you still hear the buzzing of the bees. Beyond the buzzing you hear voices: the debates of the gods.

Now it is time for you to leave and rest, as this work has been hard. Go back to your workspace through the Inner Library passageway. Before you cross the threshold to the Library passageway, turn and bow to the temple space in respect for all the powers that have come together to construct and uphold this special place.

When you arrive back in your workspace, open your eyes when you are ready and write down everything you can remember. This vision touched on some very ancient power dynamics, ones that have not stirred in a very long time. It is important that you remember as much as you can about it, as you will learn a great deal from what you heard, saw, and felt. Of particular importance is anything the goddess said to you, or anything she showed you as you worked with her.

A great deal of the ancient Mysteries are tucked away in this aspect of the work. By now you should know how to research the keys and aspects of such a vision. Once you have filtered through more surface texts, you will begin to find fragments of very ancient Mysteries held within this vision, not just about the creation of sacred or magical things, but about creation itself.

Si Sapis, Sis Apis



Figure 4.1: An inscription of Rameses II from the Hypostyle Hall, Karnak

4.2 A note from the editor

Hello, it's Michael Sheppard here. In case it's any use, below is my analysis of the Rameses II inscription.

First, here's the inscription typeset:



Figure 4.2: Typeset inscription

You'll see some slight differences between my typesetting and the image. Though my typesetting program, JSesh, can write every hieroglyph in this inscription, its artists have presented them in an interesting way that I can't quite replicate.

They doubled the *wsr* staff and had the goddess Ma'at hold them both, and they have also given her a little ankh and a double-plumed headdress.

And instead of a separate wave of water and an arm, they have put the wave right on top of the arm.

Here's a transliteration of the inscription:

nh nswt bjtj wsr-mꜣt-rꜥ stp-n-rꜥ dj nh

You'll see this very standard phrase in a lot of places, the commonest—and most abstract—translation of which is as follows:

The life of the king of Upper and Lower Egypt—Usermaatre Setepenre—causes life.

Usermaatre Setepenre is the *throne name* of Rameses II, a Nineteenth Dynasty, New Kingdom king. The Oxford History of Ancient Egypt gives his reign as 1279–1213 B.C.. The throne name is an extra name taken by Egyptian kings when they ascended the throne. According to J. P. Allen in his book *Middle Egyptian*, the throne name “seems to have been a kind of motto by which the king indicated what he intended to be the major theme of his reign.”

Let's work through this standard, abstract translation, and make it increasingly literal. As

we do, layers of mysticism will come to the fore.

First, “King of Upper and Lower Egypt” is not a literal translation of *nswt bjtj*, which means “he of the sedge; he of the bee.” The sedge was an icon of Upper Egypt (south); the bee one of Lower Egypt (north).

Our translation now reads:

The life of he of the sedge, he of the bee—Usermaatre Setepenre—causes life.

“Usermaatre Setepenre,” the hieroglyphs in the cartouche, the original pronunciation of which would probably have been closer to “Woshe-mwa-riya Shatep-na-riya,” is not just a collection of sounds. It, too, has a meaning which, as Allen indicates, is a bit like a magical motto.

If we translate Usermaatre Setepenre for meaning not sound, we get:

The life of he of the sedge, he of the bee—Osiris of the Ma'at of Re, the chosen one of Re—causes life.

At this point one might stop digging. But though we have translated the name, we still haven't translated the *gods*.

Those god names all have literal meanings, too. *wsr* “Osiris,” for example, means “the Eye's Seat.”

If we translate the god names into their literal meanings, we get something rather interesting, from a mystical point of view:

The life of he of the sedge, he of the bee—The Eye's Seat of the Directing One of the Sun, the chosen one of the Sun—causes life.

For clarity, the following table shows the elements of the name Usermaatre Setepenre, their literal meanings, and where those literal meanings are god names:

User	The Eye's Seat...	(Osiris)	staffs in Ma'at's hands gives us Osiris left and right, bridging manifestation into and out of creation.
maat	...of the Directing One...	(Ma'at)	
re	...of the Sun,...	(Re)	

Setep	...chosen one...	
en	...of...	
re	...the Sun.	(Re)

"The Eye's Seat (Osiris) of the Directing One (Ma'at) of the Sun (Re), chosen one of the Sun (Re)."

By choosing this throne name, Rameses II defines himself as the place where "the Directing One of the Sun"—we might say "She who Directs the Light"—rests. He is the seat of the light because he is the "chosen one of the Sun." In other words, *he defines himself as the focal point of creation as it filters through Ma'at.*

I understand this motto, contained within the standard formula "the king's life... causes life," as the king bridging creation to his subjects as a result of him being the focus of creation's rays as they filter through Ma'at.

Now, let's do some art criticism...

First, the inscription is doubled, and both lines are identical. This reminds me of the duality of creation and destruction. The king must bridge both if he is to sustain balance for his land.

Ma'at is also drawn very interestingly. In other examples of Rameses II's throne name, Osiris (wsr) is indicated by an Osiris staff standing alone. A separate Ma'at sign follows it. But here we see Ma'at clutching two Osiris staffs in her hands, instead—as well as her usual ankh.

There's that duality again. The whole inscription is doubled; and Ma'at holds an Osiris staff in each hand. We have the duality of creation and destruction that preserves balance, and the duality of Osiris as both corpse and new life.

Another sort of balance is achieved in the throne name itself. It contains an above/below axis: the Sun and the Eye's Seat—Re and Osiris.

In fact, the throne name contains two magical axes: Re/Osiris gives us above and below, and the placement of the two Osiris

As an aside, this gels with Osiris's placement in tombs. He can appear both in the east and the west depending on the tomb, though later ones increasingly put him only in the west as his title "Foremost of the Westerners" gained importance.

There is even a third dynamic of balance at work in the depiction of Ma'at: her holding the ankh. The Coffin Texts define Ma'at as the name given to Tefnut after she slipped between Atum (Divinity) and the Nu (what is outside creation). They also rename Shu, who lives on the other side of Atum from his sister—on our side—as "Life." Ma'at is the universe's outer bedrock, and Shu is the space inside the universe. The same text then associates Shu/Life with eternal change and Tefnut/Ma'at with what is eternally unchanging.

So by having Ma'at hold Life, we are reminded of how everything that lives and changes inside the bubble of the universe is preserved by eternal Ma'at—the universe's outer skin, holding back the outer forces of chaos.

Now look at Ma'at's placement pretty much at the inscription's exact centre, and at the two ankhs, far left and right. Here we have life/change on both sides, and eternal, unchanging Ma'at at the fulcrum—an inversion of the universe's topology! In the universe, Ma'at is on the outside and Shu/life on the inside. But at the centre of the universe—the focus of creation, remember, from the throne name—is the king: the still point of balance fertilizing and pruning everything around him.

Lesson 5

The Light and the Stairs

The formal birth of the light in the temple is an octave of the first light of creation—a theme you have worked with on many different levels. In temple construction, once all the anchors, cords, connections, and so forth are in place, bringing forth the light triggers the whole Inner Temple into action: it is the ‘on switch.’ While ever the Inner Temple exists, the light will shine from within it.

The light is the ultimate bridge between Divinity and the Inner Temple. It keeps it finely tuned, and acts as a beacon for those who search in truth for the Inner Temple. Once lit, it becomes a perpetual light that shines out of the darkness. It is mirrored in the keeping of a sanctuary light in temples, churches, and so forth. This ancient aspect of physical temples is also part of the Inner Temples: the inner light and the outer light are part of one another. The inner light can exist without an outer light, but the outer light has no power unless connected to the inner light of the Inner Temple.

To an outsider the light can seem a minor, insignificant aspect of the temple; yet it is the most important part of it. It can also seem like a minor act to light the temple’s light, but because of the vast power behind this aspect of the temple, this simple act is a massive undertaking.

First decide when you will do this visionary work. Then, in the lead-up to the day of the

work, withdraw more and more from the usual habit we have of thinking about the future, mulling over the past, and being distracted by day-to-day events in the world. To draw out and trigger the inner light, you need to be still and within the moment. You cannot have part of your mind worrying about the future or past. Nor can you let your thoughts and emotions get caught up in world events. The light comes out of nothing, out of the Void which has no time, and it is born into a world of time while still maintaining timelessness.

To bring that action through you must be in a state of mind where you are everywhere and yet nowhere; a state of mind as close to your source as you can be. You must be out in the stars with no time, no movement; only silence and stillness. Only then can the light bridge through you and spring to life in the temple. Once the light is lit, the Inner Temple will remain suspended out of time, which will ensure its long-term survival as a complete, balanced temple.

The light also acts as a constant tuning fork, keeping the temple healthy and ensuring that all the temple’s different power connections stay in balance with one another. This makes it stable enough for generations of magicians to visit it and work there, and the different qualities of work they bring to the temple over the generations will not knock the temple out of balance. This is important, as in today’s

world we are surprisingly rigid in how we approach things. The temple needs to bend and flex with the magical systems that will emerge and evolve over time. If the magic brought to the temple is harmonic, then the temple will flex around it.

Once you can get yourself in that balanced headspace, go ahead with the work. If you use social media a lot, or are constantly reading the news, etc. then maybe back off that for at least a few days before the work: pull your world in to what is immediately around you in the here and now.

You have worked with lesser versions of this Mystery quite a few times, which has quietly been preparing you for this point of the work. Though this vision may not seem like much when you do it, I can say that if there was only one thing I was allowed to teach, it would be this. All things, all magic, all the Mysteries, *everything* flows from this act; and everything can be learned from it. And remember, there is only ever one lighting of the sanctuary light: throughout time, every adept that lights the first light is partaking of the original act, out of time, which in turn mirrors the first light of creation.

5.1 Lighting the light

Have your workspace in darkness and do not light the central candle. Sit in front of the central altar, facing south, with the unlit candle before you. Do this at night and in darkness.

Meditate in stillness. Remember your meditation work of expansion, of spreading out through everything—trigger that. Feel yourself expand outwards so that you are everywhere and nowhere, in the stillness and silence before creation—your eternal home. When you are very still, focus yourself for work and go to the Inner Temple via the Inner Library. Pass through the Inner Temple's guardian gate and go sit before the central altar, facing south.

You will be alone and in darkness. Even though the temple is dark and still, it will feel settled and tuned within the darkness. To root yourself strongly in the temple, remember all

the features you have built. Remember the northwest steps down into the Underworld, the golden brick in the north east, the air hole in the east, and the great bronze doors in the west. Remember the small door in the southeast that leads to the egregore, the water gently flowing around the temple, and the Inner Library gateway in the southwest. Remember the Milky Way that flows across the roof, the four stone altars in the directions, and the cubic altar in the centre. Remember the wall beyond which lies the stairway to the Convocation of Deities.

Focus your mind on the cubic altar. In the deep darkness you will not see it—or you may only see its outline—but just keep your awareness of it. Remember the Mystery of that altar, the black cube and the white cube combined in one. You can feel a sense of waiting in the temple—everything is still and silent. Sit in that stillness and silence, as if you have been sitting there in silence forever, as if this were the whole of your existence throughout all time. Be settled within the stillness.

A faint breath of wind flows through the air hole in the temple. You breathe it in. The wind's movement reminds you that beyond the stillness lies creation and destruction: life. Breathe out and stand up before the central altar. Before creation can come into being, there must be light to balance the darkness.

Focus all your attention on the stone altar. The stone is dense, still, and silent. To bring it fully to life, to creation, and thus to destruction, the light must shine in the darkness. Just as you are still and silent, so is the stone. Just as you are in the darkness, so is the stone. To bring light to the stone, you must bring light to yourself. To bring light to yourself, you must bring light to the stone. You and the stone are one and the same thing. And you are all the magicians there have ever been and ever will be.

Feel deep within you, within the stillness. Feel the will to express in life, the Divine impulse of creation deep within you. Feel the Divine within you seek expression. The stillness becomes profound, and in that

profound stillness is a sense of wishing to move forward, to step forward into manifestation.

Say:

“Let there be light.”

You feel a shift in the stillness, like something breathing out and coming to life. A small spark of light appears over the altar and begins to take on the form of a flame without a source. Watch the flame as it grows stronger. Keep the sense of timeless stillness within you as the flame gradually strengthens and settles itself to sit on the stone altar. It burns steadily there, with no apparent fuel source, and casts an even light around the temple space. In that gentle light you start to see people’s faces and silhouettes all gathered around the central altar looking at the flame. Faces come and go, and more and more people seem to appear around the central flame, totally unaware that you are there.

These are magicians from all different times who have entered the completed temple, have stood in silence and stillness before the central flame, and have experienced that sense of Divine union with the flame on the threshold of creation. Look up at the ceiling: see the stars glitter in the light. The light of the stars and the light of the flame seem to connect and commune with each other.

The flame will continue to burn throughout time—and out of time—in the Inner Temple. While ever a Divine presence is within the Inner Temple, the flame will be lit. It cannot be put out, and it cannot be harmed: it is the light of creation itself.

Spend some time in the vision circling the central altar, walking around the directions. As you walk, remember the gathering place of inner contacts and adepts, and how they circled a central flame. That is another octave of this flame: the flame of creation appears in different forms of power in different sacred, magical, and profound places.

When you are ready to finish circling, this once do not go back to your workspace via the Inner Library; simply open your eyes. Look at the unlit candle before you, and recover the

feeling you had just before you lit the light in the Inner Temple. When you are ready, light the candle of your workspace. As you light it, be aware that you are briefly mediating the eternal light into the physical world. Sit before the lit candle and just be within its presence. Enjoy the peace and the stillness. When you are ready, put out the candle.

Over the next week or so, keep going back in vision to the Inner Temple and standing before the perpetual light. As you bathe in its light, be aware of all the temple’s different aspects around you, and slowly become aware of the walls becoming translucent when you focus in on the central flame—they become slightly see-through, so that you can see beyond the walls.

At times you will notice fleeting images of people walking around the outside of the temple in a meditative walk, constantly circling the building from the outside. As you turn your focus away from the central flame you will find that the temple’s walls become thick and solid again: it is focusing on the central flame that lets you see beyond the temple’s walls.

5.2 Observation in the Small Temple

Go to the deities’ Small Temple in the Desert. Approach it by going through the Inner Library, out through the main doors, and across the Desert. Do not use the north eastern wall and stairway in the temple: they are not meant to be a direct access route. Go to the deity gathering and find an empty seat behind them as they sit facing each other. Do not speak to them: keep a quiet, low-profile presence. Simply sit, observe, listen, and learn.

Sometimes there are debates; other times a human is presented for Justification or for the Opening of the Mouth. Other times there are ritual processes. Simply be there, observe, and have a human presence there. This is best done by sitting quietly in that space.

Occasionally you may see another adept sitting behind the deities, just being there and being observant. If you spot one and they

spot you, simply bow your head politely in recognition, then refocus on the deities.

Go to this place via the Desert a couple of times to normalise the space to your energy. Once you can go there, sit quietly, observe, then leave and move on to the next construction task: the stairway.

5.3 The Stairway

Go to the Inner Temple via the Library and circle the central flame a few times. As you circle, other magicians enter and circle the flame as well. As you circle, the east wall to the north of the air gap becomes translucent, and you can see the golden stairs beyond reaching up into the darkness to the Small Temple of the Convocation of Deities. Do not pass through that wall—indeed, never cross that threshold now it has been constructed. When the wall makes itself translucent, the deities are calling for you to go to the Small Temple.

On this occasion the call is requesting that you and the others open a stairway to their gathering place that magicians *can* use. The magicians' staircase is for humans to use to access the deity temple—deities will not use that stairway. Go to the temple's northwest corner where the two walls come together, where you went to establish the Underworld links. Stand before it until the passageway appears, and step through. The other magicians will follow you.

You will see the golden steps reaching down into the darkness and mists of the Underworld. Now look up. You will see the faint outline of steep, large stone steps reaching upwards, an ascending stairway you had not noticed before. Like the descending stairway, it hugs the temple's side as it climbs upwards.

Look at the first step. It is faint, as if it were slowly vanishing. Set your foot on the step and stand on it with all your weight—trust, and step onto it. The step solidifies as you stand on it. Remember the eternal light in the temple—tune in it and feel its strength. The light's resonance fills the step until it becomes strong, light, and solid. Now step up to the next one, and do the same thing. Hold the resonance

of the temple's light within you and let it flow beyond you as you step up the stairway, one step at a time.

The other magicians do the same behind you, stepping one step at a time and letting the temple light's power flow through them. Step by step you climb, slowly and carefully, solidifying each step as you go. Each step gets bigger, so that eventually you really have to clamber up. Once you have climbed twelve steps, you notice that the temple's wall has vanished. Instead you see a wall of eyes, ears, noses, wings, and wheels of fire. The wall is fluid, and it moves and shifts as you climb, as if watching you.

Above you is mist. You continue to climb each giant step one by one, and each time you step onto one it solidifies and lights up. Eventually you come to a great door with two winged angels, their many wings folded around them and their heads bowed as if sleeping. But they have one eye open, watching you. Stand before them and again remember the eternal light in the temple. Remember how it feels when you stand before it. As you remember, the guardians vanish and the door opens slightly. Place your hand on the door, wait while it reads you, then gently push it open.

You find yourself in a stone passageway that leads off to the right. Step into the passageway and follow it. Hold up your right hand for lantern light, so that you can see your way. You notice the walls are covered with paintings that depict the deeds of the deities: it tells their stories. The passageway, tall but narrow, runs along the outside of a square building. You turn the corners and know that you are walking a passageway that lines the outside of a square construct. Just when you think you will end up back where you started, you see a partly hidden doorway, bright light shining through the cracks.

Put your hand on the door and push it open. Step through. You find yourself in the Small Temple of the Deities, emerging in an area behind the rows of seated deities. Look around you. The temple's sides are open to the Desert, yet you have just walked around the thick, dark

stone corridor that surrounds this place. This is one of the Mysteries of inner construction.

Walk around the temple, going behind the seated deities. Be careful not to distract or disturb them. As you walk you notice that some seats in the back rows are empty: those are for adept magicians, priests, and priestesses to use when they come here to observe, listen, and learn. Sometimes a human must witness some event happening here. If you are needed, you will be called via the Inner Temple to come here, take a seat, and act as a silent witness to the events which unfold.

If you meet other humans here who indicate that they wish to return to the Inner Temple with your help, refuse them. Any adept connected to the Inner Temple, either through the system of Quareia or by nature of their own work, can use the stairway by themselves. If someone needs your help to step onto it then they have no place in the Inner Temple and are likely to be trying to intrude on it.

Every person must cross the thresholds to the Inner Temple on their own merits, not with the assistance or presence of others. Such a request to you is likely coming from someone—or something—who wishes to access the temple for their own agenda. They could be cross-dressing as human to get you to take them there. The best way to avoid such dangerous situations is not to connect with anyone or anything in the Deity Temple: simply go, observe, and come out alone.

Now you have forged the stairway to the Deity Temple, it is time to reverse the flow of construction power by going back down the stairway. Go back to the door that you passed through to enter the temple, and back along the dark stone passageway to the door at the top of the steps. Remember that each of these doors are guardians. Be respectful to them, and always put your hand on them so that they can recognise you.

Climb back down the steps one at a time. You may find other magicians passing you as they climb up to the deity temple. Simply nod and continue on your way. Every couple of steps, stop and turn to look up the stairway. At first you will see the door at the top of the

steps. But by about halfway down the door will have vanished: the steps will seem to climb beyond the Deity Temple and continue up into the stars. Later, you can think about why that should be.

When you get to where the stairs meet the downward stairs to the Underworld, pass through into the Inner Temple and circle the central flame a few times. Once you are ready, leave the Inner Temple and go back to your workspace. When you are ready, open your eyes.

5.4 Documenting your work

Write down any observations, things you noticed, and what you think was happening with the vanishing doorway at the top of the stairs. Remember, the stairs are also the same power as the Ladder.

Now you are moving into the latter part of the construction, make notes on how the work has been affecting your energy and any effect it has had on your daily life. It affects people in different ways, so documenting how you have been affected will teach you a lot about how you process this type of work. This will also allow you to plan better for large projects in the future.

Lesson 6

The Gathering

In previous lessons you were introduced to a dynamic known as the Gathering Place which some call the Inner Convocation, a place where priests, priestesses, adepts, and inner contacts come together as a presence out of time. They gather, circle the central flame, and watch over the gates of the directions.

The people who come together in this dynamic are from different times and from different religious and magical systems. Some are in life, and others are inner contacts withdrawn from the wheel of life and death. The one thing they all have in common is that they all partake in the deeper Inner Mysteries, and they all work for the continuance of the Mysteries in various expressions.

An Inner Temple has its own adepts and initiates that flow in and out of the Inner Temple as they work. But beyond that system and family, the Inner Temples also connect with the Gathering Place in a passive way. The collection of mages deep within the Mysteries act beyond individual systems, temples, religions, and so forth: they are an aspect of the Mysteries that transcends forms and outer expressions of magic, the Mysteries, etc.

6.1 What do they do?

The Gathering acts as a reservoir of inner contact for living humans partaking of the deeper Mysteries. There they can act as

guides, advisers, and witnesses to specific events. You have looked at this before. They also, collectively, keep vigil over the eternal flame by constantly circling it. And when a major event is about to happen out in the world, they will cluster around the appropriate directional gate and mediate the power of the tuned flame out into the world—which is the key, really, to their main purpose: being a tuning fork for humanity.

The Gathering Place's collective mind is not to protect mundane human life, but to ensure the Mysteries' survival within human consciousness—particularly in the many dark phases that various civilisations go through. The survival of the Mysteries is not about protecting some particular cultural expression of them, but about sustaining their core principles and the understanding that brings humanity and the Divine Mystery closer together.

They are of all cultures, and none. They have all, as individuals, stepped beyond the cultural, magical, or religious system within which they evolved, and they work unconditionally in the place where the flame flows out of the Void, out of nothing.

When some magicians make contact with this collective, they think they have connected with gods and goddesses. Some even think they have connected with aliens (blink...). In fact the Gathering Place's members are as

human as everyone else. The difference is that they have chosen to spend some time circling in this place to keep its power flow going, and bridging power out into the world when needed in the hope that at least one person, somewhere, will pick it up and use it to evolve.

Various traditions work with the Gathering Place. Within those traditions, some adepts spend time in vision going there and circling as a service. Some inner contacts always seem to be there; other faces appear and disappear on a regular basis. Some you will see once and then never again. People flow back and forth, to and fro, from this place all the time. You, too, have already taken some time to circle around its flame in service.

Just remember the people there are not superhuman or gifted with superhuman knowledge; they are simply adepts from their own time and place who choose to circle and bridge as part of their work.

6.2 How does it work?

I have been connecting with the Gathering for decades and I still do not fully understand the real mechanisms behind how it started, when it started, or why it started. I began slowly to understand just how universal it is to humanity when I came across more and more people out in the world who had found it and connected with it in their own way.

Over the years I talked to people from Malaysia, Australia, India, Iran, Egypt, West Africa, East Africa, and so on. In those conversations around the various forms of the Mysteries one of the things that we all had in common was connecting in visionary work and dreams with a collection of humans, out of time, who came together and circled around a flame.

Without exception the people I talked to connected with this place to seek help from elders, to find and reestablish their inner equilibrium, to learn, and to help mediate the flame's stillness to the outer world in times of intense trouble. The flame, to everyone I talked to, acted as a fulcrum; as a source, primal flame that could be worked with to

tune temple flames; and as an elemental expression on the threshold of creation.

As the curious cat that I am, I wanted to find out how it started and why; but such focused enquiry led me to stone walls—I came up blank. I did find, however, that it is somehow connected to the angelic power that rises out of the land itself: a turning wheel of fire that churns the earth and releases the Ladder power. Humans step onto this power to reach deep into the inner worlds and to come close to Divine expression itself. It is connected to the Mystery that some call the Merkabah.

The constant circling of the sacred flame by humans, some living and some not, is some octave of that dynamic. By doing what they do, they sustain that dynamic's presence in humanity as a species.

Any understanding beyond this is for future generations of magicians to discover, not by study, but by direct experience—how all knowledge of the Mysteries is acquired.

6.3 Working individually with the Gathering

Visiting the Gathering has been a constant in my life for a long time. Over the years as I have grown as a magician, my interactions with the place have also matured. By seeing how I work with it, you will discover your own reasons for working there, and you may discover many aspects of it that I have not.

At first the Gathering was to me, a place of belonging. I would circle regularly with the countless people around the flame, and began to get a sense of being part of a hive. I was one small drop in a vast sea of consciousness, all of which was focused on circling the flame. I began to notice that some faces were always there, and they slowly began to recognise me, too, when I appeared there in vision.

I would gravitate towards the faces I recognised and would walk quietly aside them. It was comforting to walk in step with an elder, and occasionally a hand would rest on my shoulder as I circled. As I became more confident about being part of this place, I started to pay more attention to the faces that

came and went. I could guess their time and culture from the clothes they wore. I began to differentiate between people alive in their own time and visiting the Gathering in dreams and visions, and those out of life, who were a constant presence in this special place.

Eventually I got curious about the four great gates, heavily guarded by angels, that I saw as I circled the directions. One day, when I plucked up the courage to stand on the threshold of one of them, I discovered the immense power of those thresholds. I could feel the very defined, particular power for which the gate was a bridge, but I still assumed that each gate led to a single specific place.

One day I crossed over a threshold through a gate and found myself in my magical work space. I was confused—and curious. I had been working the directional thresholds in my work space for quite some time, but I had never made the connection between the two places. It began to dawn on me that the inner Gathering Place, and the directional pattern I was making in my work space, were octaves of each other. They were not the same, but were of the same power pattern.

A bit later I decided to experiment. Circling with the Gathering one day, I approached a specific directional gate with the focused intention of passing into that direction's root inner temple. It worked. Later I crossed again over a directional threshold from the Gathering Place with the specific intention of going to some part of the world compatible with the direction's power whose threshold I was standing on. Again, it worked.

Then I tried to cross over a directional threshold in that place with the intention of going somewhere not even remotely connected with that directional power. It didn't work, and I was pushed back—quite forcibly.

Slowly I began to learn that the Gathering Place, with its four root thresholds, is like a root template of directional power, with the fulcrum in the middle. I started to use the Gathering Place as an access point for various Inner Temples, places, and times; but it strained my energies a lot and I did not seem

to learn as much as when I accessed those places via the Inner Library. Whereas the Library's dynamic is always about learning; the Gathering Place's is about action and sustaining balance. It is a place of service where the root pattern is held in place for others out in the world so that they can find, develop, and work with directional patterns. The Gathering Place is like the stem cell.

I also found, through experience, that this place can highlight for you your health and safety—also the health of human societies.

Let me explain. In the youthful phase of my magical development, I visited this place almost daily as a form of meditation and tuning. After a couple of years of that discipline, I tried circling there, but found it difficult to walk. My legs seemed not to function properly, my limbs bent unnaturally, and I found it hard to balance. Each step felt like I had lead weights on my feet. For weeks, every time I went there in vision, the same thing happened.

Other people in the Gathering Place would look at me as if they were trying to indicate that I should not be there. I felt rejected, and a little worried that my inner presentation was so weak and frail. And then one day I could not get there no matter how I tried. I wondered what I had done wrong—I felt as though I had done wrong without realising it. Within twenty-four hours I was fighting Scarlet Fever. I became very ill, and it took me a while to recover.

With the outer illness seemed to come an inner illness. It seemed to leave me with inner weaknesses and scars. It was not something that I recovered from and then all was well; my inner fragility seemed to continue indefinitely, and I had to stop visiting that place for a long time.

When I did finally return, my inner appearance had changed. I no longer appeared as I had, as I looked in everyday life. I appeared as someone very different, and from a different time. I was confused, and as I walked around the flame with an adept I recognised, he placed a hand on my shoulder and told me not to worry.

“You are who you are, now,” he said. “You have cast off that tight skin. It was something you had to go through to grow.”

At the time I did not really understand him. It was not until a few years later, washing up at the kitchen sink, that his words came flooding back to me and I finally understood.

Now, many years later, I not only still go and do my circling service, but I have found that I am always there—and *they are always here*. Their collective presence is always around you, just as you are always circling in the flame’s presence. Yet another beautiful part of the Mysteries.

You will find your own experiences of this group and place, and it will develop as part of your magical life in its own way for you in whatever way is necessary. But however the relationship develops, you will begin to realise that you are part of the hive of the Mysteries—always.

6.4 How we work with it in connection to the Inner Temple

Now we need to focus this in terms of the Inner Temple and its construction. The Gathering Place is a vital aspect of the Inner Temple, and the connection between the Inner Temple and the Gathering Place is one of many things that ensure the temple’s health. It also puts the individuals connected to the Inner Temple in touch and in communion with a wider collection of humans all dedicated to the inner Mysteries.

The Gathering of inner contacts is invaluable to an Inner Temple. Its members, adepts, have chosen to stay in the orbit of the Inner Temples and Inner Library after death rather than go back again into life. This provides humanity with a pool of knowledge and resources that magicians can tap, and companionship for those of us still alive and still climbing the magical ladder.

As a place where the living also congregate, the Gathering serves as a continuum of knowledge and wisdom, a place where the

collective consciousness of magicians can be accessed. Here magicians from around the world can come together in vision to work and to connect. It is the human aspect of the Inner Temples, and as each generation gives of themselves in this place, so the expansion of learning and development continues.

You work with this place by visiting it and being part of its collective. It also functions as a pool of workers for difficult or powerful magical projects. If the work and your approach is in harmony with the people at the Gathering Place, then they will come together to help and work alongside you.

The people of the Gathering Place, both inner contacts and adepts alive in their own time, work harmonically with every Inner Temple similar in frequency and structure to their own work and path. They flow in and out of the Inner Library, and they take a keen interest in magical structures that develop in the living human world. Where they see need in such work, particularly when a call is sent out from a living adept, they will answer that call and will guide the magician, or at least turn up to assist them, so long as the magician’s work is in keeping with their flow of magic.

When you read some of the classical writers, you can often spot veiled references to this group of people; and when you visit the Gathering Place you can see, from its members’ different presentations, just how far back in our time this structure goes. By going to visit this place as a living adept, particularly when you hear a call to go there, you too can work as an inner contact for magicians in their own time, or assist them in a major project. Remember, there is no time in this place: when you go there and are called to work, you will generally have no idea of *when* you are working. You do not need to find out when, or what you are doing: those are distractions. You go in, do your job, and come out.

You can see how invaluable such a place and connection can be for an Inner Temple: the Inner Library and Gathering Place keep magical knowledge alive on Earth when its societies have withdrawn from the Mysteries

and become destructive.

I am at a time in my life, now, of doing very little in terms of magical projects. My job now is to write and guide others. Sometimes that includes going to the Gathering Place and walking alongside a young magician who may be under great stress or terribly isolated in life. I walk with them, offer them advice when they ask, and point them on their way to various inner structures. I see this as part of my service, these days, along with making sure that this course is written and then guided into maturity.

6.5 Forging the links

Now we will get to work. We have to forge the connections between the Gathering Place and the Inner Temple to draw its influence closer to the Inner Temple's threshold so that Quareia's adepts, and those of related magical forms, can draw on the Gathering's adepts' experience and wisdom. In exchange, the new Inner Temple will give the Gathered adepts a viable, strong structure to work within and for, should they wish to. It aids magic's continuation into the distant future, while keeping it balanced and healthy.

Remember, though we are creating passageways and connections, which make the Inner Temple appear to have various satellite structures, the construction really consists of *interwoven layers*. The following work should make this really apparent—and make far more pliable your understanding of inner world structure, which can be very different from what we are used to in the physical world.

Set up your workroom. Have candles in all four directions and the centre. You do not need your tools or companions for this work. Lighting the four directions brings that directional structure to the fore as the structure that the Gathering Place works around. Go around and light the lights. Greet the inner contacts on each threshold, then circle the room a few more times, as in the Inner Temple.

When you are ready, sit down and still yourself. Then go in vision to the Inner Library, and go to the Gathering Place within

the Inner Library. Step into the space and circle with the gathered adepts. As you circle, talk to those adepts who come to walk alongside you. Tell them about the temple construction, and that it is time to connect it to the Gathering Place, if the gathered assembly is willing. Remember, it is their place, so it is their choice. We must have permission from the group to do this work, and we always forge the link from the Gathering Place to the Inner Temple, not the other way round.

Once you discuss the matter with the adept beside you, the adept stops circling and goes to stand before the central flame. He or she holds up his left arm and blows a horn slung on a rope around their shoulder. Most of the gathered adepts stop and turn to face centre; only a few—some of the outermost circlers—keep the circle going.

The adept tells the gathered group that a new Inner Temple is being constructed, and now the time has come to link it to the Gathering Place, if the Gathered are willing. The adept motions for you to stand beside them and answer the questions that some of the adepts may ask. You may hear and understand the questions clearly, in which case answer them. If you don't know the answer, simply say so. You may not hear or understand some of the questions, as they may be directed to your heart spirit and not you. If any adept has any uncertainty as to the honour and integrity of the Inner Temple then they will address your heart instead of you. Just wait patiently as your heart spirit answers.

The main adept asking the questions then asks you directly if you can show a small delegation to the Inner Temple to ensure that it is properly constructed and in keeping with the frequency of the Gathered. Agree to this. You will have to take them there, as you are known to our temple guardians. You will give them access to the temple by way of the great west bronze doors, the formal entrance to the Inner Temple's inner sanctuary.

Once you have agreed, most of the gathered adepts resume their circling, and a small group gathers around you. Go to the Gathering

Place's west gate and stand before it. Focus your mind on the Inner Temple and see in your mind's eye the air gap on the east wall. With that focus, grasp the hand of one of the adepts, and tell them all to link hands so that you are all connected. You will feel each individual adept when this happens: their energies will flow along the line.

Step over the threshold of the west gate and start walking down the long dark corridor that presents itself. You all walk in file, still connected, walking through the darkness and stillness. You will feel it when you near the Inner Temple: the stillness and silence will become deep and powerful. You will feel the tuning in the stillness, like a wonderful peace.

The floor starts to slope upwards in a gentle gradient which eventually finishes at two great bronze doors that you recognise. Using your left hand, knock three times on the door, then put your hand against the door for it to read you.

When the doors have read you, they slowly swing open to reveal the Inner Temple's sanctum: the eternal flame at the centre of all things, and the Divine breath flowing from the east. You notice some magicians standing meditating around the flame. They see you and the assembled group, and they bow to welcome you all. Bow back, then bring your small group of adepts into the space. One adept goes and places his or her hands on the temple's great book, and reads it with their mind. Having seen what they need to see, they nod to the others in acceptance.

Then the adepts immediately begin to circle the central flame in their usual manner. This is a way of reading a temple's energy, by seeing how it reacts to the magical act of circling.

As the adepts circle, join in. Some of the adepts start to make a sound as they circle: calls which join to make a harmonic noise. The wind begins to blow through the air gap and the central flame grows bigger. As the flame grows, the temple's walls become translucent. Beyond them you see many adepts circling the temple on the other side of the walls. You begin to feel the presence of many adepts circling, and you realise that the Gathering Place and

the temple are layering together.

Power begins to build in the temple. You can feel many adepts, inside and outside, all circling the flame. As you look beyond the temple's walls, you realise that they are not actually circling outside the temple; really they are in the Gathering Place. Its flame and our Inner Temple's are harmonising: the two places are becoming entwined.

One of the adepts turns to you and tells you that the Inner Temple has been accepted by the gathered adepts, and that the two places ring like two bells with the same tone. If one resonates, the other will resonate with it: they remain separate, yet are inextricably linked.

The adepts stop circling and line up to leave by the west doors. Go with them back into the passageway. As you walk down the gentle slope, sand blows over your feet. The adepts also notice, and they turn to follow the breeze blowing the sand through the passageway. One by one they vanish through a narrow doorway to one side. You follow them. The doorway leads out into the Desert, where you find yourself standing with the assembled adepts.

Turn back and look. You will see a box-shaped building covered in gold, with two columns on each side that mark the directional gates. Look carefully: you will see two angels stood alongside the columns with their wings wrapped around them, carved into the golden walls on each side.

Walk around the building. As you walk, you realise it is bigger than it appears: you have to walk quite a long way to get around the temple's sides. On the west side are two vast guardians, carved in gold. They are part bull, part lion, and have large wings. Their eyes glitter in the sunlight. You realise they are watching you.

You also see ongoing construction around the temple: passageways, procession ways, and satellite buildings are still being formed, and workers are carving stones on the sides of the buildings. An adept puts a hand on your shoulder and tells you to look out over the Desert. In the distance is the White Palace—the Small Temple that houses the gathered

deities. In the other direction you see the vast step pyramid of the Inner Library.

You and the other adepts step out across the Desert towards the Inner Library. When you reach the great steps, you begin to climb.

When you reach the top, you look out. You see the Inner Temple shining in the sunlight, its golden surface reflecting light like a mirror. Now you are at the top of the Inner Library building, you also see that the Inner Temple has somehow been completed—you are observing out of time, and seeing into our future. The temple complex has been constructed around the central inner sanctum—the golden box shaped building—and courtyards, processional ways, other buildings, and a lake within the complex have been added.

You also notice a processional way running from the Inner Temple to the White Palace, and another running from the temple to the Inner Library. As you look, patterns and shapes form around the buildings: angelic patterns of formation that will bring a continuum of life to the structures.

Walk around the top of the Library building. In each direction you see very old temples crumbling on the edge of the Abyss; at the other end of the Desert you can make out the early construction of other new Inner Temples, ones that will be brought into being by successive generations of magicians.

The adepts begin to file through the Library's doors. You follow. Follow them back to the Gathering Place within the Inner Library. When you get there, begin circling with them. As you circle, you become aware of the Inner Temple magicians circling the central flame there: they appear like ghosts, ethereal in the Gathering Place, as they are in both places at once.

Now that both areas are connected, you can flow directly from one to the other. As you circle, think about the Inner Temple space and the flame at its centre. Put all your focus on that place. As you do, the scene of the Gathering Place fades away and you find yourself back in the Inner Temple, walking around its central flame.

Stop circling and stand before the inner flame. Bow to it, then leave the temple space and return to your workroom via the Inner Library.

When you are ready, open your eyes, get up, and circle the room. As you circle, remember the Gathering Place and the Inner Temple, both working around the flame as the fulcrum. When you are ready, put out the candles and close down the gates. Write up any notes and understandings that you came to.

6.6 The deities

You may remember from your later initiate work that the White Palace—the Small Temple housing the deities—sometimes also makes use of circling the directions. When those deities are focusing their power on a group of humans—for whatever reason—they, too, may be experienced as circling a central flame.

When we go to that place, we mainly see the deities sitting in rows opposite each other—usually when they are in a state of judging or witnessing. But when they are directly involved in a large human project, we will often perceive them as circling, which mirrors the circling in the Gathering Place and the Inner Temple. This circling tunes them into the dynamics of the Gathering of Adepts and the Inner Temple, and lets their power flow through those dynamics.

The deeper into the Inner Mysteries you go, the more you will find certain actions and behaviours mirrored in different realms or by different types of beings. When they all work at the same frequency, power flows back and forth, as does knowledge and wisdom.

All these inner structures are heavily interlinked. This interlinking allows for different powers and beings, and people from different times, to all connect with the same pattern to bring massive change.

6.7 The structures

As you saw from your bird's-eye view in the Desert, standing on top of the step pyramid, the Inner Temple structure is big—whole areas

of it you have yet to discover. What you saw in the Desert was the completed structure, which for you, in your time, is not yet finished. You have mainly been working on the Inner Temple's inner sanctum, its beating heart which keeps everything going.

Over time you will discover the Inner Temple's various areas and will work in them as needed. But for the most part you will work in the inner sanctum. Occasionally you will work in the egregore, in the Deity Temple, or in some aspect of the Inner Library specific to the Inner Temple. The Inner Temple's own library, within the Inner Library, will slowly start to form.

So do not get hung up on exploring large buildings—there is no need to. Instead, work as necessary, when necessary. You will find that the more you work in this inner place, the easier it will get to flow from one place to another within the temple complex, the Library, and so forth.

Eventually the passageways will vanish entirely for you, and doors will open directly into other places. This will herald a change within you: you will have learned to hold aspects of yourself within all these places, and to tune simply from one place to another. But this takes time and practice. Newcomers will need to go through the passageways and guardians until they, too, can eventually flow easily from one place to another.

With regards to your work space, as I said in an earlier lesson, you will not bring down the temple's power into your workroom: they always remain separate. However, you can tune your room to the temple's power resonance: simply recover the feeling of the central flame's power in the temple as you light your workroom's central light. That focus of feeling and awareness will bring both flames into harmonic resonance—but not together. This will help keep your work space highly tuned and vibrating at the same frequency as the Inner Temple, which will give it better access to power, guardianship, and balance.

6.8 Tuning the workroom

Spend some time lighting the flame in your workroom and circling. As you circle, tune into the Gathering Place. Feel yourself pass into that visionary space while still walking around the directions. Then deepen the vision, shifting your focus from the Gathering Place to the Inner Temple. Feel the Inner Temple's power and tuning as you circle the directions in your workroom. Always grade up from your work space to the Gathering Place, and then to the Inner Temple. Afterwards reverse the process, going down from the Inner Temple through the Gathering Place and finally to your workroom.

This is a good meditative exercise, and will slowly teach you to merge from one visionary place to another while physically moving.

6.9 Tuning the land

When you get a chance, go sit out in nature by trees, a lake, or both. While you sit, tune yourself into the Inner Temple's egregore which, remember, is also a template for the Inner Garden. Bring that inner place's resonance out into the world around you to tune the surrounding land as an act of service.

Getting the habit of doing this once a month, or every few months, will really help you, the land, and the inner garden. Bringing them all into resonance allows the power of the purest form to uphold the weakest form.

Next we will move on to the last stage of the initial construction: the Hall of the Planetary Spirits within the Inner Temple. Move straight on to the next lesson.

Lesson 7

The Hall of Planetary Spirits

Another, and final, layer that we add to the temple is that of the planetary spirits. This brings the influence of the planetary spirits into a closer relationship with the Inner Temple, which focuses the patterns of fate and the tides of influence that the planets have on the temple's life and work.

This enables the Inner Temple adepts to foresee the tides of fate that gather and express out in the world, and to adjust the temple's work accordingly. Working in such close connection with the planetary spirits and their influences lets our adepts work with the momentum of the streams of fate rather than pushing against them.

It also allows the specific qualities of the individual planetary spirits to be worked with, consulted, and brought into action with the work of the temple and individual adepts through the generations.

7.1 Construction of the Hall of Planetary Spirits

As you discovered in your apprentice work, there is already a construct to give magicians closer contact with the planetary spirits, and that construct is rather old. Magicians either work with these spirits through ritual, sigils, and talismans, through visionary interaction, or both. As adepts, you should draw on the most suitable approach for your work.

Having a layer of the Inner Temple as an octave of this construct would bring our union with these spirits into sharper focus and open the temple to a direct, continuous relationship with them. Adding such a layer would alert the planetary spirits to the Inner Temple's existence, and demonstrate to them that it is willing to flow with their influences, engage them, and make the most of them. This would lead to a closer relationship between the spirits and the adepts; and individual adepts will learn to live their lives and do their work within the full conscious flow of the influences the planets exert on us.

Place your staff by the south altar. Spend some time meditating in your workroom to still yourself, then, when you are ready, light the candle on the central altar, sit down, and go in vision to the Inner Temple via the Inner Library.

When you arrive at the temple, circle the flame a few times, being aware of the people of the Gathering Place also circling the central flame. Some may pass into the room and circle with you. You will also become aware of magicians who belong in the Inner Temple circling alongside you.

Step away from the group circling and go stand before the temple's southern altar. The others will keep circling to keep the power going while you work. Look at the temple's south wall and be aware of the powers of the

Light Bearer and Restriction as they build behind you and flow through you. As those powers flow through you, be aware of the path into the future, the path that is both black and white—and also golden—which will become visible through the south wall the temple. Look through the temple wall at the road, and see in the distance the step pyramid of the Inner Library on the path's horizon.

The Companion walks along the path towards you. Other beings walk with him. You notice straightaway from the power around them that they are angelic; yet they have human form. They arrive at the south altar's threshold and wait. You must invite them into the temple space: they cannot enter without the direct invitation of an adept of that temple.

Hold out your left arm to them and ask if they are willing to help forge links between the planetary spirits and the temple. One by one they take your hand and step over the threshold, stepping through the wall, through the altar, and into the temple. They pause for a moment to watch the people circling the inner flame, and they smile and nod in appreciation at the work of service for every living thing.

The Companion puts a chisel in your left hand; they themselves hold a wooden mallet. The gathered angels wait for you both to trigger the work. Run your hands across the south wall, to west of the southern altar. In the corner where the south and west walls meet is the entrance to the Inner Library. Between that passage's entrance and the south wall's altar is a length of wall that is plain and untouched. Run your hand across it, tap it, and listen to the stone. You come to part that sounds more shallow, where the stone is not as smooth. Hold your hand to the stone in silence, and ask if it is willing to be opened. You will feel a response in the stone, as if it were waiting to be released.

Hold the chisel to that point and look at the Companion. The other angels all place a hand on the Companion's shoulder. Once they are all connected, the Companion hits the back of the chisel. As he hits the stone he makes a strange noise, as if putting out a call. The

other angels join in. It sounds like a group of trumpets being blown. A section of the stone wall falls away to reveal a natural passageway behind it.

The angels collect up the stone from the fallen wall and begin to distribute it around the temple, merging it with the walls so that it is not wasted. When they have finished, they enter the new passageway and tell you to come in last. As they go ahead you hear them working on the walls and floor, chipping away, moving the chippings, then fashioning stone steps. The Companion hands you a pot of dark paint and tells you to paint a story on the walls while the angels forge the passageway to the planetary spirits.

Look closely at the walls in the passageway. Stories start to emerge from the walls, images that flow from one to the next. Somewhere deep inside you, you recognise these stories. Without thinking about the stories or what you are depicting, start to paint. The Companion guides your hand, and the images start to take form. As you paint, you become aware of others painting around you who seem to appear, then fade away. Many more appear, paint, and vanish. These are magicians in the future, adding to the stories on this place's walls.

You find yourself painting weavers, painting threads being brought together to create something beautiful. You paint the weaver goddess with her spindle and the three fates below her doing their work. You paint spiders, white horses, and the tales of different adepts who have, and will, become part of this temple. You paint planets on the ceiling, and below them you paint figures: the spirits of the planets. You become totally engrossed in your painting, and find that your hand has a life of its own: the paintings just flow out of you unhindered.

After a while of this you feel like you have run out of walls to paint, and stand back to look at your work. Only then do you see all the gathered worker angels standing around watching you, enthralled by the paintings. They look at you in awe, which shocks you, for you had thought of them as all-powerful

angelic beings who were willing to work with you. Now you realise that you can do something they cannot: create a painting.

The Companion breaks up the moment and tells you to go the stairway the angels have built and paint the steps. The angels have gone ahead of you, up the steps, and are putting together a bronze door. As you work on the steps you look up to watch the angels work. They all put their hands together, and when they withdraw them the bronze door is there. One of the angels passes into the door and does not come out again: he will stay there as a guardian.

As you near the top step, the last one to paint, the angels also finish their work. You realise you are beginning to recognise each one as an individual, and you thank each of the workers individually for helping you. As you touch each one, they feel different, unique, and you thank them for constructing the passageway and stairs, as you could not have done it without them.

The angels start to go back down the steps, and the Companion tells you to follow them and watch what happens. The angels file into the passageway with all the paintings, looking at them very carefully as if trying to find something. When an angel spots what he was looking for—an image of a person or a creature—he passes into the picture and merges himself with it. You watch in astonishment as each angel slowly vanishes into the paintings on the walls.

Eventually you are left with just the Companion standing beside you. The Companion puts their hand in yours and you feel a great power building behind you: the presence of your guardian angel. The guardian tells you to look. In the paintings you see the faces of the angels you worked with: they have taken up residence in the wall paintings and have brought them to life. This is the story of fates, of waves of humanity connecting with the Mysteries, and of the relationship between humanity and Divinity. At each step of the stories are angels, shining out of the story. They will keep the stories alive, and they will hold the future stories

waiting to unfold in the lives of the magicians who will work in this temple. These angels are the bridges between the planetary spirits and the temple's future: you have painted the story of the Inner Temple's past, present, and future, and the stories of all who will pass through its doors.

Now it is time to forge the direct links between the planetary spirits and the temple itself. Climb the steps to the bronze door and rest your forehead on it. You will recognise the angel within the door as one of the workers who helped you. Acknowledge them and their work in service as a door. With that, the door swings open, and you step into mists.

Walk through the mists until you find yourself walking along a ledge that reaches out into the skies surrounding the planet. At the end of the ledge is a circular platform: walk onto it and sit down at its centre. Look up at the stars around you, feel their power flow through you, and listen to the sounds the planets and stars make. You remember this place—and you remember how many ledges lead to circular platforms that the planetary spirits can walk on to connect with you.

The sounds of the planets turn in a harmonic song that echoes all around you. Bathe in the sound—let it reach deep within you and stir you. Remember the Inner Temple sanctum, its feel, and the energy that circling the flame creates. That power has a sound: open your mouth and let it come out of you. Speak with the voice of the Inner Temple.

Your voice is answered. The sounds around you change in answer to you. One by one, vast and beautiful spirits appear on the ledges and walk to their platforms. You are surrounded by these immense beings who all come together in this place.

Each one in turn throws you a thread of power. One by one, gather up those threads and weave them into a rope. When the rope is completed, let it hang free. Watch as it hangs down into the mists below. Get onto the rope and climb down. As you climb down, you feel the influence of each planet and spirit woven in the rope. The assembled spirits watch as you climb down into the mists below.

Down through the mists you descend. Through them, if you look up, you can see the planets and stars shining, their light reaching through the mists. You come to the bottom of the rope, but all you can see beneath you is mist. A voice within you tells you to let go and fall.

Take your hands off the rope and feel yourself falling through the mists. They seem to become denser, and you feel yourself pass through something. You land with a thud on the floor of the Inner Temple, just south of the central flame.

Look up. You can see the stars and the Milky Way on the ceiling that the goddess created and—if you look very carefully—you can discern the end of the rope above the ceiling.

The rope is an umbilical cord that keeps the Hall of the Planetary Spirits connected with the Inner Temple. Power from the spirits can flow directly into the temple, and the temple's power can also flow back to the planetary spirits: it is a constant highway of power, information, and communion.

Get up and circle the central flame, keeping an awareness of the rope just beyond the ceiling, and of the planetary spirits beyond the ceiling. Their influence is constantly in motion, and constantly flows into the temple. Once you have finished circling, leave via the Inner Library and go back to your workroom.

When you are ready open your eyes and write up your notes before blowing out the candle. Type up any notes you feel are pertinent, and draw any of the murals you remember.

7.2 Connecting the rope to the Underworld

Now that the lines are established between the planetary spirits and the temple, they must be connected to the Underworld via the four umbilical cords from the Underworld that flow into the foundation through the golden brick.

Set up your room with the four directions going. Have your staff in your left hand. When you are ready, go to the Inner Temple via the

Inner Library. Circle the flame for a while, then sit by the central altar. As you sit, look at the channel of water running around the edges of the Inner Temple. Look where the water runs along the bottom of the walls: you will notice, if you look carefully, that each umbilical cord runs along one wall, up the corner, and stops where the corner meets the ceiling.

Look at the rope end that has settled just above the ceiling—you can see it through the ceiling. Each of the four umbilical cords has to travel from its corner across the ceiling to join with the rope at the centre.

Though the cords have grown around the temple walls, they cannot cross the starry ceiling without human help. The ceiling is connected to the stellar and planetary realm, and the cords cannot grow naturally in the power of that realm without help. Also, the rope cannot descend below the threshold of the stars.

Hold your staff and talk to it. Tell it that the cords need to connect with the rope that flows down from the planets, and ask if it is willing to work with you to forge and open a pathway for the Underworld umbilical cords. If the staff is willing then you can work with it. Otherwise you will have to call on the Companion to help you.

Get up and walk to the temple's northwest corner. Look up: you will see one of the cords in the wall's upper corner, near the ceiling. Hold up your staff so that its tip reaches the cord, and drag the tip across the ceiling from the cord to the centre where the rope finishes. Draw a path on the ceiling for the cord to follow. As you drag the tip, you notice it leaves a line like a pathway of gold. Now repeat in the other three corners, dragging and marking a pathway from the cords to the centre.

When you have finished, thank the staff and place it on the southern altar. Now turn and watch as the umbilical cords grow like ivy across the ceiling from their corners to the centre, growing along the golden pathway you opened with the staff. As each cord reaches the rope, it links with the rope and twines around it.

Once all four cords are connected to the rope,

watch how they pulse with light and dark: a bright-dark energy flows up through them, and bright starlight flows down through the rope, into the cords and down into the Underworld.

Listen.

You hear faint tones flowing from the stars down through the temple, down into the Underworld, and finally into the deep Stone. You hear a deep, toned response from the Stone, which travels up the cords, through the brick, around the temple, and up through the rope to the stars. The cords pulse gently. You feel that the temple is alive and these are its arteries. Just spend some time in the temple, feeling and listening to the flows of Underworld and stellar power as they mingle and flow through the temple.

This connection will ensure the flow of power through the temple, will root it both in the Underworld and in the stars, and will keep open the flow of power from above to below and back again.

Once you have finished watching this flow, you can leave. Leave your staff on the south altar so that it can tune itself to the temple's power. Next time you come back, collect it and take it back out with you—unless it wishes to stay in the temple when not being worked with. Leave through the Inner Library and go back to your work space. When you are ready, open your eyes.

7.3 Getting used to the Inner Temple

Spend a bit of time, over the next week or two, going into the Inner Temple to circle, meditate, and explore. Revisit the various places and layers connected to the temple to familiarise yourself with getting to and from them without prompt or assistance.

Remember, when you go to a place you already know, like the Underworld Cave of the Four Winds, then going through the Inner Temple will change the power and contact levels. The Inner Temple works like a tuning fork for you: when you go through it to

these places, you will have stronger and more focused contact.

Go to the Underworld cave. Go and meditate by the lake in the egregore. Go to the Hall of the Planetary Spirits and meditate out in the mists on the platform. Goto the deity temple, using the steps that run from the north west of the inner temple, up along the outside wall of the temple. Go and observe the deities working, and listen to them: just sit quietly at the back of the hall and learn to be in their presence.. As you visit these places and get used to them, you may find that you are asked to do jobs, like decorating a hall or passageway or standing in witness to something. Just let your mind and body get used to going back and forth to these places, always via the Inner Temple.

Also spend some time standing before the air gap in the east wall. Stand in silence and let the air flow over you. Sometimes turn, let the air flow through you, and breathe it out to the central flame or to the west.

Once you are confident that you can flow easily to these places, go on to the last lesson of this module. In it you will start to work within the Inner Temple so that you can understand how to work with it, when, and why.

7.4 Addendum

Back in 2009 I wrote a book called the *Work of the Hierophant*. I wrote it in twenty-one days, and it was one of those books that inner contacts pushed me to write, with some urgency. It outlines the putting-together of an inner and outer temple and the establishment of consecrated lines of adepts within the outer temple. It also looks at the various dynamics that crop up in outer temples and groups of magicians.

As the book was written for adepts that I had not trained and who would possibly come to it from very different branches of magic, I had to write it in a way that different types of adepts could work with it. So the construction and connection work is approached differently from in the Quareia course. Looking back, this was my first hint that an Inner Temple and

properly-trained adepts were needed to keep the Mysteries going in this part of the world at this time.

I have attached to this lesson the full text of that book, as many of its parts are relevant to you. It will show you different ways of working and different ways of approaching the visionary and ritual construction of a temple and its line of magicians. These different ways of working will teach you quite a bit about how magic develops.

The work we do in Quareia is much more streamlined and focused, as you have a solid foundation and good inner contacts to work with. But looking at these other ways of working will show you our work from different angles, and highlight the various pitfalls that can happen. This should give you a better understanding of the different approach I have taken in the Quareia adept work.

You will notice, if you read the book, much more reliance on Underworld/demonic beings. This is because I had to assume that adepts working with this book and methodology would not have the necessary breadth of inner contact to draw on, and so would need the input of Underworld beings. It is a good compare-and-contrast exercise.

Reading the book is not compulsory, but if you find that temple construction and upkeep greatly interests you and you want to develop more in your adept work, then it would be a good idea to read it. The book is in its raw manuscript form, and I have asked the editor not to waste his time reediting it, as it would be a lot of work that we simply do not have time for.

The book is reproduced in the Appendix, free for you to read and work with. Just please respect that it is also a published book, and I have a contract with the publisher. Do not copy the book and put it on the net for download, which has happened in the past when I have made books available for free individual use. This would give my publisher problems, and would prevent me from sharing such things with you for free in the future. Many of you could afford to buy the book, but I am also

aware that many of you cannot, so for those who cannot afford it or borrow it, I include it here for free.

Lesson 8

Working in the Temple

Before we move on to working in the temple, let us recap the elements that were brought together in the construction of the Inner Temple, as the dynamics are relevant to other forms of magical construction, right down to the creation and execution of high-level ritual work.

The construction started out in the stars. This placed the temple in the highway of long-term survival beyond our generations, and also follows the natural flow of creative dynamics.

It also anchored it firmly in the inner worlds before it was connected to particular inner realms. Creation out in the stars, via the Inner Library, creates a highway that flows in tune with the Divine breath that passes over the Abyss. The more you work out in the stars as an adept, the more you will begin to see that the Divine breath—the creative impulse that we experience at the edge of the Abyss—is also layered in life that falls from the stars.

The temple's walls and structure are angelic. By drawing on angelic power to form a structure, again we follow the path of the Divine creative impulse, and the angelic powers are drawn together to form building blocks. Creating an angelic structure this way brings in natural protections and thresholds that cannot be dismantled or interfered with by subsequent magicians. It also keeps the temple's vibrations angelic: the form acts like a drum. (And in early Judaism, the Ark of

the Covenant was also expressed as a great drum...)

The temple then needs a foundation stone to define it as not only an angelic construct, but also one that holds both Divine and human elements. The golden brick removed from the wall, which is both a human construct, and a vessel of Divine power, defines the temple as a place of union between the Divine and humanity. Placed in the corner of the temple, its influence spreads out in the angelic construct so that it is not purely angelic, but also human.

Linking the brick to the deep Stone in the Underworld gives the temple an anchor and lets ancient human knowledge and fate play its part in the temple. Remember, the beings at the back of the four winds are a mirror of the Fates, and for there to be a future, there must also be a past. The power of future and past are woven together in different layers to create a holism whereby the past affects the future while the temple is the fulcrum in the middle. Later a second layer was added which granted access to the planetary spirits and connected them to the deep past.

A balanced Inner Temple should have connections with the distant past and have a road into the distant future. Both stretches of time must be accessible to the adept: a stairway down into the deep Underworld, and a stairway up to the planetary spirits, beings

involved in the present and future fate of everything. This pattern also sets the temple into the flow of time.

We then connect up two processing units that will have a direct action on the temple. Both are already in existence, and the temple is aligned and connected to them so that their actions and influences can flow through it. One processes creative energy and experience; the other processes knowledge and experience—the egregore and the Inner Library. The egregore creates a direct line between Divine mediation at the edge of the Void and the Divine powers that express in nature, while the Inner Library is humanity's collective knowledge and consciousness. One is about the existence of our world; the other is about our understanding of it. The water flowing from the egregore ensures a constant movement of power and consciousness that enlivens, feeds, cleans, and records everything that happens in the temple.

Creating the west gate opposite the air gap for Divine breath sets up the temple space in the four-directional pattern. The mediation between Divine and humanity is direct: the east–west axis at its highest level is about Divinity within humanity. From that also flows utterance, life, and so forth. East-to-west is the axis of action; north-to-south is about time. Remember that from your apprentice ritual work?

The connections to the Gathering Place connect the temple with groups of human consciousness, both living and out of life. The connections to the Deity Temple bring the influence of the deities into close orbit with the humans.

So you have shape and influence, energy and consciousness, deities and people, and a flow of time. The whole thing draws heavily on nature: natural forms and human constructed forms come together in equal measure, and are woven together to make a living, breathing temple. If you think about the various aspects of the temple, and the positions of access to those aspects, you will start to realise the layers of ritual and magical dynamic that are woven into the construct.

When, as adepts, you need to undertake a large or long-term magical project that requires visionary, ritual, and peripheral tools and skills, then following the overall approach used in the Inner Temple construction will help you construct and engage with large quantities of power in a very stable, long lived way. If you think back to your apprentice ritual training, you will realise how many of the same elements were brought together in simple ways: flows of time, anchors in the stars and the Underworld, the connection to consciousness, inner contacts, deities, and so forth.

8.1 How do we operate with the Inner Temple?

The first thing always to remember when working with this or any other Inner Temple is that it is not there for your own personal use. When you work magic for everyday or medium-level projects, you work out of your own work space, though you may visit the Inner Temple sanctum or some of its other aspects in the course of your work.

If you are undertaking some long-term service or a long-term project done in service for the benefit of the land or a wide group of people, for example, , then a section of the work would be done in the temple. We will do a couple of exercises to highlight this for you. You will also be prompted to work in the Inner Temple in some of your adept training, to give you regular, hands-on experience of working there.

On a personal level, the Inner Temple can be worked with to retune, refocus, gather strength, and learn. The Inner Temple is like a massive tuning fork: it retunes anything in its orbit. And it is unaffected by the tides of destruction and regeneration that barrel through the inner worlds from time to time. Here, the Divine presence in its unknowing form can be drawn near to and simply experienced.

Over the generations, as needs develop, other aspects of the Inner Temple will begin to emerge and make themselves known. The

way it was built will ensure its organic development. As subsequent generations of adepts work in the Inner Temple, different rooms will appear and develop: these aspects of an Inner Temple always form naturally, from necessity, and tend not to be future constructions.

If you cast your mind back to your earlier training when you visited Inner Temples, you will remember their many different areas and aspects that could be explored. Those developed because groups of adepts focused on a specific form of action or service. The living, organic temple responds to such work and grows. As it does, and human adepts interact with it, the temple begins to assemble a form that we can identify as a room or other area with some specific qualities. For example, you visited a temple where scribes sat with their backs to the mediated wind and wrote down what they heard. This area grew organically in response to the constant work of that temple's adepts. You also visited a place where swords were forged: again, this was formed by an organic response to work and necessity.

You may find it interesting to reread some of that earlier work and maybe revisit some of its visionary aspects, as you would now see the temple in a different, more mature light. Once you have worked on a temple's construction, you begin to understand the subtleties of other inner temples when you visit them. A temple's range, size, and complexity will tell you a great deal about the culture and lives of its many generations of adepts/priests. You can gauge a lot about the time in which they lived by the temple's nature, growth pattern, and response to necessity.

Remember, the organic development of a temple happens because of its direct connection to the Inner Library. When there is some sustained need, skills are drawn from the Inner Library, which creates a structure where the necessary actions can be worked. When those actions are to be developed within some inner temple's orbit, the structure gravitates closer to the temple in question as an offshoot between the temple and the Inner Library.

8.2 Points to think about

Here are some basic dynamics to think about when visiting and working within the Inner Temple.

Accessing the Inner Temple is nearly always done by going through the Inner Library. This creates a solid highway and filter, so that the experiences and work done within the Inner Temple are filtered through humanity's collective knowledge and learning. It also ensures that successive generations of adepts keep knowledge flowing from the Library to the temple, where it can be drawn on.

Such an approach also triggers the many checks and balances that keep the temple healthy. If you enter the Inner Temple through the Desert, you pass through no such filters, and the full force of the power flowing through the Inner Desert will pass with you into the temple. Such a flow is often feral and damaging, and the guardians of the Inner Temple's main doors, that lead to the Desert, will challenge any such approach. They will aim to destroy anything, or anyone, that threatens the temple's integrity.

When you work with the directional thresholds in the temple, what type of being appears depends on your focus and intent. The temple is connected to angelic power, deities, inner adepts, priests, and priestesses; the work you trigger will draw in any of those beings whose frequency matches it.

When some temple work is to be dispensed to humanity, a wider aspect of humanity, or the land, then the west gates are opened and the power is released through them with direct focus of intent on the recipients.

When the temple's power is worked with for smaller projects, the magician should take the work's pattern into themselves, and leave the temple before dispensing it.

If the temple work is for the benefit of its future adepts, then the work is done, then 'handed up' within the temple structure. Similarly, work done for transforming the past is taken down to the Cave of the Four Winds and deposited there. The dynamics you learned in your work space when you

worked with Ananke, and when you worked with angelic beings to hand work upwards for the future, also apply within the Inner Temple space.

If a pattern, sigil, or talisman is worked on in the Inner Temple for wider service, it is then carried out of the temple within the magician.

You never ever take someone to the Inner Temple in vision: everyone must forge their own path there.

If you are ill or under threat, one of the things you can do is to keep a presence in the Inner Temple. Or you can go in vision to the egregore landscape and sleep or meditate there. The egregore is the safest, clearest, and most powerful aspect of the Inner Temple.

8.3 Working for balance

In your apprentice and initiate training, you learned to work a pattern of balance and dispense it in various ways. This is one of the major jobs of an Inner Temple: to dispense a catalyst to retrigger the fulcrum out in the world when societies start to really spin out of balance. Such imbalance is normal and part of human life, but occasionally it tips too far. Then we begin to see cultures or groups of people really tearing themselves and their environment apart. Indeed, we are currently seeing such massive imbalance in various cultures around the world.

So tuning work is a good, needful way of starting to learn how to work the temple. Remember, like a tuning fork deep in the inner worlds, the temple needs less formation of the pattern on the magician's part, and more in terms of triggering.

This means the magician does not need to use sigils, objects, elements, and so forth; rather they must mediate power. As this is an inner temple and one whose resident power is universal, you would not usually use this method to focus on a particular group of people or organisation: always work at no more than the necessary level.

When an Inner Temple becomes involved in such imbalance, the pattern of catalysing the search for the fulcrum is released out into the

world in general so that it can find where it is needed and begin unfolding its power. At the time of writing this, Western governments and politicised communities are becoming extreme in their agendas: fascism is rising again, and small pockets of extreme thought are getting bigger. The see-saw is swinging wildly, and the fulcrum needs retriggering somehow so that the see-saw's two ends can find a calmer equilibrium.

So let us get to work. Set your workroom up with the directions lit and the gates open. This sets your room to a frequency that will resonate well with the temple's. Sit in front of the central flame and go to the Inner Library. From there, go to the Inner Temple and spend some time circling the central flame. Hold your work's intention as you circle. As you focus your intent, you will notice that the central flame begins to rise from the central altar and hang in midair above it—its working position.

Once the flame has risen, work the directions. You may notice other magicians coming into the temple and doing the same work as yourself—just don't be distracted by them, or by any contacts who flow into the temple from the Gathering Place. Learn to work without distraction, and work alongside other magicians in this place without directly interacting with them. Sometimes you will work with them directly, but in this sort of work you should all work independently, in silence.

Start the work by going around the directions, starting in the east. Stand before the east altar and keep the focused intent of your work. Be aware of the contacts and powers beyond the threshold, and as they come to the threshold bow to them in acknowledgement. Feel the east wind blow on your face and acknowledge the Divine breath. Step back, bow, and go to the south.

Again be aware of the contacts beyond the threshold. Be aware that this is the direction that the path into the future takes, and that time in the temple runs north to south: past to future. Once the contacts come right up to the threshold, bow, step back, and go to the west. Stand before the west altar and be aware of the temple's great bronze doors. Also be aware of

the western threshold and the contacts beyond it. As they step closer to the threshold, bow to them and step back. Now do the same in the north. Be aware of the north's stillness and silence, the place where the past sleeps. As contacts draw close to the threshold, bow to them and step back.

Now the temple should have contacts on the thresholds in all four directions. They may be angelic, deities, or inner contacts: just work with whomever has appeared. Start back at the east altar. Be aware of the air gap and of the Divine breath that flows through it.

Turn around so that it is behind you. Focus your mind on the need for balance in the world, for a catalyst that can trigger rebalance. Take a deep breath, and as you breathe out let the air flowing in behind you flow through you. Breathe the air through you a couple of times until you are used to its feel. When you are ready, focus your mind completely on the need for a catalyst.

The air behind you turns into wind and makes a noise, a vibration, as it passes through the air gap. Let that vibration flow through you. As it does, open your mouth and make its sound: aim the sound at the central flame suspended above the altar. As you send the sound to the flame with your breath, you notice that it also takes on a shape, a living, breathing, moving shape. The shape and sound sit in the flame, and you watch as it moves within it.

Now go to the south. As you leave the east altar you notice another magician taking your place and proceeding to do exactly as you just did, mediating the Divine breath as sound and shape into the flame.

Stand before the south altar. Be aware of the contacts there and the power of the future path beyond the temple's threshold. The contacts raise their arms and make a sound. Turn and mediate that sound through you into the central flame. As in the east, let the sound pass through you and make it with your voice, projecting it to the central flame. Again the sound takes on a shape, and the shape and sound join with what is already in the flame. Watch as the shapes move around each other,

trying to find a way to fit together. Also listen to the different sounds coming together to make a harmony.

Now go to the west altar. As you leave the south, the magician in the east moves to the south, and another magician appears in the east. You will all do the same work in each direction, and add that work to the flame in the centre. Do the same in the west and the north: gather and mediate sound and shape into the central flame.

When you have finished, go back to the east and stand with your back to the east altar and face the central flame.

You will see three other magicians standing facing the central flame in the south, west, and north. Look at the central flame. See the shapes weaving around each other, and listen to the sounds creating a harmonic. Now the pattern needs fate and time woven into it, so that the raw power expressing as sound and shape can find fate patters to express within.

Look up at the stars on the ceiling. Remember the deities in their temple. All four of you magicians raise your arms to the ceiling and ask for the deities to infuse the pattern with time and fate. Watch the ceiling. The flame that holds the pattern rises up to the ceiling and passes through it. You can see its light reflecting across the ceiling, and you notice that the stars across the ceiling are moving. If you look closely, you will see hands flowing through the stars, as if someone had dipped their hands in water and was moving it about.

The flame flows among the stars on the ceiling, and the stars come together in formation around it. You can hear their faint sounds, the sounds of the stars. Listen as the sounds of the stars join with the harmony of the flame, and watch as they form patterns that shift, change, and finally settle in a constellation.

You feel something lock in place, and the flame lowers itself back into the temple and settles just above the central altar. Within the flame you can see a settled, formed pattern that looks a bit like the Metatron cube; and you can hear the harmony of sounds within the

pattern.

Now it is ready to dispense.

Shift your focus to the bronze western doors. Other magicians come and stand beside you in the east, all gazing at the doors. Hold out your left arm to the flame as if to direct it. Say:

“Pattern of balance, I birth you out into the world. Tune the people, and thus the world.”

Hold out your right hand and say:

“Guardians of the west, open the great doors out onto the living world and give safe passage to the pattern.”

The great doors slowly begin to open; and as they widen, you can see the planet beyond the gates. Take a deep breath with the other magicians, and blow at the flame with the intent to send the pattern out into the living, physical world.

A great wind comes up behind you, flows through you and the other magicians, and blows the harmonic pattern out of the flame and through the doors of the west, leaving the central flame empty and silent. Together, you and the other magicians walk around to the west and stand before its altar, with the open doors beyond it. Look out. You see the pattern expanding, you hear its song getting louder, and as it nears the planet’s surface, it spreads out and circles the planet.

Then you notice lights orbiting closely around the planet. These lights join with the pattern, triggering it, expanding it, and focusing it on different lands. The lights come together in constellations which in turn act as an anchor for the pattern, and focus it on different land areas, countries, and landmasses. The pattern merges with the land and vanishes, and the lights resume their orbiting. The great doors close, and the temple is silent.

Go back to circling the central flame with the other magicians. Note that the flame rests once more on the central altar. When you are ready, bow to the assembled magicians and leave, going back to your work space through the Inner Library.

If you wish to see the pattern in action, ask the librarian to guide you to a viewing platform where you can watch its power flow through the people. If you do this, pay close attention to how it manifests, how it looks, how it sounds, and how it settles across a group of people or a culture. You may or may not make sense of what you see, but pay close attention to your experience so that you can write it down: it may become more understandable in the future.

When you are ready, open your eyes and write down everything you can remember. Then close down the directions. Be aware of how each direction has the same power quality as Inner Temple’s thresholds: they are not the same, but there are resonances.

Do a reading with the Quareia Deck and the Mystical Map layout. Ask:

“What effect will that work, that I have just done, have on the society in which I live?”

If the future shows destruction, it means the imbalance is so great that destruction has to come first before the fulcrum can re-establish a move towards balance as opposed to spinning away from balance.

If the future does not show destruction then, however imbalanced things may seem on the surface, your society is probably not too far gone and the fulcrum will help things settle. Write down the reading along with any observations and thoughts you may have.

Let’s just go over how all that worked. You will have noticed that this work was less formed than similar past work: the deeper in the inner worlds you work, the less formation things need to come together.

There was no physical manifestation of the work, either in ritual or in objects, etc.: when you are acting to help rebalance a huge number of people or a vast area, and your work originates within the Inner Temple, then you do not provide any physical formation at all. Instead, you follow closely the pathways of creation from inner to outer; and the physical people, places, and lands to receive that power will convert it as necessary and at the right times.

The work needs no vessel to dispense it: the planet itself is the vessel.

This ensures that no agendas creep in: as a magician, you mirror the act of creation, the deities do their bit, and the result is dispensed. It's as simple as that. The difficult bit is holding and mediating that amount of power, with total focus, and not letting any personal agenda creep into the work. This is harder than it sounds.

Did you figure out what the lights orbiting the planet were? They are the three hundred and sixty spirits that act as mediators between the deeper powers and the planet. As the pattern passes through their territory they form small groups where they work together to add their influence to the pattern before it is dispensed to the people. These spirits work very closely with fate, and they have a keen interest in the actions of humans—and probably any other species that has, or will, consciously reach for the Divine. If you learn to connect and work with them, they will work actively with you in magic, particularly in areas of fate and protecting fate paths.

If you work with them from the Inner Temple then you will tap their deeper, more profound aspects. If you work with them from the ground then you will discover a more 'human' type of interaction, one where you can talk to them and ask them for help. If you wish to work with them in the Inner Temple then the best way that I have found is to open the great doors of the west, and step out into the stars with the intention of reaching them. I fell until I came into their orbit, and interacted with them while flowing among them. It taught me a lot, but it is a major pull on the energies to work that way.

You will also have noticed that rather than the fate goddess's arms coming through the ceiling, the pattern went up to the realm of the deities and fate, and the ceiling of stars became the interface. This protected major fate patterns from too much adept interference—we can often get it badly wrong. As we were deep in the Inner Temple, we were close to the deities and fates anyway, so there really was no need for the goddess to bridge her power

into the work space. By the pattern going to her and the stars, it could be worked on much more efficiently.

This brings us to another dynamic of Inner Temple work. The Inner Temple brings you much closer into the orbit of the deities, the angelic powers, the fates, and so forth. When you work from your work space, you need a lot of bridging between you and the powers. But when you work in the Inner Temple, the thresholds are up close and thin: you are working closely, shoulder-to-shoulder with those powers, and the Inner Temple's structure is like a vehicle or vessel that holds you in that close-up space.

And don't forget, the temple is a goddess.

8.4 Sword work in the Inner Temple

In this next working we will take your training wheels off, at least a bit. You will have to figure out how to do a job in the temple and dispense it. Remember how, in your apprentice work, you slowly learned to work with the Limiter until eventually you had it as an inner power and inner worker that brought its influence to your work? Just as every magician first has an outer sword, but later relies on the sword's inner influence to work with them and guide them, so too do cultures. You have already looked at this a little bit when you researched swords, blades, and spears in mythology. You will have realised that for the most part these are not weapons to be wielded by humans, but powers that bring an influence to their surroundings and to whomever works with them.

In times of major conflict, danger, or serious unbalance, such a sword can be placed within the land to bring its influence to bear on the people around it. And this is what you will do. We are at a place in history where there is a great need for the Limiter's power to be active across lands and cultures where it can quietly resonate its power to those lands and peoples.

Bringing such a power to the fore of a culture in crisis is one of the jobs of an adept if they choose to work in service. Such service must

be triggered in the Inner Temple, then released on the land.

Rather than outline all the steps in visionary terms, I will just list the pertinent steps that you will need to take. It is up to you to actually get on and do the job. Don't worry that more adepts than you will do this work on your land: as each Quareia adept does this work, the sword power they bring through will join with the previous work. Remember, there is only one sword; we just work with different layers of it. By doing the work, you wake the sword, then reinforce its presence in a particular place.

So here are the steps:

- Go to the Inner Temple and circle with the intention of bringing a sword out of the temple to dispense onto a certain land.
- Open the temple's directions and bring the contacts to the thresholds. Tell them what you are about to do.
- To find the sword you must go to the Underworld, where the swords come from. Remember the steps down to the Underworld cave. You may be given the sword by the women down in the depths, or you may find a side passage to a volcanic cave where a being will give you the sword. If they tell you anything to do with it, listen carefully.
- Bring the sword up to the Inner Temple. Place it in the central flame and ask the planetary spirits and the deities to infuse it with the patterns of fate for the land you will dispense it to.
- Take the sword from the flame and walk it around the directions. Ask the contacts in each direction to put whatever is necessary into it, and for it to work across the land and influence the people in times of danger, serious imbalance, and so forth.
- Take it to the egregore and bathe it in the waters. If the angelic mediators at the threshold of the Void wish to put something in it or utter to it, hold it while they work.
- Take it back to the temple, go to the west gate, and ask the east wind to open the doors of the west onto the land where the sword must be placed. As you step over the threshold of the west with the sword, keep your mind focused on the work's intent. You will step into the landscape near a lake, mountain, or cave. The Companion may step with you to guide you on placing the sword. It will either go in water or rock, in the lake, or in a cave in the mountain.
- Step back over the threshold to the Inner Temple and stand before the central altar. The flame will still be above the altar. Cup your hands, scoop some of the water from the temple, and place it on the altar to make a small puddle. Look into the puddle: keep your mind blank and gaze until a scene appears. You may see what the sword will do in the future, who will find it, and what it will influence. When you have finished, sweep the water from the altar so that the flame can lower itself.
- Return to your work space via the Inner Library. When you are ready, write up everything you can remember, every little detail. Type it up and keep it in a file.

8.5 Summary

For the rest of your training and beyond, visit the Inner Temple regularly, sometimes for work and sometimes just to meditate, circle, or sit in the egregore's landscape. By now you will have realised that all Inner Temple work is done in vision. Because of this, whenever you do a long round of work in the Inner Temple, always balance it with magical ritual work or some other physical magical work.

As you progress through the adept section you will learn how to work in the temple, when, and why. You will make mistakes, and you will learn from them. You will also find things happening that seem odd to you, but later you will find them in ancient writings. The Inner Temple is a real place where real things happen, and those happenings echo

through time, both in the past and the future. The temple has been constructed in a way harmonious with older inner temples, so you will find resonances of it in ancient and classical writings. When this happens, you will know that you are on the right track.

Explore the temple, as there is far more to it than you have already seen, and it will keep growing all the time as people interact with it. You will also find that if you go there regularly to tune yourself, to circle and to meditate by the egregore lake, that you will start to recognise a certain 'feel' or quality of energy/power within you while you are there. When in life you are under great stress then recover that feeling and the temple's power will flow through you to strengthen you.

Whenever you go in the temple, always take notes of whom you meet, what you see and hear, and what happens. Often Inner Temple events and encounters are a precursor to things that will eventually manifest in your life. You will learn a lot just by always being observant and always taking notes.

Appendix A

The Work of the Hierophant

By Josephine McCarthy

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“The Eternal One has made a covenant oath with us,
Asherah has made a pact with us.
And all the sons of El,
And the great council of all the Holy Ones.
With oaths of Heaven and Ancient Earth.”

—Amulet of the seventh century BCE
from Arslan Tash

Foreword, by Alan Richardson

You can count on the fingers of one hand the number of books that describe real Magical Orders with insight and clarity - and two of those were written nearly 80 years ago. You can count on the fingers of two hands the number of magicians around today who completely understand that real Orders are not judged by badges, certificates, glam robes, solemn rituals and impressive grades. This is all Hobby Magic, which is even more draining than Hobby Politics and just as self-serving.

I knew a magician once - now long since dead - whose naiveté pulled him into the more Disney-like aspects of Magical Orders. Let us call him Frater A. Physically he looked like the French magus Sar Peladan, and had all of that cranky individual's concerns with sex, power, secrecy and control. Frater A. however, had a tendency to alienate anyone who tried to get close to him by his unfailing ability to grab the wrong end of the magickal stick, no matter how it was handed to him. He was dogmatic, somewhat pompous, inflexible, yet very very good at working on psychic levels. If he ever did a Banishing, then ye gods that place got Banished! No-one ever doubted his sincerity, or his commitment, and his sheer bloody-minded determination to walk every inch of what he saw as his true Magickal Path. No-one could fail to admire him for that.

Yet the one area in which he showed an

almost bashful innocence and bewildering stupidity was when he talked about his Order. He became like a little boy, and his face lit up like a love-sick teenager when he spoke about his Order. He wore its logo on his briefcase, and his personal notepaper. I'm sure I saw him wearing a t-shirt bearing its legend, and you could imagine that his duvet cover and pillowcases were similarly emblazoned.

When he spoke about the senior Adepts within said Order his voice went a bit hushed, with deep respect bordering on veneration. He had done some essays on abstruse aspects of the Colour Scales, from the Kabbalah, and 'They' had approved. When he said that, you could almost hear him capitalise the word 'they'; it was almost as if something within him bowed. More, to his almost ineffable delight, 'They' had invited him to the main temple in a far-away land, to discuss certain things with him. I don't think I've seen a man so excited, or in such awe about his potential progress within his beloved Order.

All he had to do now was raise the air-fare, and find a place to stay when he was over there. Onward ever inward!

Of course, when he returned outwardly tanned but inwardly ashen, the denouement was as total as it had been predictable. He was honest enough to admit that the Order, when you finally got to the higher echelons, was nothing more than a money-making scam, and its Adepts rather dodgy businessmen who wouldn't know their athames from their elbows. He stuck to working among British stone circles after that. At least you know where you stand with them.

Fifty years before this Dion Fortune had railed against this sort of thing. She had been especially scathing of 'certain American organisations' which she saw as being little more than money-making rackets, and she refused to call them Orders. It was also she who pointed out that many of the temples within the legendary Golden Dawn were like flat batteries, attended by grey-bearded ancients, and not connected to anything vital on inward levels.

At the other extreme was Frater 0, this

being the name that the curmudgeonly mage William G. Gray took upon himself for his disastrous initiation into the Society of the Inner Light. Later, when he decided to express his own attitudes and experience with respect to such things as Orders and Inner Plane Adeptii, he wrote in the very first line of his *Magical Journal*: "The Mysteries are a Consciousness-Pattern workable on both sides of the Veil, so that participants from each state can meet and co-operate with each other."

In other words, you have to be connected with something. It is not about poncing around in a circle and gathering plaudits along with initiatic grades. It is about learning to connect with energies and entities that exist within, and can be contacted in a mutually effective way. He went on to add:

Behind any type of Occult Group, a main objective is to get in touch with Beings and Intelligences of a different (and one hopes higher) order than our human selves. It makes little difference whether we call them the spirits of our ancestors, angels, demons, guides, or what. The underlying motive is similar whether Mrs Bloggs of Balham seeks her defunct Auntie Kate, or Frater Ipsissimus invokes the All-Highest Himself in the most splendid Lodge available. Each tries to reach beyond themselves towards what we call 'Spirit', and have personal contact with 'spiritual' beings in an intelligent way.

That's what it's all about, in essence, though very few self-styled magicians are plugged into anything more vital than their egos.

In short, this is one of the very few intelligent books written about genuine Magical Orders. In it, Josephine McCarthy gives us some startling, eye-opening and at times disturbing insights into how *true* Orders work, and how we might connect with them. This is the real thing. She shows how the individual can, with right attitude and application, make his or her own links with these inner surges of Otherworld consciousness, for lack of a

better description. She shows what you might experience, how you might handle the contact and develop it, with the likely pitfalls that human vanity and ego can create – and also what you should avoid and run screaming away from!

Trust me, this will become a classic.

Alan Richardson. Author: *Aleister Crowley and Dion Fortune: The Logos of the Aeon and the Shakti of the Age.*

Introduction

The Hierophant is a human bridge between Divinity and Humanity. The Hierophant is the Keeper of the Greater Mysteries and is the one who keeps the deepest contact with Universal Divinity while still being human.

In today's magical/spiritual world which has great emphasis on money and power, magical groups/lodges can degenerate quickly. The magical lines begin to manifest power struggles, attacks, fundamentalist thought and sometimes even a parasitical use of the student's energy by the leader. The catapulting of magical groups into the public eye and popular new age culture has made it very difficult to sustain a quiet magical lodge of the Mysteries that is not drawn into the glamour and industry of the 'alternative' culture.

Similarly, in the last 100 years, a loosening of public moral opinion has made it easier for more experimental groups to delve into the more controversial areas of magic such as drugs and sexuality. While the breaking of such taboos and the willingness to explore less socially acceptable approaches to magic is long overdue and very brave, it also has a great deal of degeneracy of its own that can trap the practitioner if they are not careful.

As magicians of the 21st century, we all have a responsibility to resist the commercial tides, to step back and analyse exactly what is happening in the inner and outer magical worlds. From that analysis needs to

come a ruthless cutting away of actions that degenerate magic in its many forms, and a willingness to re assess a given magical path to see if the actual practicalities are still in harmony with the original intent of the lodge.

There have been many brave attempts to move ritual magic closer to nature and bridge the large gap between ritualists and traditional witchcraft for example. Some have been successful, some raised interesting questions and some created stepping stones for future generations. Similarly certain magical lodges have moved to close the gap between religion and magic, reopening doors that have been closed for millennia.

I feel that in today's world, long term practitioners have a responsibility to 'do their bit' by recognising the commercialisation and titillation of magic and doing something, however small, to help redress the balance and to initiate the next phase of development in magic. That is already happening in many places around the world.

One of the ways forward to offer service is to restore some of the more ancient ways of approaching magical inner work, particularly in the creation of magical lodges/groups and attempt construction methods without all the dressing that tends to create so many problems. This book is my offering to the pot-it is a concise handbook for adepts wishing to start a magical group from scratch to filter out all the old, degenerate and parasitical lines.

This book covers methods of reaching for inner magical lines of inner contact and power to bring them through into initiatory/consecrated lines. The book also looks in depth at the methods of building the inner temple and the egregore. The techniques in this book are not a 'how to' for practitioners/initiates/priests, rather it is book that explores alternative ways for the Hierophant/Magus/Magister to approach the inception and development of a fully contacted magical lodge. It is the structure behind the technique which is looked at and approached in a different light which is more harmonious with our 21st century consciousness. It is aimed at long term adepts or priests wishing

to establish clean foundations for the future.

The methods in this book are a culmination of nearly twenty years of work in which I have nearly blown myself up many times and certainly created a few messes with ill thought out experiments. I have survived to tell the tale and pass on what actually works without killing anyone.

Clearing and changing the surface details only goes so far before there comes a day when the sleeves need to be rolled up and whole thing torn down so that it can rebuilt from scratch.

A.1 Initiation and Consecration

Many of the lines of initiation and consecration that run through magical lodges, groups and spiritual organisations are weakened over time by inner changes that are often the direct result of degeneration and contamination of the line. Some are affected by the group ceasing to connect with the inner order and thus becoming an exoteric group and some are affected by larger intelligent parasites, usually attracted by an unstable or unbalanced egregore or leader.

All of these problems are natural degenerative occurrences in magical lines and happen after decades or generations of imbalance. Just like our bodies live and die, magical lines that are dependant upon humanity also degenerate and die. It is a natural clearing mechanism that composts the old and out of that fertiliser comes new lines and new blood.

The foundation and cornerstone of a new magical group or lodge are its founding adepts and the inner lines that they carry. They become the shoulders that the future generations stand upon so they must be solid, dependable and powerful enough to hold the line firm. The integrity and structure of the line is the first building block of a temple or lodge because without it there is no clear constant flow of power from inner to outer and visa versa.

This is where the Hierophant begins her work in the founding of a magical lodge/group, by reaching into the inner

worlds for a line of initiation/consecration that brings with it tools to build for the future. Where you go and what type of line you get depends upon what sort of magical lodge you are trying to birth and what it will be used for.

Different lines of power

There are a variety of ways that this can be done but the biggest consideration that should be pondered is do you want a line that already exists no matter how ancient, or do you want to begin a whole new line? If you reach for an ancient line then you have to be prepared to filter out modes of operation from that line that are no longer appropriate for our culture and that do not compliment the intent of the lodge. Any baggage held in that line will come through and will have to be processed by the future generations of the lodge.

Sometimes it is worth it as some ancient lines carry a great wealth of knowledge and skills that they wish to pass on to the future generations. If they have not been worked with for Millennia, they tend to be untainted by our more modern problems of commercialism, societal degeneration and religious programming. But they will inevitably carry the age old weaknesses of humanity if they had an outer expression, and those weaknesses are greed, power and ego. One has to decide if the hard clearing up work would be worth the effort for the fruits that could potentially come out of such a line.

Another approach is to create a whole new line. This sidesteps the human issues and instead confronts the Hierophant with deity or angelic issues instead. The use of the deity is needed to build an anchor for the line to keep it solid, to enliven it and to hold it together so that it works. Each subsequent generation builds upon the last so that within a hundred years you have a respectably sized and powered line that could potentially last for millennia. The only problem with such an approach is that the fruits are not truly seen until generations after the death of the founder.

If you work from the foundation of a deity, then you also get into issues of agendas and

powers that are part and parcel of deities. They will form what flows through the line and will, to an extent, dictate how that line works. This can be a good thing or a bad thing, depending on your perspective and also on the shelf life of the deity. What is accepted today as a deity exchange may not be acceptable in a thousand years time. This is why people come up against problems when dealing with ancient deities as they often ask us for things that we cannot give, like our first born child or the heads of 100 goats. When you tell them that we don't do things like that they get offended and take the huff.

The most powerful method of creating a new line is when the Hierophant reaches back beyond deity, reaching through the angelic threshold for Divinity. Bringing the power of Divinity (usually polarised) through into a line and then consecrating the foundation group with that line is one of the ways that deities are created. There are many different types of deity and this is one of them; humans who have drawn upon the breath of Divinity and brought it through themselves.

The first group that is consecrated gets the full hit of power, and this is another important inner dynamic. When a certain power has not had an expression in the outer world before or at least for a very long time, its first expression is often intense and carries a high level of power. The more that power is connected with and mediated, the less the power impacts as it flows through in the human world. This means that the first group that are consecrated with such a line are filled with an immense amount of power which they then can use within their magical life. These 'first groupers' usually become inner contacts after death and work with the priests/esses of future generations. In the past, such first groupers have often ended up being deified in one way or another after death, which is generally very unhealthy for all concerned.

This aspect of pulling through a new line from Divinity creates a potential nightmare of a problem. It is possible for the Hierophant or 'first grouper' to become unstable under the burden of such power and he can

begin to believe himself to be a god. When this happens, he will present himself as a god, display great power/inner ability, and often is accepted as such so he becomes deified by the people around him. You can just see the parasites lining up to feed off of that scenario.

So before a Hierophant decides how he is going to build foundations, he has to decide what path the lodge/temple and its members will take. That question is not an intellectual one, but a spiritual one. The line and group should be a response to the magical and spiritual needs of the world that we live in, not an exercise in empire building.

Which then takes us to the questions of why do we do magic? Who do we do it for? And how should we do it? These questions are fundamental to the choices that will later be made and they should be asked carefully and answered truthfully as the answers to these questions will affect magical/spiritual generations to come.

Just to add to the complexity of the process of line building, there is a weird dynamic in magic that often plays out quietly in our world and I am sure many who read this will have been witness to such a happening. That 'happening' is where someone creates a fake tradition, people start working within it, contacts move in and it starts to work. It takes on a whole life of its own that is shaped by the intentions of those who operate within that 'tradition'. The main downside of this phenomenon is that what comes through and develops can be random, open to parasites and usually has no real inner checks and balances. Such a scenario can then get degenerate very quickly. They usually end up being popularist 'traditions' that feed an egregore which in turn is drawn upon by parasites who manipulate the 'initiates' into modes of behaviour that will feed them.

So back to the questions: Once the Hierophant has answered the main foundation questions, what then? The next logical step is to begin the explorations regarding possible lines alongside choosing a small group of suitable people to 'plug' into that line i.e. the choosing of the first priests/esses who will

become the founding family of the outer line.

Sometimes the inner contacts will reach out to a sensitive person who can perceive them and the contacts will ask for their line/path to be awakened in the human world. Sometimes it is a conscious communication on the side of the adept, sometimes it is not. When it is not, the adept will find herself passively mediating a line that wishes to express itself and the whole structure flows out of the adept like a free flowing river without the adept having full comprehension of what is happening.

If this happens and the adept is willing, then it is best to go with the flow and let the inner contacts do the major structuring. To do this takes a great deal of trust and if the adept has good ethics, then corrupt lines cannot usually come through. Just as a person cannot really be hypnotised to do something totally outside of their personality, an adept cannot be forced to bring through a line that does not work in harmony with their sense of ethics.

One other consideration that should be closely looked at before embarking upon the task of bringing a power line into the physical world is the question of how permanent do you want to make that line and what levels of power do you wish to be responsible for when passing on such lines to others? This boils down to the difference between consecration and initiation. Usually magical temples/lodges will have both in their ranks.

There have been numerous discussions over the years as to what an initiation is and what a consecration is, and those discussions have yielded many differing opinions. For me, I feel that such difference of opinion is simply down to semantics, so what do people mean when they say initiation and consecration? These words mean different things to different people. So for the sake of clarity, the following is just my personal use of the words to reflect a specific meaning.

Initiation

When I use the word initiation, I am referring to the ritual tying in of a human to a magical collective for a span of time. This can be the time that the person is a member of the lodge,

or for that person's lifetime, or for a specified time length after which the initiation is no longer valid etc. Initiation works by marking the person from an inner point of view which identifies them as being 'of' a certain line.

With that initiation, they agree to certain modes of behaviour, work and responsibility. If they wish to move away from the group for any reason and stop practicing as an initiate, or are dismissed from the group, then the inner mark is wiped off and they are no longer a part of the collective.

While they are a part of the collective, the inner mark or brand will identify them to inner contacts and other initiates with inner sight and it will also give them access to the egregore (and visa versa: it is always a two way street). The initiate can remove this mark by formally leaving the group and wiping the mark off of themselves, or it can be done to them (Catholic excommunication is a mainstream example of this). Upon the death of the initiate, the mark automatically dissolves as it was a part of the person's physical makeup i.e. it was a part of that life only.

Consecration

A consecration is something much deeper than initiation that ties the soul of the human into a line that they will forever be a part of. It will emerge in other lives in a variety of ways and it cannot be removed. The consecrated person becomes 'one' with all other consecrated people in that line throughout time, able to draw upon the knowledge and power of any and all of them. The depth of access to such line is limited only by the consecrated person's own imposed limitations.

The down side is the carrying throughout time of any burdens that such a consecrated line holds and it becomes the responsibility of the consecrated person to load share, clean up, regenerate and progress the line in a positive direction. Because consecration happens at such depth, there are often angelic beings that are involved in the process and these beings can be tapped into if a consecrated adept wishes to redeem a line or develop it.

The usual and healthiest way to balance a lodge out is to have a mix of consecrated adept priests/esses, and initiates. However one has to be very careful in the operating structure of the lodge to ensure that such a mix does not turn into a hierarchy. Such a power structure breeds egos, arrogance and stifles true magical development. Sometimes the most powerful member of a lodge is a new initiate. I have seen this dynamic over and over, so one has to be careful when building a lodge operating structure to ensure that the dynamic allows for such organic expression.

The choosing of the founding members

Just as there are many ways of connecting to or creating a line, there are many different methods for bringing together the founding group of adept priest/esses who will hold the consecration and develop the line in the future. The three most prominent ways of bringing suitable people together are the outer shopping list, the inner shopping list and unconditional acceptance.

The outer shopping list is literally that. You list what qualities you need in your founding members to develop the lodge and then you go out looking for them. The inner shopping list is where you go to the power that anchors the line that you will be passing on, i.e. the deity, the ancient priest/ess hood or the polarised Divinity. You ask for the people who would be the most appropriate for the healthy survival of the group be put in your path or brought to you.

The actual process of gathering together a founding group can take anything from weeks to years depending on how the dynamics are going. The one true rule in this process is do not rush it or cut corners-however long it takes let the founding process unfurl in its own time. If you opt for the unconditional option, you may at first wonder what the hell the inner contacts are thinking when they send you someone whom you feel is inappropriate. Be very careful not to judge because when you let go and trust, it is fascinating to see what appears to be a wholly inappropriate person blossom into a most solid and powerful

priest/ess. It has happened to me many times and it still blows me away. The only thing to be truly cautious with is age. Someone under the age of thirty is not going to be stable or mature enough to carry the burden of a line-the older and more life experience they have under their belt, the better.

Consecration from ancient temple lines

Temple lines are the easiest to connect with as they are already set up to work with and for humanity, and they usually already have a line of power waiting to be passed on to people in the human world. When you decide that you are looking for an ancient temple line, it would be a good idea to look deeply into the history and the subtext behind the history to ensure you truly know what you are getting into. If it is a line you already have a working connection with, then chances are all will be good. If it is a line unknown to you then it would be a good idea to get to know them first and work with them for a while to see how they truly operate in our world.

If the line still has echoes in our world, i.e. ruins of temples, burial grounds, deity statues that they once worked with, you can tap into those constructs to see what is behind them and how the power operated in history. Such research will give you clues as to any weakness within the line and may also offer information, usually in their oldest myths, on how to avoid corruptions and degenerations with that flavour of power. Be very careful not to take the first history that you find as the complete truth because often history is re-written many times, not only on the subjects of kingdoms, but also in respect of religious and magical orders.

The ancient Egyptian story of Set or Seth is one very good example. On a first read, the god is presented as a negative being, which is reinforced by the modern day connection with populist magical groups. This being has become trapped in the monotheistic dance of 'good' and 'bad', 'light' and 'dark'. And yet if you dig deeper with this deity and begin to work in a visionary aspect with him, what emerges is a much more profound, powerful

and ancient deity (possibly once human) connected to the balance of the Abyss: he is an octave of the Keeper of the Abyss.

The first step to connecting with an ancient line is to make initial contact with them to see if they are willing to accept you and work with you. You can connect with inner lines through time jumping, Abyss visions, or power bridges. At the point where you have connected with them and both sides are happy with each other, then it is time to begin the long preparations for taking on the line itself. As the Hierophant will be the foundation carrier of the line, he will have to be willing to take on not only the first blast of power that will come through, he will also take in to his being one of the inner adepts. This merging with an inner adept creates a unique well of knowledge and power that subsequent consecrations will flow from.

It is important though to understand that such merging is usually for life, will change the fate of the Hierophant far more than a consecration would, and would basically mean that he is carrying around the consciousness of another being within him for the rest of his life.

How do you find these lines?

Where ever there are inner contacts there are lines of consecration in one form or another. The most ancient lines can be found at the edge of the Abyss. This is where human expression is withdrawing away from the human realm and will soon be lost forever, so these temples and contacts tend to be very old. There are temple lines in various places down and up the Abyss and also in the desert of the Abyss where they will appear as temple ruins. As you get closer to them in vision, a guardian will show you how to access them if you meet their criteria.

By accessing various temples/priesthoods near the Abyss, you sidestep a lot of dogmatic and heavily tangled inner constructs. There are literally hundreds of inner temple constructs that have well trodden visionary paths to them and when you approach a temple in such a way, you can potentially pick up any imbalance that has been created by the outer group/lodge that uses that path.

The Abyss is the back room of the universe, so it doesn't have all the outer dressing from humanity, which makes for a clearer contact. But if you have access to inner temples via different visionary routes, and they are what you are looking for in terms of consecration lines and they like you, then that is a possible way to work.

Inner lines can also be found by time jumping i.e. going through the void to go back in time to the inner contacts when they had outer expressions in our world. So for example if you wished to connect into the line of priesthood connected with Tefnut, then you would focus on a known temple and priesthood in time as you pass through the void. If you are successful, you will appear to them in their own time and they will see you as an inner contact.

To gain a consecration from them you will need to access their inner temple as well as their outer temple simultaneously, which can be a terrible strain-it's not the easiest method, but the results can be interesting. Because you are accessing a priesthood that is in physical manifestation, you could potentially be also accessing any imbalance or power struggle that they have. The up side is that you have a line that can be worked with through time: if they still have temples standing, even if they are in ruins, you can join them in ritual out of time by being in the outer temple ruins while also being in vision in the inner temple and outer temple in their time also. It's a hell of a stretch and usually makes you nauseous, but its as much fun as bungee jumping.

Preparation for connecting to a line

There are a variety of preparations that need to be attended to before anyone attempts to take a clean foundation line (and inner adept) into themselves. The first and most obvious is the cleansing of the vessel. The adept's body must be free of drugs, alcohol, animal product and medication as nothing can be in the body that would distort or alter the contact as it flows in. The preparation is usually 6 weeks which gives the body time to dump its toxicity and

for the resonance of animal flesh or product to be flushed from the body.

The need for no animal flesh is not about any moralistic or animal rights issue, it is the affect upon the filter of the spirit that consuming dead flesh has as it will block or distort the contact as it comes through. On completion of the work, the contact is in the adept and the line is in place. After a period of readjustment, the Hierophant and inner adept can decide if it is appropriate for the magical line to eat meat or not. The decision should come from the power dynamics of the line as opposed to any philosophical reason.

The other important preparation is of the mind. Going into the void on a daily basis and staying there for a good while prepares the Hierophant and the lodge adepts by creating a still quiet space that the line will fill. It also furnishes one with a solid unconditional foundation that the inner adepts can build on.

Becoming reclusive for a period of time before the work is also a necessity to ensure that the worker does not come into contact with larger parasites or outer infections that would weaken the body. The moment the decision has been made and the inner adepts connected with, a huge upsurge of power will begin to build that will become very visible on the inner planes: this can potentially make the worker vulnerable to all manner of beings that may try to stop the work from going ahead.

Whenever a Hierophant or adept makes a new and powerful connection with an inner line of priesthood, it changes the dynamics of the flow of inner and outer power to the land where the worker resides. This can create a panic in parasitical or unhealthy beings who feed off the imbalance and disconnection of the land and community. By bringing through a powerful line, the worker will be given the ability to make major changes to their inner and outer environment. There will possibly be quite a resistance to that and the adept needs to be ready for that resistance. It can manifest in a whole variety of ways (I suddenly started getting attacked by dogs and followed by weirdo's who were being ridden by parasites). So staying home with a pile of good books can

be a good idea.

It is important that the body is clean and the worker is ready for action, because then the games begin. It takes two or three days to wholly complete the connection so the worker needs to have the uninterrupted time and space to work in. Have someone field telephone calls, visitors, have people prepare food and generally ensure that the worker has no distractions. It is also a good idea when doing this type of work to abstain from sex: working at such a level of power will create a porthole and lots of beings will want to manifest themselves through the gateway that sex can open. You will have enough on your plate without having to field other beings wanting a piece of you.

The first task of the Hierophant is to go in vision to the inner temple where the line resides and be 'cleared' from an inner point of view of any parasites, contacts, or any energetic imbalances that might threaten or damage the line. The moment you arrive at the inner temple with that intention, you call upon the angelic being that is the filter for that inner temple to manifest before you in vision. Once the being appears, you step into the being and surrender yourself to their actions. The angelic being will strip from you anything that needs to not be there and will prepare you to accept the line.

Upon being stripped, you ask the angelic being to place you before the angel of judgement so that all outer connections in your life can be balanced-this is a very important step in the process. As the founder of a line, you will potentially carry a massive amount of power and responsibility which can potentially adversely affect the people closest to you. Unlike an exorcist, you do not have to disconnect from everyone you are connected to but you must have a balanced fate that cannot rebound on your family and loved ones.

If you have outstanding issues, i.e. things that you have done that have hurt people and you have not rebalanced that scale, then now is the time to do that. You stand before the angel of judgement as you would in death and ask

the angel what you need to do to bring yourself into a state of balance. The angel will blow the knowledge into you and will take off any threads that link you to other people.

The completion of the vision will be followed by the need to sleep for a few hours so that the first round of contact can deepen itself and any rebalancing from the angel of judgement can unravel itself as you dream. Note: the reality of the unravelling process can take months or even years, but once the ball is rolling the process works out of time from an inner point of view which allows the true work to begin. One just has to be alert and mindful to the rebalancing manifestations as they emerge, and acknowledge them.

As soon as you awaken, go back in vision to the inner temple to initiate the next step. Re entering the temple will initiate the next phase, which is to bring one of the inner adepts into yourself. They may or may not stay with you, depending on what you both decide, but it is necessary to merge at least temporarily while the foundation line is being anchored into you.

Upon entering the temple, call out for the inner adept who is willing to work with you to come forward. When you are ready, allow the inner adept to step into you and wait while the soul of the adept falls away from you and is carried into the death cycle by an attending angel. This action leaves the spirit/inner landscape/collective knowledge and personality of the inner adept within you, but their deeper soul goes back into the 'recycling' of life and death. When you are sure that the inner adept is securely within you, leave the temple and pass into the void. Stay in the void for a while to give your body time to adjust to carrying another being within you.

When you have finished the vision, then it is time to eat a small light meal and go back to sleep. Sleeping is very important in this process as 50% of the inner work happens when your conscious mind is switched off. Sleep enables the deeper contacts to commune with you and also helps the body adjust to the impact of the power. Do not pay any attention to night/day, time or schedules, sleep when

you have to and work when you have to. This way the work is not interrupted by unnecessary adherence to clocks and 'bedtimes'. After a sleep, you may need to eat again as working with such power levels may make you hungry. Eat small meals or snacks but avoid large meals that will ground you too much and could cut the contact.

The next phase is the settling of the inner adept and the preparation for the inner line to be connected. This is done by simple meditation. Sitting in silence and turning inwards allows you to observe the inner adept, feel into their personality and knowledge, and basically get to know them. Talk to them and listen to what they have to say, answer their questions and allow them to look into your mind so that they can see the world from your perspective. It is all very strange at first, having another being looking out of your eyes and listening to your thoughts, but you will adjust to it so that eventually it becomes a part of you and you will slowly lose the everyday awareness of it. It only becomes apparent to you again if they suddenly go silent or leave, which can be quite disturbing: you become used to being more than yourself. You will know when the bonding session is done and it is time to go and connect with the line.

When you go back in vision to the inner temple to pick up the line, go via the void and stay in there for a little while, allowing your spirit and the inner adept to adjust in preparation. Accepting a consecration without a physical human to pass it to you is exhausting and can have quite an impact on the body and you need to be ready for that. It will not affect you straight away as the power build up will give you a false sense of energy, but that tide will fade off within 24 hours of finishing the work so you need to be prepared for the crash. It would also be a good idea to prepare for the mental and emotional impact of the line and the inner adept. The body could possibly react to the joining and you may find your body chemistry will need some time to adjust. Keep a diary of changes to your mood and health, and give the whole thing time to settle in its own way.

Once you are in the temple, the inner adept will begin to guide you by nudging you from within. The priest/ess that is going to consecrate you will approach you and will ask you again if you are sure you wish to carry this burden. If you reply yes, then the priest/ess will place their hands upon your head and the line will be downloaded into you.

It may take some time, or it may be over in a minute, so do not break the connection until the priest/ess steps back away from you. They will then possibly do things to you to open your sight up so that they can teach you things. This can be translated by your imagination by seeing them blow into your mouth, or poke your eyes: the brain will try to interpret what is happening, so keep a mental note of what they appear to do: their actions will be your clue as to what they actually did do to you.

Before you leave the temple, they will possibly show you other parts of the temple where you can come in vision to study, to ask questions or to be healed. They will show you sigils and may give you a specific sigil to work with in conjunction with the line. Usually there will be a sigil for you alone to use, and one for the whole line to use. The sigils are keys that will allow entry into many inner places. They mark you as a member of that temple line so that other beings will understand what and who you are. These sigils can also be protective and many sigils are beings in their own right: they are fragments of deities, angelic beings or demonic beings that work with the line.

Sometimes the priest/ess will ask you to have the personal sigil marked upon your physical body. The sigil will already have been placed upon your spirit and it may need to be mirrored in the outer worlds. If so, you will need to consider having the sigil tattooed somewhere on your body; where will be made apparent by the inner adept.

The placing on the skin of a tattoo sigil changes you permanently. The sigil, like the inner adept, becomes a part of you and allows you to access the power and the being behind the sigil. Because of the importance of such an action, the tattooist needs to be someone who

can mediate the right type of power. Finding such a person can be a nightmare, so it is best turned over to the inner contacts and ask them to lead you to the right one.

When I needed a sigil placing on me, I asked them for direction as to who should do it. They told me to look by the sea, so I got a list of tattooists that worked by the sea not too far from my house. Looking down the list I saw one had a phone number with a number combination that I use in magical work. Huh... So I booked them. When I got there I was pleased to see the inner contacts had done their job well. The tattoo artist was a mid 50's man with a statue of the Holy Mother behind him with a candle going and none of the obnoxious music that is usually played in tattoo parlours.

The completion of the communications with the priest/ess will enable you to withdraw from the temple, pass through the void and return to your body. When you have finished the vision, once more you will need to go and sleep to allow the line to deepen itself. You will feel the line within you and all the people in the past who have carried that line. As the line begins to unfold within you, it quickly becomes apparent that you can access the knowledge that is held in the line as you will begin to 'just know' things.

You will also probably be impacted by the power of it all, and that impact usually rolls in the day after the working. The impact can be quite daunting as you are the first to carry that line in a long time so there will be a lot of power backed up within you. The healthiest way to resolve that is to quickly (within 48 hrs) organise a gathering of the founding members of the group and go through the process of consecrating them. (It is best to organise this in advance, before you start the initial contact work)

They do not have to go through the full session that the Hierophant does as the group becomes the first to receive the human to human consecration contact. Because they are the founding group, their consecration will be deeper so that it confers powerful roots within them to uphold the line.

To do this the group need to be taken in

vision to the inner temple. To prepare the room, have a single altar in the east with a candle flame or bowl of water to be used as a tuning focus. Tune the altar to the power in the centre of the inner temple. Prepare the group by taking them into the void for a length of time and once they are settled and focussed, then take them to the inner temple in vision.

The Hierophant will be the bridge for a variety of contacts so this will be yet another strain upon her body. She and they will need to be able to operate in vision with eyes open and while moving around. When everyone is assembled in the inner temple, they must open their eyes while staying in the vision of the inner temple. The Hierophant stands before the altar which is tuned to the inner temple and allows the power of the temple to flow into the room. One by one she asks the members to approach her and stand before her.

They will first need to be ritually stripped/exorcised of any beings or imbalances so that they are clear vessels. Using her inner voice, the Hierophant calls upon the appropriate inner adept to use her as a bridge to consecrate the person before her. She will feel the inner contact reach through her and when she is ready she will place her right hand upon the head of the member before her. The inner adept will use the Hierophant as a bridge, enliven the spirit of the member and tune them to the inner temple. As a founding member, the inner adept will also pour a specific skill into them and the Hierophant will most likely 'see' it go in and know what it is.

When the inner adept has finished, the Hierophant utters the words "(name)...I consecrate thee in the name of (insert temple line name) to the service of Divinity and to the upholding of the sacred line that flows through thee." The outer utterance seals the inner action into the body and spirit of the person.

When the next person comes up, it quickly becomes apparent that each person is being consecrated by a different inner adept, so that the specialist skill set that has survived in the

inner temple will be dispersed between the founding members to ensure a solid outer foundation for the line. When the last person has been consecrated it is time for the task of blending the line. This is only done once and only with the founding members. After that all the founding members will have a full line within them and what they individually pass on to others will be complete.

The group stand in a close circle so that each person can touch the head of the person next to them. The group once more goes in vision to the inner temple and starting with the Hierophant, everyone places a hand on the head of the person to their right until the circle is complete and unbroken. The Hierophant initiates a flow of energy into the person to her right, letting power pass through the hand into the group member. As the energy is flowing and opening doorways, the inner adept that is within the Hierophant passes from the Hierophant into the next person, pauses, and then passes into the next person until the contact finally returns to the Hierophant. As the inner adept passes from person to person, they weave the individual consecrations skills in each person into a braided line that then flows through the whole group. When the inner adept reaches the Hierophant, he will have gone through every person in the circle and ensured that each person has all skills braided into them.

This action opens up and combines all the various skills and lines that have been downloaded into the group so that every person has a fragment of the power that runs through each person. The group becomes a magical hive and the line is complete. All of the founding group are now connected at a very deep level and when one is in need, the others will be drawn upon or alerted.

The Hierophant and the founding group members now all carry the complete line, and the Hierophant has taken on the inner contact which allows the inner temple to express itself through the outer temple. It is the responsibility not only of the Hierophant, but of the whole founding group to ensure that the Hierophant does not allow the power

to go to her head or distort her in any way. The first group is the foundation hive that everything will flow from, so it needs to work like a hive. All work for each other in service and all protect each other.

When the Hierophant dies or becomes too ill to continue, the inner contact will leave the Hierophant and will either take up residence in another priest/ess or will leave the line altogether. It is not necessary for the line to have an outer expression of an inner adept all the time, it is only crucial in the founding stages. From this point on, all founding members will be able to consecrate others, so it is very important that they are disciplined and work within the agreed structure of the lodge/group. This prevents the corruption or weakening of the line.

A.2 Receiving consecrated lines from deities

If the Hierophant decides that it is in the best interests of the group to create a whole new line, then there are a few different methods that can be employed depending on what kind of structure the group is using, and the type of work/service the group will be undertaking over a longer period of time.

The benefits of working with a new line were discussed briefly in Chapter 1 along with the problems that such a new line can create. Overall, a new line brings with it a fresh power that is untainted by human interaction and can be formed at the very beginning to compliment the current and future civilisation that the magical line will operate through.

The most common ways of founding a new line are a) through connection with a deity, b) through connection directly with polarised but as yet unformed divinity, and c) through Shamanic/land contact that does not directly involve a deity. Each has its problems and benefits, but the long term picture should be the deciding factor, regardless of what the short term difficulties may be.

Working with deities

If the Hierophant decides to create a new line through connection with a deity, then the first action would be to choose the right deity for the job. Sometimes a deity will already be trying to make contact with the Hierophant, or the Hierophant may have been working for a substantial amount of time with a specific deity so the creation of a new line becomes a natural progression of long term foundation building.

The main considerations to take into account when working with a deity are; is that deity able to operate sufficiently in the modern world and will they be compatible with the long term plans of the magical order? Sometimes it is not enough for a deity to be powerful and willing to work with humanity, their power expressions must also be taken into consideration when planning a line. For example, I worked with Kali for many years, but I would not dream of bringing through a line connected to her; we are in a time of destruction and to bring through such an active destroying deity at this time would narrow the work of the line down to destruction and death. So unless that was the purpose of the line (to end civilisation as we know it), working with such a deity would be a bad move and would result in a large body count pretty quickly.

The other point to think carefully about is the polarity of the deity. Most people think that a goddess is best served by women and a god best served by men. While this can indeed be true sometimes, there are times when the deity requires a priesthood of the opposite sex that it can polarise its power with. Usually there will be one priest/ess who is of the same sex as the deity who will act as an embodiment and who will allow the deity to move into them. Most of the other attending priests/esses would be of the opposite sex: that is often not a good balance for a magical lodge that has a more or less equal amount of men and women in its ranks

There is another problem which often rears its head when a magical group aligns itself to a deity, and that is when the boundaries between a magical lodge and a spiritual temple become

blurred as this can get confusing and difficult. A religious/spiritual temple is built around the deity, for the deity and is dictated to by the deity. A magical lodge works with a deity as contact, but the deity is not worshipped or allowed free rein with the group.

If the Hierophant still wishes to work with a deity, then it has to be made clear right from the beginning what the power dynamics are to be and where the boundaries lie. This is acceptable to some deities and not to others. Some deities are happy to be part of a working group, whereas some deities want total control and subservience. Once they are 'in' the lodge and the line holds their power, they can be near impossible to get rid of if it all goes wrong; so caution is really important!

Some of the best deities to work with are the ones who have once been human as they are sort of a midway point between an inner contact and a deity. There is very little in outer history as to which deities have been human (except in Christianity) but from an inner point of view, they are usually pretty easy to spot.

The other action which can also mitigate some of the more difficult aspects of working with a deity is to reach through the deity for the element of Divinity that is behind them. That way you get the filtered power of the deity but with the deeper quality of the Divinity that flows through them. A prime example of this is the Mithraic deity. If you wish to work with Mithras, then instead of just connecting with the deity, you would reach through the deity to the solar power behind the filter. Pulling the solar power through the deity filter gives you access to the full solar power but with the 'operating system' of the deity filter. This ensures that you can talk to them and bargain with them, but at a deeper and more powerful level than if you communed with the deity alone. If you are going to work this way, then reaching for the elemental power through the deity needs to be kept in mind when working within the structure that is outlined below.

The final consideration as Hierophant is that the power of the deity will have to pass through the body of the Hierophant and that body will have to be able to contain

the elemental power of the deity without becoming physically ill. The first foundation member of the line will have to bring the deity into themselves which can have a massive impact on the body and mind. Although the deity does not normally stay permanently within the Hierophant (though that is possible, but normally just a fragment remains), the joining itself initiates permanent changes, as does the internal absorbing of the elemental power.

Using Mithras again as an example, if a man brings that power into his body, particularly if that man is in the prime of his testosterone/sexuality output, then the solar power of that deity will increase that sexual power a thousand fold. That can have devastating consequences as too much testosterone can send a man literally mad, or at least make them very violent and unstable. This is not a good foundation to build a long term magical line upon. It would make far more sense for the initial foundation member in such circumstances to either be a gay man or a woman. This would counter balance the sheer power of this deity and bring the solar energy into a vessel that tempers it and can transform it into workable magical power. So the gender, the age and the sexuality of the Hierophant must be a major deciding factor on which deity is to be used to anchor the line.

Creating a line from a deity

The initial preparations for drawing a line from a deity are almost the same as the preparations listed in Chapter 1. The differences are the preparations to work with the deity both in the group and the Hierophant. As soon as the choice has been made, both the Hierophant and the foundation members need to begin building lines of communication with the deity on a daily basis. From the very outset it is important to make sure that all communications with the deity are in the manner of communion with a respected co worker and are not 'worshipful' in any way.

The communication is best done through visions and dreams based around the inner temple where the deity resides, and should

relate to the future path of the group. It is also advisable to find out what the payoff for the deity is as they rarely do anything for nothing. It must benefit them somehow in equal reciprocity so that the group does not become beholden to the deity or indebted. A sure way to avoid a lot of the pitfalls is to give the deity a very narrow brief and stick to it.

The line should not wholly depend upon the deity for its survival rather the deity should be one of the keystones. Once the line has a couple of generations under its belt, it will begin to get a big enough swell of power and skills within the egregore that the interaction with the deity becomes stable and simple. In reality, this is what usually happens if the group maintain the structure of a magical lodge. Though more often than not what starts out as a magical lodge gets turned into a religion, so it would be wise to structure the path ahead to ensure that such a dynamic does not happen.

One way to avoid that massive pitfall is to only have two founding members who are aware of the deity connection. The initial workers would be the Hierophant and the two members, with the rest of the group excluded. The down side of this is the secrecy. If you cut out some founding members from the truth of the foundation, then you create shaky foundations and power hierarchies. This is one of the problems with some contacted magical lodges, the anchor of power is often kept secret from all but a chosen few which creates elitism and subsequent power struggles. It is not possible for the Hierophant to shoulder the knowledge alone as the power mediation takes more than one person.

For myself I found (after being burned a few times) that working with the deity through a sigil rather than an image or vision acted as a great filter as it allowed the power to flow without intrusion of a personality. Its not everyone's cup of tea as you have to be hyper focussed and there is no way to get into chatty communication with the deity, but it does give access to the power and knowledge if you can let it flow through you at a deep level. It is also a method that does not exclude any founding

member as all get to take an equal role in the creation of the line.

The work

The group, having prepared themselves and have built up a communication with the deity which is balanced, will be ready to get to work. An altar will need to be placed in the appropriate direction for the deity and will need only a flame, stone or bowl of water upon it, and a bowl of consecrated oil. To the side of the altar place a piece of board or wood, and a dish with paint and a small paintbrush. The colour of the paint should be a colour that is linked to the deity.

The first step is to go in vision as a group to the inner temple where the deity resides. Rather than go through the void or the Abyss, it is better to go through the 'front' door i.e. down through the underworld, up into the stars, into the caves or mountains, where ever it is that the deity traditionally lives. Take gifts with you (gifts that exist in the outer world, which will then be burned or put in a lake) and each member of the group communes silently with the deity to prepare for the work. The deity will tell each person a fragment of the knowledge behind the line, so it is important that the group talks around after the vision, saying everything they saw and heard regardless of how trivial they think it might be.

The next step is to go back into the temple again. The group goes behind wherever the deity presents him/herself and begins to create a doorway. This is done by literally breaking a hole in the wall behind the deity and building a doorway, hanging a door and putting a lock on it. Each member then stands in front of the door and breathes over it, putting a fragment of their life breath into the door.

The finished door is shown to the deity who will immediately mark it with a large sigil: take note of the sigil, this will be one of the keys for working with this deity and will need to be marked upon a board during one of the visions. At this point, the group needs to stop and eat. A light meal (no meat) and rest is important as the door building is harder than

it sounds or looks. The impact may or may not hit straight away, but it will hit!

Make sure everyone is rested and ready for round two before embarking on the next vision. Two upholders must be chosen and they will become the hinges of a doorway, so they will need to sit on either side of the Hierophant during the vision. Two guardians will need to be appointed, as will two openers of the way.

The group go once more into the temple and to the door. The door is opened and the Hierophant stands on the threshold of the door with the two group members chosen as hinges on either side to uphold her. Two other members go through the doorway to act as clearers of the path and the two guardian members wait to come up behind everyone who walks through the doorway. The deity is called to join the pattern of the new line and the deity walks into the Hierophant, pausing for a short while before passing through the Hierophant and into a tunnel. The clearers of the way walk down the dark tunnel, leading the deity until they come to a ledge. It will quickly become apparent to everyone that they are on the ledge of a tunnel in the Abyss—this is the back door to the temple of this deity.

The deity stands upon the ledge and begins to call in a strange tongue. The deity is assembling an inner group of contacts to work with the group and they will probably be a mix of non human beings (angelic beings, faeries, ancestors, demonic beings, elementals etc). As the deity calls, the sigil appears over the entrance to the tunnel, so that anyone travelling the Abyss will be able to identify this entrance to the tunnel of the temple.

Beings start to appear by climbing up onto or dropping onto the ledge and the group members take a being each by the hand because to go through the tunnel of the deity, the beings need to be upheld by a human. The tunnel will give them access through the temple to the human world, and beings can only bridge into the human world if invited by humans. (This is another good reason to really know your deities i.e. what sort of beings do they work with and hang out with.)

Once the beings are in the tunnel, each being must be led by the hand by a group member and led to the door of the temple. The Hierophant stands in the doorway and asks the deity to move into her. The Hierophant must be supported on either side by the two hinges of the group, both in vision and in body by having the members on either side of the Hierophant place a hand upon her shoulder.

The deity passes into the Hierophant, and the beings that were called from the Abyss pass through the deity/Hierophant and into the temple. It will take a little time until they have all passed through and are safely in the temple, at which point the Hierophant steps forward into the temple while keeping the deity within her. The two guardians go and stand on the threshold of the front entrance of the temple and do not allow anything or anyone to leave the temple.

The rest of the group must now lay down both in vision and in body and go to sleep while still in the vision of the temple. The only ones who stay awake are the guardians who must stay physically awake while the group sleep. This is a time where the group must collectively sleep: the weave of the beings begins as the line of connection between deity, beings and humans begins. The contacts will be picked up in collective dreams, and the work will settle itself in the consciousness of the group.

The moment everyone has awoken, they must immediately be aware that they are still in the temple at a deep level and get straight back to work. Now that the deity and the Hierophant are one, it is time for the first passing on of the line though physical touch. Building up the vision of the temple again, the group become aware of the beings in the temple, the dual nature of the deity and the Hierophant, and the structure of the temple. The Hierophant, while remaining in vision, will need to go and stand before the altar.

One by one, while maintaining the vision, the group members go and stand before the Hierophant who will first cleanse them of all beings, all parasites (a basic cleansing/exorcism) before laying hands

upon them. The Hierophant will feel the deity within her reach through and touch the group member before her. Power will flow through the Hierophant and into the group member, thus consecrating them. The Hierophant must maintain that touch until she feels the deity withdraw the touch of power from that person. When it is finished from an inner point of view, then just as listed in chapter 1, the Hierophant utters the words of consecration including the name of the deity over the person while marking their foreheads with the sigil of the deity using the consecrated oil.

After everyone has been consecrated, the Hierophant marks her own forehead with the sigil of the deity. When the consecration is completed in the outer world, then the founding member group need to take upon themselves the burden of the weaving of the line: they will uphold specific powers and contacts that will eventually be woven into the egregore so that future generations can access the contacts safely.

Starting with the member who was first consecrated, they go once more to stand before the Hierophant while still maintaining the vision of the temple. The Hierophant places a hand upon their head, a foot upon their foot and allows the power of the deity to build within her. The Hierophant then calls upon one of the beings who came out of the Abyss to come through the filter of the deity/Hierophant and into the member. The Hierophant will then be urged by the deity to either breathe over or into the member's nostrils, allowing the spirit of the being to enter them.

The consecrated members will then need to sit down and absorb the knowledge of the being and its inner abilities. Each being provides the group with a specific skill set and inner ability that can be developed and brought out over time by the member that it inhabits. The skills are specifically for the building and powering of the line and are not for any personal gain or magical agenda.

When everyone is marked with the sigil and has a being within them, then the sigil itself

needs to be sealed with power. To do this the Hierophant physically picks up the paintbrush while remaining in vision in the temple, and paints the board with the sigil. When it is painted, she places her hands over the sigil and allows the deity to flow into the sigil. By placing the deity in the sigil rather than in a person or an image, it keeps the power of the deity usable without personality. The deity will be present through the sigil and also in the inner temple. There will be a fragment that remains within the Hierophant until death and the Hierophant will be forever changed by the union. Some of the deity's power, knowledge and experience will be absorbed by the body and will be accessible to the Hierophant. The sigil is then placed upright on the altar and will become one of the power tools that allow the power to flow through the line and through the lodge.

At this point, most of the initial work is completed and the company needs to stop, close the vision and eat. While eating a communal meal, it would be wise to talk around what happened, how did they feel, what are the powers of the being within them etc. through talking, the beings within emerge and begin to make themselves known by speaking through the members. The emergence can sometimes take a while and unfold over days or weeks, sometimes it is instant.

Each group member will now be holding an inner contact/being and a specific set of skills that will help to build the line and the magical lodge. You will notice that there was no action at any point that asked for specific skills to be passed to the group: in the creation of a new line it is impossible for us as humans to fully grasp the long term development of a line and the skills that will be needed. Such a shopping list is best left to the deity who will call specific beings based upon what they can offer in the long term.

Over the coming weeks and months, as the group begins to build the lodge and the line, the necessity for the acquired contacts will become apparent. It will be important for the Hierophant to keep a close eye upon the group

members to make sure no one struggles too much under the burden of carrying the inner being/contact, and that each member has as much support as necessary for them to be able to make full use of the skill set that has been placed within them.

Because all of the group carry a being of the Abyss, it will pull the group close together and certain dynamics will need to be watched for. While the members carry a being, they must be very careful to not enter into relationships with each other that did not exist before the work began. Such relationships can be driven by the beings that they carry, and a difficult and emotionally devastating tangle can happen very easily in such scenarios.

It will not take long for the inner beings to discover that they can to some extent manipulate the emotions of the host, and some of them may try to engage with each other by feeding false emotions to the host. This means that any relationship that develops in this time cannot be trusted to be a true relationship as human emotions are easily manipulated and the beings are usually not aware or are not concerned with the fallout that such a relationship can cause.

The other problem that can arise out of such a union is a child. While carrying an inner being, most humans become extremely fertile and any child that comes from such a union has a really strong chance of not being a human soul. This action used to be purposely manipulated by Hierophants of the past to bring through specific beings of power into a child that could then be trained and controlled. Such an arrangement is not socially acceptable or advisable in today's world.

If two members do get strongly attracted to each other, they should seek counsel with the Hierophant immediately who can then help the hosts deal with the emotional rollercoaster that such an attraction can cause. All members need to be aware of this potential minefield and not allow themselves to be swept away by power and emotions. A reassessment can be made after the beings have left the group and returned back to the Abyss. After a settling period, any real attraction will still be there

and can be acted upon. If the attraction was simply a manipulation, then it will fade once the beings have left.

Although there may be many good reasons to keep the inner contacts for life, it is best that the group, along with the Hierophant agree to a specific time span or job list after which the inner beings are taken in vision back to the Abyss and an outer ritual of disconnection is performed. If the group do decide to keep the contacts until death, then there falls a great deal of responsibility upon the shoulders of the Hierophant and the Doorkeepers/hinges to monitor and support the hosts for the rest of their lives. There are so many things that can and do go wrong, and so many power trips, dead ends, etc that will pull the host away from the true task at hand and send them down the path of deification and power abuse. It takes a truly strong will and clear heart to hold a long term powerful non human contact without allowing any degeneration of personality.

After the work has been completed, the group will need to stay together for another 24 hours, if possible, just to let the power levels slowly lower and for the hosts to get used to their new additions without having to field the outside world. This gives time for normalisation which is very important if the group members have non magical partners or partners who are not involved in the work. Re connecting too soon may allow the inner being to take a more dominant role within the host which could be a disaster in a relationship. The host needs to learn how to prevent the being from taking an inappropriate amount of control, and for both host and inner being to work out boundaries before the host goes back into the outside world.

Usually within a week of this work, the group should be ready for action and energised to begin the construction of the inner and outer temple, and to create pathways for future initiates and priests/esses.

This method of work, as you can now see, is fraught with death traps and problems, and needs to be approached/handled with great intelligence and care. However, the magical

benefits that can potentially be reaped from this work if approached correctly are truly mind boggling. When you look back through ancient history, you will start to see the signs of this work-although it is never usually written about, it can be spotted by its fruits, bitter or otherwise.

Note: Just to reiterate. In the future, when the hierophant is sure the line is stable and the group structure is in place, then it is best for the group members to go to the Abyss via the temple and let the beings within them go. They are not there under duress, rather they are beings that are willing and have offered to work with humanity for the sake of the deity. But most conditional beings will try and opt to stay in a human body if they can, and such an arrangement can be seductive for both being and human. Because of the immense power involved and the amount of ways it could go wrong, the being should not be held in the body for any longer than needed.

A.3 The consecration line of Divinity before the Abyss

If the Hierophant really, really wants to push the boat out for all time, then tapping into the powers of Divinity before the Abyss and drawing a consecration line from that power is about as foolhardy and inspired as one can possibly be. This is probably the deepest form of consecrated lineage that it is possible to bring through into humanity and it is one that lasts the longest. It is also the most dangerous thing to attempt and most times will result in at least some physical injury.

However, this work is powerful in its purity and steps back beyond the division between lodge and temple. It is a line of pure Divine power that needs no magic or worship to define it as it is the true power of the universe manifest. By anchoring a human line of consecration to that power, you awaken within the consecrated priest/ess the true power of Divinity and all that such power reveals to the soul. The line between priest and magician vanishes, and the consecrated one simply becomes a mediator of power.

If the Hierophant was planning on building a temple and line that would work with Golden Dawn rituals and Wiccan love spells, this method of building a line is probably not the right one. This method is probably most suited to magical lines that have a full understanding of the flow of Divinity through nature, through magic and through our selves. By manifesting that power through a consecrated line we create a bridge through our humanity so that we can better connect with and understand the immensity of the Divine power that is around us and yet so poorly understood.

If this method is used for a lodge/group, then it is important to understand that the power line that the consecrated priest/ess will carry will bridge the role of priest/magician. Also, the consecrated person will probably be called upon by the inner worlds to act in both roles at some time. That does not mean that the lodge becomes a religious temple, rather the lodge becomes a doorway for the deeper mysteries that an initiate can immerse themselves in, rather than a magical lodge of service or a temple of worship.

The development of a consecrated line using this technique will, therefore, build a lodge of the inner/Greater Mysteries. The Hierophant and founding group will need to be aware of the responsibilities that go with such an immense undertaking. It is a minefield simply by nature of the levels of power involved, so it is a step that needs to be thought about very carefully.

The other dynamic that plays through such a line is the fast inner development of the founding members which can be awe inspiring or terrifying, depending on how you view it. The ability to have any control at all over what happens in the lodge is quickly taken away from the members. What happens instead is that the natural flow and order of the universe is the only dynamic that can be used in the lodge without with the power becoming unstable. As humans we are used to having certain levels of control over what we do and who we are but when that is taken from us we flounder unless we can surrender and trust.

This was one of the inner mysteries of the near eastern religions that became distorted quickly into an outer dogma which controlled and suppressed.

A lodge that carries such a consecrated line will most likely develop into a lodge that operates at a deep magical level as a hive mediator for Divinity within humanity and nature. No outward discernable service will be apparent so the true service of such a lodge will be to work without knowing what they are doing or why. While this can seem strange to most humans, it is a deep dynamic of power whereby we become fulcrums for massive waves of power that sweep through time. It is these tides of power that create foundations for future civilisations, future waves of humanity and for destruction where it is needed.

There is no surface service like healing, death work etc because the work of an inner mystery lodge deals with the creation and destruction of the universe in its varied octaves and forms. This form of a lodge holds little glamour-no one ever knows what you do, or why you do it. Nothing is seen, nothing is spoken and the adepts and priest/esses are truly a mystery and pass among the crowds unseen and unrecognised. There is no hierarchy, no badge, nothing to be proud of, and nothing that can be used for personal gain: the power octaves are just too high to be used for individual focus. Because of this, very few groups in history have ever built these types of lodges, but some have and because of that selfless action we have access to deep levels of knowledge and power that have not manifested in our world for a very long time.

If the group and the Hierophant have considered all the downs and ups of such work and still decide that they wish to turn their lives over to the work of the Inner Mysteries then the preparations must begin.

The Preparations

Because the work is so much more powerful than the other forms of creating a line, the preparations need a bit more care and attention, and require a much longer prepara-

tion time. The cleansing should start on the first new moon near or after the winter solstice and will involve a body, life and spirit cleansing.

Because the adepts and Hierophant are going to be taking pure Divine power into themselves, their bodies and lives need to be balanced enough to be able to take the strain. Anyone who is old or sick should not attempt this and if any of the founding group becomes very ill during the preparations, then they can still work in a supporting/guardian role but they must not take on the full power. Any adept who attempts this must truly be an adept (not someone with the title after a weekend course), they should be over the age of 30, have a good deal of inner experience under his belt and have worked with angelic, demonic and deity consciousness to a level of ease.

The first round of preparation begins with the body. All animal products, all mind altering substances, all medications and all toxic substances must be eliminated. Any medicines needed should be herbs, homeopathy etc that do not 'bully' the body into behaving a certain way. This cleansing is not about being 'pure', but is about ensuring that the body chemistry, particularly in the bowel and brain, are balanced and able to take impact. The endocrine system and the brain with attendant neurotransmitters take the full impact of this work so these parts of the body need to be adequately prepared.

The person will need to gain some weight if they are thin because the impact on the body can be immense with this work and if the body has little ballast and fuel it will buckle under the strain. I attempted a similar action while weighing a light 7 stone (98lbs) and paid for it with permanent body damage. I have learned since to let my body tell me when it needs ballast and to not be swayed by societal fashions. This does not mean that the adept should pig out and get fat while eating his favourite cream buns, it means that the body needs to be suitably stocked with what it needs and no more. For women that means body fat on the thighs, inner legs, breasts and hips. This

is the estrogen storage area and the estrogen protects the body against inner impact. For men the weight distribution is more dispersed and there is a greater need in the men to have some muscle mass as testosterone functions through the deep muscle. So the men need to go for long walks!

Unhealthy weight will show in both men and women by carrying 'upfront' on the upper abdomen. Not only does this signal high cholesterol, it is also a type of fast burning visceral fat that inhibits certain levels of inner power from distributing through the body.

The body of the adept once basically clean, needs to become in tune with the power of nature as the threads of power that will be woven into them are powers that speak to and with nature in all its glory. One way to do this is to go out in storms, in weather and commune with the storm. Do not try to affect it or draw it to you, just be with it and 'listen' to its power and be aware of its communion with the land. Similarly, regular visits to the forest, the sea, the desert, any local expression of the power of nature will help. Sit with power and let it talk to you. Feel yourself blend in with it and become a part of it and this will slowly heighten your inner sensitivity which will come in handy later on.

Upon gaining a good level of sensitivity, then it is time to start putting it into practice to exercise and deepen it. Go to a local zoo when it is a quiet time and be with the animals. Feel their distress, confusion, and feel their mental illnesses brought on by imprisonment. Feel their intelligence and spirit, feel their needs and wants and feel their personalities. When you have a good connection with an animal, reach out from an inner point of view and take a portion of its suffering into yourself. Do this with as many animals as you can until you are full of their suffering. When you can take no more, sit down somewhere quiet and go into the void, let their suffering go and wait a while in the peace. The moment you feel your heart is still, draw out of the void the power of Divinity and go back around the animals that you helped and mediate that power to them-do not try and form it, rather just let it be whatever

it needs to be.

This exercise not only prepares you for taking on and dispersing the suffering all around you, which is a side product of the work, it also teaches you to mediate Divinity without trying to form it in any way which is a major hallmark of the Inner Mysteries. You have no control over the power, where it goes or what it does: you are a doorway, nothing more.

Through the winter the adept will need to work on being healthy with the adjusted diet while building the levels of sensitivity within and preparing the soul for the impact of the work. The other preparation that is advisable over the winter is the adjustment of the personality. It is easy, particularly in a post Christian world, to fall into a trap of purity and denial with this work. This work attracts people who like control in one form or another, which also means control over themselves (me? A control freak? Nah...). This can be a good thing or a bad thing. It can be good in that the extreme discipline that is sometimes needed can be there, but bad in that such self denial can become a form of impressive martyrdom which becomes a badge and a glamour within itself; so tread carefully.

The personality and ego is something which truly drives us in the world and should not be denied in any way. It is healthier to be aware of it, of how it is something that allows you to operate successfully in this world, but it can also become a monster that controls you and destroys everything around you. A step towards preparing the personality for the Inner Mysteries is to begin to watch your personality and see how it operates. Be truthful with yourself in your observations and see how your personality tries to dodge things that can be difficult or unseemly.

Take responsibility for yourself and your immaturities by recognising where they come from, what they are trying to do and how you can achieve what is needed without allowing the personality to drive it. The ego and personality can be a powerful tool if it does not control you. Ego, like imagination, is one of the vehicles that drives us in the inner worlds

and it becomes a juggling act to recognise what is harmless about your personality and what is harmful. Life is full of payoffs and if allowing part of your personality or ego to play out in a harmless way achieves a major job, then all is good. If the ego is playing out in a way that is taking over or abusing power, then it is not good and needs reining in.

By the spring the adepts should be ready and chomping at the bit to work. The last round of preparations should begin 4 weeks before the spring equinox. A weekly or twice weekly meeting of the group would allow the adepts to begin to build the visionary work that will facilitate the bringing through of the line. The initial action that will be needed will be for the group to go to the Abyss and ask the Keeper of the Abyss to place them before the angel of Judgment: this surrendering ones self to the re balancing of this angel is a major step in most powerful inner work—the slate must be wiped clean before the vessel can take on Divine power.

While stood before the angel, all past actions will be weighed, along with actions done to the adept. If the balance is off, or the adept has not learned certain lessons as a result of actions, then the angel will gather up the strands of fate and weave them tightly so that the entire adept's fate will be played out quickly and the books will be balanced. Another way that this angel can balance books is to weight up the actions and then cast judgement. The judgement will have a consequence for the adept that the adept must be willing to accept the consequence and to learn from it. From this point on in time, the adept will have an immediate fate pattern i.e. anything he has done while knowing it is wrong. The adept will have the rebalancing action in his life almost straight away. Similarly, any negative action directed at the adept will be tempered by a balancing action put in his path. This works for both good and bad actions.

The next step, after all the balancing work has been done, will be the building of a deep inner temple to filter the line. Most other methods of bringing through lines already have inner temples connected to that line in

place, and the groups normally only need to build an inner temple to express their lodge work in the inner worlds. But in this instance an inner temple needs to be built before the line is anchored so that it has the deep inner temple as a first filter to pass through. Later the group will also need to build another inner temple that will be an inner meeting place for the priests/esses and initiates that is connected with the lodge work.

The creation of the deep inner temple can be built up over a series of work sessions that will also prepare the adepts for the line work. The Hierophant and the adepts will also be placing a part of themselves in the inner temple. When a deep inner temple is first formed, fragments of the builders are left in the building for future priests and priestesses to communicate with and learn from. The leaving of this fragment will not harm an adept because having parts of themselves in various places is all part of the work.

The building of the threshold inner temple

To begin the building, pass through the void and emerge out in the desert near the edge of the Abyss. This landscape is what is expressed through the Tree of Life with the Abyss separating the first three spheres (at Daat), Malkuth or life in the middle (the tenth sphere), and death at the opposite end of the desert to the Abyss. Beyond the Abyss is Divinity, beyond death is Divinity; they loop around to each other and are a part of each other.

Out in the desert the Hierophant calls upon the Sandalphon to assist the group in the creation of a threshold temple. The Sandalphon walk with the group to the edge of the Abyss and standing upon the edge of the Abyss. There they call in all directions for helpers. Angelic beings of all kinds come from all directions and prepare to work. The Hierophant is prompted to begin to weave the shape of the inner temple using the hair of the angelic beings around the group. The workers also join in, using their own hair along with

the angelic hair to build an intricate pattern of platonic shapes that interconnect. Each pattern is a wall of the temple and each wall can be built over a session, so that the work is spread out over a few sessions. Upon completion of the walls, the group take turns to speak their birth names over the hair walls, leaving a fragment of their personality and history in their breath and their hair.

Once the building is complete, the temple should take on the shape of one of the platonic solids which gives it harmony and balance and also makes it harder for someone to hack into. In the remaining time up to the line work on the equinox, the group can prepare by gathering three or four times in the last week to go in vision and be in the temple. Once there, the group members mediate the stillness of the void into the temple so the temple has shape, angelic and human consciousness and also the void flowing through it. This will prepare the structure for what is to come and will also form it in to a vessel that can contain power without distortion.

The actual anchor work of the line should be done over a two day period that straddles the equinox, with a third day for decompression afterwards. It would be best if the group can be in one place for the whole three days without disruption and with meals etc provided so that no one has to worry about practicalities.

Anchoring a Divine Line

The group is best prepared at the beginning of the first day if a series of visions are done to connect with the void, the underworld and the stars, just to give orientation to the body and to begin a 'stretching' process for the spirit. An altar will be needed in the centre of the room with the use of a focus element to pass through (a flame, stone or bowl of water). Normally, the Hierophant would initiate the work by taking on the role of the one who will carry the biggest burden i.e. the line itself, but in this case the burden is far too much for one human to carry and is best equally distributed throughout the group. The Hierophant however will be the voice of the visions and will lead each vision for the group.

Some inner stretching will need to be done before it is time to get to work. This can be achieved by working in vision through the element on the central altar and passing through the flame/stone/water into the void. There the workers let go of anything left in them that does not belong with them before stepping out of the void and beginning the walk through the desert to the edge of the Abyss.

At the Abyss, the adepts must be willing to surrender their life if necessary and put the fate of their souls in the hands of the universe. With this surrender, the adepts step out off the cliff of the Abyss and walk without aid to the other side. Gathered at the other side, they will be confronted by a deep mist that is full of power. At this point all the adepts and the Hierophant hold hands both in vision and physically and the group forges forward as one collective being towards the foot of Divinity. The reason for this is that to step before Divine Being alone is suicide; the burden must be shared equally between the workers who will become the foundation.

The collective group steps into the mist and walks forward. The mist becomes thicker and more powerful with each step they take until it is so thick it becomes an almost solid mass that they can hardly penetrate. The group must push on, pushing against the power of the mist until it takes every inch of their strength to move slowly forward. After what feels like an eternity, the mist vanishes and the group find themselves in a space which is both very light and very dark at the same time. The brain will probably not be able to interpret this part easily and the group must focus hard not to lose the contact.

The group must step forward once more with the intention of merging with the absolute darkness that is in the light. Without trying to form imagination pictures, the group steps forward and each member of the group opens their spirit up to the darkness, letting it flow through each member of the group until they are full of the darkness. Each cell in the body will respond and the body's alarm systems will probably panic at this stage. Each

adept should hold fast and not be tempted to break the contact. When the group are filled with the darkness, they will need to stay in it for a while to let it seep into their understanding and to commune with the darkness.

When the Hierophant feels that everyone is complete in the darkness, then it is time to open the awareness to the absolute light. The same experience is gone through once more—the group step forward into the total light that is within the darkness and they let it flow through them, filling them and lightening up the whole of the body's endocrine system. The group should spend time in the light, feeling its power and feeling how it interacts with the darkness that is within them.

The light and the darkness must be held equally within each of the group. While staying in the space of the Divinity, the group needs to go to sleep to let the vision deepen. As everyone sleeps, even if it is for a short while, the polar energies of Divinity merge through the bodies of the adepts and prepare them for the patterning that is to come.

Upon awakening, the vision must be picked up again so that the workers find themselves once more within the light and the dark. From the power of the light and dark comes an angelic being that carries two threads of power. The angelic being is the filter for the unformed Divine power and creates a bridge for the lines of power to pass through. The two lines are tied into the centre of the adept's bodies by the angelic being, so that each person has a light and dark thread woven deeply into them.

The angelic being turns each adept around and walks them back through the mist to the edge of the Abyss. Once there, the angelic being blows into the eyes of each adept to open their vision so that they no longer see as a human, but as an eternal being. Each of the adepts appears as a complex pattern of platonic solids, lines of script and threads connecting all the shapes together. The dark and light power weaves through the shapes lightening and darkening them so that the pattern has a true balance of light and dark

within it. The light and dark threads hold all the stars, all life, all the elements and all time: the polarisation of Divinity without form. On the threshold of manifestation, Divinity combines itself with the eternal pattern of the adept so that they become as one: humanity and Divinity entwined at the edge of the Abyss.

While holding the inner image of the pattern with the light and dark power, the adept steps out over the Abyss. The instant both feet are off the ground, the view before them on the other side of the Abyss changes from desert to the world, with its cities, nature, people and themselves. Between the adepts and the world is a blanket of stars and planets that the adept must navigate to get back to the world.

As the adepts step back on to the solid ground on the edge of the Abyss, the deep inner temple appears with its patterns of hair and breath. The adepts step into the temple and let their patterns merge with the pattern of the inner temple. The adepts stand in the centre of the temple and watch as the patterns and shapes intermingle, strengthen and take on a collective wholeness. That will be a good time for the workers to take a break. Instead of coming out of the vision via the void, the workers simply open their eyes while keeping awareness that a part of them is still in the temple. This is time to eat and share experiences.

After food, the group would probably benefit from some time out in nature or alone with their thoughts. If it is nearly evening, then the work should be paused for the day to be picked up in the morning. The merging of the two patterns is something that needs time to 'cook' on the inner and that is a good opportunity for the group to rest and relax. The merging will deepen within each adept in sleep and each person may feel more than a little impacted in the morning.

The following morning, after a light breakfast, it will be time to pick up the work and bring in the next stage of merging. The group already have a part of themselves in the deep inner temple, so to begin the vision, the group only needs to be aware of the patterns

and allow the image of the inner temple to build in their minds. The temple and the interwoven patterns of themselves should become strong images and when they do the group can resume work.

Each adept stands in the centre of the inner temple, and reaches his arms out to bring the inner pattern back into and upon him. The adepts are once more aware of the dark and light thread that is still connected to them and that vanishes over the Abyss and into the mists. The adepts begin to walk slowly, as if to the beat of a deep drum, carrying the pattern with them like a giant construct all around them. The threads trail behind them as they walk, each person carrying a huge patterned structure made up of platonic solids and links. The inner temple is left behind, though parts of it remain in the adept's pattern just as part of the adept's pattern stays in the inner temple.

The walk takes them down the Tree of Life which is also the stars and planets. They feel the pattern that they carry change and adjust to different powers as they pass each planet on their path to the earth before them. As they pass through the moon, each adept will sense the interweave of their family line and ancestors which enhances the pattern and strengthens it. The adepts step onto the earth, finding themselves walking among cities, forests, fields and rivers, as though each step takes them many miles. The pattern changes everything it passes, and the pattern interacts with everything around it. Every change, no matter how minute is felt by the adept at a very deep level. It soon becomes apparent to the adept that they have the ability to affect change simply by interacting with life through the pattern.

As they walk, the adepts have the sense that they walk through time and through their own lives—they become aware of versions of themselves in various times as they pass by. It is important at this phase not to get distracted or drawn into what you are seeing as this is simply a passing through life and must not be interfered with.

Before the adepts appears a raging river and beyond the river rises high mountains whose

peaks vanish into a mist. The adept steps into the raging river and walks through the water to the other side. As they climb out of the water the adepts will notice that the pattern they carry has changed a little, but the dark and light threads still trail behind them, connecting them to the other side of the Abyss. This is the river of death and the mountains ahead are the burdens that must be scaled before life can be renewed. As the adepts walk to the mountains, parts of the pattern drop away from them and melt into the earth. As they climb the path up the side of the mountain, other parts of the pattern change while yet more bits drop away. Climbing the mountain, the workers become aware of the amount of tangles, dogmas and dead ends that spiritual and magical paths can have, and ways to clear through such tangles become apparent to the adepts as they climb higher and higher. With each understanding, a new part of the pattern renews itself.

Upon reaching the top of the mountain where the mist is, the Hierophant instructs everyone to lie down in the mist on their stomachs. Angelic beings emerge out of the mist and begin to work on the adepts and the patterns. They comb their fingers through the bodies of the workers and through the patterns, ensuring that everything is in order and ready for rebirth into the world. While they comb, the angelic beings recite over the adepts and the recitation burrows itself deep into their minds so that one day they will remember the power that is being passed on to them.

The moment everyone is completed, the angelic beings push each adept off the edge of the cliff at the top of the mountain and instead of rolling down the hill and into the arms of the angelic Keeper of the Abyss which is what happens to people in death, the adepts find themselves passing through the void and emerging back into the outside world. When they emerge though, they find they are extremely large and the pattern they carry all around them is even bigger and shines brightly with dark and light power. They realise that they are out on the land some distance from the building where their bodies

are working and as they begin to walk across the land like giants so their feet sink into the earth so that they are walking through the land rather than upon it. As the land and the patterns interact, the land changes as does the pattern: the land and pattern of Divinity begin a conversation.

The adepts slowly make their way back to the building where they started, interacting with the land and animals as they go. Coming back into the room, they have to make themselves small enough to fit into their bodies while still being able to uphold the pattern around them. The threads, which link them to the Abyss, are still trailing behind them.

At this point the Hierophant stands up while still in vision and goes to stand before the central altar. All the other workers hold the vision and wait while the Hierophant calls upon the Sandlaphon to help the adepts adjust their shape and absorb the pattern and power of Divinity within them. The angelic contacts appear at the altar, which signals the Hierophant to open her arms out and work with the angelic beings in vision to 'fold up' and assimilate the pattern of power into her human form. The two threads are altered so that, instead of trailing behind her, they now emerge out of the void in the centre of the body and weave their way down the arms of the Hierophant like two snakes. The lines go through the void to the edge of the Abyss and will stay connected for the rest of the person's life. When the Hierophant has finished, the adepts go to the altar one by one until each person has assimilated their power and patterns and the threads are readjusted to come through their centre and down their arms.

These threads are the polarised powers of Divinity before form and when the adept works in vision, consecrates people, or even touches them or an object magically, these two Divine powers will work through and with them to bring about change. When the adept consecrates someone, these two lines of polarised Divine power will pass into the consecrated person to enliven them and connect them to the pattern of the inner temple

at the edge of the Abyss. Upon consecration, the new priest/ess will become a literal part of the inner temple and the lines of Divine power will flow through them.

Once all the adepts have worked with the angelic beings, this phase of the work is over and the workers will need to relax. It is best to have a day together to decompress and get used to the sense of inner power and the two lines. Although there will be no issue with inner beings as is so prominent in the deity work, it is still an impact that needs adjusting to. The body is now irrevocably changed and will react to life in a very different way.

The powers that flow through each of the founding adepts are immense and the adept will have to learn how to develop and mould the powers to work with the lodge. Because of the two threads of power, certain aspects of nature will respond powerfully to the adepts, including weather, animals and fault lines. This was why it was so important through the winter to be out in nature a lot, communing and getting to know the tides, feels and flows of nature's powers.

Because of this access to power, it is important that the Hierophant keeps a close eye on the founding members to ensure that the power does not go to their heads and that they wield it wisely and safely in the work of the lodge. The power is not mean to be used outside of the service of the lodge and the work of the adept. If an adept is tempted to use the power for personal means or power trips, some really hard lessons will be learned very quickly.

The power does not switch on like a Disney light bulb, rather it is a deep stirring and awakening that surfaces when triggered or needed and then it is truly immense. It is the power of storms, of death, of life, of earthquakes, of the seasons and of the collective mind of humanity. This is why, when such a method for founding a line is used, the line/lodge will work with the very deep powers of change in the world rather than surface service.

The group will need time to decompress, discuss and rest. They should then part for a

week to allow the power to settle into everyday life. After the break, it will then be time for the group to begin the next phase of building for the lodge.

A.4 The Creation of the Inner Temple

Once the consecrated line of the lodge has been anchored and the founding members of the group have the line within them, then it is time for the next phase of the foundation work in the creation of a magical lodge which is the building of the inner temple.

The method that is used to build the inner temple and the form of construction depend mainly on what it will be used for and by whom. If the consecrated line has ancient inner contacts, then the temple needs to reflect that and have an access point for those inner adepts. If the line has beings that have come from the Abyss, then the temple needs to have a doorway to their level of the Abyss and to the inner temple of the deity that drew them in. If the line is connected to Divinity at the edge of the Abyss, then the temple will need to be a step down power wise from the deep inner temple built of angelic patterns.

Uses of an Inner Temple

An inner temple is a necessity for a magical lodge/group to operate at a level of full power as it is the filter, doorway, meeting point and information library for the majority of the inner work that a lodge will do. It is a place where beings of different realms can come together, a place where power can be shaped and where major magical actions can be instigated safely and filtered out into the outside world. It is a higher octave of the outer temple and the two compliment each other.

It is important for a temple to remain intact for a long time because hundreds of years after the builders have gone, the contacts, magic and power will need to stay there to be worked with by future generations. To maintain the integrity of the work, the temple must be stable enough to survive long time spans and various

waves of workers. To retain that stability, the foundations of the temple must be solid and well built so it is worth taking the time to ensure that everything is in place as it should be.

The inner temple operates on many different levels when constructed properly, and becomes a one stop shop for the magical group that is operating through it. To ensure that the construction is done properly it is wise to keep in mind all the various uses of the inner temple and ensure as each layer is put together so that the access points for people and power are in place for each use.

Power flow is one of the foundation uses of the inner temple. It becomes a filter for very deep universal power, tempering the force of that power as it is drawn through the temple and mediated out into the world, or used to construct something within the temple. Usually, there is only one type of universal power that is pulled through an inner temple, i.e. star power, fire, solar, underworld fire, water, destruction, creation etc. Those powers reflect the deep Divine power that has just taken on a quality or form that affects the outer world in one way or another.

Theoretically it is possible to have more than one power running through an inner temple and to have two powers that compliment each other creates a very stable useable power. I have not personally worked with more than two powers in a construction project like this, so I cannot talk from experience but it is theoretically possible to build an inner temple with multiple levels of power from many different sources. Two was enough for me!

The temple then operates as a threshold to other worlds, a centre for collection of knowledge and contacts, a building/working space, a place of regeneration, a threshold to Divinity, and an operating centre for the egregore.

Thresholds to other worlds

When constructing an inner temple, the fact that it can potentially open out pathways to many different places should be taken into account. A well constructed inner temple

will be a central point from which paths and doors lead to different temples, worlds and powers. All of these places and powers will have some connection to the main powers that are being pulled through the inner temple. So for example: if you are using the power of the sun in the temple, then the main feature will be a fire that can be stepped through to access anywhere that is remotely connected with the lines, people, powers, deities and civilisations that blossomed throughout time under the influence of that solar power.

As every power flows both ways, any priest/ess throughout time that is connected in some way to that solar power will be able to find their way to the inner temple that you are constructing. So you begin to see the layers upon layers of networks built with beings and powers flowing back and forth throughout time. You also begin to see that the Hierophant really needs to have a wide experience in various inner worlds and magical lines/inner adepts so that the temple construction is not limited by the Hierophant's lack of knowledge. To counter that worry however is the fact that once a solid stable beginning has been built and a specific power has been pulled through, beings connected to that power will begin to join in and will add sections onto the temple. This dynamic used to fascinate me—every time I would work in the inner temple I would find an area that I didn't construct and yet was blossoming as a powerful side temple with contacts, beings etc flowing through it.

If you approach the building of the inner temple with a sense of it being an organic construct that can be added to by others and that can grow organically, then the temple will become far more than you could have ever imagined. The basic form of the original construction acts as a filter which stops unhealthy or unwanted powers/beings/contacts getting in so with the frequency of the temple set, only beings on that frequency will find it. Also, other inner temples on a similar frequency, regardless of when they were constructed, will connect with the new construct enabling inner contacts and

magical workers to flow from one temple to the other. Connecting doors are easily built and some develop naturally as part of the power flow.

Over time the temple can develop into a central communal area that opens out through time and throughout the worlds. This keeps the inner education of the adepts strong and healthy as they are constantly, over generations, exposed to new worlds, new powers and many different contacts. This is in direct contrast to some of today's magical lodges and religious churches that work with a fixed inner temple which houses only a handful of contacts that do not change over time. Such an inner temple fossilises very quickly, freezing the advance of the inner work with it.

A centre of knowledge

One of the other main functions of an inner temple is to provide a central location for the connected knowledge of the magical line. The established connection organically extends to other similar inner temples so that the stored knowledge and powers merge to create a vast repository of knowledge, contacts and history. To some, this concept is historically known as the Inner Library (used by Dion Fortune and W G Grey) and is also what was known as the Akashic records, a concept first bandied around by the Theosophists.

A section of the construction is aimed at the intention of building an inner library and if the frequency of the work is compatible, then it will resonate with all other inner libraries that are part of the collective knowledge of humanity. So by building in that frequency, the inner temple library will open out onto the main collective library, but will retain some of its autonomy. This is an important factor to remember when doing the construction; the intention to keep some autonomy with the library is important.

If it is totally absorbed by the collective, then it becomes too overwhelming for the adept to access the knowledge intentionally; the large library quickly overwhelms the psyche so to extract information becomes a major struggle. If some autonomy is kept, then the

magical knowledge that is pertinent to the line is easily accessible and the structure of the joined but autonomous library automatically produces an inner 'librarian' who can help the adept search the bigger communal library. (The librarian is part of the inner octave of the 'separate but a part of' dynamic; it is essentially a filter)

The actual knowledge stored in the inner repository comes from the knowledge of each adept connected to the lodge, including the knowledge of their ancestors, which is stored in their blood. The inner repository holds the knowledge of the inner contacts that are connected to the lodge, plus all the knowledge of priests/esses of other lodges that are in the same stream of power. All beings that flow through the line, all ancient adepts, all deities, basically any conscious being that is connected to the line has their knowledge mirrored in the inner repository. The way that it works is that a fragment of that being stays in the inner temple and that fragment holds all of their knowledge. When lodge members die, a part of them passes into the inner temple and that fragment of them holds all of their experience, knowledge and wisdom. So when you read a book or a scroll in the inner repository of knowledge, you are in actual fact communing at a deep level with an inner contact.

The repository can be used to learn about the powers of a deity, a line of adepts, a quality of magic, methods of working, constructing, healing, mediating etc. It becomes the inner training school for the adepts where they can tap into lines of work and absorb information into themselves that will unravel in time.

The preparation for construction

The main preparation that needs to happen in the construction of an inner temple is the designing of the structural pattern that it will all centre around, and the mirroring of that pattern in the outer temple. So for example, some groups use a four directional pattern with an altar in each direction in the outer temple, or a five directional with four altars one in each direction and one in the centre. There are patterns of three, of two, of one, with

or without threshold pillars, with or without acknowledgement of the cross quarters: the possible patterns are endless. The pattern should be chosen to compliment the powers that run through the consecration line and to flow in harmony with the work that will be done over a long period of time in the lodge.

So for example, if the consecrated line is anchored in Divinity, then a single altar will probably be sufficient and will be simple enough for the line to flow unhindered. If the line uses deities, then the altars will need to reflect the direction that the deity traditionally is aligned to. If you are working with an inner priesthood, then again the altar would be aligned to that priesthood and if you work with more than one, then you begin to work with multiple altars in a balanced pattern i.e. the four directions.

In chapter three the consecration line from Divinity had two threads, polarised powers of light/dark that can be focussed by using two altars, one for each power, or a single altar where the two powers are brought together. If using two altars, then they would need to be a part of a triangular pattern, as that is the pattern that expresses the relationship between those polarised powers as they flow down the Tree of Life from crossing the Abyss. (pos/neg/void)

In times past, people imagined inner temples in to being by using visuals of great temple constructions-the temple of Solomon was reproduced many times in the inner worlds by magical groups in their quest to find the perfect temple. I feel that we as a collective magical mind have moved on somewhat from that period and that we have the capability, if we let go of old patterns, to forge newer more organic and harmonic patterns that have less to do with the constructs of humanity and more to do with the constructs of the universe.

When you look at nature, be it a grain of salt, a strand of DNA, a snowflake, a particle, you begin to see the reoccurring patterns that flow through nature: they are balanced, mathematically pure and geometrically harmonised. This is why when you look at an angelic being at its depth, you see platonic solids which are some

of the building blocks of the universe.

It would make sense to approach the construction of the inner temple in the same way, through harmonic frequencies, harmonic shapes and the reoccurring patterns of nature. This in itself opens out huge amounts of power that are available for the construction. One of the main building 'materials' is angelic consciousness and instead of approaching the angelic being by a human given name and visual appearance, we can connect and work with the being in its harmonic form which is platonic shape and harmonic sound.

Working in that way, the visual filters that are normally put upon an angelic being which would therefore encase its power are cast aside and the angel is worked with in its pure form so none of its power is wasted or lessened. This in turn allows the angelic being to express its full potential in the construction, which brings lots of surprise gifts with it including doorways, protections and contacts.

When the group has decided what outer pattern is to be used in the outer lodge, and have laid that pattern out in the lodge where the work will be done, then it is time to begin the inner work.

Building the Inner Temple

Set the working room up in the pattern that the lodge will use and put the altar/s in place. If there is only one altar, then the Hierophant should sit before the altar, if there is more than one place a worker in front of each altar. Using an element (candle, bowl of water, stone) as a focus, begin the vision by going into the void. The group needs to spend some time in the void dissolving their own structure and spreading out throughout everything-in the void the soul has no boundaries.

The Hierophant reaches out in the void for the root of the power that will flow through the temple (Divinity, stars, underworld, sea, sun, moon etc): as soon as the Hierophant focuses that intent a small movement will be detected within the depths of the void. The Hierophant moves the group closer to it and it grows into a power that streams out of the void. The group get a hold of the power or immerse

themselves in it and flow out of the void with the raw power as it manifests in the physical world. The group will find themselves on the threshold of the inner landscape of that power and it is here that it will take form before fully manifesting physically.

The space is like a void but isn't-it is full of potential and you will be surrounded by the power that you followed. In this space you become aware of the consciousness of the power that is all around you and you recognise how that consciousness expresses itself through the external expression as stars, or the sun etc. It is this level of raw power that you work with rather than the fully manifested power because besides being safer, it is also less contaminated by past temples.

Before you begin construction with this power, you need somewhere to anchor it to and that fully depends on what power you are working with. If you are working with the stars, moon or sun, then you would work out in the stars. If you are working with Divinity, it would be in the desert near the Abyss. If you are working with the Underworld, then it would be down the Abyss rather than down through the planet. The reason for this is that accessing the underworld by going down into the earth is the finished 'front' door with all its filters in place. To do construction, you need to use the back door where there are no filters, so that you can put your own filters in place.

Because the place where you are holding the power is on the edge of the void, you can focus it anywhere. When you think about the place of anchor and build its image all around you, that action brings the edge of the void to that place. The point at which the edge of the void and the place of anchor are joined is the time to start building. There are a variety of angels who work with this type of construction and they are safer than some of the other more powerful conditional beings that would be willing to work with you.

Standing on the threshold of the void, call for the Sandalphon to come and work with you on the foundations. As these beings step out of the void hand them threads of the power as it streams out of the void and show them the

pattern that will be used in the outer temple. The Sandalphon will tell you to grasp them and as you do, they turn into mud, rock and mortar which you then use combined with the raw power to build the walls.

Be aware of what shape you need to build because the shape should be compatible with the outer pattern. The Sandalphon give the first layer of the inner temple boundaries and definition as that is what the Sandalphon are about; physical manifestation and foundations for humanity.

The outer shapes of the walls and floor are built ready for the web of power to be impressed upon the walls and the internal structure that upholds the roof needs to be in place. That internal structure upholds the heights of what the temple can achieve, the powers impressed upon the walls are memory and knowledge, and the foundations are the barriers, container and base line filters.

The internal structure is made up of two of the biggest angelic beings whose job it is to make sure that humanity never extends closer to Divinity than humanity is ready for. They are two beings who have opposing powers and, when put together, they create a seesaw with humanity as a fulcrum. One angel stops destruction, one angel stops creation and that allows us to be balanced in the middle-it basically stops us becoming gods.

To bring in this internal structure, the Hierophant calls upon the Archon and the Aeon that stand before humanity and God, and asks them to uphold this temple before the void. After a moments silence, a great wind will rise out of the void and will appear as a whirlwind that whips around the foundation structure. Then a second whirlwind emerges, its wind flowing in the opposing direction. The two whirlwinds fight each other around the foundations until they settle in the centre of the space and become two spinning tops that are magnetised: they cannot leave each other but they cannot touch each other.

Two of the group members who will become the pillars of the temple step forward and stand inside the two spinning tops. The whirlwinds flow through them and fill them

with the archangelic power.

The two members assume the position of the internal support, which is hands crossed at the wrists, outstretched and holding on to the other person's hands in the same position: this makes a figure of eight. Then right foot forward so that both right feet touch and foreheads together so that the two bodies make a horizontal and vertical figure of eight.

The Archon and the Aeon whirlwinds flow through this pattern and begin to take the pattern upon themselves. They begin to take on human form, with their legs touching, their hands crossed, but instead of touching heads, they outstretch their wings above their heads so that the wings touch to complete the vertical figure of eight.

The establishing of the two angels enables the two members withdraw from the whirlwinds, separating their arms first. As their arms/hands break apart, it opens a doorway between the angels where inner adepts, beings and angelic consciousness that works with the power being used can come through.

One by one, starting with the Hierophant, then the two pillars, and then the others, they each reach in to the opening between the angelic beings and pull out a thread. The threads are woven into the walls of the temple and as the workers weave, they start to see what is on the end of the thread. The consciousness on the end of the thread begins to commune with them and may even manifest themselves in the temple, offering service to the group.

Where the threads of beings have been anchored to the walls, doors appear that will lead off to the inner temple/realm of the beings that came out of the opening between the angels. These doors are filtered tunnels that will allow visitors and workers of the inner temple to access many different places in the course of their work. All the realms and temples that work with the same base power are interconnected and can be reached through the tunnels.

At that point the temple needs to be enlivened so that the consciousness of humanity can operate through the temple

with full understanding, and the temple will then be in harmony with humanity and the outer world. To do this, the Hierophant goes to the crossed hands of the archangelic beings and places his hands upon them. The Hierophant then asks for the harmony of time and space to be brought through into the inner temple in the form that will work for humans. The group members must be stood around the temple with the two pillars stood in front of the Hierophant. It is not necessary to mirror this physically: it is enough for it to be done in vision.

The Hierophant then turns around so that his back is to the crossed hands of the angels that have the opening between them. A power builds up behind the Hierophant as power begins to surge through the opening. The power builds to a point where the Hierophant has trouble staying on his feet when something from behind them grabs the Hierophant by the hair and pulls his head back.

The Hierophant is commanded to speak. The Hierophant opens his mouth in the vision and out comes many harmonic sounds that take shape. The two adepts who are the pillars take up the shapes and use them to create altars, pillars, doorways, ceilings, floors, chairs etc. More and more sounds appear and some rise up to the ceiling and take up the image of star constellations. The sounds also take on the shapes of sigils that form on the doorways and upon the floor. These are sigils that will be mirrored in the outer temple.

Upon completion, the very last sound is breathed by the Hierophant into an element that is on the altar be it a flame, water or stone. The last utterance is breathed over and into this element which becomes the sacred doorway in and out of the temple.

When all is finished the group pass one by one through the element and emerge back in the outer temple. When everyone is back, if the element is a flame, it is blown out. If it is water, it is poured away on the earth and if it is a rock, it is covered over with a cloth. The group will need to eat and rest now for an hour or so before the next round of work begins.

The use of angelic power as harmonic sound

is a very interesting power to work with. It mirrors the ancient mystery of the harmonics of conception and death, and can be worked with consciously in the outer temple through chant and other uses of sound. Sound is a very important tool in inner work and can be used for many different things to affect the environment or the consciousness of a being.

Once the group has rested then it is time to stabilise the doorways, create a front door, connect to the realms of death and make sure there is access to the Abyss. Although it is not strictly necessary to have an access point to the Abyss and indeed many groups do not work with the Abyss at all, I have found over the years that inner temples that are directly linked to the Abyss in one way or another tend to have a more stable foundation.

The other connection that the inner temple needs to have is direct access to the void from the inner temple. This is like having an inner window open and ensures that everything stays fresh and healthy: it draws out unhealthy powers and allows healthy fresh and unformed power to flow a little bit through the temple.

Building the path to Divinity

A doorway is built on the wall to one side of the central element, and another door is built directly opposite. The first door is built by drawing the sigil of the lodge upon the wall with the intention of reaching the void. The void within all substance overpowers the wall and as the door opens, the Hierophant steps through and finds himself in the void. Within the depths of the void appears a simple stone narrow walkway that vanishes into the depths of the void.

The Hierophant walks the pathway, vanishing into the nothing until he comes to a stone platform. Standing there, the Hierophant becomes aware of the immensity of power within the void and the potential for all creation: this is the true power of Divinity. Everything that ever was and ever will be is here in its threshold potential. The hierophant bows and withdraws, walking back along the walkway and back into the temple.

He walks directly across the inner temple to the door on the opposite side, laying his hand upon the sigil of the lodge and opening the door to the pathway to Divinity within everything. The Hierophant steps again into the void and walks a narrow stone pathway that builds as he walks.

The pathway emerges out in a beautiful garden full of birds, animals, plants, insects, rain, sun and wind. Unable to step off the platform, the Hierophant is allowed to look at the beauty of Divinity within every living thing. Everything shines with the inner power of Divine substance, everything is in balance and everything flows in harmony. The Hierophant is allowed to look and to bring adepts here to stand in peace in the balance of the garden. The Hierophant withdraws and returns back into the inner temple and then into the outer temple ready for the next phase.

Guardians

For the next session, the group should use the element on the altar as an access point through the void and into the inner temple. To do this, the members see the element with their inner vision and then step into it. By stepping into it they find the void that is at the centre of all substance. This is a doorway through the void and by stepping out of the element on the other side, the members emerge into the inner temple.

The group gathers around the inner temple altar with the element before them and one by one they reach into the void within the element and pull out a guardian. This is done by sheer intent because when a worker is in the inner worlds in a temple constructed by angelic consciousness, any action with intent is amplified many times over. By simply focussing the mind on the need for temple guardians for the front door, the consciousness of the group is steered towards the realm where those beings can be reached. The element that holds the void within it acts as the gateway between the two realms, allowing beings to flow back and forth into the temple.

The guardian beings become the shape of the door, with a being for the threshold, a being for the lintel, beings for the two doors and a being for the lock. The members gather and place their hands upon the beings while visualising a door with hinges, threshold and locks. Beyond the door, there are steps leading away from the temple and emerging in the landscape of the realm that the temple draws its power from, i.e. the underworld (earth), the desert (sun), the sea (moon), a mountaintop (stars) etc. The steps leading away from the temple merge into the landscape which mirrors a landscape on the earth. This makes sure that there is front door access to the temple throughout time for other humans to be able to access the temple, or at least to find it should the elemental doorway ever be forgotten.

The guardians are told by the Hierophant that only people holding the sigil of the consecration are to be allowed into the temple and that if any human or parasite tries to gain entry, they should be blocked and she should be notified. The guardians acknowledge this as they reach out and touch a part of the Hierophant's body. In the future this body part or area will burn or feel very strange if the guardians are trying to contact or warn him.

Now the back door must be built. This is the door that allows beings connected to humanity, regardless of what beings they are, to be able to be brought into the temple to work. This back door opens out onto a tunnel that emerges in the Abyss and will allow beings in the Abyss to be able to see the temple back entrance. It will be fully guarded but without Abyss access, bringing other beings into the outer temple will be more dangerous and much harder work. If they are brought into the outer temple by passing through the inner temple, then they are automatically filtered and checked by the guardians.

The back door position will usually be hidden so that casual access to the Abyss cannot be blundered into in the future by initiates. The Abyss can be a very dangerous and powerful place and access that is too easy is not a good thing. The best place for a back

door is behind any deity or altar or in a far corner: the group will have to dig into the walls to create an opening with the intention of building a back door to the Abyss. A hole is dug out of the wall and the group chant or hum deep harmonics to awaken the powers within the walls. The Hierophant and the two pillars step through the hole and walk down the tunnel until they reach a ledge that juts out into the Abyss. Standing on the edge of the ledge, the Hierophant calls upon the Keeper of the Abyss to bring a guardian for the back door of the temple.

The Keeper will appear near the ledge and will bridge a being that will become the guardian of the back door. The guardian will stay at the mouth of the tunnel while the rest of the group go back down the tunnel and to the opening that gives access to the inner temple. The door to this opening will not really be a door; it will be more like a veil. The harmonics of the walls that are also sigils can be grasped like fabric. The two adepts who are the pillars stand one on each side of the hole and grasp the sounds/harmonies of the wall, pulling them together over the hole like curtains. The harmonics will operate through the sigil and the veil will search for the sigil within each being trying to gain access through this door. Only those with the sigil will be allowed to pass. Back inside the temple, the building work is now done and the group will need to rest for a little while. The best way to seal the work is to use the inner temple and to establish it within the outer temple.

Final stage

The group need time to rest and eat before the final stage can be finished. Again, using the element upon the altar, the group go one by one through the element, passing through the void and into the inner temple. As they arrive in the inner temple they become aware of their bodies sitting in the outer temple and of the element on the altar and of any other altars in the directions. The Hierophant opens one of the doors within the temple that leads to other temples/realms, and calls for an inner

human contact to come and work with the group through the inner temple.

When the contact comes through the doorway, the Hierophant falls silent and each adept takes it in turns to physically stand up while still in vision and walk to the altar. Keeping awareness of being in both temples at once, the adept stands before the altar and builds up the vision of the inner contact on the other side of the altar. The adept communes with the inner contact, asking questions and talking advice: all of the group members should spend time in communion with the inner contact. When the group has finished, they withdraw from the inner temple and then clear the element to close to the work. The inner temple will now need establishing upon the inner planes by regular use. It is like beating a path through the jungle; even though it is constructed, the use is what firmly roots it in the inner worlds.

First the adepts should go into the temple and explore the different realms through the doorways so that they become used to who is where and when. Then the inner library should be established in a section of the inner temple, which should be a room which has many doorways leading off to other temples where the priest/esses can flow back and forth freely, bringing their knowledge with them. The inner library will also become a part of the temple egregore once the egregore container is constructed.

The more the temple is used, the bigger and more powerful it will become. It is an organic consciousness that will grow and change over time depending on the interactions it has with humanity. Initiates can be brought into the temple to learn and to gain access to other realms. Adepts can go through the temple to the Abyss to do deep exploration work and to make connection with beings that will help in the deeper work of the mysteries.

The Hierophant can continue to work on developing the inner temple with the group to open out access to the death realm, and to the inner landscape of the land. The inner temple becomes a stopping off point, a meeting point, a place of learning, of resting and healing,

and of powering up. It is a junction between worlds where many powerful beings can come together out of time to work on large projects, and the temple becomes a filter for Divine power as it is pulled into the temple to be transformed for the outer world. And finally, the inner temple becomes the inner landscape of the outer temple, keeping the inner and outer power in balance which is then reflected in the balance and power of the group that works through the temples.

A.5 The Building and Maintenance of the Egregore

The next phase of work in the building of a new lodge is the creation of the vessel for the egregore. Some magical lodges do not purposely form the egregore, rather they let it form naturally out of the group mind and energy, relying on the inner contacts of the lodge to manage the egregore. In practical terms, that has resulted in some egregores becoming feral, and some being used by unscrupulous leaders to energise themselves and their own agendas.

When the egregore is formed in a specific fashion and has a filter in place, then that action can help to side step some of the issues that these constructs can create. If it is filtered and contained, it is much harder for parasites to take over and also hard for a lodge member to fashion it to their own use.

So what is an egregore?

A lot of what has been written about egregores speaks from a stand point of psychology which I think limits the understanding of how these power collectives work. Also I am not a psychologist, so I will talk from a standpoint of magic, not psychology.

When a magical group gets together and does inner work, which is essentially working through the imagination to manipulate energy, the energies of the group and the structures of their imagination, their knowledge and their histories join together in the inner worlds in

a natural 'congealing' of consciousness. If it is left purely to nature, the collective energy builds slowly over time and can be tapped into a resource by the group. But because it has no filters, boundaries or structure, it can also be tapped into by any being that comes along and spots it. This frequently happens with parasites spot what they see as a yummy pot of energy and stop by to feed. Once they discover that the energy is potentially a two-way stream, which all egregores are, the parasite begins to feed the lodge member information and visions in an attempt to encourage communion which to them is an output of energy. This happens if the magical work is also left unfiltered and unstructured.

Some sure signs that a magical lodge is being fed off by an egregore parasite are that the members will be gaining inner information that is trite but what they want to hear, and the other sign is that they will all be very tired a lot of the time once they are away from the lodge. If the egregore is being fed off by the lodge Hierophant as opposed to an inner parasite, then you will get the symptoms of a group who cannot think for themselves, who are weak and who constantly defer to the leader whom they treat like a god. The leader himself will have seemingly boundless energy and charisma which is fed by the egregore, but they will actually output very little magically. It becomes a feeding station for a messiah ego.

Sometimes an egregore can become very big if the organisation that it is connected to is big and in such cases if it is unguarded, a large being can move in and begin to operate it. This can become very dangerous because not only is the energy flow a two way thing, but also the thought patterns that flow from the group to the egregore and from the parasited egregore to the group. A large egregore ridden by a powerful intelligent being can influence a vast number of people into certain ways of unhealthy thinking which becomes the exorcist's worst nightmare.

The way to avoid a lot of these problems is to structure a vessel for the egregore and have good filters in place. This is one of the many purposes of the inner temple which is to act as

a filter and vessel for the egregore. If there are checks and balances in place for the egregore, then there is less chance of it going wrong. The checks and balances also need to be in place in the outer lodge in the form of advised patterns of behaviour and shared responsibilities.

When working correctly, an egregore is an amazing tool and addition to a magical lodge. It amplifies the power of the work, it shares out the impact of power, it builds upon collective knowledge and facilitates the storage of that knowledge which becomes the inner library. The inner library is an expression of a function of the egregore and while ever the egregore is given shapes and faces to act as an interface/filter, it cannot be hacked so easily.

The egregore also helps by gathering together all the available energy from all group members and focussing that power on a particular job. This is a very important dynamic for deep and powerful work so that the burden is shared out through the egregore and no one person takes the full impact.

There is also a strange energy dynamic with egregores that I do not fully understand but I have observed over and over, and that is that when the egregore has ten people powering it, it holds the power of a hundred people. The group power or energy is somehow magnified many times. When I first came across this, I wondered if it was a parasite that was manipulating the egregore to get people to do things. But when I looked closely, there was no such being involved and I realised I was looking at some strange power dynamic that is triggered by certain types of work.

This can have wonderful or terrible consequences depending on what the egregore is being used for and who is driving it. This is why it is so vitally important to have checks and balances in place at the very beginning of the construction.

Another thing to think about is that the egregore, when left to natural construction, can survive for a very long time after the lodge has ceased to be. An egregore has an energy dynamic in survival terms that is very similar to an inner temple, so it can survive unused for hundreds of years or longer. That raises

interesting questions regarding the links to peoples energies and how deep those links go regarding the spirit after death and the genetic inheritance of power lines. The more I looked at egregores that had been allowed to just do their own thing, the more I became aware that we have a responsibility to form and filter these power sources, and have checks and balances in place.

As an exercise, many years ago I took a group through the inner worlds to look at the egregore of the Roman Catholic Church. It was a very sorry state of affairs to observe as it appeared as a huge egregore (and I mean really huge) that was feeding off guilt and suffering. When we got closer to the egregore (which had beings parasiting and operating it), we felt the weight of the negative emotions that the egregore fed its members in the form of guilt and the need to suffer. The egregore then fed off the emotions that this burden produced. It was heavily parasited but there was also an internal use of the egregore power that connected into the Vatican—it was all extremely unhealthy.

What is the practical function of an egregore in a magical lodge?

An egregore is basically a storage facility for energy, knowledge and memory of the group actions. It amplifies the power of the group work and is particularly useful when it comes to new initiates. It powers their work so that their techniques are successful which in turn encourages the initiate to continue their studies. It is also a knowledge store that the initiate can tap into to expand their studies which also helps the next generation to develop their work further in exploration.

The other interesting thing about an egregore is that when it is filtered through the inner temple, it will also draw upon the knowledge of all the other adepts in the other temples that are connected to the line so that the knowledge available to a worker can potentially become great.

The egregore is also protective as it operates within a set structure, so the egregore can be

tuned to watch over the entire group members at all times and any work that is undertaken by the lodge is filtered and guarded by the power of the egregore. The down side of all of this is that the adepts can become reliant on the group energy and knowledge which can encourage laziness and an unwillingness to protect, energise and educate themselves. Such an attitude towards the work becomes a self culling mechanism whereby the adept begins to feel himself to be all powerful and all knowing. This usually precipitates power demands which end up with the adept being excluded from the group. When this happens the adept is thrown back on his own power and knowledge, so if he has been relying on the egregore, his knowledge and power will not be very advanced at all. It can be a massive but needed wake-up call.

A while ago I was asked about the possibility of tapping into old egregores where the group disbanded in the past but the egregore still exists and I replied that this is possible but unhealthy. Any patterns or poor foundation which resulted in the group falling apart will be pattern inherent within the egregore. Any use of such an egregore will result in the same patterns being played out once more.

The building of a vessel for the egregore

The best way that I have found to manage an egregore is to have a container for it and filters in place from the very beginning of the inception of the group. This can be done through the inner temple construction and can become a part of the inner temple itself, which has a lot of checks and balances inherent within it. It gives the egregore structure as opposed to a face-some groups create a human image or impose a façade of a deity to hold the egregore and to my mind that is just asking for trouble. Doing such a thing is basically creating a situation whereby a thought form or actual deity can take over the egregore and it can end up running the group for its own agenda. By containing the egregore inside the building structure, the group can side step that sort of issue.

When you are approaching the design of a container, it is wise to have separate containers for the energy and the knowledge, so that the two can be used in tandem as a working method, but the two powers are not within each other. This again cuts down the likelihood of the whole thing being taken over by intelligent beings for their own use. One way of approaching that is to have a centre of knowledge where the members go to study, have teachers and dispense knowledge, like the inner library. Similarly, a container for the energy should be part of the inner temple, but a unit that is just for the energy storage. It can be constructed to look like a container or tank, but that will limit its capacity, or it can be contained within a natural element like stone or water or fire. Water is a wonderful refreshing, energising element that can soak up energy and hold it, and it is compatible with our bodies which have a high percentage of water. This way, when the energy is drawn upon, our bodies can process it easily and naturally with minimum impact.

Stone can also store energy and heat, and can be very grounding-such a container may be appropriate for groups that are working with the nature, the earth, standing stones and mountains. However the density of the energy form can be heavy for the group to hold when they work and that would need to be taken into consideration.

Fire is also an interesting container of group energy and one that I have worked with before in this context, but what I did find is that when you draw upon that energy for work, the human body responds to the input of power by burning up. Fevers or inflammations are not always a good idea when you are in the middle of a massive magical project!

To begin the construction of the egregore, the consecrated foundation group along with the Hierophant go to work in the inner temple. As is always the case in magic, focus and intent is everything and this is a point that needs to be held to throughout this working.

In the inner temple, the container for the energy will need attending to first. It would probably be best to have the container in a

separate space within the temple, like a large room or chapel off to one side. That can be built by calling the Sandalphon at the elemental threshold of the void, as they are co-workers and builders.

The Hierophant chooses an area off to one side of the temple and begins to stretch a doorway out of the walls by using his hands and voice. Once a gap has been created, the others can join in to stretch the walls out into another space, and the Sandalphon join in to create walls and floors. The container must not be too 'contained'-it needs to be able to allow the void to flow in and out of it to keep it healthy and balanced. This is the use of the void as unformed Divinity, which does not allow any Tom Dick or Alien to access it. But it will allow elemental power to flow back and forth thus giving the angelic thresholds access to the egregore to keep it clear and uncorrupted.

To explain the construction, I will talk through it using the element of water and the power of the stars as these two powers are strong, uncorrupted and are in purely natural forms in our world that our bodies understand and can process.

The constructed space consists of three walls and a floor. The Hierophant stands to the area with no wall facing into the nothing, which is the void. Two members stand on either side of the Hierophant and in physical reality they each put a hand each upon the shoulder of the Hierophant to uphold her energetically.

The Hierophant then calls upon the angelic being Arariel (which is a hive being) to flow into the temple to provide a vessel for the egregore and the Sandalphon join in the call to give it strength. The Arariel appear out of the void and flow into the space as water, falling like a waterfall and filling the space like a lake. The water flows in and out of the void like a constant blood flow until the lake fills to a suitable depth. In the future, the egregore will grow with the lodge so that the lake will grow bigger and bigger, potentially becoming a sea if the lodge grows and survives for long enough.

The Hierophant and the group of adepts stand upon the edge of the waters and each

places their right hand into the water. They feel the power of the Arariel flow through them, affecting the water within their bodies and filling them with a sense of peace and wisdom. As the Arariel flow through them, the group become aware that the angel is 'copying' their human energy and mirroring that energy into the water so that all the energy patterns of the group has are mirrored in the lake.

One by one, each adept sips a bit of the water and then slowly allows herself to slip into the lake and float in its peace. As she floats, every experience that she has ever had flows into the water-every illness, ever power surge and every energy imprint flows into the water which copies and holds them like a recorder. The strength of the angel flows into her, filling her and changing the frequency that resonates through the water in her body, bringing her to the same frequency as the lake. As she looks up, she see stars that reflect down into the water and the power of the stars flows down into the lake, strengthening and energising the water. This use of stars instead of a constructed ceiling allows a much greater storage of energy and allows for different types of energy to flow through this place. One of the destructive things that can happen to an inner egregore container is if it is built in too rigid a manner which makes it unable to flex with universal power- that rigidity breaks the container and ultimately can break the group.

After a while of drifting, the angel tells the adept to climb out. As the adepts climb out, each person puts a bit of her spit into the lake to consciously give back of their fluids to the collective.

Upon completion of the exchange of energy and fluids, it is then time to ask for guardians to watch over the lake of power to keep it safe, clean and focussed. The Hierophant utters across the water for the Arariel to offer their guardians to flow into the lake, to keep it healthy and strong. As the group watch the water flowing out of the void and into the lake, they begin to notice fish swimming out of the void and swimming around the lake. These are the guardians that work with the Arariel

in sacred places; they are the Keepers of the ancient altars, the guards of Divine power and the watchers of energy. The Hierophant and the group carefully wade into the lake and stand among the fish, stretching their hands out to allow the fish to swim over them or under them, to make contact and communion. The fish commune with the group, telling them of any needs they may have and giving the group adepts sounds that will be projected to the group if the lake is ever in danger.

The adepts of the lodge will be able to come here in vision if they need to draw upon large amounts of power for work, or if they are in desperate need of an energy input for a magical reason. However, because the vessel for the energy is an angelic being, it will guard the power so that if a member should try to breach the lake to draw upon it for their own selfish energetic usage, they will be attacked by the fish (who are ancient and aggressive temple guardians). Most of the time though, once the inner temple is merged with the outer temple, this lake will operate on automatic and the group workers will not be always aware of it. When the inner temple is merged with the outer temple, a container of water or a small waterfall or tank with fish should always be in the temple and kept clean and fresh and this outer expression of the vessel will reinforce the inner containment of the egregore.

That is also the time to build the door and lock it. Again, using the Sandlaphon, a door is constructed with the body of the Sandalphon and the lock is triggered by the consecration sigil-only those who hold the sigil in their inner pattern will be able to gain access to the lake.

Now the second part of the container for the egregore must be constructed. This can make use of the knowledge receptacle that was created during the building of the inner temple which is the inner library. Going to the inner library in the inner temple, the group adepts and the Hierophant place their hands upon one of the walls, and ask the walls to part to allow a guarded opening to the void. The group then use harmonics to change the power of the wall so that an opening appears with the void on the other side of it.

The Hierophant, standing on the edge of the void, calls upon the angel Raziel to become the guardian and Keeper of the inner library. A great wind flows out of the void into the temple and in the wind appears Raziel, the Keeper of magic, knowledge and wisdom. The angel flows into the space and begins to fill the walls, the books, the doors as well as the void entrance and the temple door. The angel becomes a part of the library and as you walk around the space, you will feel the angel's power all around you as it protects the knowledge within the library.

The entrance to the void is kept open in the library so that knowledge can flow out of the void and into the consciousness of the people who frequent the temple. Often an altar is constructed just before the edge of the void which can act as a filter and anchor for knowledge to pass in and out of the void.

A being will appear who will identify themselves as the librarian: this being is a guardian that works with the angel Raziel as a Keeper of knowledge. The librarian hands each member a book and asks them to write their name as the title. Each member is then asked to put a drop of their blood upon the book that holds their name so that the book will hold all the collected knowledge of that person. This begins the process of the library storing the knowledge of the lodge so as each new person is consecrated or initiated into the group, a book will appear in the library with his or her name upon it. They will not need to go through the same process with the blood upon the book-that is a foundation action that tells the angelic being what the intention of the group is. Once it has figured out the intentions, it will then continue the action automatically with each new person that is initiated into the lodge.

This action creates a container for the group knowledge and the angelic being stops the stored knowledge from being misused, trapped, destroyed or taken away. Because the space has a direct access to the void, all knowledge that is passing into the general human consciousness will also appear in the inner library. It also allows all knowledge

throughout time to potentially flow into the library, and discoveries that the group make will be accessible through the void to other groups who work on the same frequency of magic. It is important to have this two-way flow-freedom of knowledge and the willingness to share wisdoms is all part of the balance of a magical group which helps to keep the group in a sense of service and to focus on deeper issues.

One of the symptoms of an unhealthy group is where the leader insists on trapping and keeping the knowledge to himself, while drawing upon everyone else's knowledge like a parasite. This type of leader often puffs himself up as something special and grabs the power, thereby putting himself upon a large pedestal where he can rule and control the group. The use of the Raziel in the library is a step towards stopping that from happening as the Raziel protects knowledge from those who should not have it, and makes sure that those who should have it get it. This dynamic is a very important ingredient to put into the building of the egregore container.

The group needs to orientate the inner temple with the egregore containers by simple intention building. The group go back into the main part of the inner temple and while standing in a circle at the centre of the temple, they begin to walk around the temple and acknowledging the various entrances and doorways to the library, the lake, the Abyss tunnel and any other sections of the inner library that have been built. By walking around the temple, touching each door and thinking about what is behind that door allows the thought intention to become impressed upon the building and strengthens it as a structure.

The group begin to see the detail of the inner temple i.e. its walls, the height, colour, shape, decoration, pillars, shapes of the doors but at the same time, seeing elements of nature running through those structures so that it does not become a rigid building that can limit the flow of power. The walls will have sound harmonics, platonic shapes, and the impressions of humans upon it. The ceiling

may be of the stars and space, the floor maybe earth or natural stone, with the pillars being trees. This introduction of nature ensures that the structure has flexibility and organic life flowing through it so that it can flex and bend with the various flows of power that will come through it. It also allows for the wisdom of nature to become a part of the inner temple, which will act as a buffer from human stupidity.

When the vision work of establishing of the lake and library is finished, the group should break for a little bit. After a rest, the next stage of the work is the superimposing of the egregore container in the inner temple with the outer temple and group. This is the act of bringing the inner temple and containers into physical connection and should be performed so that the inner temple, its contacts and the power of the egregore are established right into the fabric of the outer temple.

If the group does not have a permanent building to use as a temple space, then the anchor for the inner temple can be expressed through the sacred objects of the temple i.e. a consecrated altar, a consecrated vessel for water, a book with the names of each member and the ritual implements. All of these things can be connected to the inner temple and containers, and can become outer expressions of the inner structure.

The Hierophant and adepts should assign a librarian who works in depth in the inner library and also keeps the outer books, a Keeper of the Vessel who works directly with the egregore and also looks after the outer vessel of water in the lodge. The Hierophant should take responsibility for the altar at the edge of the void and the altar in the lodge.

In times past, the Hierophant would have taken control of all the ritual belongings, but that opens doors for control issues and power grabbing. The sharing out of responsibility ensures a safer distribution of power and adds to the checks and balances. It also side steps an attitude the Hierophant may have that no one other than he is capable of holding power or responsibility-this attitude is the first indication of a distortion of power in the

Hierophant and must be addressed.

The altar is the first thing that should be tied in and that is done by assigning an outer altar that will permanently be used in all the temple activities. The group prepares by having the altar with the element upon it and also having to hand the vessel, the book and the consecrated ritual implements that the group use as part of the temple rituals.

The group go back in vision into the temple by way of the element/void and while they are in vision they stand, with eyes open and circle the central altar. Each member of the group places their right hand upon the person next to them and the last person places a hand upon the Hierophant. Then with eyes closed, the group see with their inner vision the altar in the inner temple with the Hierophant placing his hands upon it. The Hierophant then physically puts his hands upon it and sees the physical altar and the inner altar become as one.

The Sandalphon that are in the structure of the inner temple emerge from the walls and place their hands upon the group to become thresholds for deep Divine power within substance, allowing it to flow through the group and into the Hierophant. When the Hierophant feels enough of the build up of power, he releases the power of Divinity within substance into the inner and outer altar.

While holding the vision, the Hierophant draws the sigil of the consecration over the inner and outer altar while saying, "I consecrate thee as a vessel of Divine substance, to the service of this lodge (name), the service of the inner worlds and the service of Divine universal power." Be aware that the Divine power that flows into the altar is pure universal power; it is not a power of a particular god or deity. To link such a power into an altar is the beginning of a religious movement and can open the door for a deity to hijack the group.

On completion of the altar, it is time for the lake to be tied into the outer temple. The vessel that holds water in the outer temple takes on the role of the cauldron or grail: the containment of regeneration and universal power. This use of such a vessel brings into

the play the filter of the spiritual cup that has dominated spirituality in the northern hemisphere for thousands of years (back to the Beaker People), and such a filter ensures that the egregore energy storage in water is kept within the spiritual and magical confines of the grail.

The vessel is filled with consecrated water and is placed in the hands of the Keeper of the vessel while keeping the vision of the inner temple going. The Keeper of the vessel holds the vessel while in vision the group goes to the door of the lake and request entry. Upon placing their hands upon the door, the guardian recognises their sigil of consecration and the doors swing open. The vessel Keeper and the Hierophant enter first and the Hierophant's job is to watch the door and keep the vessel Keeper safe while they work. The rest of the group gathers around the lake to be witnesses. The vessel Keeper calls upon the angel Arariel to assist in the transformation of the vessel into the container of the lake and the angel commands the vessel Keeper to step into the lake while holding the vessel.

The Keeper steps into the lake and dips the vessel into the lake among the fishes. The fishes each swim up to the vessel and nudge it to acknowledge it and the water of the lake flows in and out of the vessel, blessing the vessel and the consecrated water. One of the fish merge into the Keeper, leaving the mark of the fish upon the skin of the keeper. The vessel Keeper then drinks of the water both in vision and physically-she then opens her eyes and takes the vessel around to each of the group and gives them a sip of the consecrated water. This action binds the group to the lake through the vessel and establishes the vessel as the container of the lake. The vessel is brought before the angel for completion. Arariel places its hand over the vessel and the Keeper places her hand over the vessel. The Hierophant then places his hand over the hand of the Keeper and the power of the angel flows into the vessel through the two human filters.

The angel steps back and the Keeper physically places the vessel on the outer altar while also placing it on the inner altar. The vessel

is complete and will stay with the altar as an outer expression of the lake. It will be filled with consecrated water while ever the group is working and it will be the responsibility of the vessel Keeper to consecrate the water and keep the vessel clean and safe. The Keeper may also choose to bring out the mark of the fish upon their skin in the form of a tattoo.

Next it is the turn of the book to be tied into the library. The book should contain all the names of the members of the lodge and as new members are initiated, so their names will be added also. The book Keeper or librarian picks up the book and holds it while doing the vision. The group leave the lake and go to the door of the library. Again the adepts, starting with the librarian, put their hands upon the door and the door opens as their consecration sigils are recognised.

In the library, the inner guardian of the library comes forward and the outer librarian offers the book of names to the guardian, stating that these are the names of those who hold knowledge and wisdom in this place. The book in vision is taken by the guardian and placed on a lectern in the centre of the library. The book is left there and acts as a filter for all members of the lodge, gathering their knowledge and distributing it throughout the library. It also acts as a reference index and as a container for the knowledge of the group, acknowledging each named member as a part of the inner library. The group take turns to go up to the lectern and look in the book for their names- they will also see the names of other books at the sides of their names which give reference to their life's work in this life and in others. Note-the true birth name of each adept and initiate should be used, not any made up or magical name.

Once each member of the group has connected with the inner book, the outer book is put on the altar. After the vision is finished, it will be placed in a holding box and kept safe by the book Keeper. Each new initiate will be listed in the book and anyone who leaves the lodge and wishes to give up their initiation will have their name removed both in the outer and the inner book. If initiates leave the

lodge but continues the work on their own path, their names should stay in the book.

The book and the vessel are now the outer manifestations of the egregore container and the altar is the anchor in the outer world of the inner temple. If the group uses ritual implements that are consecrated, then this is a good time while in vision, to take the ritual implements into the inner temple and place the inner versions of the implements in their rightful place in the inner temple. Keepers of the implements can be assigned and they will be responsible for the upkeep and work of the implement. The use of a variety of Keepers shares out the power and responsibility around the founding members of the lodge which is another action towards safeguarding against power grabs and control issues with the Hierophant and subsequent leaders. This is extremely important when dealing with the egregore. The Keepers should be chosen by the entire group on the basis of their balance, maturity and stability.

In the unlikely event the egregore is breeched at sometime in the future, the outer containers can be cleansed and exorcised to rid the inner containers of parasites and bindings. If the temple is mobile, i.e. it has no set home, then it is very important that the containers are kept safe along with the altar and ritual implements. Although ideally they should all remain with their Keepers, this can practically become a problem when trying to pull the temple together for work. It is best that they are all kept together as a unit by the Hierophant but their ritual upkeep and use in the temple is governed by the Keepers.

A.6 Use and development of polarity in the lodge

The understanding and use of polarity in a magical group or lodge is very important to the long-term health and stability of the inner and outer magical line. The balance of power between the people, the beings and the lodge dynamics are very important as without that balance, one form of power begins to dominate

the magic which in time, degenerates it or can even destroy it.

When polarity is talked about in a magical context, most people think about the priest and priestess, the male female polarity, which brings the magic into balance. Yes, that is terribly important in a lodge, but it is not the only form of polarity that needs to be in balance.

When you construct an inner temple and bring through a consecrated line, the chances are that the powers used will have been of one realm or inner direction. For example the methods in this book that relate to the construction of the line, inner temple and egregore all use angelic powers, Abyss Divinity and inner elements. These are all very powerful streams of consciousness and are all one type of unconditional inner power. That is offset to some extent in practical terms by the human elements within the magical lodge and the fact that the lodge is an outer physical expression of the inner temple, which anchors it and gives it ballast. But the sheer level of inner power that is used when creating such structures needs a great deal of anchoring and counter balance within the outer temple.

This can be achieved by working in the outer temple with some deep conditional beings, some which would be defined as demonic in today's world. By rooting the physical temple in the depths of the underworld through repeated underworld visionary work the lodge can achieve a balance of power. This coupled with a balanced polarity within the working group will help to sustain the balance of power within the lodge for generations to come.

Demonic guardians

If the lodge construction incorporates angelic consciousness, then beings from the other side of the coin are needed to balance the power and stabilise it. This can be done by using elemental stone beings, human beings (who are dead with their body buried in the lodge) or demonic beings. I am concentrating on demonic beings for this section because killing someone and walling them up in the temple

is not socially acceptable these days, and the use of elemental beings should not need much explanation. The use of elementals produces a weaker counter balance to angelic beings but they are safer.

Using demonic beings is riskier but is also a much better counter to the angelic powers. The lodge should have a balance of light and dark, conditional and non-conditional-demonic beings rebalance the unconditional powers of the angelic structures. They also keep you and the lodge on their toes: if you have a demonic being swanning around the temple you have to be very clear in your mind about what you are doing and why. Any weakness will be taken advantage of and any chance of manipulating lodge members will be tried. In days gone past, this problem used to be sidestepped by binding the demonic beings to the will and service of the Hierophant indefinitely.

Well, I'm not that into slavery and I am certainly not into binding another being just because I may get tempted by them. Curtailing the freedom of a being that hasn't done anything wrong just in case it might make me do something wrong is a step backwards in spiritual evolution. It is better to work with the being and use the situation to strengthen the will and discipline of the adepts and it also facilitates a deeper understanding of these beings which is really necessary. Such an example was laid before us in the time of Christ and of course was completely ignored along with many other deeply profound spiritual wisdoms.

Demons are best put to work as guardians because they are powerful, can be nasty and they make sure, if they are paid well, that nothing gets into the lodge that should not be there-god help anything that tries. In the early ancient temples, these beings were worked with (as opposed to bound) and they were and some still are very effective guardians that will unleash all sorts of unhealthy and unwanted situations on those who would breach the temple. As time went on, the ancient priesthoods found it was cheaper and easier to bind them, so they did. That was a symptom of a much wider movement within

the sacred temples of degeneration, power grabbing and greed, all of which contributed to their demise. When you tap into the inner temples of those times, the guardians are still bound (unless you let them go...teehheehee) and they are not happy about it.

But if you go further back to very early temple structures, then the guardians you find are not bound but are employed in service and some are committed by devotion to certain temples. I found this quite shocking at first-years ago I came across an ancient inner temple to a particular Goddess and found demonic beings guarding her. They were there out of total love and devotion to her and were willing to be there throughout time for her. This was the beginning of my understanding that demons are not terrible wicked things, they are just very powerful scary conditional beings that are often not much good for our wellbeing. But they do have a valid place in the universal order and can be worked with.

In our day and age we must tread very carefully if we are to work with demonic beings to polarise the angelic power, mainly because the world around us is so corrupt. Therefore most initiates coming into the temple will have been touched by such corruption and will need support to develop an internal discipline. This is not about morality, as I keep stressing in my writing, as none of these dynamics have anything to do with morals but with a balance of power within the initiate. We are in a society that is 'dog eat dog' most of the time-greed, power and lust are everyday energies that are all around us, and our society is encouraged to consume, work and not bother about the person next to us. A lot of people struggle against that and fight for another way to be, and when that dynamic plays out in the new initiates, they will need support, education and guidance. Morality is a culturally constructed baby step towards balance. After the first step comes self responsibility and the understanding of cause and effect. The demonic beings within the lodge can be a part of that education.

Bringing in a demon as guardian

To bring in a demonic being as guardian, the first step is to find an outer vessel for it. Having a demonic being without an outer form running around a lodge is begging for trouble-if it has no form, there is nothing to contain it and nothing that you can grab if it gets out of control.

So working with a form helps the being contain itself and also gives it a vocabulary by which it can express itself. This can be seen in use in Tibetan temples where the demon guardians are painted onto the walls-the inner beings are embedded in the walls (albeit trapped and bound) as barriers or guardians and their outer form expresses their inner abilities (sharp teeth, many eyes, weapons etc). So if you are using more than one demonic being, they can be painted onto the walls.

Usually though, demonic guardians are held in statues that express their power and abilities. The statue becomes the vessel that anchors the being in this realm and allows it to flow into the lodge unhindered. If they are placed within the vessel and the demonic being is a lesser demon, i.e. closer to humanity, then they tend to not stray too far from the outer vessel. This is why it is important that the vessel has adequate power expression, i.e. many eyes, teeth, arms, weapons etc so that it can do its job. If the temple is sealed, particularly if the inner temple is sealed and then is merged with the outer temple, the demonic being cannot leave the temple boundary.

If it is a larger demonic being, then it is best to bring them only into the inner temple precinct and not the outer temple itself. The outer temple can have a statue, which acts a window, but the demonic being is only invited into the inner temple, not the outer world. Usually, this contains them within the inner temple, where they provide protection, guardianship and polarised power balance. For a demonic being to be in the outer world, it has to be invited by a human. While it is in the inner temple, if the inner temple is merged with the outer one, it will be able to affect things in the outer temple itself, but will not

see anything beyond the outer temple: the outside world will be unseen to it.

So you have your statue or vessel. First you need to exorcise it and clean it so that it is truly an empty vessel. Then it will need customising and probably some touch up work with paint etc and the painting of the lodge sigil on the bottom. Ensure it is clear, clean and ready to work, at which point the founding members and the Hierophant gather in the temple to work. One founding member should be assigned to care for and be the Keeper of the being once it is in place.

The group go into the inner temple in vision, with the statue on or aside the main altar. The vision then leads through the back door of the temple into the Abyss tunnel and walk until they get to the ledge. As they stand upon the ledge, the Hierophant calls for the Keeper of the Abyss to come and help the group. The Keeper of the Abyss will appear as a massive human being that stands within the Abyss. He will hold out his hand for the group to climb on to. Once everyone is on his hand, the Hierophant asks the Keeper to take them all to a place within the Abyss that holds demonic beings who would be willing and appropriate to work as guardians in the inner temple.

The Keeper will carry the group down the Abyss to a ledge and place everyone carefully on that ledge. Beyond the ledge will be a dark tunnel and the Hierophant leads the group down the tunnel to the chamber beyond. When the group enters the chamber it would be wise to remember that you are all in the realm of beings that have been attacked on a daily basis by some strands of humanity and may or may not be friendly towards humans. Usually though, the Keeper will not put you in harms way for no good reason, but will guide you to an order of demonic beings that have a history of working with humans in an appropriate way.

In the chamber the Hierophant addresses the beings present and tells them that they are looking for a being willing to be a guardian for an inner temple. If one steps forward, then the negotiations begin. These are conditional beings and do not do anything for

nothing. They may work for nothing if the lodge is undertaking deep planetary work that naturally involves them somehow, or major clean up work that they can get involved in or are already involved in. For example, when society is breaking down, demonic beings are akin to bacteria-they feed off the decay and speed the process up. It is all part of nature and has its balance. So if the group is involved in that type of work, then they will most likely work happily with you.

If not, then you need to bargain around the matter of wages. Some lesser demonic beings are happy with energy food (sugar, honey, coffee), some want shiny things, some want blood, some want exposure to certain elements (full moon, the sea, fire etc). Pete and I once worked with a demonic being that fed off fire magic, which was really handy because at the time we were having tons of fire magic thrown at us by an unstable magician and the being just ate it all up happily. Job done, demon paid.

The Hierophant must be sure that they can deliver what the demonic being wants as payment and it must be something that can be given ethically and willingly (no virgins, puppy sacrifices or babies!). When the negotiations have been bashed out and everyone is happy, then it is time to take the demonic being into the inner temple. To ensure that the demonic being does not trigger off any current guardians within the temple boundaries, the Hierophant must pull out one of their hairs (if they don't have long hair, any founder that does will do) and tie it around the wrist of the demon. Going back down the tunnel, when the group and the demon gets to the ledge, the Hierophant calls upon the Keeper to take them back to the tunnel of the inner temple.

If the demon is wanting to work with the group because the group work is something that the demons are involved in, then it may be a situation whereby the demon is brought into the group as a member. As a conditional being, the demon can be consecrated into service and will be bound by the same rules and powers as the humans. The only down side of this is that once consecrated to

the line, that is it for however long the temple exists. These are the types of demonic beings that you meet in the very ancient Egyptian temples: demonic beings that have been consecrated into the service of a temple or deity.

The decision to do such a thing should lie between the Hierophant and the demon. The Keeper of the Abyss, as an angelic human bridge can also be consulted for advice, which will be balanced and impartial. If the consecration is the right thing to do, then it must be done of the ledge of the tunnel by the inner temple. The Hierophant places a hand upon the demon, exorcising it, cleansing it and then consecrating it into the temple line.

When the group arrives at the door of the inner temple, either the demon will be consecrated and therefore will be given full access to the temple, or the hair of the Hierophant given freely on the wrist of the demon will give it access so long as it is standing with the Hierophant.

When the group are all in the temple, it is time to prepare the vessel for the demon to take up residence in. Regardless of whether it is consecrated or not, it will reside in the vessel as it will give it form to work through. The main difference is that if it is consecrated, then the demonic being will be taken into the outer temple as well as the inner temple and will be brought into our world to work with the group.

The Hierophant stands in vision before the vessel that is on the inner altar and also stands physically before the outer vessel on the altar. The demonic being stands behind him in the inner temple and the Hierophant places his hands upon the vessel. The Hierophant calls upon all the powers that run through the consecrated line and upon the powers of light and dark equally balanced within the line. When the power is suitably built, the Hierophant opens himself as a doorway and pulls the demon through himself, through his hands and into the vessel. When the demon is fully in the vessel, the Hierophant marks the forehead of the vessel using consecrated oil with the sigil of the consecrated line. He then asks the demon what its name is. The name will filter through the mind of the Hierophant

and its name is breathed over the vessel. This will be the name that is used to address the being in the future, both physically and in vision.

The Hierophant then charges the demonic being within the vessel with its tasks, telling the being what will be expected of it and what it will receive in return. These words are spoken in the inner temple with the inner voice, and simultaneously in the outer temple with the physical voice.

It is wise to remember when doing something like this, that although most of the work is done in vision and therefore in the imagination, it is still real and very dangerous. If the group has been successful, there will be a very powerful conditional being living in a form inside the temple and this being will need attending to. It will be the job of the Keeper of the demon to make sure the demon has what it needs and what it was promised, and in return to tell the demon what needs doing. The Keeper will have to be very careful and disciplined in their approach towards the demon and not be taken in by any temptations or plots the demonic being might try to hatch as sometimes these beings get bored and will try to have fun at your expense.

The other very important thing to remember when you have one of these beings in the temple is that when the temple is being cleaned and exorcised, that you don't inadvertently exorcise the working demon out of the temple. Not only does that flush a lot of work down the drain, it tends to piss them off quite a bit too (been there, done that one).

If the group and the demon work within their boundaries, the demon will be great ballast for the temple and a pretty effective guardian, and the demon gets to play out in the outer temple and get fed. Everyone is happy.

Human Polarity

If the Hierophant is sure the temple structure and beings are balanced and polarised, it is then time to think about the human element within the lodge. In times past, a lot of magical lodges/groups were predom-

inantly men with the occasional woman as a figurehead/goddess stand-in, or as a seer. The original Golden Dawn took a step away from that dynamic by having powerful women in the group, but their polarity dynamic was still off, which created problems.

In today's magical world, most groups have a mix of male and female; some groups dispense equal power between the sexes and some lodges do not. Some magical groups go to extremes, for example goddess temples run mainly by women, magical ritual groups that are nearly exclusively young men etc. All of these dynamics have their advantages and disadvantages.

For the long term balanced health of the lodge, it is important to have a good balance of polarity both physically and magically. The issues of balance within magic bring up all sorts of interesting magical issues regarding sexuality, power, status and ability, all of which can have a devastating effect on the long term health of a lodge if they are not adequately addressed.

Physical polarity

The first issue is physical polarity: the balance of men and women. That does not mean that there needs to be an equal amount of women to men, just that there needs to be all variants of power expressed through the lodge on equal footing. It is also good for the balance of the lodge if there are variants in sexuality within the lodge such as gay or lesbian members, bisexual members, celibate members as well as active heterosexual members. This is not a physical issue but a power mediation issue as two levels of polarity flow through a human; the physical expression and the sexual/power mediation expression.

The physical body of a woman, regardless of her sexual orientation, brings through power in a specific way; the same is true for a man (although in both instances there are always awkward ones who don't fit the stereotype). If the woman has had her womb removed, that changes the power dynamic (but not if she has had her tubes tied), as does the issue of whether she is still ovulating or not because

post menopausal women bring through a completely different power to fertile women.

The same issue comes up regarding men who have had their testicles removed (i.e. after testicular cancer): the power dynamic changes and their power mediation method is unique to them. This is not true however of men who have had a vasectomy as their power dynamic does not change so long as the testicles are producing sperm.

So already, before you begin to take sexuality into account, the lodge has potentially five differing types of human mediation. The interplay between the different dynamics can be mind boggling and if harnessed correctly can greatly enhance the inner abilities of the lodge.

The first step is to understand the different qualities that each sexuality variant brings to the lodge. The power roles of an ovulating woman and a testosterone man are obvious and centre on raising power for regeneration, opening gateways, bridging worlds and bringing through beings. The balance between the man and woman must be equal—any attempt for one sex to dominate the other, regardless of which way round it is, can potentially damage the power dynamic. Although sometimes the power tension between sexes can itself raise power if it is not allowed to degenerate into fights. Because of this need for equality between the two fertile bodies, it is helpful if the Hierophant has an adept of the opposing sex to work with and who is given equal status and respect.

Within that equality there are dynamics of tension and struggle, which when worked with maturely can open doors to power

If the Hierophant does not have an equal of the opposite sex to work with, then a deity of the opposite sex can be worked with in the lodge but then the usual problems encountered when working with deities must be navigated. In many lodges, the magus/Hierophant often chooses a younger less experienced partner that is easy to dominate, mould and parasite off of. That is not the same as a younger partner who is a magical equal and who is treated as such.

The Hierophant, regardless of whether they are male or female, must think very carefully about the partner that he or she chooses to work with to ensure that the partner can not only hold their own in the work but is also fully confident in their own knowledge. This side steps all the dark holes that can be fallen down when choosing a weaker inexperienced partner.

The same is true for the rest of the lodge. It is the responsibility of the Hierophant to ensure that working partners within the lodge are more or less equal in their strength and ability. Outer knowledge is not so important, but inner ability is. Outer knowledge is a peripheral skill where as inner ability, strength and experience is of the utmost importance to ensure that a weak link does not damage the whole group during a major working.

That dynamic does change however when a more experienced adept takes on the responsibility of guiding a younger less experienced initiate. Care has to be taken with the adept that he does not unconsciously take advantage of the initiate and end up playing power games. Guiding an initiate is a very important responsibility that should be taken very seriously. If they do start a relationship up outside of the lodge then that is their business. But inside the lodge, working partners must be equal regardless of what relationship dynamics play out outside the lodge.

The same must be said for gay and lesbian members as the sexual dynamics are straight forward and the same rules of equality and respect should be enforced. Power and tension can be built between varieties of combinations of sexuality but it must be understood that the use of sexuality for polarity tension and power is not the same as sexual magic, which is a different issue again. It is about using the power generated through hormone output and the affect that such output has on the rest of the group members which in turn defines how the power is handled.

It is also important that such dynamics do not overstep the boundaries of working partnerships. A powerful working partnership must be respected by the other members of the

lodge and not be a target for other members to play out sexual tension dynamics as part of power games or manipulation-such immaturity has no place in a fully contacted working lodge. The sexual power dynamics in a lodge can be complex, powerful and potentially dangerous and should be approached carefully.

The sexual power dynamics between gay and straight men or lesbian and straight women can be interesting and complex at a very deep level in magic. Each form of sexuality brings a certain quality of power to the table and when you have a wider range of sexual expressions within the group, then the potentials for magical work are enormous. Again, it has nothing to do with actual sex; it is simply the quality that a certain form of sexuality brings to the table. When the Hierophant understands all the different dynamics that the lodge has, then it is easier for the Hierophant to suggest work sections, partners and tasks to the appropriate people.

When the lodge has celibate members working within the group, then the lodge is presented with a different dynamic again and can be used to great advantage in magical work. It is all about experimenting to learn how power works through us and how the group dynamic fits around that.

Problems can arise when a member does not really understand their own sexuality or is sexually confused. This lack of internal clarity can be a weak link in magical work, which is why it is always best that the adepts of the lodge are older and have already ironed out a lot of their internal issues. Usually, by the time most magical people are getting interested in more powerful and deep magical work, they have already gone through a variety of magical experiences and groups, and have experimented with sexuality, drugs and power.

Physical polarity and mediation

The magical dynamics of physical polarity are more straight forward and are not littered with the landmines so common with sexuality issues. The physical body of a human mediates

power a certain way regardless of the sexual orientation. So an ovulating woman mediates one type of power, a post menopausal or a woman who has had a hysterectomy another type of power, men mediate power another way and castrated men mediate yet another form of power. It doesn't change according to how they feel or think, it is just pure simple physical dynamics. There are some people who do not fit into these comfortable stereotypes and the Hierophant needs to be sensitive to the dynamics that some members can bring to the table because such people can be sources of great power and should not be shoehorned into a stereotype.

A woman who is ovulating and has a womb has the ability to take another being into herself in a certain way. The estrogen in her body protects her system so that it can hold two spirits or more at once for a long time- she can hold, bridge and birth beings of any order. Women who are not producing estrogens at a fertile level i.e. menopausal women or women with their ovaries removed cannot draw beings into themselves in such way so easily. A woman who has ovaries but no womb can draw in beings, but has no vessel to process the power to form which can become very dangerous. Their abilities are different as they still have small amounts of estrogen which protect them, but not enough for bridging. They are however, much more able to reach into places and access different worlds and times-this is one of the reasons why traditionally old women were seers. Some women in their forties may notice that reaching into such worlds is easier before they ovulate, but after ovulation they get more of an energy kick back from such work.

Men are excellent catalysts and callers-their inner power is designed to call a being down into the vessel of the woman, to hold large amounts of power and to focus that power in pinpoint accuracy. Younger men can raise a good deal of power but are often unstable with it whereas older men can balance that power out and rein it in, controlling it and riding that power so that it does its job properly. Older men are also very good at creating patterns

and do not fall in to the trap that younger men do of getting lost within the patterns and ending up stuck in a dead end. The older men can create pattern, power it and step back to let the woman fill it will consciousness so together with such a combination of power abilities within a lodge, it gets very interesting!

For a healthy lodge, it is apparent then that a combination of both sexes of various sexual preferences and different stages of life gives a full rounded quality to a lodge that keeps it strong.

Polarity patterning

Another consideration within the lodge on the issue of polarity is the positioning of men and women during the work-the physical positioning of people around the lodge while certain work is happening is very important. Strong solid and earthy people make good door keepers, people sitting in a direction would be best worked with a person of the opposite sex sitting opposite them, sometimes the dynamic of heterosexual and homosexual working in opposites can be powerful-it is all something that should be explored by the lodge and the results worked with actively.

There has been a variety of things written over the years regarding sexuality, polarity and magic and I personally feel it is best to practically experiment as a group rather than work with old rules and stereotypes. It is also important to take careful note of what dynamic creates what magical conditions, but the bottom line is respect, polarised balance and proper boundaries.

A.7 The Foundation Pattern for the Calling and Development of Initiates

When a Hierophant and founding group build a new lodge, a lot of care goes into the inner constructions, but what is often overlooked is the inner calling of initiates. The drawing in of potential initiates for training to be adepts is often just left to chance, word of mouth and, these days, public advertising through

workshops. This is all fine if the lodge is going to operate in a simple public training way, but it does not furnish the lodge with the souls needed for deep work over a long period of time. If the lodge/group purpose is to take on large long term powerful projects that serve magical structures over generations, then more care is needed to light a beacon for the true searchers to find the group. It is also important to put the inner call out for the qualities the lodge potentially needs to fulfil its goals.

Straight away, with such an agenda, you can see the pitfalls lining up ready to fall into. This approach can very easily become an elitist filtering system which sabotages the project early on. Much care, thought, and ethics need to come into play the minute the group decide to involve such magical methods for bringing in initiates.

So what is the calling all about? The calling is just one part of a sequence of acts that bring in initiates for training in the present, sets up pathways for future seekers and also calls out through the Abyss for certain inner contacts, adepts and teachers to reincarnate so that they can work with or in the lodge in the future. It does not manipulate or force any souls to come; rather it creates landing lights and beacons for present and future seekers.

Because we have such a short life span and within that life span, a fairly short understanding of long term magical patterns that operate throughout time, we are not always the best judges of what qualities are needed in future generations, nor indeed in present generations to furnish a solid and long lasting line that will not corrupt. A new lodge built from scratch has the potential to be a foundation for the long term development of the mysteries in a way that can be of service to the outer world as well as the inner worlds throughout time. The action of bringing together adepts, teachers, healers, magical workers, guides and exorcists who commit themselves to the furthering of humanity through the mysteries and through wisdom should be the main intention of the calling.

The shopping list for the qualities needed to achieve such an undertaking are beyond

our everyday awareness. Our limited culture and spiritual understanding cannot begin to perceive what is truly needed; indeed we may even balk at what is really needed as it will most likely, at some stage conflict with our own opinions.

To gain the skills needed to make such a calling we need to employ a variety of beings to work with us through the Hierophant, the foundation members and through the consecrated line. It is a team effort and we, as humans, are the most insignificant members of the team. The understanding of needs is best reached by input from the polarity extremes of the powers that the lodge works with and also input from the inner contact/elders. The knowledge is put into the Hierophant not in the form of words, but in harmonies-it is harmonics that call souls into being, not words.

Because we live in a corrupt and conditional world, the first section of the harmonic will need to come from the depths of conditionality: the depths of the Abyss. The long term patterns of civilisations are to rise and then slowly collapse and the job of the lodge within that is to ensure that the inner mysteries continue untouched by such power dynamics, and serve nature, humanity, Divinity and the inner worlds regardless of what is going on in the outside world. The politics of civilisation are not the concern of the lodge-the responsibility of the adepts is to make sure that as humans we contribute and bridge the power needed for necessary change to occur, whatever that change may be: it is unconditional service.

The beings in the lower Abyss, usually referred to as demons, are beings that are heavily involved in the rise and fall of civilisations so they are some of the best beings to ask for an opinion as to the qualities needed for humans to take up the mantle of work. On a surface level, and indeed in the surface world, demonic beings are a dangerous and corrupting force. In the Abyss which is their own territory, they display more balance and are able to ascertain what the adepts are trying to achieve-it is in their interests to offer good

advice.

A.8 The vision to collect the harmonics

The vision will need to be conducted by the founding group as well as the Hierophant. Although it will be the Hierophant asking for the help, the powers are so strong in these places that it will take the group energy to make the vision safe and workable. The vision is long, dangerous and very draining, so the group need to be properly prepared for the work and be able to rest afterwards.

The first step for the group is to go down the Abyss and ask the Keeper of the Abyss to take them to an area where there are demonic beings who work through the creation and destruction of civilisations. It is safest to access the Abyss through the back door of the temple and it would be wise to take a gift as an offering. It would also be prudent when first stepping into the void to access the inner temple, for the group to call upon the Sandalphon and ask them for armour to protect the group. They will give the group suitable body cover to keep them safe not only from the demonic beings, but also from the sheer force of the power deep down in the Abyss.

In the Abyss area and the chamber where the demonic beings reside, the group need to be constantly on guard in all directions as these beings, although willing to work with humanity sometimes, are still dangerous and unpredictable. Once the Hierophant is stood before a being willing to offer advice, the Hierophant states that he is looking for a harmonic frequency to call out for future initiates of the line, to have a harmonic that will be polarised with the other power harmonics of the angelic, ancestral and Divine lines. The demons, if they decide to help, will put their heads back and make a sound, a deep heavy sound that the Hierophant needs to absorb within him so that his body remembers. This is a very important dynamic in the work of calling-it is the body that remembers the frequencies, not the memory.

As soon as the Hierophant has the sound, the gift should be given to the being and the group then need to leave quickly. These beings are governed by the need to disrupt humanity and they will start to have an effect on the group pretty soon. The group leave by calling the Keeper of the Abyss to the ledge and asking the Keeper to take the group to the angelic beings that are also a part of humanity. These are an interesting group of angels referred to as the Nephilim and they are beings who have gotten some pretty bad biblical press in the past. They are a hive of angelic beings that are also of humanity and as such they have a pretty good understanding of how humanity works and why.

Again the group are dropped on a ledge in the Abyss which is the back door to a realm where the Nephilim can be found. The group seeks out these beings and again ask for a harmonic. This harmonic is a direct counter balance of the demonic sound and when the two sounds are put together, a power tension is created that is the beginnings of a doorway.

The moment the sound is gained by the Hierophant, the next harmonic is needed from the elders, who were once human (they were adepts in their own time) and who are guardians of the mysteries at the edge of the void. They are also on the edge of the Abyss and are getting ready to move across the Abyss beyond humanity's reach. They are adepts that are from thousands of years ago and they have a very good understanding of what works and what doesn't over a long period of time. These guys have been patiently working with humanity for hundreds of generations so they have seen it all. Their inner temple is on the level with the desert of the Abyss, our realm out of time, and instead of being put on a ledge by the Keeper, the group are carefully placed at the foot of a great temple that teeters on the edge of the Abyss.

Inside, the Hierophant once more asks for a sound, a harmonic to call initiates to the line for current and for future generations. A sound is given, as human advice is given to another human. One or more of the adepts may come forward and ask to be

consecrated. If this happens, what they are actually offering is to stall their well earned rest and be connected into the lodge so that they will be reborn and find their way to the lodge in the future. If one of them is selfless enough to offer this, it is a great honor. The cycle of life and death is not a pleasant one and these beings have already given a great deal of themselves to humanity, which will have also meant enduring a great deal of suffering. The Hierophant should consecrate any adept that asks and the group then exchange gifts and knowledge with the adepts in the temple. The Hierophant of the great temple will then call the group to a side chapel.

In this side chapel, the wall falls away into the void and the two Hierophants stand side by side on the edge of the Abyss. The inner Hierophant calls for the powers of Divinity that manifest through humanity to appear out of the void. Slowly out of the nothing a human appears that shines like the sun, has the stars all around them and is clothed in the forest. This human sings a short song, a few notes over and over that the Hierophant of the lodge sings back to them, to make sure that he has got it. Once the Hierophant has the notes, the being withdraws back in the void and the group prepare to leave the temple.

As the group exit the temple, they find themselves stood on the edge of the Abyss and the Keeper of the Abyss appears. It is now time to put all the sounds together into a harmony and call the future initiates to the line. The Keeper picks the group up in his hand and holds them up high in the Abyss with the Hierophant in the centre. The group combines their strength by putting a hand on the person next to them and then finally on the Hierophant so that they are all connected.

Looking up, the group see stars and as they look down the Abyss, they see the Earth. The group realise that souls are falling past them on their journey towards incarnation upon the earth. The Hierophant begins to sing the harmonics to the stars and the stars give off their own sounds-the angelic consciousness of the stars also work in harmonics. The group watches and listens as the stars align

themselves into constellations that have sounds.

The sounds are sung in harmony with the song of the Hierophant and the combination of songs creates a vortex for souls to fall through on their journey towards life. The vortex is a landing strip that resonates through the Abyss, guiding magical souls towards an incarnation of magical service. The souls that are drawn by these harmonics will eventually be born and will make their way though life to the lodge. The harmonic song will continue to resonate through the Abyss, as there is no time in this place- it will stay there and can be strengthened by the use of the song in the lodge.

As the group come out of the vision by way of the inner temple, they pause briefly in the inner temple and use the harmonies as a chant, both in vision and physically. The chant reproduces the harmonics, sending them out into the world which will echo the song in the Abyss, It will slowly build up a beacon in the lodge that will attract seekers already out in the world and near the lodge-the song will resonate with their inner landscapes and souls as they search in visions and dreams for their way ahead.

New Initiates

Many lodges put up a variety of physical filters such as interviews and application forms to weed out inappropriate aspirants, but some of these filters can end up also filtering out people who have the skills needed by the lodge i.e. skills which are currently dormant, or not obviously presented. Then there are other aspirants who fit the bill completely on paper, but in practice do not really furnish the needs of the lodge.

The problem with such filters is that they are put in place by humans and as humans we have a limited understanding of the inner dynamics and how they flow. So for example one particular prominent UK lodge demands a person be heterosexual, have a job, have a certain set of morals, must live in a certain place, have certain religious leanings and then must commit to learning outer court work

to be examined by a panel before they are considered for entrance.

You can see the logic behind some of the demands, but other demands display a complete lack of understanding of power dynamics in today's world as the criteria were obviously put together for a different age and a different world. That list of criteria filters out gay natural priests/esses, people who live on a private income (such as Dion Fortune did), people who have moved beyond religion, people who understand religious and moral codes to be about society and not God. Another pitfall with the criteria design encourages people who can memorize certain lessons and reproduce them in a way that the examiner likes-this potentially filters people who have the skill to challenge, think or develop in a unique way.

That method of criteria potentially filters out the most valuable possible initiates who may find their way to the lodge-it is no wonder many of these lodges have degenerated down to exclusive magic clubs and elite correspondence courses. There are ones who do not work that way and they tend to have a better chance at allowing long term magical development that is not littered with agendas.

If the Hierophant uses the inner harmonic call through the Abyss, in the lodge, the inner temple and across the Tree of Life, then it will bring people to the door that have heard it and therefore have the necessary skills. The 'Calling Down' the Tree of Life is a vision whereby the Hierophant and the group stand with their back to the Abyss and walk down the desert pattern of the Tree of Life, singing the harmonics as they go. When they reach Malkuth, they continue walking which takes them into the outside world. They sing as they walk out of the desert and down the street to the lodge, still in vision and still singing-it leaves a trail of harmonics bridging the inner and outer worlds and literally beats a path to the door.

So, when people do turn up, they will have inner skills, which is great. That does not guarantee however that they will stay, or even survive the training. It is up to the

founders and the Hierophant to create a learning environment that is stimulating and which operates in a way that acknowledges skills already developed and honours them. Some lodges insist that no matter what skills you have, you must start at the beginning. This is a waste of time and a prime example of limited vision-the flexibility to be able to tailor training to the skills or lack of, in each potential initiate is paramount to developing strong adepts.

The lodge must also ensure that it is not just a training school unless that is its primary function. Because of the commercialisation of magical groups, lodges/groups in general no longer take on mammoth tasks or undertake long term service; instead they go around in circles in money making classes, workshops, correspondence courses and grades. Some lodges do undertake limited long term work, but sometimes it becomes locked exclusively in the hierarchies of the 'elite' grades. What they do not understand is that such action is a self-cull. The contacts eventually lock them out, or the contact line becomes very narrow and unhealthy. Any new contacts or fresh powers that are carried by new young untrained but natural potential initiates are lost by the outer filter. So there is no fresh or unusual power breathed into the lodge for undertaking long term powerful work.

Basic learning is a small part of a lodge's activity, 25% at the most: the rest of the lodge is about soul development, service, construction, inner tasks, and the wider longer term service to the inner line that runs through the lodge.

The phase of the initiate should be one of learning and development so that they can work towards being an adept at some point and dedicating their lives to magical work if that is what they wish. So what does an initiate need to know? What training do they need? In reality the mix of knowledge needed is complex and yet also simple. A lot of the initiates training will happen out in life once they begin to walk the path of the initiate. Their strength, endurance, ethics, inner stability and patience will all be tested out in life and polished through life events.

These are major skills needed over time in service to the inner mysteries

The outer skills needed are the ability to work in vision, the ability to understand the process of divination, the discipline of ritual, and the ability to mediate power. All of these skills are practical skills that cannot be learned from books or correspondence courses. I have personally found that taking an initiate through the inner worlds, for example to experience the Tree of Life by walking its power and seeing it in action, seeing the Abyss work and seeing the angelic structures, and then the initiate then goes to read a book about it, it all makes true and deep sense. If it is just studied in a book and then approached in meditation from an intellectual perspective, the power and depth of that place is truly lost to the initiate.

I feel the mysteries are best approached first from an inner point of view and then an outer one. To do that the initiate needs to be versed in various techniques of visionary work which are skills that come with practice and practical application in the group work.

The process of divination is important to an initiate, particularly if they do not have natural sight. A lot of divination techniques, such as tarot and oracles, are drowned in mystical shadows and complex patterning, which is really not necessary. It is the responsibility of the Hierophant to make sure that, if the adepts are teaching initiates, the skills passed on are straight forward, no nonsense practical operational skills without “woo-woo” dressing. As the initiate begins to work in any depth with their operational skills, the true mysteries of the tarot etc. begin to emerge in the consciousness of the student. As always, the key is to learn to do it, get confidence in it, get curious about it, then start to read about it and question what you read.

The discipline of ritual and power comes from the initiates joining the adepts in ritual work and learning how to take power from the inner worlds and mediate it to the outer worlds. It is nearly always best to pass on these techniques to initiates by having them work alongside adepts rather than in a group

of just initiates and a teacher. The reason for this twofold: resonance and safety. When you work alongside someone who has a particular magical skill that you do not, by working alongside them the frequency that they are working at is picked up by your spirit at a very deep level, so that the skill is passed on by resonance not by detail.

Having done something with an adept, then you can do it too, but it must initially be done with someone who already has the skill. The other issue with this is safety—a lot of power mediation and some ritual can impact an initiate if they are not prepared for it. Mediating power can be like carrying blocks of concrete—it has a massive impact on the body if the body is not used to it. Therefore, by working alongside adepts, not only is the technique learned but the load is shared out between people who have good ‘inner muscle’. This enables the new initiate to experience the power work without getting blown out. It also gives space for talented new initiates to be able to work at a higher speed, allowing their natural abilities to become apparent so that they can be trained properly. It also allows for inner adepts manifesting through a young initiate to be recognised.

This means that a major part of the training of the initiates should involve ritual and visionary magic in all the worlds/realms and with all the different beings, using mediation, communication and service. By joining in with the adepts they will experience the worlds, get to know the contacts and pick up all the resonances needed to do the work of the future. Working this way can also sidestep a lot of issues of superiority, hierarchy and pecking orders. The adepts are respected for their work, as are the initiates.

It is also prudent to note that, when a Hierophant runs the lodge this way, it will allow a certain dynamic to come into play which is a major part of the mysteries that our current age of status does not allow for. And that is the dynamic of the old teacher in a new body. This happens over and over in magical groups where there is space for it to happen, and, if the group is using the inner calling of the Abyss,

they must be prepared for this to happen over and over.

An initiate, sometimes a new one, with very little background in magic will join the group, join in the visions and immediately make deep and powerful contact with inner beings and deities. They will be able to access many different realms, find inner teachers with ease and will just 'know' things. If the adepts teach them one lesson, they will come back with the learning of a hundred lessons. This is the rebirth of an old adept and the lodge's job is not to teach them, but to help them remember. The way to do this is by the usual method of allowing the initiates to work with the adepts and to not put limits upon them.

The one thing they will need is to learn how to pace themselves. I have had a few initiates like this in my time, where they were far in advance of my inner knowledge but they just didn't know it. But when I opened doors for them to see, they sometimes dived in too quick and got burned. I learned that my responsibility was to guide them in how to operate within a body that was not used to magic even though the soul was. They had to learn all over again how to pace themselves, how to clean themselves and how to re energise. If these old adepts are carefully guided and supported, the payback for the lodge is immense. These old souls carry a depth of ancient knowledge that can be of use in service to the inner mysteries—they just need help to get back up to speed and have support in the outside world.

Often the older souls do not resonate well with modern life and will need some help to find coping strategies for dealing with the outside world. This often happens when a soul has repeatedly come back into a monastic or temple setting, and then in this life is born into a secular commercial world. It is a terrible shock to their systems and it can have a physical impact upon them. They often need to learn how to protect themselves, how to feed themselves and how to go out among people without getting their energies eaten alive. All of these skills are the sort of thing that the adepts need to pass on to the initiates, rather than kabbala 101.

The inner dynamic of initiation

So, when an aspirant turns up at the lodge, what do you do with them? And how do they get there in the first place? The pathway to the lodge needs to be very carefully attended to, as it can go wrong very easily. Open classes that are free or cost only are one way to keep a door open for possible initiates. The issue of money comes up over and over in magical circles and there are many different opinions about it. My personal attitude about it is that magic should not cost money; a spiritual path to the inner mysteries should not be for sale. Once profit comes into being, then it slowly begins to mould what is done, it dictates that the most popular class be taught rather than the most needful, and in our world of greed, it becomes a part of that whole structure. Many people do not agree with me and many adepts think that they have worth and people should pay them what they are worth. Many years ago I used to teach for money by travelling and teaching all over the USA. I slowly watched what it did to the magical work, to the training and to the people I was working with. It was not the right thing to do and the system did not work. It took a while to get out of but as soon as I did, the magical work became very powerful and those who needed to work with me got to me.

If a class is done for expenses only (or free if there is no real expense), it makes it accessible to anyone of any income which is very important, as it does not put a poor person in the embarrassing situation of having to ask for discount or a free place. The lodge itself should be a shared expense in that the costs of running the lodge should be an equal responsibility of all who work within it.

But once people have found the lodge through classes, what then? This is the dodgy phase—it is tempting for the Hierophant to cherry pick people to invite for initiation, which is a mistake. You cannot tell who is going to blossom by their initial performance and in fact I have been constantly caught off guard by people who I would not have thought would blossom but do to the point of real deep and wonderful power with solid

commitment.

The initial phases of teaching usually filter out anyone who is not going to be suitable. As an initiate candidate does visionary work in the inner worlds, the inner contacts begin to work with and through them and that always triggers change. That change will either spur them to commit to training and more work, or it will filter them out and they will not want to return.

So if the Hierophant gets a few people wanting to look deeper into initiation from the public classes, then drawing together the adepts and other initiates to do some basic underworld, over world, death and inner temple visions, coupled with basic ritual structures, use of implements etc, that type of work will filter out those who are just not in the right place. Those who stick with it and come back for more are the ones who should be then walking the path to initiation. After a few months of joining in visions, the aspirant should be ready to be accepted as an initiate-note that the role of an initiate is one of learning and developing; it is not a badge of completion, status and power.

The Initiation

The ceremony should be done during a full day gathering, which will allow the aspirant to really get a taste of deeper work. The initiation should probably come later in the day when the power has built up suitably to bridge the energies needed for the initiation to straddle both inner and outer worlds.

The initiation itself is a mark acknowledging that the person is a member of the lodge in the outer world, is in training and has access to the inner temple as well as the inner contacts. Some lodges do not allow their initiates to have connection to all the inner contacts, a privilege that is kept for an elite few adepts-I find that very distasteful and evidence of power grabbing. The Hierophant of such a group is stating that they alone know what is best for people: a very high pedestal indeed.

The initiate will keep the mark while ever she is connected to the lodge. If she leaves the lodge with the intention of discontinuing

the work, the mark will be wiped off her inner pattern. If she intends to continue magical work just in a different stream, the Hierophant may wish to leave the mark on the initiate, therefore furnishing continued support of the fellowship to the individual. The mark allows the initiate to draw upon the strength of the egregore and allows access to the collection of group knowledge.

For myself, I have never wiped a mark off of anyone-I see such initiation as a part of a longer path a person has to walk and it is there to help them on their way. If they can still access the energy and knowledge of the collective, then it will help them to develop in their own way on their own path. The inner mysteries have their own way of working and we are merely servants to the greater power.

The initiation itself should take place in both the inner temple and the outer temple. The group goes in vision into the inner temple and then while still in vision, they open their eyes and conduct the ritual in the outer temple. The Hierophant marks each aspirant with the sigil of the lodge upon their foreheads and does the same action simultaneously on the inner body of the aspirant in the inner temple, while verbally welcoming them into the group. The initiate is then introduced to the inner library, where she can go and study and connect with an inner teacher.

The initiate will probably stay an initiate for a very long time-adept hood is something that does not come lightly or quickly. It comes when the initiate has all the disciplines, knowledge, skills, maturities and strengths to conduct whatever magical actions are needed, in whatever realm necessary, to do a specific magical job without help or support.

I cringe when I read so called commercial mystery schools offering a weekend course that ends in adept hood. What is the point? A fancy title? Most true adepts do not take on a title, they just are who they are and they get on with their work.

The protection, development and training of initiates is one of the most positive, demanding and fulfilling jobs that a Hierophant has to do, and it is the one that teaches the Hierophant

the most.

A.9 The dynamics of work in a magical lodge

When a lodge/temple has been established from both an inner and outer point of view and there is a good foundation of adepts, initiates in training and aspirants, it is very easy for a magical lodge to fall into the trap of becoming a training school and not much more. That is fine if that was the intention all along, but then it is a school and not a lodge.

The function of a lodge is primarily to do work and any training should be aimed at new initiates to bring them up to the standard of adeptness so that they can participate in the work of the lodge and operate as a full member. In the commercial world of expensive training, there is a great deal of temptation for the lodge to just become a glamorous school where very little real work is actually done.

So what is the work of a lodge?

This depends on whether it is a lodge of the lesser or greater mysteries (or both, if it is big enough). The lesser mysteries are concerned with providing the spiritual and magical community and sometimes the wider community with healers, priests/esses, exorcists, birth and death workers, teachers, seers and mediators. It is the external arm of the mysteries that function in the outside world, creating bridges between the inner worlds and the outer worlds for specific functions that serve the people of today.

The greater mysteries work with much deeper patterns of service over a longer time period-the lodge operates with the longer term patterns of power as they flow into the outside world. They function within the patterns of fate within a civilisation, the bridging of Divinity, the communion and balance of different realms/inner beings and the bridging of knowledge from the inner to the outer worlds. The greater mysteries also act as a filter between longer term patterns of humanity and Divinity.

It is important that an adept setting out on a path of service to the greater mysteries first spends time in the service of the lesser mysteries to give the adept a deeper understanding of humanity and of their own limitations and qualities.

The training system designed for the initiates should reflect these forms of service through the lesser mysteries, exposing them to work in service so that they can gain practical experience and wisdom. Solid foundations of training based upon service will give the initiate and later the adept a strong grounding in the work of the lodge which will uphold them in the face of great power and unknown inner territory. If the training of the initiate is too theoretical and not based upon practical work experience, or if it cuts corners, skipping over the harder and less glamorous parts of training, then the foundations of the initiate will be weak-weak foundations make a dangerous tower.

Because the training needs to be so thorough it will take time, which potentially presents a trap that so many lodges fall into by putting all of their energy into training and do nothing else besides.

To avoid this problem, the training system should be designed to work alongside the practices of the lodge rather than become the major practice in itself. One way to do this is to ensure that the training involves resonance i.e. working with someone already adept in their particular field and by working alongside such an adept, learning my example and inner tuning. Full practical application of the skills learned by working alongside the adepts is also important. Regular application of the skills learned builds a solid practitioner of an art. That ensures that any theoretical knowledge learned by an initiate soon becomes a practical reality- this is very important because in magic, as in any other art, theory and practice are often two very different things.

There will be a wide variety of abilities, skills and aptitudes within the initiates and the training should allow for such variance. There will be some who appear for training

who are obviously old adepts in new bodies, and some who have never, in any life, been anywhere near magic before. The training should be flexible enough to allow an old 'returnee' to pick up the threads and continue with their work, or to take a complete beginner and slowly walk them a step at a time.

A pattern for such training is to basically pass the initiate from adept to adept who teaches the initiate about their specialist subject matter. Doing this, without grades, tests etc creates a bonding between the members of the lodge and is a more natural way of learning.

A non rigid system without grades is also a healthy way to work for the Hierophant and the adepts as it encourages people to strive for skill rather than status and a badge. It is important from the moment a person first walks through the doors of a lodge that there is no real hierarchy, only jobs. Too many leaders put across their absolute superiority as a magician, stating that their level can never be reached and therefore the adepts and initiates are kept weak and unskilled. They are tempted by offers of higher and greater initiations, but reminded that the highest one can only be held by the leader: what a load of bullshit.

The Hierophant must be willing to allow the adepts and initiates to make mistakes, make messes, make bad decisions and learn from them. The role of the Hierophant is to guide, encourage, advise and above all, to be happy to let the adepts progress beyond the level of knowledge of the Hierophant. The next wave of students should always end up with greater skills than their teacher; if that happens then the teacher knows that she has done a good job.

The outer work of the magical lodge

The outer work of the magical lodge should be organic, very loosely organised and low key. If something is highly controlled, high profile with rigid operational methods, it will very possibly crumble or degenerate quickly. The whole idea of training people is to get them out into the world 'doing' and developing their own work. People do that best when

they have a support network quietly ticking in the background, but are free to be able to use and develop their own methods, choose when, where and how to work with minimum restrictions from the lodge. That way, the work takes on the many different aspects of the personalities of the practitioners which keeps it growing, changing and balanced.

A magical lodge or group that gives out certificates, has a society to join, has set rate and rules that the newly qualified person must follow quickly becomes a business. Such organisations tend to encourage people to tow the party line, tick the boxes and not think for themselves-it also turns a mystery into a product or service for sale.

Once an initiate has trained and lived up to the level of adept, he should be proficient in visionary magic, seership, healing, exorcism, ritual, death work etc and particularly good at one or more skills. These skills are not there to earn the adept a living and this is a very important dynamic-an adept should have a job or other source of income that does not come from magic. Many disagree with me, but I have seen far too many good adepts damaged by charging for their skills-sooner or later the money begins to dictate what work should be done and with whom, which is a fatal downhill slope.

If an adept is willing to act in service, then the inner contacts put the adept in the path of those who need help, they also ensure that the adept has everything he needs to accomplish his work. One of the other traps that can happen with charging money is that it becomes full time work or an advertised service so the adept ends up doing far too much work with people who really do not need it. That ends up leeching the adept's energy, closes down certain contacts and in the long term, can make him ill.

If the initiates are trained to trust the inner worlds, then the paths are laid and the work the adept is guided to is never more than is needed and never before it is needed. The adept quickly gets used to this dynamic as it opens a whole new world for him where he begins to see how magic can truly flow into

the world in a gentle, subtle and quiet way. No gurus, no miraculous healers, just someone turning up when the need is there and getting the job done. No pandering to peoples wants, no people leeching energy out of curiosity, no performing monkeys. It's all very simple.

If the adepts have the freedom to just go out and do as needs doing, then the Hierophant becomes a stable resource in the background available for advice and support, but not controlling or demanding loyalties. This makes the whole thing very organic-it grows in natural directions where the strengths are allowed to blossom and each adept forges a new path in their field of expertise while giving back to the lodge by helping the upcoming initiates. This also means that the initiates are taught by many adepts at different times, usually ones out working in the 'field'.

And if the lodge has no dogma or creed, just intention and technique, then there are very few agendas and the adepts are able to mould to their communities which makes them far more accessible to a wider range of people. An adept should be able to work with a Christian, Muslim, Hindu, Wiccan, Ritualist, Pagan, whatever... it really doesn't matter as the work should not be religion or belief based. If an adept is properly trained by both inner and outer training, they can slot in anywhere and be of service in their specialised field to anyone.

The majority of outer court work falls into two categories, A) the healing umbrella and B) the helping umbrella. The healing umbrella covers hands on healing, working with the dying and the dead in the death vision and with death preparation, inner midwifery, ritual/ceremonial work for rites of passage etc. The second category of helping usually covers seership/divination, exorcism and clearings, finding lost things, protection and sealing things, and acting as a bridge between the living and the newly dead. So the lodge members involved in these outer court subjects will be either learning, doing or teaching.

It is interesting that when someone learns a specific skill and then offers that skill in service unconditionally without charge, how people in

need are slowly brought to them. It is never more than the person can handle and is never more than is needed.

The inner work of the lodge

This is where a lodge can truly come into its own, through the working with the deeper inner mysteries, so long as the work is actual work and service not tourism in the inner worlds. So many visionary groups these days seem to go into the inner worlds, meet a being or two, look around, say thanks and leave; this is not very useful and certainly not work. Getting into the inner worlds is not enough, it is important that you go and work.

The work of the deeper mysteries that is done in lodges is usually work that may not fruit for decades or even hundreds of years-it is selfless work for the planet, the inner worlds and humanity. It can cover almost anything, but most of the time it centres around the land mass that the lodge is based upon, working within the Abyss to keep the beings in balance, or working to clean up and rebalance the civilisation that the lodge is a part of.

In practical terms that can mean pulling large long term parasites off and out of political centres of power, out and off of war zones, working on the land after toxic dumping, bomb testing or atmospheric science vandalism, taking energetic tap roots out of the land that were put there by predatory religious or political groups, removing large demonic beings from positions of world power, working with the inner landscape of the land to help preserve species or trees/plants for the distant future, cleaning up the human line from ancestral baggage. The list is long, complex and full of very difficult long term projects that need trained groups over time to take up the mantle and work unconditionally and without agenda.

That is that hardest part of such work, which is to do what is necessary to regain balance without imposing an agenda, no matter how well intentioned it may be. That can be very difficult for groups, particularly when they feel they have a 'truth'. Any deep inner work with a purpose driven from a point of a 'truth'

agenda is just adding to the chaos and mess (the inner workings of the British Israelite movement is a good example). We as humans cannot possibly even begin to understand the long term waves of power that flow through our universe. All we can do is pick up the trash, wash the paths down and put the cat out. Mostly the work is clean up and preservation work so if humanity has made a mess, then some human somewhere needs to clean it up, and it is usually spiritual or magical communities that do just that.

To do this sort of work, the adepts need to have a full understanding of the all the various inner realms, their front doors, their back doors, the beings that inhabit them and the forces that flow through them. To gain this sort of knowledge the adepts need to be able to work in death, in the underworlds, the stars, the inner temples, the Abyss and all its various access routes, the void, the stellar realms, the planetary inner landscapes, the past and the future. The adept also needs to know all the various types of beings, how they operate, what they do and why.

The structure of a group working in this way needs to be carefully thought out as the work is long term, often over generations and is dangerous in a variety of ways. If the Hierophant plans carefully and lays down good foundations, a healthy group structure can possibly last a long time. The secret I think is in the sharing of power but with strong leadership that is not autocratic and controlling: strong leadership is about taking responsibility, setting a good example and guiding rather than instructing. If there is no real leadership, what happens is that a group devolves down into endless discussion, very little action and lots of power games, if there is too much leadership then the group becomes weak, unable to take initiative, and unable to handle power.

If everyone within the group has a set responsibility where the buck stops with them, and their specialist skills are recognised and acknowledged, then it begins to work like a brother/sisterhood and not like a political party. If the group is hobbled by

silly dogmatic rules, belief systems, agendas, limitations, judgements and putdowns, too much structure and red tape, then it will implode pretty quickly. The group needs elbow room; it needs freedom to think and no ladder of power/status to climb through manipulation. The tales of power shuffling in the Tibetan temples would truly turn your blood cold.

If some group members want to branch off and fly the nest, the Hierophant should be right behind them helping, advising and backing them. The willingness to let go is also a major part of the long term survival of the work—if the groups grow outward, the work will stay fresh and powerful and, if there is support, there is no need to cut off the roots. The lodge should grow outwards like children, with each group having their own independence and yet able to rely on home if they need it. When a parent group clings to its members, the group rots from the inside out.

So what if a break off group takes the knowledge and decides to stop doing service, instead using the power for themselves? Well, that is their choice and they will obviously need to learn about inner power and how it works. That lesson is not for the Hierophant to teach—the inner world contacts are more than capable of teaching anyone whatever it is they need to know. An adept makes a decision and they need to live with the consequence for good or bad, and it is not up to the parent group to cast judgment or take action.

Maintaining a group while doing deeper mystery work

When a Hierophant initiates a series of deep longer term workings with their adepts, the Hierophant takes on a certain role of responsibility for the spiritual and physical wellbeing of the group. Long term or deeper inner work has many different spiritual and physical impacts upon a person and the group adepts need to be prepared, briefed and ready for those impacts to help lessen them. It is up to the Hierophant to keep a close eye on the group, not only for their health

but their emotional well being too. Magic can impact the brain and cause all sorts of emotional imbalances to surface, it is one of the by products of deeper work. As the body interacts with power it begins to change and the body uses the power residue to resolve unhealthy patterns within the mind or/and body. This can surface in many ways and emotional crisis is one of them.

The best way to approach a series of powerful workings or the beginning of a long term path of work, it to have the adepts physically and spiritually prepare in advance and be ready to support their bodies with whatever is needed. If the work is going to be long term, then a preparation would need to be at least six weeks in advance, if it is a shorter span of work but very powerful, then a couple of weeks before should suffice.

The preparations should include reassessing or altering diet, sleep patterns, medications and drugs. They should also include time alone, time in nature, preparatory meditations and the visionary quest for tools, armour and helpers. The preparations are not always about cleaning oneself up. If the adept is doing very heavy 'down' work, a very clean and light diet might not be enough to give the adept the ballast needed for heavy work. The preparations should be relevant to the work that is being undertaken and not come from a 'health' formula; similarly the visionary preparations should be tailored to the work at hand.

The emotional and physical instability that can come as a result of deep continuous inner work need to be very carefully watched for by the Hierophant so that early signs that the adept might not see for herself, can be picked up. Usually the first sign of strain will show in the emotions so if an adept is not solid enough to handle a body of work they will emotionally buckle fairly early into the work. The Hierophant will begin to see defensiveness in the affected adept, mild passive aggression that was not there before, or withdrawing from conversation and being unwilling to talk to the group about the work there are undertaking. They are most likely to have been blocked from the work by the inner contacts and will be

embarrassed to say so.

If a person is not in a mentally or emotionally healthy state to undertake a body of work, the inner worlds will shut down on them pretty fast and they will blank out at each vision. This is not the same as going very deep beyond visuals which is a different dynamic. Blanking is literally that-it is a total blank with no power, no sensation therefore the vision simply just does not work. This is a safety mechanism which protects the individual from going mad.

If this is happening, the adept needs to be taken out of the group and given outer court work to do to support the team until they recover and get stronger. It can be a very difficult thing to do, both for the Hierophant and the adept, but common sense needs to prevail and safety must come before feelings. On the adept's side the understanding that sometimes our bodies are just not up to it for one reason or another is a hard but necessary one, and the Hierophant's responsibility is to pull out anyone who is drowning, no matter how much it might upset them. That way the adept lives to fight another day and she gains a deeper understanding of her own body and inner weaknesses that need strengthening.

There are many reasons why the body may shut down including a festering infection that has not yet surfaced, hormonal changes, stress, toxicity, exhaustion-the list is long but any one of these conditions will be magnified greatly if the adept continues to work. In extreme cases, it can be the tipping factor on a delicate energetic scale that is trying to holding serious disease at bay.

Later into the work, the power build ups and the exhausting work may show through squabbles within the group and it is helpful to recognise this as a natural energy dynamic. When power builds up, it grates upon the personality weakness of the person and usually outs through conflict. If left unchecked, the aggression or despair that can 'out' can be extreme and very damaging both to the group and the individual. One way to avoid such a dynamic is to ensure that every adept is fully conscious of such a dynamic and is also very well aware of her own weak

spots. Awareness and understanding is half the battle, therefore if you know its not really a true emotion but a side effect of power, then patience, understanding and sometimes being able to hang on for grim death with the finger nails really helps. Each adept stays aware, so no one person falls apart and they all hang together like a bunch of strung out monkeys.

If possible, while undertaking such powerful work, the adepts would do well to have some type of physical therapy to support them as they work such as acupuncture, reflexology or massage, generally something physical will restore them. This is where it is always good to have some of the adepts who specialise in healing not involved in the heavy deep work. They can support the workers and adepts can take turns in such service.

When the lodge has such a powerful undertaking as long term magical work, it is important that not all the founder members or more experienced adepts work. Some need to not work so that they can keep an eye on the rest of the group and that also ensures that there is at least one experienced adept who is not getting fried who can then be available for anything else that comes along. It is also important for the lodge to always have a stable core of adepts and/or Hierophant who is not working deeply and thus acts as an anchor for the rest of the working group. Someone has to be watching the weather and tending the phones.....

It is also important in long term powerful work that the adepts work in teams that rotate and that every adept has a shelf life in the work, this is really important for a variety of reasons. Working too long on a project can literally kill someone and can at least disable someone as the human body was not designed to work with those levels of power over a long time. It is also very tempting for the work to become all consuming in someone's life so it that becomes really personal. It can become dangerous for the soul to become so deeply entangled in a long-term issue and can lead to a soul becoming trapped in a particular pattern throughout lives. Better to give a couple of year's service and then back out and let the

younger ones take it on for a while.

Once an adept have given a decent span of time to the work, the Hierophant should haul her out of the project and assign them to teaching or outer court work for a while to recover. That way the adept regenerates and is ready in the future for more deep work. In the long term this ensures that the work will be consistent, powerful and sustained.

If the working group has a partnership of adepts working together, either married or long term lovers, then the Hierophant has an added responsibility to watch over them, checking that the work does not damage their relationship. Often people say that love cannot be damaged by magic but I would beg to differ as I have watched it for myself. Yes, magic will break up a relationship that is past its due by date, but that is not what I am talking about.

Deep long term magical projects create a great deal of strain that is not normal. If the strain starts to 'out' through a relationship it will do a great deal of damage that would not have been an issue if magic had not been in the picture. The power will build up behind little things and make them seem big, creating seemingly enormous emotional hurdles for the couple to navigate. The power will also gravitate to a sexual relationship and the inner contacts involved in the work may try and take advantage of the sexual power between couples. This is not done with any malicious intent, they see power, and they try and use it, simple.

If the couple are aware of the dangers and pitfalls before they begin the work and are supported by the Hierophant and founder adepts who all keep an eye on them, they will survive well. It is also a good learning curve to experience such deep work as a couple and see how the inner worlds try to play out power interactions through sexual union. That awareness in itself can go a long way to teach and mature a magical couple.

It also gives the lodge a strong working couple which is a powerful asset in any magical work-there are things that couples can achieve in magic that groups could not possibly dream of.

The role of initiates in the greater work of the adepts

While the adepts are working hard on long term projects, the lodge has the opportunity to give the initiates some good practical experience, enhancing their training and giving the adepts some well needed back up help.

When a group takes on a round of powerful and arduous work, there is a need to uphold the boundaries of the group, watch out for parasites, guard the doors, prepare the temple for work, clean up the inner mess afterwards and work on the adepts to rebalance them. Sometimes the initiates can help by sitting in meditation in the inner temple to uphold the group when they are doing dangerous work. It is important that the initiates are involved in the work of the lodge from a practical point of view from the word go so that they learn a work ethic instead of getting wrapped up in their own 'enlightenment' and the next 'learning' hit. True development comes from rolling up ones sleeves and getting on with work rather than umbilicus gazing and book flipping.

It is up to the Hierophant and the adepts who are not engaged in the round of work to organise the initiates, guide them, lead them, inform them of what is happening and support them while they support the adepts. They will learn a great deal while working this way and will also be energetically tuned by the inner worlds for work in the future. Magic works through resonance, so if the initiates are working on the boundaries of the deep jobs, they will be picking up the magical skills of the adepts without even realising it.

When the initiates ask questions about the deep work, it is best, if at all possible, to be truthful and straight forward with them rather than the usual, 'oh you are not at the right grade to know that yet,' comment. The mysteries have a self edit mechanism: no one can learn a secret of the mysteries until they are ready. You could put it all in large print with lots of pictures but if a person is not ready to receive them, then the wisdom of the

mysteries will go straight over their heads. This is why in true reality the mysteries are never hidden, because they don't need to be. You just don't see them until you are ready to see them.

By taking the attitude of openness and freedom of information, the wisdom goes to those who need it, regardless of their age, experience or title, and it also does away with the age old hierarchy of secret knowledge, funny handshakes, secret passwords and all the rest of that infantile pap that people get so wrapped up in. The truth and the protection of that truth is far less glamorous and much more powerful-no one ever gets to the mysteries before they are ready to absorb them properly.

If the initiates are treated in this way, you will end up with well-trained, experienced and enthusiastic initiates and adepts who are ready to work instead of being bogged down in power games, lusting for power, or stuck in ego traps. The inner work itself has a filtering mechanism so the more visionary inner work an initiate does the more likely it will be that unsuitable candidates will be weeded out.

The whole progression of the lodge depends of the Hierophant's ability to refrain from getting sucked into a power role instead staying firm and solid with the work, and resisting the temptation of power that will be wafted under their noses.

A.10 The Structure behind the Inner Realms

When magical workers go into the inner worlds, they usually use visionary structures that have been in place for hundreds if not thousands of years. The Hierophant, if she is trying to avoid all the baggage that goes with the old magical/mystical systems, must be able to understand the structures behind the visions, so that new paths can be laid and new systems constructed.

Most Western Mystery magical systems use Kabbalah as one of the major patterns in the practice and execution of magical ritual and vision. The initiate spends years learning

the pathways, the spheres etc, and that information can be used in a variety of magical ways. Some systems work a little with the Abyss, and in the last hundred years various magicians have been looking a little closer at the construct of the Abyss, mainly in the search for demonic power.

The Tree of Life and Abyss system is a clever construction that can act as a fulcrum for all the patterns of the other realms, giving access to the stellar realm, the angelic realm, the future and past landscape, the ancestors, the faery realm, the deep underworld, death, and the homes of ancient deities and demons. In my previous books I have talked a little about the Abyss and the Tree of Life, but in this chapter I want to go into more depth to look at the natural foundation that these constructs are built upon. This is useful for the Hierophant as she begins to build new doors, new paths and new temples—they then connect into the reality of what is actually there in the inner worlds without having to rely on old systems like Kabbalah, Hermetic magic and so on. That way the Hierophant does not repeat past mistakes and take on old baggage.

The Tree of Life

The Tree of Life has been almost done to death in modern magic and yet still is not used anywhere near its full potential. It is generally used in isolation to everything else around it, therefore cutting its power off at the knees. What we understand as the Tree of Life is the human inner pattern for our place in the universe—it points out where we come from and where we are going, not in a philosophical way, but as a real road map. So, if you throw away all the Judaic language, all the patterns, all the paths, all the attributes that humans love so much in their striving to understand, what are we left with? We are left with the inner landscape of our existence from our perspective.

The Abyss sits between form and formlessness. The TOL takes us from formlessness to form and beyond the TOL is our life path, which ends at the river of death. When we enter the inner realms in vision,

there is a particular vision that we perceive a desert with the Abyss at one end and the river of death at the other. It is talked about in poetic terms over and over in ancient texts, and yet we never seem to make the connection. The TOL patterning developed in Kabbalah is a human attempt to make sense of it, to explain why and how, but as usual with all theoretical patterns, the simplicity of the reality gets lost somewhere in the details. So rather than get confusing, I will call the reality of the TOL the 'desert', saving the title of 'Tree' for the Kabbalistic usage.

Every being in existence in our world has their own version of the 'desert'. Every being in existence can use that desert to access worlds, beings, Divinity and themselves in various times of their life. Every being that physically manifests in our world has a 'desert' parallel to ours, every being in our universe that does not manifest physically in our realm is perceived as above or below our level of the desert depending on their density and conditionality. It's just how our brain (but not conscious mind) interprets something that is so multi dimensional and converts it into something that we can understand. Such understanding is the first step to being able to work with such structures. That what we see is simply our feeble brain's attempt to be able to process the information in a way that our conscious and unconscious minds have been genetically programmed to cope with, is a realisation that is critical to working at such deep levels. The truth of the whole structure is way beyond our ability to grasp.

Future generations will probably be able to forge on and peel away yet another layer of imagery, but for our generation I think just dropping the age old systems with their dogmas is doing pretty good. So the desert without TOL dogma is what we have.

In the desert certain beings can be accessed, for example the beings that function normally in our universe. These would include angelic beings that are filters, guardians and workers in our physical world, also included are faery beings, recent ancestors, elementals, inner adepts, and some deities that are still within

our consciousness.

Knowing that, the Hierophant can build back doors to these realms from the area of the desert most connected to those realms. So for example if you wanted a back door to some inner adepts from a very long time ago, then you would go close to the Abyss as they are slowly making their way back to formlessness. If you wanted a back door to beings that work with sickness and death, the door would be near the death river.

They are back doors because the desert and the Abyss are the backrooms of our universe. This is where all the running around is done, where power is made, used and recycled, where Divinity prepares for manifestation and withdrawal. The front doors are out in our world from a visionary sense, so we would approach the front door of the ancient adepts by walking along the land that they lived upon long ago and entering a temple they once built. To get close to death, you would find the front door to the underworld, access to which is down through the earth and rocks below your feet.

So everything both physical and visionary (visions, myths, stories) that is a part of the world around us, becomes a potential front door. We as humans in human form are front doors-mountains, rivers, caves, temples, stone circles, stars, they are all front doors. But they all have back doors too and those back doors open out onto the desert which is also a level of the Abyss. The desert is our layer of the Abyss. When you go to work with a being that does not either physically manifest or normally reside in spirit form in our world, you would have to find its layer of the Abyss which would mean going up or down, depending on what type of being they are.

When the Hierophant builds a new system, they need to be able to fully understand the structure of the back doors including what they do, how they are built and how they affect us. That way, the Hierophant can build a whole new structure from the inside out, starting from the back door back room part and building outwards into the physical world. That way the system is stable and has roots, as

well as all the inner pathways already built in.

So back to the desert-across the Abyss is Divinity preparing to come into physical form. On this (our) side of the Abyss reside the deities, angelic beings etc that are a physical part of our world and at the direct opposite edge of the desert is the river of death. Beyond the river of death is the mountain of repose, which is basically an area of recycling and beyond the mountain, is the Abyss. When we look across the Abyss from the vantage point of the other side of the mountain, we see the desert of life and so the whole cycle completes itself. It is at that point, as beings deep in death, that we realise we are on the 'other side' of the Abyss: we are in the realm of Divinity without form.

The Abyss is a crack that goes through all worlds, both up and down, in and out, and is the route that Divinity takes when falling from nothing into everything. All the 'deserts' or areas/landscapes of all beings can be accessed via the Abyss, which is the back door to everywhere in our inner and outer universe.

So, with that in mind, the Hierophant can basically build any inner structure that gives human access to virtually any realm or type of being. By anchoring it in the desert/Abyss, the structure has solid roots in a real realm that give it foundations, contacts and access to Divine consciousness which are the building blocks of a magical, spiritual or mystical structure. The key is not to bog it down in dogma, secrets, mystique or psychobabble, all of which humanity loves so much. If the Hierophant can build a simple system that accesses realms and beings, as that well as helping workers on the path to their own spiritual understanding, they will have constructed a truly magical path worthy of walking.

Constructing from this place will give initiates and adepts the chance to work from the inside out, to work with the power of Divinity without all the dressing that down-powers it and without all the glamour that filters it and hides it. It also gives the workers a chance to work face to face, as it were, with many powerful beings that would

normally not really be accessible from the 'front door' method of magical work. It levels the playing fields, takes off the costumes and gives humans a chance to prove that they can function at high power without go between, stories and silly dresses.

Back doors and front doors

So what is all this back door and front door business about? The front door of a realm is the access point that humans use to get from their place in time and the physical universe to the inner realm that they are trying to reach. So for example, the front door to the Barakiel is a frozen bolt of lightning that a person can climb up into the stars where they find a path that leads to a gathering place or temple. Other examples are: the front door of the Ancestral realm which is a stairway or tunnel down into earth that leads to a cave where the ancestors sleep, the river of blood that takes one back through time, the grand stairs up the face of a step Pyramid that takes one into a temple with an inner sanctum, and the crack in a rock or hill that leads to the faery realm; these are all front doors to different realms and times.

Back doors are the routes by which the power and beings of different realms all come together in one pattern that Divine power flows through-it is the vast filtering system which takes raw power and turns it into places, people and beings. The back doors give access to the point where these places and beings come together in the great pattern of existence.

An adept who has worked through the front door with full knowledge of where they are going has the potential to discover that there is another path/door that will take them beyond the surface dressing, leading them to the face of Divinity and the pattern of existence- it will take them home.

So each temple, each inner place, if constructed properly will have a back door somewhere which a very important point to remember; all of these places that we find in the inner worlds are essentially constructs that were built at some point by a magical team or natural process, possibly human, sometimes not, for the people of the future to use. They

are not an illusion, they are not a figment of imagination, nor are they a reality within themselves-they are interfaces designed to provide us with a step on the path that was walked before us. The interfaces are masks that real powers wear so that we can recognise them.

That is why we treat everything we see in vision as real, because in a way it is. It is the same process our brain uses to create images for the every day world around us, but in reality the world really doesn't look like that. It is just our way of understanding what is around us-we do not see energy, piles of cells, particles and electricity; we see trees, humans and dogs.

Building from the inside out

There are many ways of building inner structures, including from the inside of an element outwards, from a front façade backwards, from the void and then from the back door. Constructing from the back door means that the builders start at the universal pattern (desert and Abyss) and build outwards towards the physical world, from the inner to the outer. This gives it an anchor and automatic access to many different places but the down side is that it needs builders who all have a good deal of experience of working in and with the universal pattern. If the builders are not acclimatised to that pattern, the sheer force of the power that flows through that threshold of consciousness can do considerable damage to the human body.

If the Hierophant wants to build an inner temple for humanity to use, one that would access Divinity, inner contacts etc, then she would build the back door in the desert and then build on from there. If the inner construct is a place to work with ancestors, then the Hierophant would have to go down the Abyss to the ancestors' level and build the meeting place from there. Similarly if a temple/contact building was to be a place to work with angelic beings, the builders would have to start by going up the Abyss to the angelic realm and build down and out, just as the ancestral place would be up and out. Its access has to go to the

human level for the human workers to be able to flow back and forth.

The building starts with the intention and the back door. From there a tunnel is constructed that will open out into the temple/area/structure and from that area a further tunnel of threshold is built that will hold a front door which in turn opens out into a landscape that is of the human realm.

The idea of this type of construction is that when the initiates and adepts work in this temple, they work within the building, its contents and its contacts. Some will move on to another temple when they feel they have exhausted all they can find or learn. Some will continue to dig deeper, to search behind the construct, to search for power and Divinity. Those that do such work will find the back door, go through it and end up at the Abyss. That is the beginning of a whole evolution of spiritual awakening when the person finds the thresholds to all beings, all realms and beyond that, to Divinity without form.

One of the secrets that keeps the construct in place for a very long time in human terms is simplicity, so the least detail and the more natural the expression of the construct, the longer it will weather the changes to humanity. The less pot holes, crannies and containers it has, the less chance there is of unsavoury beings successfully moving in and taking over.

In the chapter on temple construction, you will notice that the egregore energy store was a lake which is a natural holder of power and information that will be recognised by many generations to come. The library on the other hand which holds books, scrolls, tablets, disks etc is more tied to civilisations that use writing, but the inner contacts who are represented by the books are also potentially present to communicate with those who do not use the written form. It can also be constructed as a place where elders gather and dispense their knowledge to those who visit them, basically serving the same purpose as a library.

If too much detail is added on to the constructions, particularly detail that is from our time and consciousness, it limits who can use it and can potentially end up confusing

people in the future who may not recognise a lot of the imagery there. The Hierophant would be wise to think carefully about everything that is added and why, and think about how it will be interpreted in the long distant future. I am sure that most people reading this will have gone into an ancient construct in the inner worlds at some point and will have been nonplussed at some of the very strange things that they saw there. If the visitor does not understand what they are looking at, they cannot use them.

When constructing a back door, which is usually made up of angelic consciousness that will guard and filter it, it is also good to think carefully about how you present the door. It can simply be a door, which is obvious, but can make it too accessible to those who are not in the right magical stage of development to tumble out into the Abyss. Or it can be a more natural presentation of the angelic being coupled with the clue that it is a threshold of great power that leads to somewhere closer to Divinity. It also makes it less obvious that it is a door and would take someone who was willing to commune with the being to realise what it actually is. This allows the human to get into conversation with the angel who can in turn be more forthright about its purpose and what lay beyond, thus allowing the human to make more informed decisions.

One good way of presenting them in such a case is as pure elements such as a flame, a whirlwind, a stone or an open sea. Some seekers will see the element and commune with it, finding that it is in fact a door and pass through it. Others will marvel at the sheer power of combined element and angel, and will work with what that angel can bring through itself-a potential preparation for the power that lies beyond.

Patterns

The universal pattern is made up of patterns, as are beings, humans, everything that has form of any kind. These patterns can be used in their bare form rather than presented as buildings, angels, doors, flames etc. This is a deeper and less penetrable form of temple

building which brings together the patterns that create the power vortexes, thresholds and containers, but does not give them a facade.

Again the builder would start at the Abyss or desert, and would pull together the shapes and threads that are angelic power to create a threshold and form the patterns of access to humanity beyond that. It is the least recognisable form of temple building and will only be accessible as a container and threshold of power to those who truly know its real nature. To outsiders who stumble across it by accident, they will simply find a series of platonic solids, shapes and lines hanging in the inner worlds. They will touch it and feel its power, but the understanding of what it is and what it does will be kept from them.

To construct in this way is the hardest way of working and is only really used when the temple or container is destined to hold a great deal of dangerous power that must be kept away from the blundering explorer at all costs. And yet for those who are searching for a way to work that is closer to the reality of our existence, it makes the most sense- we are putting patterns of power and expressions of Divinity in form.

Such a construct can be easily used to manipulate workers. Because there is no visual or living interfaces, there is no way for a worker to know exactly what the temple is and what it is doing, so if it is just power, then there is no way for a worker to know what that power is actually doing and they would have to trust the builder implicitly to be honest with them.

Such simple but powerful constructs can be used for all sorts of things such as powering something up, feeding, blocking, manifesting or destroying something: no-one but the builder would ever really truly know what it actually was doing. Because of the realities of human nature that makes them very dangerous constructs.

For that reason alone, if a Hierophant wanted to build something like that for a specific purpose, it would be good to have the whole group work on the construction, so that the intent is shared and understood. I personally think that if a Hierophant chose

to build such a construct for a purpose, it should be built, worked with and then carefully dismantled so that it could never be misused. Such a focussed construct is like a needle point or a nuclear missile which it is pointed at one thing and does its job. To then leave it lying around or visited with vague intent is just madness. If a construct is for the long term and for multiple uses including education, healing, etc then it is best to build a more human friendly construct that would be accessible to workers at all different stages of development.

There is a sort of midway version that can use platonic shape and patterning to create a temple that can be entered, such as a pyramid, sphere or cube and they will have nothing in them as the shape and power is all that is needed. These forms of temples are not of much use for training initiates in that there are no cues to learn from, no interfaces to commune with and nothing that is familiar to help an initiate take a step further.

Such a patterned temple is best used as a working temple that has a specific purpose where workers gather, do their job and then leave. The shape alone serves as a container for the egregore and the choice of shape depends very much on the angelic consciousness being used to construct it. The down side is that it cannot be communicated with and it is not so accessible to inner contacts to interface with.

Outer versions of these types of working temples can be seen in our world through history i.e. the Kaaba, a cube temple which is an externalisation of paradise, the great pyramid of Giza is another example. They are working spaces with very little cues, few interfaces and a great deal of power.

So the choice of construction depends very much on what it will be used for and by whom and for how long.

The different realms of the Abyss

In recent years people have begun to explore the Abyss after centuries of staying far away from it because of propaganda and religious dogma (its hell, it's the place of evil, its where all that is bad lives etc). The dogma was

there to stop people accessing what is truly a powerful and deep inner realm that will expose people to real power and Divinity in many different forms. If people know about and have worked with the powers we call the Abyss, they cannot be so easily taken in by magus bullshitters.

The Abyss is seemingly endless, goes up and down, inside and out, and holds access to every being that is in our manifest universe, both inner and outer. All realms end here, any expression of Divinity flows through and takes their forms from here: it is the best place in the inner worlds to learn how it all works.

The Abyss works loosely on the dynamic of conditional/manifest/density/ through to unconditional/non manifest/ethereal. Divinity polarises here from unformed to formed, neutral to male/female, and neutral to negative and positive-the Abyss is like a filter or a Play Doh machine that takes unformed power and gives it form.

As humans we need to approach the Abyss from our own understanding of existence and humanity, that way we don't get eaten. If we approach the Abyss with an eastern spirituality concept of everything is love and light and just needs enlightenment, then we will be torn to shreds pretty quickly. If we approach it from a psychology angle that it is all in our minds and all that is there is our own demons, then boy are we in for a ride.

It has to be approached as a real place, with real beings, some who will eat us or tear us apart, and some that won't. There will be some beings that haven't a clue what we are, and some beings that will want to climb inside us and share our lives. There are also beings who will teach us, help us and tend us when we are in need, and beyond all of that is Divinity, both within reach and out of reach. So if approached with a human reality check, the same approach we would take to exploring the Amazon jungle, we will stay safe and hopefully not get bitten, eaten or worn.

It is a place where very ancient beings that no longer roam our world can be reached-their consciousness still exists, just as ancient deities and former waves of humanity do and this is

the place where those powers and beings can be reached. The ancient landscape of the earth is layered under our desert and the landscape of the future is above the desert waiting to sink into being. Accessing all of these places and beings is possible; it just takes focus and energy.

When we go down the Abyss to reach beings that are far back in our past, we begin to get into areas where the consciousness of those beings is aggressive, bloodthirsty and predatory, why? Well think about dinosaurs for example. Our planet's history is littered with extremes of massive aggressive beings that would terrify us, and little vegan humans that lived peaceful natural lives. It is a history of extremes and those extreme powers still exist, huddled down in their inner reality that to us is down the Abyss.

Also, what we perceive as down the Abyss is the realm of beings we often identify as demonic. These beings have their own realm which can open out with a front door into our world, just as angelic beings do. Working down the Abyss brings us through the natural filter of the pattern, which prepares us and puts us on a more even keel with these beings so that we can interact a little more safely, even though they are still dangerous. The same is true of working up the Abyss with angelic beings.

The one thing to remember with all these levels of the Abyss is that each level is an echo of our desert, which means it has Divinity across the Abyss, the area which is the inner power expression of their outer realm and beyond that is their form of death and recycling. In the case of angelic beings, there seems to be no death, just a holding pattern or place of silence. Most other beings have a death/recycling area, except the time concept is very different to our own.

When the Hierophant begins to work in these realms, it is wise to remember the structure, lay out, flow of power, front door/back door, tunnels, Keepers and all the other factors that present themselves to us as humans. Any of these realms can be worked in, be built in or have buildings that access

them, if approached correctly. The main thing to remember, particularly if the Hierophant is in these realms in vision and has less experienced people in tow, is that the more manifest the power is, the more contained and formed it is. It is safer to interact with and there is less chance of someone getting burned.

If the structure behind the interface is understood, the interface itself can be worked with to the fullness of its capacity and then the interface itself can be moved beyond so that eventually the workers are operating without the need for an interface and are getting closer to the reality of the pattern and beyond. The magical structure will continue to blossom and mature if its workers and students do not fall into the trap of creating a dogma around the interface but instead retain an understanding of what that interface truly is. With more understanding, the people within the magical structure will grow spiritually and magically over the generations without becoming followers or founders of religions or paths. To achieve this and sustain it is truly magical.

A.11 The structure behind externalised ritual and magical/ritual objects

Most lodges/groups and individuals who conduct rituals often do so without much thought as to what is actually happening; what is it they are really doing? We perform actions without thinking about such things, concentrating more on the success of the endeavour and the amount of energy it will take.

But when you are working from scratch, designing a whole magical system, there needs to be a clear understanding of what is happening during a magical working; what is going on behinds the scenes? Where do the inner contacts come from in ritual? Where does the power come from? How does a magical action cause something to happen?

We are raised in a culture of experts who all know better and would prefer that we leave

the important questions and difficult jobs to them. That attitude has also become pervasive in magic with so many people quite happy to bumble along doing rituals for this or that without actually thinking if it will work and, if it does, how?

Add to this the egocentricity that became a major factor of magic from 1888 upwards—lots of ‘know better’ Masons who were the direct result of the age of enlightenment generations before, deferring to a greater ‘secret’ master/s. The next generation included the spice of psychology, with the ‘it’s all a part of our mind’ philosophy. Decade after decade we have all taken the secrets of the previous generations, done the rituals, done the work and made the same mistakes. This is what happens when an old system is inherited: we gain old attitudes.

In the last few decades we have been encouraged more and more to think for ourselves, to not take old systems without much thought but to be able to choose whether new or old is the best for the job at hand. This has produced some wondrous and disastrous results, which at least shows that people are doing for themselves!

This is very important when building a new magical lodge from scratch—everything must be re built from the ground up including the ritual system, patterning and magical methods. The reason for this is not about being new for the sake of it, but that you need to know exactly all the components that are going into it. It is also important that a new lodge is fresh and uncontaminated—old patterns carry old baggage and old parasitical behaviour.

To clarify better when I talk about ritual patterns, I do not mean the written or spoken word which is often created specially for an event, I refer to the underlying pattern that is used, a pattern which is often passed from one generation to another.

What is a ritual?

A ritual takes power from the inner worlds, puts it into a shape, and uses it for a purpose. When you are disciplined and

trained/experienced in magic and inner work, your actions take on a different level of power to someone who is not involved in the inner worlds very much. The deeper the inner work, the more power comes through the externalised actions. There is a very curious dynamic about magic that to affect the outer, it needs a passive inner flexibility within the practitioner, and by passive, I mean really passive. The less inner focus that is put on an externalised action the more powerful it becomes.

This dynamic only works with a magician who has long-term experience of working in the inner worlds at different levels and in different realms. My theory is, when you work for a long time in the inner worlds with contacts, the dynamic of 'doing easy' between outer person and inner contact kicks in to being. This means that the human does what is easy for them, but near impossible for an inner contact and vice versa. It is not difficult for a human to move a cup, walk from A to B, light a flame or use a voice. Likewise, the inner contact can easily open an inner gate, send power to X or trap a being. The inner contacts are good at moving energy around, opening/closing inner access points and bringing in/sending away inner beings etc.

So, when both sides of the fence are up to speed, some pretty cool work can be done. But that does not explain the dynamic of ritual actions, just which unseen partners are sometimes working with us.

Ritual action and intent

When a person performs a ritual of any type, the ritual affects and interacts with everything around it (hence take out the cat before doing an exorcism). Certain ritual actions gather in energy by attracting power to the pattern, other rituals call in beings. Some rituals make it impossible for beings to stay in the space, whilst others affect the life pattern of the person they are focused on-the list is as complex and intriguing as human nature itself.

Intent is a major part of ritual, so if you think of something, the power gathers behind that

thought. If you hold a thought with focused outer intent, a great deal of power becomes backed up behind the intent, ready to be used. The use of the mind is like an inner muscle and if it is worked regularly in the correct way, it becomes very strong, flexible and able to do heavy things. Magic deals with the part of our world that is not solid, but it is a part of the world that drives the solid. The mind does the same thing; the mind drives our bodies, but it can also drive everything else around us.

The fascinating thing is that our minds can affect things that are not connected to us physically and it is one of the lost treasures in our modern psychologised world. A trained thought pattern can affect things separated from the body or immediate surroundings of the thinker.

This is one of the great mysteries that psychology has destroyed, as it taught us that our thoughts affect only ourselves and beings that talk to us are really just a deeper part of ourselves. That is not a whole truth-yes the deeper parts of ourselves talk to us, but then so do beings outside us, totally unrelated to us, they can affect, communicate and interact with us through our minds. Mainstream psychology told us that such a concept is not true, so we stopped believing and, as a result, magic slid further away from our reach.

When I was growing up, I saw people think at other people and make them very sick, I saw people chant other people to death, sing them out of their homes and marriages. I never bought into the psychology thing because I knew from being a brat that it wasn't true. That freedom enabled me to grow in magic and also taught me to respect such a dangerous skill.

On a happier and more practical side, the other thing that happens during ritual patterning is that some of the inner contacts that you regularly work with come along for the ride. When they see your focused intent, they realise what it is you are trying to achieve and join in to help, using their skills in the inner worlds as you use your skills in the outer world.

When someone who has not worked much or at all in the inner worlds does an outer ritual,

there are one of two things that can happen. It either works in a sort of haphazard fashion or it doesn't work at all. If someone has a bright energy, that energy will attract faeries, parasites and elemental beings that are in the area and they will wonder what the hell he is doing. If they have a sense of humour, are bored, or realise they can get a meal out of it, they will join in the ritual, do the inner part and off it goes.

This haphazard use of inner contact is particularly dangerous, as it leaves the person doing the ritual wide open to anything that comes along. When you engage in a ritual you open to the inner realms and ask them to do something. You have no idea what type of being you are inviting into your energy field and basic 101 book protections will not stop a hungry parasite if he sees a hot steaming dinner. People honestly think the ritual happens with no payoff and that thanking the universe will suffice-wrong....

This is one of the points of importance for the Hierophant when she is designing the training system for initiates: they need to know the inner and outer dynamics of ritual from day one so that they fully understand the implications of their thought patterns and their ritual actions.

Externalised power and action

Some outer ritual actions draw inner world energies into an image or object so that even though they have no physical substance, the contact can be interacted with through a physical object. This is something that has been in magical technique, be it formalised magic or Shamanic/tribal magic, for millennia. It is probably one of the very oldest forms of high magic that can have a powerful impact upon an individual, a community or a landscape.

A good working example of this is sand paintings the use of which can still be found in the Navajo Hogan and the Tibetan sand Mandalas. The ritualist slowly creates a pattern, which often includes images of spirit beings, demons or holy people. The work is done with ritual intent, sometimes with

the use of chant, storytelling or ritual poetry and, as the ritualist works, the inner beings are drawn to the work by the sounds and the energy. The intent will particularly draw in beings that are causing a particular problem like sickness, mental illness, bad luck or curses. As the beings get closer, the picture intrigues them and impels them to go into it, where they become trapped in the images and patterns. Once they are fully trapped within the pattern and the pattern is finished, the painting is destroyed and the sand thrown to the wind or into a river thus breaking up the hold of the being on the physical world and casting it to the elements, back to where it belongs.

The secret of the ritual action is covered in mystique and people are told that the picture is destroyed because nothing is permanent. The being is taken from where it has been causing problems and compassionately put back into the world of its own element.

Sometimes ritual paintings or images are used in more or less the same way. They are painted in such a way as to attract a being which is then absorbed into the painting. The image is then pinned to trap in the demon or spirit and the image is burned- the being is cast into the element of fire, away from where it was causing problems.

Another example of outer ritual action with inner results is the construction of a sacred image of a deity or spirit and the use of song, speech and intent to draw a being into the image. That image is then worked with magically as a window to that being. It can also be used to trap a being in and keep it there- this is how some demon traps work.

All of these actions are outer physical actions using mental intent and no intentional inner work, therefore action done by a person with the right skills and intent is enough for it to work. The dynamics of this work can be very useful in the building and maintenance of a lodge, but the skills can be put to terrible misuse and the Hierophant needs to take care to supervise any adept working in this field within the lodge to ensure that the adept works with compassion and respect for all

beings.

It will be necessary to teach these dynamics and skills to initiates training in the skills of healing and exorcism, which is where these externalised actions usually come into play.

Inner contacts in ritual

When the Hierophant is training initiates in ritual, they will learn how to work with inner contacts through ritual, as opposed to in vision. When you meet an inner contact through vision, you have either gone into their realm, or met them in a half way place in the inner worlds. When you work with an inner contact in ritual, you call them to you, working with them in a combination of outer action, intent and passive inner vision (using inner vision in your own realm).

There are a variety of inner contacts that work this way, usually former human adepts, or human adepts alive in their own time/place. If the pattern has been set down correctly, each working direction will have been anchored into a line of consciousness so that when the initiate works in ritual in that direction, an adept from that line working in the inner worlds will join the initiate in the work and assist. If the lodge line is anchored in a specific priesthood line, then usually the contacts from that line will engage in the work of the lodge. If not, the work can potentially draw/call upon any human adept who can pick up the signal; usually one who is working in a similar stream will come through as an inner contact to assist.

It is also an important part of the initiates training to learn how to be an inner contact while still living. A Hierophant or one of the adepts would set up a vision whereby the initiates would go through the inner temple to answer an inner call from a group in the same magical line, past, present or future, and step into their outer lodge to work as inner contacts in the ritual. These inner contacts can be a valuable resource for the Hierophant when building and strengthening a lodge: many hands make eco friendly light work.....

So it is important to understand the inner dynamics of these inner contacts when

building the ritual pattern foundation in the lodge. It needs to be done in such a way that the gates are accessible to living adepts in their own time, regardless of when that is, so that the work can be woven across time. This is very important when the lodge is undertaking long term projects that have a deep magical impact upon the land.

Creating a ritual pattern for the lodge

When the lodge is first being put together, the Hierophant will have decided upon a ritual patterning for the inner and outer temple that will be used in all ritual work. As I discussed earlier, it can be a single central altar pattern or 2, 3, 4 or 5 directions-it all depends on the type of work the lodge will undertake and what beings are to be worked with.

There are a few different ways the ritual pattern can be anchored and we looked at one way while building the inner temple. The following is a straight forward method which anchors the ritual pattern in the temple and leaves it ticking in the background, ready for use at ritual time.

The first thing that needs attending to in a building project is the decision of which pattern to use. Really, simple is more powerful. While a complex 6 pointed star can be very impressive, when laid out in a temple and used in rituals, it can end up limiting the work to what is connected with that symbol and nothing more. It is often best to choose the pattern based on the natural powers around the temple and what elements are used the most by the lodge. If you stick to basic natural flows, you don't back yourself into a ritual corner as far as developing the work goes; a bit of foresight can go a long way.

So for example, if the Hierophant wants to work with a polarity of positive/negative, male/female, a north south pattern would suffice and other things can be built on to that. The temple would be set up with an altar in the north and one in the south. It can be enhanced by one in the centre, or it could be used in the form of a triangle with the 3 altars creating the pattern. A four directional layout is also a popular pattern with an altar in each

direction. Sometimes one in the middle for the void works well, or just a simple single altar in the centre, which is usually the most powerful as everything and anything can be pulled through it.

With the pattern settled, basic altars need to be placed in each direction with the access element upon them and nothing else. The group begin by sitting in a circle with the altars in the directions (and no one sitting in front of an altar) and they go into the void in vision, going in as deep as they can.

While deep in vision, the first adept gets up and goes to the first altar whilst maintaining the inner vision of the void with their eyes open. The choice of which altar to work with first will depend upon the directional patterning that is being used in the magic itself.

At the altar, the adept reaches in vision through the void to the directional power that the altar is representing. Once they have connected with that power, they then reach a little further for an inner contact, particularly one connected to the line in the temple, and brings the contact through the void to the other side of the altar so that the altar becomes the threshold of those two worlds.

The inner contact and the outer adept both place their hands upon the altar and draw in the power of that direction. They let it flow through them into the altar where the two streams of power from the inner and outer adepts entwine.

The adept now thanks the inner adept, steps away from the altar and moves on to the next one. As soon as the first altar is clear, the next adept goes up to it and repeats the same process. It builds through the unique mediation of each adept so that the directional lines weave through each person, creating a pattern of power that imprints itself upon the altars and the fabric of the building.

At that point, the group needs to solidify the pattern in the room. This is done by firstly sitting in silence in meditation, seeing the pattern in the room and seeing the power flow out of the first direction, followed by taking up the flow of the ritual patterning as it goes

around the room and back out through the first altar again.

These flow patterns can be worked with in a variety of ways to bring different powers into the temple to be then used for a working. If the group is sending power out into the world to do something, it would not return to the first altar but would be directed from the last altar out into the world.

The pattern must be established in the room so that it can be used in ritual regularly so that the minute anyone goes up to an altar to work, the power and contact will switch on almost immediately. The more it is used, the stronger it gets and over generations a massive amount of power can build with it.

If ritual implements are used, and once they are consecrated, they will live on the altar upon which they were consecrated and where their power is most relevant. It would be wise however for the Hierophant to think very carefully about the distribution of power tools around the directions—the powers that flow through certain directions are very specific in some ways. So for example: a consecrated sword placed in the north is going to be tuned to death and destruction; not a cool idea. And if any young would be magicians read this and think it's a cool idea, I would say go ahead and see what happens. Just don't make any long term plans as power flows through you first.

Putting a ritual together

So as the pattern is established in the temple it will dictate to a certain extent how rituals are designed and executed. They would have to be in harmony with the pattern and the powers. A two or three directional pattern which is based upon polarity and yet is used in ritual with just one power quickly becomes imbalanced. If a group were to weave male and female polarity into a room where only solar male deity work is done is just begging for a fight.

The ritual needs to reflect or at least acknowledge the powers in the room but it doesn't mean you are tied to a single pattern—the pattern must flow in harmony with what is there. It can be a very good exercise in planning for initiates to write a simple ritual

which works within the patterning of the temple, using the powers, inner contacts and directions. This makes one think carefully about how powers interact and how simplicity can be used effectively to bring through large amounts of power.

The one pitfall that a Hierophant will have to watch out for when training initiates in ritual work is to ensure that it is not all drama but is simple, to the point and completely relevant. It must be linking in with the inner contacts and powers to achieve something; otherwise it just becomes a piece of elaborate theatre which doesn't actually do anything. The default dynamic is usually the more powerful and connected the ritual is, the simpler it becomes.

If a ritual is over wordy, the focus is pulled to the words and detracts from the power which can end up confusing the inner contact. If there is no movement in the ritual, i.e. it is all conducted from one point (like a sand painting) then the words become more important, as they join with the action.

If there is movement, such as walking from one altar to another, the patterns made by the act of walking become a major part of the ritual and the words take on a lesser role. If the ritual has movement from altar to altar and then ritual action at the altar, maybe with ritual implements, then that focuses most of the power and the words are simply used at each threshold to call in the contact. Sometimes there is no voice at all and the whole ritual is conducted in silence so that any communion is done through inner vision while walking and handling the implements. That is a form of ritual that bridges the inner and outer and it was one of my favourite methods of working.

When using speech, don't have the initiates sit down to do a bit of creative writing, otherwise the focus is on the speech and the initiate will be more bothered about their performance and what people think of the ritual than with getting on with the job. It also takes power away from the work if the ritual is rambling. It must be written from within the context of the job. If it is a focused patterning with movement and implements,

the verbal should be short and to the point. If it is ritualised drama, then the speech is far more important.

The Hierophant's job in the midst of all this is to ensure that the power pattern in the room is upheld, that the bridges are working, the inner contacts are there and the access routes are properly filtered.

This is the other point to remember when designing a ritual pattern for a temple- make sure the directions worked in are compatible with the guardians of the magical line which runs through the lodge. They need to be able to do their job of guarding anyone who works in the temple and to do that, they need a bridge into the temple, therefore each ritual should have a starting element that connects with the guardians and the inner contacts. Eventually a ritualised action will develop which does that job but it will need to develop slowly through the use of intent, call and action.

Inner Ritual

The other form of ritual that the Hierophant will need to establish in the lodge is inner ritual, that is to say, ritual that is undertaken completely in vision in the inner temple. The inner ritual is built up and conducted purely in the minds of the workers along with inner contacts and nothing is done in the outer temple. That can be expanded usually by repeating the ritual a second time in vision in the outer temple, and then finally the physical ritual is done in the outer temple while conducting the visionary ritual in the inner temple so the two are brought together and worked at the same time.

This requires a great deal of concentration and is probably best left to the adepts, as the power strain can get to be a little too much for initiates. Stretching in two places at once while weaving power takes a lot of inner flexibility and to expect someone to do that sort of work after a small amount of training is to put them in danger of outer injury. To attempt a bridging of power in that way needs inner flexibility, focus, inner strength, grounding and the ability to 'spread out' the soul without weakening oneself.

When a ritual is conducted on the inner, it takes far more physical energy than if the power was dispersed through the muscles by movement. The Hierophant needs to take into account the physical affects of ritual when working with groups in the lodge, and to keep an eye on the health of the workers, to ensure that no one is over stretching themselves.

Moving inner power with the mind can take an enormous amount of physical strength, particularly if the work is deep, hence the esoteric monks who used to have to do physical work and physical training first before they were allowed to do deep visionary meditations. The body must be prepared for physical impact and the best preparation for that is to ensure that the outer body reflects the same condition as the inner—the outer body should be flexible, strong and healthy. I'm sure that anyone who is reading this who has spent time working in depth with me over a couple of days can remember what their body felt like the day after the work was finished.... I know I can!

The physical impact of ritual can be profound if the body is not properly attended to and if the work is on going over a period of time, it is the responsibility of the Hierophant to ensure that any workers involved in the work are aware of the physical impact as well as ways to minimise the damage. The more of an inner focus there is in the ritual, the deeper the power, hence the harder the impact on the body.

One way for a Hierophant to help minimise the impact on the workers is for the lodge to provide or be involved in a physical discipline like martial arts, yoga, tai chi etc. It helps if everyone does a similar discipline so that everyone's bodies are on the same frequency.

Physical connection

This is a dynamic that the Hierophant should discuss with the working group before it undertakes any major work program/responsibility: when a group work together—their bodies begin to synchronise.

When a group of humans work magically in inner work over a period of time together,

their bodies begin to tune in to each other. This can manifest in a variety of ways from women timing their bleeding together to people sharing symptoms and beginning to connect deeply with each other.

This can end up being a problem if some of the members are particularly sensitive—they can end up taking on the physical strain of others i.e. load sharing. This can be a major problem in a lodge if a worker load shares a lot; they will end up taking the strain of the whole ritual upon themselves without realising they have done so. This needs to be watched for very closely with a working group.

The other problem that can crop up in this situation is where a person takes on the symptoms and emotions of another worker. This happens when a person is not really capable of holding the work, their burdens will spill out and the nearest sensitive person will get the strain. This is why it is vitally important that any group working on a major powerful path of work are healthy and well balanced. Any sickness, disability or emotional problems can potentially be poured out to the working group to carry and that is not acceptable. The strain of the work is enough without having to carry your neighbour too!

If someone is sick, they should not be allowed to work. If someone is going through a major emotional crisis, they should not be doing the heavy work. Some inner work however is very good for emotional strain and it is best to allocate them to help in some training work for the initiates. The Hierophant needs to be watchful of her workers and trainees and quietly keep stock of everyone's wellbeing. In a way, playing the role of the Hierophant is like being a parent to a large family, so you become the centre of responsibility for learning, wellbeing and nourishment.

In the end, ritual action be it physical or visionary, is the movement of universal life force from A to B to achieve something. This basic dynamic is something that must be kept in mind at all times to ensure that it works; that the person/people conducting the work have

sufficient life force to do the work and that their life force recovers properly after the work.

It is also important when moving life force via ritual that your intent is clear and to the point as you are playing with the power of the universe so you need to be aware of what you are doing with it!

A.12 Longer term implications of being the Hierophant

Taking on the responsibility of being a Hierophant is no easy task and is a responsibility that does not go away even if the person quits magic and takes up knitting. The weave of power in the position of Hierophant is such that it permeates all aspects of the soul, the echoes of which can be heard for millennia.

When a Hierophant develops a consecrated line, he takes on responsibility for those adepts and initiates for the length of their lifetime—even if the consecrated person stops practicing magic they are consecrated for ever. So when ever something powerful or dangerous happens to an adept or initiate of that line, it will tug on the energy of the Hierophant. When consecrated people walk away from magic, it doesn't stop just because they have; it settles in to a deeper more subtle mode where the person is slowly manoeuvred from situation to situation to supply an inner demand. When a consecrated person is put in the middle of a powerful tangle that could take them into very difficult territory and they cry out for help, the first person to get the inner call is the Hierophant.

So it is wise to take into account, before rushing off to become the Hierophant, just what a responsibility and burden it truly is. Most people who take up the mantle are not fully aware of what they are getting themselves into and once there are there, there is no backing out. Besides the energetic tie to consecrated people, the Hierophant also carries the burden of the lodge and its many magical workings. If the group drop the energy, it will fall to the Hierophant. If the inner temple is hacked, it will affect the Hierophant before affects anyone else.

The other burdens of responsibility that fall upon the Hierophant is to keep an eye on everyone in the lodge in matters of health, happiness, training, safety, food, general wellbeing—it is like being a parent to a lot of people. Unfortunately there are some who become heads of groups/lodges and focus primarily on making money for themselves, and set themselves up with almost pop star status. The two parasite desserts of ego and greed disengage any hope of the magus/leader truly achieving anything of true lasting worth. They usually care little about their group or indeed very little about their work. The road to such ruin is a very wide one and it is bypassed in the very beginning by sticking to ones intent and putting the group/work before anything else.

Control

The other major stumbling block for the Hierophant is the issue of control. It's a sticky one as it is not straight forward and simple. If the group is run as a democracy, then the decisions are being made by people who may or may not understand the complexities that underpin certain magical issues. It also can also end up with very little being done and the decisions reached are potentially the popular ones rather than the necessary ones.

The other extreme is the Hierophant having absolute control and then abusing it which leaves the group with the choice of 'put up with it or leave'. Having such control is an easy hole to fall down and does not give room for the Hierophant to allow people to make mistakes, take responsibility or have a say in decisions.

For myself, I think the best way is to have the final say (as I would be carrying the burden), but that the group's adepts all have specific responsibility within their areas of capability in the temple/inner temple. The Hierophant could use passive governance, i.e. encourage discussion, encourage joint solutions, give the workers space to make non fatal decisions, and not assign anyone with lodge status other than 'adepts' and 'initiates'. Having hierarchies beyond what is totally necessary creates a

disharmony and encourages distracting but meaningless goals. It is better to recognise each person's strengths and abilities, and honor them for that, and to also recognise a person's weak area and help them to recognise it so that it can be strengthened.

It is also important that the Hierophant does not head every bit of work, that he takes a back seat in some of the work, or refrains from doing parts of the work altogether so that he can keep an eye on the group in general. If the Hierophant heads all the work, the adepts do not get the chance to lead work, do exploratory work, create, build etc. It is very important that the adepts who are capable can learn those skills so that they can pass them on to the next generation. A working lodge that has adepts working to the highest levels is a lodge that will survive for a very long time.

Old age

If the Hierophant has allowed the adepts in the lodge to flourish fully and they have strengthened fully, then the transition of power for the Hierophant in old age is easy and smooth. The hardest thing for the Hierophant is to come to the understanding that they have become too old to carry the burden of the lodge and that it is time to hand on to someone younger and more in touch with the world of the time.

If done properly, the transmission of power should go smoothly so that the Hierophant can stay in the background as an honoured elder which also teaches the younger members of the lodge the importance of the wisdom (and crankiness) of the elderly and it teaches them how to respect and honor their elders. It is not common in today's western culture to keep your family elders close but to put them away in 'kennels' which I find extremely odd.

The elder of the lodge should be cared for, respected, consulted for their wisdom, and different way of thinking, and to help them kept up to date on what is happening. It is the responsibility of the retired Hierophant to be just that, 'retired', and to honor the new Hierophant by letting the reins go. Too many Hierophants cling to power, even after they are dead,

because they fear that the newer generation cannot do things properly. That is a symptom of not accepting the flow of time: power and knowledge go up and down in waves; it is part of the larger pattern of how consciousness works. So the Hierophant needs to understand that while it may be true that the younger upcoming pups may not know what they are doing, that is not the business of the retired Hierophant. It is the job of the inner contacts to quietly steer the ship over longer periods of time and they should be trusted to do just that.

If the lodge is solidly contacted, then inheritance of power will not be an issue. The inner priesthoods are good chess players—you don't always see the moves coming, but they do work well. If the new Hierophant does not seem up to the job, then it is up to the inner contacts and the lodge to deal with that, not the retired elder. The letting go is very important from a magical point of view for the longer term magical health of the lodge and the elder.

Sometimes the power in a lodge needs to lull for a generation, sometimes it is just a situation where the elder does not recognise the ability of the new Hierophant, or that they forget just how clumsy they were when they first became Hierophant. Because the twists and turns can get so complicated, it is important when a person of power retires and hands on the mantle, that it is done completely and without reservation.

The letting go is more than a psychological lesson, it is a preparation for the next step in the development of the old Hierophant—if they let go of the old job, the new one can be stepped into easily and smoothly. If not, what can happen is that after death the retired Hierophant tries to maintain control as an inner contact. But trying to keep an outer control from an inner perspective is really unhealthy, it can end up with the lodge having to banish what essentially has become a troublesome ghost; they are not truly an inner contact as they have not allowed the natural transition to happen. This damages the soul of the dead person and puts the new Hierophant in the terrible position of having to banish their elder.

All of this can be avoided if the Hierophant recognises when they have become too old for the responsibility and offers to step down into an honorary role. By letting go internally, the inner power flows out of them to the new Hierophant which creates a space in the old Hierophant for what is coming next.

The Passing On of Power

The 'Passing On of Power' ritual is a very important part of the letting go and moving on process and it also prepares the new Hierophant for the burdens that they will undertake. Taking up the mantle of new Hierophant is not just an outer action, but is an inner undertaking too which carries a great deal of inner burden and responsibility with it.

Essentially, the old Hierophant has to take the new one in vision back to the beginning of the creation of the lodge line, back to the very anchor of power that the founding Hierophant used to create the consecrated line. The old leader takes the new one in vision and recreates the original action with the new one, so that the new Hierophant essentially becomes one with the founder. This is one of the hidden mysteries in the Vatican-the Pope becomes Peter in a very simple private working where a monk of a specific order bridges the new pope to the first one. It is done as an outer ritual, but it is essentially the same thing.

When the Hierophant takes the new one in the vision, they speak out exactly where they are and what they are doing, and the new one joins in so that they are both doing the action of anchoring the line. It ties the new Hierophant to the anchor power and to that founding moment in time.

Once that is done, then it is time for both of them to go into the inner temple. Stood before the main inner altar, the old Hierophant places their hand upon the head of the new, both physically and in vision, and allows all the wealth of inner knowledge to flow from the old to the new. This is not a flow of intellectual knowledge; it is a flow of inner knowledge gained from years of working with Divinity,

angelic beings, and inner adepts. It is passed on to the new Hierophant and will lay dormant until needed.

The completion of the flow of inner knowledge and power heralds the time for the new Hierophant to take the old one to the point of 'letting go'. This is an inner action which has major outer implications for the development of the old Hierophant in preparation for work after death. It is an octave of a specific action that happens in death, but it is conducted within life.

The new Hierophant takes the old one to the lake of the egregore and walks them through the egregore to the edge of the void. There, the Hierophant turns around to look at the egregore/lake and says goodbye. He steps off the threshold of the void and fall into nothingness, letting his life experiences fall away from him, letting the ties to the egregore break, and their tie to the mantle of Hierophant fall away. The old Hierophant stays silently in the void for a time before gently coming out of vision.

After that working, the old Hierophant no longer holds the power of the lodge, the new one does. Although the old one has disconnected at a certain level from the lodge, there is a deeper connection that still lives, but is beyond form and only kicks in after death.

Death and the inner worlds: working with the lodge

Once the old Hierophant dies, so long as they have let go of everything, they will go through their recycling process pretty quickly, usually in days, and will be ready to work in the lodge as a true inner contact. The ability to be able to do this comes specifically from the ability in life to let go-it is one of the inner dynamics of the mysteries that when you let go: you loose nothing that is needed. If you cling, you loose everything. That is why in life it is good to constantly give and let go of things you really do not want to let go of as it stops the clinging and hoarding that is so destructive in magic.

When the old Hierophant has gone through the primary death path, then they bypass

the rest of the death journey and step into the pattern of the inner lodge. By letting go, the ego and life personality of the Hierophant easily falls away, leaving behind the deeper soul with its magical knowledge and strengths. Sometimes, when the strength is complete and balanced, he can take on some of the 'dressing' of the life that he led so that he can be recognised by the lodge members. That usually is best to do only when he has truly let go of everything, so that it does not limit him or pull him back to a life that no longer exists.

If the old Hierophant joins the lodge as an inner contact, he will be able to be accessed by the initiates for learning and guidance in the library, for council with the new Hierophant at the lake/egregore, and for general guidance or joining in the work of the adepts in the main temple.

The service as an inner contact is not for ever and it is difficult from a living perspective to know how long that contact will be there. Therefore it is important for the new Hierophant to work with the old to learn as much as they can just in case the old one passes deeper into the void. I worked with a very interesting inner adept for a few years who presented himself in his young form, and he taught me a great deal. Then one day, without warning, he told me I would not see him again as he was going back into life. I never did see him again but I was very thankful of the time and teaching I was given.

Cleansing the lodge after death

When the Hierophant is getting older, he must appoint a death guardian from among the adepts. The job of the death guardian is to deal with the magical aspects of the death both for the person who has just died and for the inner and outer temples.

The death guardian will need to deal with the personal magical items of the Hierophant and make sure they go to the grave with him, that the body is blessed, the death vision is conducted for the soul and that the new Hierophant works with them in the death work.

When the Hierophant dies, the temple must be closed immediately and no-one should go

into the inner temple or outer temple until the death guardian has cleared everything. All elemental gateways must be closed and any flames must be extinguished, any vessels of water emptied and any stones taken out and buried. This is a very important ritual action to stop the lower self of the Hierophant trying to find its way back to the lodge in the first instance of the shock of death. This is vitally important if the death was swift and the old Hierophant was not given the chance to disengage slowly from life.

If there is a slow death, then the death guardian will work regularly with the dying person taking them in and out of the death vision in preparation. If the soul is properly prepared, then the lower self and personality will crumble immediately as some of it will already be in the void. If the death is unexpected and swift, it can be a shock to the system and the base self reaches out for what is powerful and familiar.

To stop that from contaminating the lodge, all doorways must be closed, all activities ceased, any pictures of the Hierophant taken down and put away, any mirrors covered etc. It is helpful to burn frankincense, myrrh and leave a cd going of Tibetan or similar chants of the skeleton dance, or music that has a clearing effect. These actions drive away any base clinging that might happen and will cleanse the lodge.

The cleansing and stripping of the outer temple should be completed before burial and once the body has been buried, then a further 10 day wait should be undergone before the lodge is opened again. Once opened it should be cleansed, purified and retuned from both an inner and outer point of view. A vision to re-establish the consecrated line will need to be undertaken by the lodge members which can be achieved by going around the directions to the altars, connecting with the inner contacts and establishing new elemental gates/flames etc.

The new Hierophant will hopefully already be in place. If not, then the fall back is the 'chosen box'. It is the responsibility of the Hierophant to always have a name in the

'chosen box', naming who they think would be the best new Hierophant of that time. As they watch people develop, the name may be changed and it is one of the Hierophant's responsibilities to make sure that name is kept up to date.

If the choosing is post mortem, then the new Hierophant will have to do the vision of the anchor of the line in vision with the old Hierophant once they have appeared in the inner temple: it is a different dynamic doing it this way, but it still works. As soon as the lodge is back to normal, work should commence straight away and the old Hierophant will most likely make an appearance when they are ready.

The new Hierophant and the hall of elders

It is important for the new Hierophant to establish themselves quickly and solidly, marking their own path as needs be, without the feeling of having to be seen to be different. It is important that on going work is continued and new work is commenced. The 'back to business but with a fresh flavour' will ensure the lodge survives and does not mummify or fall apart.

Responsibilities as the first new Hierophant include the building of the hall of adepts. When the first Hierophant of a line has died, an inner temple that will house the dead Hierophant and all others that come after is an important structure to secure the very long term survival of the work. It becomes a temple offshoot to the main one, and it houses all the specific wisdoms of the Hierophants. As a Hierophant withdraws from the main inner temple, they retreat back to this more obscure and timeless place that is accessible to a wider range of magical workers throughout time who find them. It holds the essence of the consecrated line and keeps it from contamination so even if the main inner temple degenerates, the hall of the elders stays clear.

To build this hall, it has to be built out from the main inner temple which acts as

a foundation and lends to the power of the construction. A doorway near to the back door is built which has stairs leading upwards away from the level of the main inner temple. The stairway emerges out at the desert of the Abyss and the Sandalphon are called to assist in the construction.

The new Hierophant and the adepts work with angelic contacts that the Sandalphon call and a temple is built in the desert with a front door onto the desert so that any adept can find it. The construction methods are similar to the main temple, but it has no egegre, no library, just a single space where the inner adepts/Hierophants can gather.

This is a place that is deeper in to the inner realms than the inner temple so it has less form and there is less interaction for people visiting there. It is like a threshold between the void and the desert where the elders stay to hold the threads of the work and stop it vanishing completely into the void. From an outer/physical point of view, usually only the living Hierophant would go to this place as long as the lodge exists, and this keeps the hall focussed.

The Hierophant can go there for advice, learning and joining-a living Hierophant is the sum total of all the Hierophants that have been in that line, so it becomes a little like a group mind that holds the line of magic in the inner consciousness of humanity. Once the lodge is no more, the knowledge and work of the lodge will be stored in this place for others to find over time and work with. It has its own angelic filtering on the doors which will only allow those who are called there to gain access. Once the lodge has died, the elders of the hall put out a call throughout the worlds for anyone who can pick it up to gather the work and re establish it in the outside world.

This is one of the reasons why only the Hierophant goes here and not the other lodge members-it is a condensed and preserved space of the magical line which can be easily damaged. It becomes a parallel to the anchor of the line, a sort of an echo of the anchor power. It is not immortal; rather it will live in the inner worlds for as long as there is a

humanity to pick up on it. As humanity dies off, or the consciousness becomes so different that it is no longer compatible, then it will fade into the Abyss where it will no longer be accessed by anyone. It will slowly cross the Abyss and merge with Divinity.

The living Hierophant has a responsibility to go there periodically to learn, update, and keep it alive through interaction, and it is a place where much deeper powers can be reached. Living humanity has its limits as to how deep into the inner worlds it can go without beginning to lose its hold on life. The hall of the elders is a midway stage for that deep power. The inner elders can reach much deeper into those realms and act as a go between if necessary.

A recently dead Hierophant will need escorting into the hall from the inner temple and they will pass between the hall and the inner temple for a considerable time (or not if they have been called back into life) but eventually they will fragment with their deepest part going into the hall and the rest of their consciousness going into the void. If the hall has been around for a very long time, then some of the Hierophants that can be reached in there will be composites of a few generations. They merge together into eras of work so that when you talk to a group of say five of them, you are probably working with at least fifty in real terms.

Summary

The responsibility of a Hierophant is staggering if it is approached in real terms, and it alters the soul forever. It is not a role to be taken lightly but it is a role that will develop the soul at a very deep level and will have a lasting effect in the realm of magic one way or another for a very long time. Such dedication to work is rapidly dying in the modern commercial world of magic, hence this book. Too many lodges are run as clubs and too many are run as businesses or hobbies—the true line of deep magic in the Western World is growing thin. Just as the mystery and power of the sleepers is fading, so is the power of the Hierophant.

And yet it is the most wonderful gift any human can give to the world is to give of themselves as a bridge between worlds. They stand between the Archon and the Aeon as a fulcrum for humanity in its quest for a path home to the Divine nothing.

