

QUAREIA—THE ADEPT
Book Thirteen

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 V

Advanced Magic

Lesson 1

Power Transfer

And the Lord said unto Moses, Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live. And Moses made a serpent of brass, and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived.

—*Numbers* 21:8

1.1 Introduction

As an adept, you have been learning to rely less on tools, and more on the presence of powers within and around your body, and on companions whose power is bridged into a tool, like the staff. While for the most part the adept operates without tools, at times a specific power tool is needed temporarily. There are also times when a tool the magician has worked with for a long time breaks or becomes damaged, and is therefore no longer a good vessel or bridge for power.

This module looks at advanced adept work with tools, seals, and objects that can be deployed temporarily. It also looks at methods for bridging power from one tool or object to another, to continue a line of power. We will also work with objects that deploy certain powers as decoys, and objects that act as

anchors and bridges for contact power.

1.2 Power transfer

Some situations call for a power transfer from one vessel to another, or to a temporary vessel which is later converted back to an ordinary object or discarded. Though such work draws on a wide range of adept skills and knowledge, you started to learn the techniques as an apprentice. Remember the basic work of transferring power from a sword to a pendant? That began to trigger a line of work within you that should, now you are an adept, be coming to fruition.

There are various reasons to transfer power from one object to another, the most common being that a tool or companion object has broken, or is needed for only one job. In the latter case, sometimes you need a specific power to flow through a tool or object, but you do not want that power around you all the time, or it may be unsafe to keep it present in the physical, surface world.

At other times the magician must go to a difficult or dangerous situation, but they cannot take companion objects or tools with them. But the powers trained within their body may not be enough. Then the magician can 'buddy up' a smaller version of the tool or companion object to take with them. You looked at this in a simple way as an apprentice,

and now is the time to expand that work and trigger it in a lot more depth. All these methods are adept skills that rely on your level of inner contact, your ability to weave and bridge power, your focus, and your connection to the Inner Temple.

1.3 Temporarily filling a tool

Usually this is done for a specific ‘one-off’ need, and when the necessary power or contact is too feral to keep around you beyond the task at hand. This is an adept method not only because of the skill required, but also because the power used can be alluring and dangerous. As an adept student you have learned all the things that can go wrong—many of which are caused by not looking at the longer-term consequences or from a lack of self-control.

Self-control is a major key to working with feral powers. It also stops you being entangled within the traps inherent in them. Holding a sword with a vast amount of destructive power can be very heady and it feeds the ego of the magician. If the magician does not *know themselves* then they can easily be glamoured into hanging on to the power, which will quickly lead to their destruction.

Imagine placing the power of an atom bomb in the hands of an immature, power-hungry teenager with no emotional maturity. In adept magic we are all still teenagers; and having that amount of power to hand, to use at will, will very likely end in tears. We become destroyed by our own inability to hold and handle vast power wisely, and we are more likely to destroy everything around us in the scrabble for status, power, and settling scores.

I covered this theme in the preface of my novel *The Last Scabbard*, in which the Sword of Albion is passed on from Cuchulainn to Lugaid, and from Lugaid to other warriors. Each of them become entranced by the power of the sword which brings success in battle—and total destruction to the one who wields it.

Any immaturity, puffed-up ego, mental weakness, or ignorance of self, will surface in the presence of such power and tempt the

bearer to keep it. Knowing your weaknesses allows you to know when to use such a power, and when to let it go. And the letting-go of power outside yourself is a major asset to an adept. Know when to rely on your skills and power, and know when you are out of your depth.

So let’s look at when to use such a temporary power, and at how to go about it. In magic you rarely have to face very destructive, out-of-balance situations; but as a species we are currently edging towards self-destruction, which triggers the flow of vast and dangerous Underworld beings. Then there is the age-old dynamic where a magician, or group of them, draw on very destructive powers to further a specific, unbalanced agenda; and such situations often get out of control very quickly. Then the adept steps in and draws on temporary tools, as well as inner contacts, beings and so forth, and puts the rampaging power back where it belongs.

And sometimes a series of unbalanced events come together and bring about a very destructive power, one that threatens everything around it. Rebalancing and cleanup cannot happen until the power is taken out of the situation and sealed up, or put where it belongs—usually down the Abyss. These unbalanced events often develop through layers of actions over time, actions which may be magical, non-magical, or both.

Here is an example of a situation that would require using a temporary tool—in this case a temporary sword. This is just one of many different scenarios that play out repeatedly in history, and they can often go unnoticed until they get to a critical point. Then it is often spotted by a magician, or a group of them, and they are spurred into action.

This scenario could be happening anywhere in the modern world today. Similar series of events have happened more than once in various places, and they may well be unfolding yet again.

In a desert, underground nuclear bomb testing was done in the 1950s. The release of the bomb under-

ground disturbed a long-sleeping 'serpent' power. This Deep Underworld serpent power—an example of which we see in the Ancient Egyptian god Apep—is very destructive and triggers chaos and annihilation. It is connected to dragon power at its most dangerous, and for the most part in the modern world, it is asleep. The bomb not only awakened that power, but also *fed* it.

The nature of nuclear power, in magical terms, is the raw serpent power released out of substance; and the Underworld serpent is the inner energy manifestation of power types like nuclear power.

The bomb also opened up a deep rift to the Underworld and Abyss, allowing those destructive beings awoken and released by the blast to rise to the surface.

After the bomb test, and for some years later, a small, very poor community that had formed out in the Desert in a wide area near the test site was plagued with ill-health, insanity, corruption, and violence. This created a feeding ground for parasites, not to mention all the destructive beings connected to the power of the serpent that seeped up to the surface. The area affected is pretty wide and includes a growing city; and within that field of influence the prolonged interaction between humans and various beings rising from the Underworld creates a terrible mess that just keeps slowly expanding.

A few decades later, a group of immature magicians came along, drawn by the tales of madness, death, violence, and disease; and they decided that the wider area in the Desert is 'Satan's land.' They had a childish view of destructive power meshed in their minds, along with

a restrictive Christian upbringing which they were rebelling against; and they decided that it would be cool to 'open a porthole to hell.' Their motives for this were varied, and included wanting a bit of excitement, being thought cool, wanting attention, and wanting power. They were ripe for the plucking.

As they worked ritually, even though they did not know what they were doing magically, the combination of the site, the beings present, human intent, and the presence of some natural magicians and conduits, triggered a shift in the power pattern that had formed over time and brought it into active focus.

This created a bit of a mess. The kids playing with the magic were directly affected regarding their mental and physical health as the collection of destructive beings and power flowed through and around them. It also created a much bigger and more dangerous problem: humans had actively engaged with this mess of power and *asked it to rise to the surface and become active within humanity.*

If the power in such a place had been weak, then nothing more would have happened than a group of kids making fools of themselves. But when you have such a vast amount of power sitting on the threshold, sometimes even the weakest ritual action is enough to pop the boil; particularly if there is at least one natural magician active in the ritual—regardless of their lack of actual magical skill.

So the powers from deep in the Underworld were not only at the surface, but the group's conscious engaging *with utterance in magic* took the situation to a whole new level.

Now humanity had invited those powers not just to stay, but to *play*.

This disengaged any natural dynamic in the land trying to contain the mess. As a human had invited the power to action, the natural and inner guardians were forced to stand down. Why? Because we are able, through utterance with intent, to mirror the dynamic of Divine creation and destruction. When this dynamic is engaged by way of ritual, we take up the reins of power, and thus disengage any 'immune' reaction from the inner environment.

So what happened then? The magicians packed up and went home. They didn't see a goat-headed man climb out of a hole and give them power, so they partied for the weekend, then left. However the power was still there, present, waiting, invited, and ready for action.

Later, in a nearby city that had been built in the Desert—a city which has come to express the Underworld powers by way of its functions and inhabitants—a man turned up who was a regular visitor and sometimes a temporary resident. He was weak and yet strong, stupid and yet clever; he had natural ability, a pedestal, a massive ego, and a wish for absolute power. He did not care how he got that power, only that he got it.

The hive consciousness formed in the Desert from that magical calling became aware of this man and gravitated towards him. It saw the desperate need for power and attention in the man, and his fate pattern and its potential; and it saw that he would be the perfect conduit for its power.

So it connected to the man as he slept, offering endless amounts of power. The man, in his dreams, accepted. He rose in politics to become a world

leader and the hive consciousness of the serpent power flowed through him, manipulating him to trigger repression, conflict, and wars that brought destruction and chaos to the surface world...a perfect food-rich environment for such a serpent power to flourish. The man provided the perfect vessel and bridge for it.

Sounds outlandish? Maybe, but this magical scenario has played out more than once in human history...and we are poised on the threshold of it unfolding yet again.

How is this tackled? Many magicians would focus on the man, seeing the danger but not looking for what is behind it. Cutting the man down would do nothing to solve the issue; you have to cut the issue out at the root, otherwise the power just seeks another vessel.

This is where the temporary tool comes in. A regular magical sword will not have the inherent power necessary to take out a huge power like an Underworld serpent; the magician needs to match power to power. Such a magical tool is far too dangerous to exist constantly in the surface world, so the magician needs to seek a power compatible and comparable with the serpent power, and temporarily fill a sword with it.

What sort of power would they need? For an Underworld serpent of chaos and destruction, one that feeds off nuclear power, you would need a deep volcanic fire power that holds earth and fire. Such power would also need a compatible blade that could hold such a force without being destroyed: always match like for like.

The answer is obsidian.

Obsidian, a product of volcanoes, is a unique substance for magicians, as it can hold volcanic resonant power within it, and it produces a blade like nothing else. Whereas any metal blade will always have irregularities along the blade—perhaps too small to see but still magically significant—obsidian does not. Its blade edges are clean and incredibly sharp.

A blade made from obsidian would work, as would an obsidian hand-axe. The magician

would wield it in the same manner as the Limiter sword: its job is not to destroy, but to limit.

The blade limits by cutting ties to everything. This allows the inner workers to put the serpent back in the Underworld. The bomb and the ritual was the result of direct human action, so it needs direct human action to resolve the issue. Deities, inner contacts, and angelic beings will not wipe humanity's ass for it; we have to wipe the shit off our own bottoms, so we need tools for the job.

You cannot kill the serpent power, as it is an inherent part of creation and destruction; but you can limit it by severing its expression in the physical world. Severing its connections to the physical world will temporarily disable it, which makes it easier to 'put it back in its box.'

Though such work is done in vision, it is also externalised in ritual with a ritual implement. Physical actions woke the power, so physical objects and actions are needed to put it back to sleep. The consciousness of the serpent is 'inner,' i.e. not physically externalised, so the inner visionary element of work is also necessary. This is why an adept needs to be able to work physically and in vision at the same time.

With regards to the man who became the vessel for the serpent power, his fate depends on his health. If he was ill before the serpent filled him with power then he would die or become heavily disabled after the serpent power withdrew. But if he was physically and mentally strong then he would either evolve from the experience or be slowly *bound up* by external events until his death.

Once the power/serpent is removed, the whole pattern will die back, and the human vessel will be left with their own power and nothing else.

Here are the steps that would be taken in such a scenario. Within these steps is the method for the transference of power in and out of the blade. Looking at the method of transfer and use will give you a lot to think about in terms of working with other tools, elemental powers, and methods.

1.4 Steps of action

Have an obsidian blade or a large obsidian hand-axe or scraper, and be willing to let go of it once you have finished, if necessary. Also have two copies of a map of the affected area: one on the central altar with a black felt tip pen, and the other on the east altar. You will also need an empty bowl, a bowl or bag of earth or sand, and some small stones to go on top of the earth. Place them on the central altar.

Still yourself, open the working space and gates, and tune to the adept power pattern. When you are tuned, circle the centre and go to the south. Turn your back to the south, so that you are standing before the central altar, facing north.

Call on the cross-quarter deity powers of southeast and southwest to have your back and work through you; and for the destructive power in the south to work with you from beyond the threshold. Remember Set in the south? You need that, or a similar power that can battle Underworld serpent power.

Prepare the map by looking at it, imagining the serpent power upon and within it, and say repeatedly:

I see you, serpent, I see you.

Draw the serpent in the centre as a thick, winding, bending, twisting line; and draw off from it many tendrils that reach out across the map. Join the map and the landscape together in your mind. Build this up until you feel the connection between the map and the serpent.

Go in vision while standing before the altar. Visit the Inner Temple, and circle. Physically, have the blade in your left hand and your right hand on the map.

Note: you have begun to create a link between you and the serpent, so be aware of any interference or resistance from its consciousness. Just focus on your task, and do not allow yourself to be distracted.

Gather power in the Inner Temple by going around the directions while holding your

work intention in your mind. When ready, go to Inner Library and ask for a pathway to a volcanic mountain that has a power within it to help you deal with the serpent.

Physically take your right hand off the map while maintaining your vision—your connection to the serpent will build through your right hand—as you do not want to fully alert the serpent to the power you are about to gather.

Go down into the mountain, deep down to a cavern with lava pools. Call out for a contact of that place. Tell them what you are doing, and work with contact to call the deep volcanic dragon power that resides in the lava. (Magical Knowledge III has a small section on volcanic contacts.) Sound is the key to making a connection with these deep powers. Hand over the blade to the ‘dragon being’ and ask it to transfer power to obsidian blade. Also hold out the physical blade while maintaining the vision. Then go back up and surface in your workroom.

You should still be standing in the centre south, with your back to the south, the central altar before you, and the blade in your left hand. The map is before you, on the altar.

Open your eyes and begin circling clockwise around the central altar, going around the directions and feeling into them as you pass them. Keep the blade in your left hand, with your right hand behind your back.

Build up power by circling, and with eyes open, see yourself merging into the Gathering Place, circling with the contacts. Once you feel the power levels have gone up and you have a strong visionary sense of circling with the contacts in the Gathering Place while physically circling in the room, call on those gathered, vocally and in vision, asking them to help you. Once again, call physically and in vision for the deity contacts in the directions and cross-quarters of the work space to work with you as well, and support you.

Stop circling and resume your position in front of the map, standing in the central south, facing north with the altar before you. Place your right hand back on the map.

Now close your eyes. See yourself in

the Gathering Place with all the contacts assembled before one of the gates.

Step through the gate from the Gathering Place to the Inner Desert. Walk down Inner Desert with intent to find the troubled outer desert, and cover yourself with sand to disguise yourself as a rock. Ask the sand to stick to you. Step over the threshold, out to the affected physical desert. You will see the serpent, surrounded by beings and parasites, spread out all over the place and hooked into everything.

Go for the serpent secretly and quietly. Ensure your mind is totally silent: get close to it and cut its head off using the obsidian blade. At the same time, while holding the vision, open your eyes and gouge into the map with the blade, cutting it to bits, while saying:

Serpent of the Underworld, I limit you.

Have no emotion, and do not allow emotion to rise within you.

Gather the head in vision with help from the assembled contacts, and together aim for the threshold of the Inner Desert. Your intent, and the focused intent of the gathered contacts, will make the threshold visible to you. Do not let the head talk to you. Do not listen, do not think; keep absolute silence in your head. You have not killed it, as that is impossible; you have merely limited its outer expression so that it can be put back in hibernation. Take it through the Inner Desert to the edge of the Abyss, call on the Keeper of the Abyss, and hand the head over to him.

Then go back to the affected outer desert with the inner contacts and chop the rest of the serpent into pieces. While you are doing this in vision, and keeping your eyes closed, keep hitting or piercing the remnants of the map on the altar. In vision, cut every line of connection that flows from the serpent to other beings and people. Cut close to the body of the serpent, so that you get the roots rather than the complex web of connections. Throw the chopped serpent parts down the hole it came out of. Remember, it is not dead; you have just limited the expression of its power. So be

very careful around any bit of it. Do not let any bit attach to you or talk to you, and do not let anything distract or delay you.

Once it is all down the hole, plunge the blade into the earth while allowing a strong noise to come from you, both in vision and physically, to cause shaking in the land—an earthquake to close up the hole. As you plunge the blade into the earth, see wheels of fire flow from behind you into the earth and churn it up so that the hole is completely covered.

Use your voice to make a sound from the stars, or use a bell, and surround the area with sound frequencies both in vision and physically. With the physical sound, direct it over the remnants of the map on the altar. In vision this triggers a shift within the pattern of the land through shockwaves of sound, and calls in the scavengers.

You will see dogs come down out of the hills and out of the haze. Step back, look like a rock, and watch as they tear into everything there and eat it until nothing is left. If anything appears to be human and is attacked by the dogs then do not interfere. Hold the vision while opening your eyes. Gather up the bits of the torn-up map, place them in the bowl, cover the bits with earth or sand, and place stones over the earth/sand.

Now go to the east altar, leaving the blade on the central altar. Place your right hand over the map. Close your eyes and see yourself standing before the altar, while keeping a sense of being in the desert where you are working and that you are standing on the land with your right arm extended, palm down.

Now cast your mind to the great angelic wheels that turn in the earth. Utter:

Angels of the ladder, angelic powers that turn and churn the earth, cover over this land, seal it, cover this land and close it, cover this land so that none may rise from the depths to climb upon your ladder.

See in vision the dust, earth, and sand of the Inner and outer Desert form in a sandstorm behind you. See the sand and dirt funnel through you, through your right hand, and

cover the whole area. Also see it pour through you and onto the map you are standing before at the altar.

In vision, tune the land to the seven directions as you would tune your space, and make a continuous resonant sound, both in vision and physically, to flatten everything unhealthy and bring in the axis of balance.

Find a tree or bush in the landscape. Reach into it and through it, and bring through a deity female power of the original tree to the outer landscape. While you are doing this, keep the tree in the Inner Temple egregore in mind: the original tree. You will see the deity upon the land as a goddess within a tree.

Stand on the land and look up for a star with the same balance of power as the nuclear bomb that started off the problem. You will feel its resonance. When you find it, hear its resonance and voice it down into the land. Create a bridge between the two so that they balance each other. This will help the earth process the power of the bomb that is still affecting the land, and will act as a counterweight to the power.

When you have finished go back to the Inner Library, and find your way back to the volcano where you got the blade. Physically pick up the blade and go to the north altar, going clockwise from where you are standing in your work space. Work in vision to release the power from inside the blade back into the volcano.

Go back to the Inner Library, be cleaned off, then go to the Inner Temple and be still. Go to the egregore and swim in the water to clean and retune, then circle for a while in the temple to tune yourself. Come out of vision when you are ready.

Take the blade outside, away from your home, preferably somewhere in the countryside. Go to a hill, outcrop, or mountainside, and bury it. Sometimes you have to plunge the blade into the earth; other times you need only bury it.

Leave the temple space working while you go and get a ritual bath.

Close everything down. Sleep with a candle going for a few nights, and watch out for any dragon or serpent contact trying to connect

with you. Even stay away from images or films with elements of the Underworld serpent in them.

Note: Letting go of the blade. Do not try to keep the blade, even if it is precious. The power is no longer there, but the resonance of slaying the serpent will be embedded within its substance. That will let a new serpent pattern emerge if you are not careful. It can seep slowly into your mind and glamour you with its power. This is why you learned to let go of things in the apprentice section: never keep anything that can put you at risk.

As you can see, such work can be complex; but this example can guide you through the many steps of doing such a job, properly, and with the right tools. As you develop and mature into your adeptness, your left arm as limiter will be sufficient for many jobs of such nature. But when faced with a vast power like an Underworld serpent of chaos and destruction, sometimes you need a tool that can hold more power than your physical body can manage.

These temporary power tools are always chosen carefully, matching elements and power levels to the task at hand. Any one of the elements can be worked with, depending on what you are trying to do; and if you remember back to when you looked at magical swords, you will recall that some had elements of water, earth, fire, or all. The blade by nature is air, and uttering down it can bring the power of air to the fore when needed.

A cup or vessel can be used similarly to gather and contain poisonous power or patterns—but not beings. The cup is destroyed afterwards. These temporary tools can hold elemental power, but not consciousness, so keep that in mind.

You need to draw on everything you know about the tools, how power patterns work, and how they are contained. And then you must choose the right tool for the job. Once you have decided on the tool, you need to identify the power that you need to fill it with, and

remember to put that power back where you found it once you have finished the task at hand.

The example above, and your training so far, should give you enough details for you to work the rest out yourself. Later in the course you will connect and work with powers within an object that will work in a powerful way with you, that will for the most part negate the necessity for such a temporary tool. Yet it is important that you learn the skill of transfer through direct experience and service.

1.5 Trying it out

The example I gave you is a scenario that has played out before, and is currently playing out in different places around the world. Should you wish to gain practical experience in this line of work, and be of service, then you can do the work, constructing the working from the information in the example.

You do not necessarily need to know which area or country you are working on—though some of you may recognise it—and you do not have to know what ‘time’ the situation is unfolding in. By working through the Library and Inner Temple as the junction point, you will be placed at the pertinent time and location for the job.

If it takes you somewhere in the past (for you), your work will still have bearing on the future. Remember the twists and turns of time, and while ever you are working on the vast Underworld beings and not on humans, your work will stay out of the human timeframe.

Working in the past can cut an influence that is still affecting the present and future. These deep powers have a vast reach through time, and they will continue to affect the surface world until someone comes along and puts them back to sleep—regardless of when ‘in the story’ that work is done.

However, such work can only be done if the being was invited to surface at some point in the past by a human, or is disturbed and brought to the surface through aggressive mining. If such a being is on the surface because of natural tides and dynamics, then

a human magician can do nothing about it. In such case it is more about learning how to survive and flourish despite it.

So your first task is to do a reading to see if it is both safe and necessary for you to do the working outlined in the example. If the reading says yes then go ahead and do the work. It will teach you a great deal about transferring power.

Keep notes afterwards, as often once the working switches from the pattern of the example to a pattern that needs attention, the details can start to change. Those changes will often tell you what, where, and on what being you are working. It is surprising what turns up. Also keep in mind that such work is hard and dangerous, and it can affect you in different ways. But your training will have prepared you for such work, and it is to your training that you refer to when confronted with large amounts of power or difficult situations.

You will also find, because of your inner connections and previous work, that the work scenario can switch on strongly, so be ready for that. You are most likely to feel its impact build up before the work, and then again after it. Ensure that you care for yourself properly after the work. And you will often spot outer world hints regarding the work once you have done it: it will become very clear to you in time that it is not all in your head.

1.6 Bridging from a broken or lost tool to a new one

As an adept you use the tools less and less, and only when necessary. However sometimes a tool is broken or lost, or has been cast into a lake or buried, and suddenly a need for that tool arises. Then the adept needs to bridge into, or fill, a new tool with the original power.

It has happened to me a few times where I have needed to bridge from one vessel to another, or draw on the original power of a tool that I have put out in nature. Other times I have cast tools into nature and let them go, only to be called by them to retrieve them. In those cases, some transformation of the tool's power had to

happen out in nature, and I had to internally let go of the power for it to come back to me in its changed form. This also highlights a magical training dynamic: each step of training should be absorbed as an absolute. Later you find it was in fact a layer, not an absolute, but if you had not accepted the lesson or tool as an absolute, the layering could not happen. Think about that.

So we will go through the different aspects of this dynamic, so that you get a good understanding of it. Now that you are doing adept work, it is very likely that one or all these scenarios will cross your path.

1.7 Bridging a broken tool

The staff and the vessel are the tools that tend to be broken the most; and as they are very different powers, the approach is very different.

As you know, the staff is not actually a tool but a vessel for a companion being, a being that guards, teaches, and opens the way ahead: an opener. The spirit of the opener is snake power—the snake power that guards like a cobra, attacks like a viper, and clears the path ahead for you. You only have to cast a venomous snake in the path of people or animals to see that path clear quickly. Such is its power. It is also a power of prophecy, healing, and killing.

If the staff breaks then the magician can hold its snake power within themselves for a little while, enough for them to transfer it to another staff which has been prepared to receive it. Holding the power too long within their sphere can cause their physical body to begin to react, and as the snake's venom can wreak havoc on their health, so time is of the essence.

This work can only be done if the staff is broken accidentally, cracks on its own, or is broken by someone else. If you physically and intentionally snap your staff, for whatever reason, then all bets are off. Such action is seen as an action of aggression or a rejection, and the snake power will withdraw. Never take out your temper or fear on the staff.

As soon as you discover the broken staff, hold both its pieces in your left hand. Sit wherever you are, and go in vision to the Inner Temple, through the Inner Library. If you are somewhere that you cannot do this immediately then close your eyes and see the snake. Draw it to your body by allowing it to wind itself around your left wrist. Hold it there until you can work in vision *within twenty-four hours*.

Once in the Inner Temple, circle the centre altar, then go to the egregore. Place the inner broken staff at the foot of the great tree, and place your left hand on the tree. The snake will unfold itself and slither onto the tree, and the tree will hold the snake until the new staff is ready. Again, time is of the essence. The longer the snake is with the tree, the less likely it is to come back to you. But it is safer for your health that the tree holds the snake and not you.

Come out of vision without backing out of the egregore. Leave part of you there with the tree and snake until you are ready to continue the process. This may cause a drag on your energies—another reason to move quickly and get everything finished.

Once you are out of vision you need to destroy the broken staff and get a new one. If you live near or in the countryside then go to a wooded area. Take a small hand shovel with you to bury the broken staff, or cast it into deep water. You do not want anyone picking up the remains of the staff, as it still has connections to you. If you can build a fire and burn it, do so. If not, cast it into water or break it into the smallest bits you can, then bury it.

Walk around the wooded area and use your inner senses to find a new staff for the snake. In your apprentice work you learned how to find rocks by using inner senses and working around the directions with them and your inner vision. Use the same method here. Remember: the new staff must be given to you by a tree willingly or found near a tree as a fallen branch. Don't just rip it from the nearest tree! Once you have one, clean it up, pull any leaves off it and any rotting bark, etc., until you have a clear, clean staff.

If you live in a vast city then doing this is going to be a bit more of a problem. If

there is a park nearby with trees and fallen branches, then see if you can find one that would work. Hardwood will work; softwood will break easily. In the worst case scenario, because of the urgency, you may have to buy a staff. A straight hardwood pole from a Do It Yourself shop or building supplier is better than a staff from a New Age shop that has been carved and decorated.

If you are very lucky then you may be guided to a junk store which has an old, tall walking stick with a snake carved around it—this has happened on more than one occasion! In such a case, the carving is fine, as it depicts the snake, and is therefore a working option. But staffs with designs, faces, crystals, and so forth would not work: they are disordered vessels for the snake.

Just remember, when you first got the staff you had to go through a magical process. This forms the vessel and houses the spirit within a magical pattern. Once formed, the inner pattern stays, even if the staff breaks, so you only have to move it over; but the receiving staff, as a vessel, still needs to be clear and focused.

Once you have your staff, you need to return to the egregore in vision. Sit holding the new staff in your left hand. Still yourself, then slowly reemerge in the egregore before the tree. In vision, hold the staff to the tree, and ask the tree if she thinks the staff will be able to hold her companion, the snake. If she thinks so, she will absorb the staff out of your hand: it will vanish into the tree.

Wait with your left hand resting on her. Slowly the staff will reemerge out of her, like a branch. Take the branch in your left hand and hold it while it is still attached to the body of the tree. Feel the shift in the physical staff in your hand while holding the vision: the vessel is now prepared.

Now you need to call the snake back to the staff, if it is willing to return to work with you. Most of the time these spirits will return, but sometimes they will not—which is why it is important to protect your staff at all costs.

Still yourself and tune into the feel of the staff that you have worked with. Once you have

recovered the feeling of the old staff, allow a call to come from within you, a sound that rises from deep within you. Make the noise physically as well as verbally. Keep making the sound until the snake moves down the tree. Let it sniff the staff, and do not hurry it. Let it explore the new staff. When it is ready it will move into the staff, which will then detach from the tree.

While in vision, be aware of the physical staff in your left hand. Let the two staffs, outer and inner, merge to become one. The staff will feel like a snake in your hand. The inner staff will vanish, and in vision it will just appear as the snake, which will settle into the outer staff as its new home.

Stay for a while in the egregore by the tree and talk to the snake, while holding the physical staff. Let the snake settle in properly before you come out of vision: you will feel when the whole process is completed.

Guard this new staff well, as it can only be replaced so many times. Each time the transfer will get harder and harder, so be warned. For a few weeks while you are doing magical ritual or visionary work, have the staff with you so that the vessel, and the spirit within the vessel, can settle nicely into your working pattern. After that you work with it as and when needed. The rest of the time it should have a safe place to live near you, either by your bed or somewhere in the house where it can be near you without being played with by others.

1.8 Theory exercise

Instead of giving stripped-down techniques, I have given you two working examples of power transfers. The method of approach in both circumstances was specific to the tool/object and to the powers and contacts directly related to that tool. Using what you know from your training, and from the methods outlined, think about and choose one or more of the following scenarios, then write out what approaches and methods you would use.

- Your stone shield has been lost or released into nature, but now needs to be replaced for upcoming work.
- Your scales have been badly damaged and need to be replaced—think about the deeper consequences of this.
- You need a temporary power in a vessel or cup to hold a deadly inner poison.

Think about the powers, contacts, and inner threads; and work out how you would approach the work. With one of them, work out how to do it without using any visionary work. What would you do if you had to be ‘under the radar’ for a while, which means no visionary work or divination?

Doing such work, even if you are not being mentored, is important, as the process of working these things out for yourself will allow you to plug into the consciousness of the Library and draw out knowledge. This is done by casting your mind towards a situation and working to find a solution.

Write up your methods and keep them in a file so that you can come back to them in the future. If you are being mentored, you will also discuss them with your mentor.

1.9 Retrieving the discarded tool

If you have previously released a tool back to nature, then some time later you find that you really need to work with its power again, there are methods for retrieval. In such a situation you have three choices: develop a new inner tool and get a new outer vessel for it, retrieve the original inner tool and put it in a new vessel, or find the original tool.

Your choice depends very much on the upcoming situation that you need the tool for, and on your magical development. Sometimes we simply need to move forward by gaining a new inner tool and bridging it into a physical object. Such tools, as an adept, are usually given to you by inner contacts, or while working in the Inner Temple, the egregore, Library, or other place you are currently working. Sometimes the new tool comes to

you as an outer object that springs to life and catches your attention once you need it—we have talked about this before, about how sometimes tools wait in the background until you finally realise what they are.

When you are strongly drawn to retrieve a released tool, usually it is because its time away from you and in the elements has transformed its inner power, which can now be worked with. The inner tool is what is important, not its outer casing. You will have to go in vision to where the tool was released and find its inner expression. Once you find it, you take it into yourself and hold it there while you prepare a new outer tool to put it in.

The new physical tool is prepared in ritual and vision; then the inner tool is placed ritually and in vision in its outer vessel. Often you will find that these retrieved tools are only with you for a fairly short time before they want to go back to nature: you may have had a great need for them without realising it.

As an adept, you will find your relationship in general with your tools becomes very fluid. Sometimes you need no tools in active work, just the companionship of the staff and the stability of the scales working quietly in the background.

Other times you will suddenly need active and powerful tools, usually when a major job is coming over the horizon. In such cases you will be prompted to wake up your sleeping tools, retrieve released ones, or create new ones. Learning to be very mutable in your work, to flow with the tides and to work as necessary rather than in an unchanging, dogmatic system, is an adept way of working that will teach you a great deal, help you evolve, and protect you.

1.10 Emergency working

Think about how you would create and trigger tools in an emergency where you have no time to set things up, get vessels, and do visionary work. Think about the Limiter power in your arm, and think about how you could temporarily fill a bread knife with that power to externalise the power in an emergency.

How would you do that? Why would you do that, and in what sort of situation?

How would you fill a stone with the power of the shield or anchor, and do it quickly while walking into a dangerous situation? And why would you need to do that?

What would you do if you were away from home, and found yourself in a potentially dangerous situation that needed the guardianship and way-opening of the staff, but your staff is at home? How would you draw that power to you?

These are not written tasks, but they are things you need to work out for yourself, and to think about. As an adept, these sorts of situations will occur at some point, and if you have spent time thinking about them then it will be much easier for you to respond under pressure. You need always to be able to pull on powers and tools when you are in danger, outer or inner, and to be able to surround yourself with frequencies and powers that will come to life quickly.

By thinking about this and pondering on what you would do, you will begin a process of subtle unfolding of learning within you. The Library triggers when you start to think about things and ponder on them. Then when you come to such a situation, the lines of communication and thought will already be open, and you will be able to act and react quickly.

The more you get into adept work in this course, the more you should go further than just doing the tasks you are set. Spend the time thinking for yourself about suggested tasks, and chewing over the different subjects, tasks, and peripheral information. You are responsible for your education, and you will determine what level that education will reach.

Lesson 2

Power Containment

There are times in adept magic, and in the work that presents to ones with such skills, where you will need to contain a power or being before you can safely deposit it where it needs to be. There are various ways to contain power or beings: through an object or vessel, through ritual pattern containment, by containing it in the body, or by working with beings in vision to back something into a corner and hold it there.

The reasons for containing rather than immediately depositing a being somewhere safe can be varied. It depends on the power or being that needs containing, the situation itself, your physical or inner situation, and the timing. We cannot cover all the variables as there are too many, but looking at some situations and how to approach them will trigger learning within you, which you can then expand through your work as necessity dictates.

The main reason for using containment is timing. Often when a magician is presented with a dangerous power or being that needs to be disengaged from a pattern, it is part of a much bigger situation unfolding. The work presented for you to do is often a small but key aspect of that situation, and by taking out of circulation one power or being, the rest of the pattern can be dealt with by others, be they other magicians or inner beings.

You will find that as an adept you are often

put in the path of various situations that need dealing with for some wider pattern to be broken up and composted. Often you are not aware of the wider pattern of events unfolding until after the work is done; instead you perceive a standalone situation that you are called to deal with. But during, or after, the work, it then becomes very clear that what you worked on was part of a much bigger picture. Your work took out a key element of that wider situation, which let the rest of it begin to crumble and collapse.

Experiencing such a magical situation can also teach you a great deal about yourself as a human and a magician, and how you might approach serious difficulties in your path. When faced with a lot of destruction in your life, it can become overwhelming to think about how much you have to overcome: the struggle can seem impossible and soul-destroying. But once you learn how to contain and disperse a key power or being in a situation, you start to see how such overwhelming, difficult situations can often be broken up and regenerated by dealing with some key element instead of tackling the whole thing.

Everything you learn in magic can be applied to everyday life; and everything that happens at a vast power level throughout the worlds also happens in octaves at ground level in ordinary life. The dynamics are the same;

the approach is the same.

The more skill, knowledge, and magical maturity an adept acquires in their training and work, the more powerful the situations they are presented with to deal with magically. So never take a seemingly simple presentation of work at face value. Always keep an eye out for what may be connected to it or be behind it.

So let us get back to containment.

As you know, planetary transits, lunar cycles, solar cycles, fate patterns, and power tides are all connected in complex weaves. If you are dealing with a dangerous power or being which has a wider effect on everything around it, then you would need to draw on the tides and flows of these powers to gather the strength and endurance necessary to deposit the problematic entity where it belongs.

It took me years to figure that out. Often I would struggle against such tides when I was hauling a being back into hibernation or trying to disperse a power to render it harmless. Such struggles can take a huge toll on the body and mind, and I used to pride myself on being ‘the Little Engine That Could.’ I would force my body and mind to struggle with the burden. What an idiot I was.

Eventually I was shown that I was really wasting my time and effort, harming myself by approaching the work in that way, and being totally dumb. I eventually learned that if I could contain such a being or power, then when the tide turned, I could simply release it with little or no effort back to where it needed to be. The trick was the containment. Through trial and error I learned the many different ways of containment, which ones worked well under which circumstances, and which did not.

I also learned, the harsh way, that no one method exists that would work for containing more or less everything. A lot of magical and mystical systems have containment methods within them that use contacts, utterance, sigils, sacred letter combinations, seals, tools, and so forth. They are all used in a set way, regardless of the situation. They would be deployed in a fixed way and expected to work: do this

ritual, use this seal, combine these letters, and it would work. Except it didn’t. I was at the point of throwing in the towel, as it seemed that most containment magic didn’t work. So what was the point of trying?

At that point of defeat, I was presented with situations that I could not walk away from. They had to be contained no matter what, as people close to me were under serious threat. It was then, at a time of defeat and necessity, that I began to learn.

It was also the beginning of my learning about what I call ‘switches and sockets.’ If the plug fit the socket, it would work; if it didn’t, it would not. So I began to learn not only how to match up the containment method to the being or power, but also about the individual natures of different situations.

Every situation needs its own unique approach within a sphere of predictable variables. If you understand the basic dynamics and are flexible and imaginative in your thinking, then you will find the right working method. If you stick to fixed, rigid methods without compromise, it will not work.

First let’s look at some examples where containment would be needed, then at the various methods that can be used and developed according to the situation at hand. Remember, you never use this on other humans—trying that will open the door for you to be bound up out of action.

2.1 Examples of situations

Here are a list of the most common situations adepts come across that need containment.

Smaller destructive beings. These beings, though not of great power, can create havoc in a situation, and they are not always easy to put back in their own environment straightaway. Often the pattern, or whatever drew them to a situation, needs to die back before they can be safely returned to where they belong. Beings elemental in nature, of fire and air, are the most common, followed

by elemental beings of earth, beings from the Underworld Shallows, and so forth. These beings can cause all sorts of problems for people if they get in the wrong place at the wrong time, including repeated house fires, triggering repeated conflict in the people of a household, or draining the life out of someone. We will look in depth at their presentations in the adept exorcism section (adept module seven), as in this lesson we are focusing on the actual containment.

Certain types of vessels. Contaminated tools, objects that hold destructive energetic patterns after they have been ‘possessed,’ objects which been magically worked on for malign reasons etc.

Patterns of magic created to destroy, kill, or attack; or formed as a result of malign obsession, which have then become ‘inhabited.’

Natural objects with powerful destructive forces flowing through them, like stones from volcanic outcrops that hold hostile power in them; or stones, bones, jewellery or other objects with been taken from sacred ground or burials and have triggered guardians or contain spirits hostile.

Future magic. Magic the magician has created for future deployment but which needs time to ‘mature’ or wait before being released.

Curse objects Objects that dispense curses and have been left near or in the victims’ home.

We come across some of these situations many times as adepts, and often we are not in a position to drop everything immediately and deal with the issue at length. So we use containment as a temporary solution until we have the time or learn the skill we need to deal with the issue.

Sometimes the actual work of dealing with such situations needs to be timed to a phase of the moon or astrological patterns to draw

on planetary powers and tides. Other times we need to wait until we have gathered all the tools and ingredients of magic to deal with a situation properly, in a balanced way. Too often magicians have knee-jerk reactions and use overkill methods to destroy something, when it really just needs putting back where it belongs.

There are also issues to do with energy, knowledge, and place. Bridging a being back to its own environment, where it will do no harm to us, takes a lot of energy. It also takes skill, and knowing the right inner and outer place to put it. Sometimes you can deal with it straightaway; other times you would have to drive many miles to a specific area, which means you have to contain the issue in the meantime.

Sometimes there is nowhere safe to put such a being or object. Then it needs encasing to limit it, and storing safely out of harm’s way until one day you can figure out what to do with it. There are also times, particularly with objects connected with the dead, where it is best to release their inhabitants at the right time of year.

When it comes to magically-formed destructive patterns, they are best confined, then held long-term until the wider pattern they were meant to hook into has run its course, making them obsolete. Cursed objects need containment until the cursed person is well out of the way and has been properly protected, and contaminated tools need containment until the magician can find the right way to destroy them without releasing the contamination in a way that would damage anything around it. Think of these like radioactive substances: they need proper containment and destruction.

One of the main and most important things with containment is time. Getting the situation under control by containment is only the first step; then you need time for the situation’s energy to die back. It is important for magicians to get out of the mentality that a single act fixes a problem; it rarely does.

The initial containment is only a first step. Then, created patterns, whether formed

naturally or magically, need to be starved of their connection so they can die back. And that takes time, sometimes months, sometimes even a couple of years. If you act too quickly between the act of containment and release, then you can sometimes end up right back where you started.

I once had to contain a fire being that was causing house fires, inflammation in the residents, and rage. It took nearly two years for the pattern that had formed in the affected house to die back enough I could safely deposit the being without any risk of it going back. Again, we will cover this sort of thing in more detail in adept module seven.

2.2 Choosing the right container

What you contain a problem in is really important. You need the appropriate container for the job. The *nature* of the container needs to be up to the job and be able to contain the elemental structure of the issue. Using magic alone, as in seals and so forth, leaves a lot of room for mistakes and failure. The actual substance of the container must be appropriate. Here are some examples:

Lead. Lead can contain most problematic beings and objects, but it is difficult to find these days. I keep a couple of lead containers for such jobs. Once the being or object is in the lead container it then needs sealing magically and physically. Magically-prepared bindings to keep the lid on work well, as does a strong glue if you will not release whatever is contained.

Stone boxes, containers, and heavy stoneware jars and boxes that are then sealed. They can contain a lot of beings or objects—unless they are themselves of stone. Air and fire beings can be comfortably accommodated in stone containers.

Heavy glass can also contain fire and/or air beings; but the container needs to be heavy, thick, blown glass. Again it is sealed magically and physically. Never

use wax sealing with fire beings unless you will also use magically-prepared bindings.

Metal. Iron is best, and needs to be thick and strong, like an iron chest or box.

Puzzle boxes. Some beings can be sealed up in puzzle boxes that they cannot work out.

Silver boxes or containers, but they must be made from actual silver. A lot of contaminated tools and objects can be contained in silver, then bound up.

Copper. Some troublesome objects or beings can be contained within copper containers, then wrapped in ritual patterned cloths and put inside a bigger box that is then then sealed.

As you can see, a lot of the best containers are difficult to find these days, and cannot just be bought in a shop. I find that if I wander around junkyards, charity shops, and second hand shops then I often come across things that can be used in such ways. They particularly tend to show up if a need is on the horizon but I do not yet know it.

I have found lead boxes, silver containers, thick glass, stoneware jars, stone boxes, puzzle boxes, and so forth all in junk shops. When I come across them, if I have the money, I get them. Often the need for them comes a few months or weeks later. However, in some places around the world such things can be very difficult to find, particularly in modern cities. Then you have to get imaginative.

Also remember that the best way to get a being in a box is to lure it there with something that catches its attention; or to offer refuge to the being, while making the environment around it unpleasant by way of smells, thresholds, and sounds.

Here are some more unusual methods of containment that you can deploy if needed. Dual containment can work when you do not have the ideal tools for the job. Dual containment is where you use an initial container likely to attract a being, like a glittery or patterned object, or where you need layers of containment for an object.

Dual containment for a being

The initial container must be interesting to the being. It could be a wooden or metal box, a small bottle or jar, or even a small doll. The first container will not hold the being for long, so when it has entered it the container is wrapped in a patterned cloth which has been magically worked to create knots and mazes. Then it is put in a bigger wooden box. Substances can be put in this box to create energies of smells that will not threaten the being but are unpleasant for it, which will encourage it to stay put. If you intentionally try to destroy the being or aggressively threaten it then you are likely to make more work for yourself. The external box is then sealed, bound, and put in storage.

Dual containment for an object

With a contaminated or cursed object, there is no need to worry about actually destroying or threatening a being. You just need to disable the power and contain it, like a poison. If you do not have an ideal container to hand, then wrap the object in a magically patterned and worked-on cloth. Bind it physically and magically, place it in a watertight and airtight container, and fill the container with salt so that every part of the bound object is surrounded by it.

If you cannot get your hands on that much salt quickly then you can use vinegar instead. Just ensure that whatever you are trying to contain is totally surrounded. Just remember that such a containment is toxic not only because of the contaminated object, but also by nature of the salt or vinegar. You cannot bury it, as you would contaminate a land area by doing so. Such containment can be used as a temporary containment until you can destroy the object by fire or at the right time.

Some beings can be lured in pictures or puzzle patterns, which can then be wrapped up in ritually-prepared cloths, bound up physically and ritually, sealed, then placed in a magically-guarded cupboard. Just don't forget about them, and release them properly when you are able to.

2.3 Binding and patterning

Binding and patterning is used a great deal in magic, and not only for dealing with problem issues. It can also be used to anchor something ritually so that it can be built on, and patterning can be used to externalise a ritual or visionary pattern to 'fix' it in time and action.

Your work on ritual sigils and patterns was a form of such fixed patterning. They hold the energy of a pattern in an externalised way so that it can be worked on repeatedly; and they can anchor an inner pattern in the outer world or dispense inner patterned magic in an outer situation in a stable way.

Binding is used in magic not only to contain something problematic, but also to limit yourself into a round of work, to contain power for necessary use later, or to contain magic in a space for ritual purpose.

Binding can be powerful, and as such needs to be used sparingly and with common sense. If you go around binding everything up, then you will trigger a bigger being to come along and bind you up as a 'problem being.'

Also remember that anything you bind, you are responsible for. Any beings must be released properly and in a timely manner. Do not turn into a prison guard or dictator, or you will be viewed in the wider inner world as a problem to be dealt with.

Binding objects that need containment is different: you are not limiting the life expanse of a being, just containing contamination within your environment.

So what methods do you use?

2.4 Vision and ritual methods for binding and patterns

Binding must always be done for a balanced reason. A being in the 'wrong place' or an object contaminated by human action will need containment and eventual release back to where it belongs; and a contaminated object needs containment prior to destruction. Both those actions are balanced when justified.

Binding for a balanced reason gives you access to powers beyond yourself. If you are working to restore balance to a situation then the inner powers will flow freely through you. If you bind a living being, spirit or human, without justified balance, then eventually you could end up being bound out of action yourself. Remember the dynamics you learned as an apprentice and initiate.

Binding needs an exterior and an inner expression brought together for it to work properly. Sometimes when there is a wider need for the binding, the inner powers will trigger automatically and all you have to do is the outer action. It is up to the adept to ascertain whether both are needed, or just the externalisation.

The exterior method of binding can be done in the ritual space using rope, string, strong strips of linen, coloured strong ribbon, or anything else that will not break or decay. It can also be done away from the ritual space, but the magician will draw on the directional pattern as they work. You weave from an inner perspective as you tie the outer knots. Utterance can be used, or silence; again, it is up to the magician and the individual situation. The wrapped object or box in question is physically bound, then once the binding and knots are in place it is sealed by dripping wax, hot melted resin, or even strong glue over the knots to harden them.

Cloth patterns also come in very handy, and can be wrapped around the object or around the box before the bindings go on as a layer of containment. The cloth can have maze or unbroken swirl patterns to keep the being busy if they break out of the first layer of containment; or it can have patterns and sigils from a containment ritual. The magician creates the ritual pattern, lowers it into the cloth, then exteriorises it by drawing out the ritual pattern on the cloth. You should know about that by now.

It can also be used as a second layer over the binding, wrapping the bound vessel, box, or object in the patterned cloth. The cloth is then anchored and sealed with more bindings and a seal to close off the knots.

Sometimes only a first layer of binding and sealing is needed. It all depends on what is being contained and how toxic it is. Never go for overkill. Remember, sometimes it is enough just to find a simple large stone, invite the being into it, and deposit it outside, away from the house. But if the being is big and dangerous, get it right first time: once they figure out what you are doing, they will fight you.

Inner visionary or inner sense work can be used as you ritually prepare or as you wrap the bindings. And this is the bit where the justified balance comes in. Remember, as an adept you have gone through the process of becoming Justified. This means that everything you do must be in harmony with that—your actions must be justified. Then a lot of power will come up behind you to work with you.

For binding and patterns we turn to the Weavers, to Ananke, or to spider spirits. As you work, connect in vision to one of those powers and either have them work through you or, in the case of Ananke, have her arms work above you, weaving with you.

Once the troublesome thing is contained, put it where it cannot access power or be disturbed. Never place a very powerful contained being near an electricity power outlet like a wall socket—that is like leaving keys near a handcuffed person. The electricity can be drawn on by the being's consciousness to try and overcome the bindings.

If you intend to release whatever is contained, place it in a dark cupboard or corner where there is little or no human traffic, and where it is unlikely to be knocked or disturbed. This encourages the being to settle down and wait. When the time for release comes, do not delay if it is inconvenient; get to the task straightaway. Once you imprison a being beyond necessary, the powers that worked with and through you, and that continue to work on the containment, will withdraw, as containing the being is no longer necessary and balanced.

If you intend never to release the being then you are effectively lining it up for descent into the Abyss through natural means: containment, then burial. Do not keep the

trapped being around the house indefinitely, as so many things can go wrong. As soon as possible, take it somewhere to bury it. It needs to be buried away from running water, so do not dig near a river or stream—unless it is a fire being, in which case dropping the bundle in a deep part of a lake would work, unless the lake is regularly fished...then it could come back up again!

The perfect place would be an area with granite rock geology, but any place very unlikely to be disturbed by building for a decade would work. Dig as deep a hole as possible, and as you dig, in your mind see yourself digging down to the Underworld caves that feed into the Abyss.

Before you dig, remove the top layer of soil, turf, and any plants and put them to one side. Place the bundle in the hole, put rocks over it, then fill in the hole. Then replace the layer of soil with the turf and plants so that you cannot clearly see where the hole has been dug.

2.5 Non-hostile need for containment

We have looked a lot at how to contain hostile beings and energies, but sometimes a more neutral containment is needed. This is usually when a power, pattern, or deity needs to be contained or restricted, either to put it to sleep or to keep it in a holding pattern prior to release at a specific time.

As an apprentice and initiate you learned about timing and holding magic as you worked, usually waiting for a moon cycle before release. That is basic containment. Sometimes a less passive containment is needed, though, and that is the realm of adept work. First you learn to work with natural flows without trying to control power, so that you do not become glamoured by the power and try to grab it. Then as an adept you can learn passive and neutral containment techniques so that power can build until it is released at the critical point.

This is a form of 'pressure cooker' magic: by patterning the magic, drawing in the lines of power and contact, then placing it in a holding

pattern, power starts to build and 'ferment.' It is kept that way until it gets to critical mass, and is then released; or it is timed for release during a specific astrological alignment or lunar phase.

There are many different ways of doing this, some of which you will discover for yourself through necessity; but the main two are *working space containment* and *vessel containment*.

You have already learned a lot of the skills needed for such actions. The trick is knowing how to put all the elements of your learning together, why, and when. We will look at the why and when in a moment.

2.6 Working space containment

Containing things in your working space is good, but it can be very impractical for many magicians. For example I live in a small house, and I do not have a dedicated working space, so this method of containment is not possible for me. However if you are lucky enough to have a dedicated working space that *no one else can enter*, then you can use that working space as the container and pressure cooker.

When the inner and outer patterns of a magical working are brought together and the flows of power, contact, and bridges are in place, then the pattern is formed first inwardly, then patterned outwardly through maps, sigils, text, or an object. The two are fused together, then left on the central altar. The gates are kept open, and the directional and centre lights are kept going and are attended to regularly throughout each day. The magician circles, tunes the space to the Gathering, and visits each direction daily, sometimes a few times each day. This keeps the pressure on and the power building. This can be done for days or weeks until it builds to a point of almost explosion, and then it is released out into the world to go and do its job.

As you can see, such work takes space, time, and resources. You cannot go off to work and leave it building: you have to stay on site, regularly visiting the space throughout the day

to replenish candles, circle, and keep building the power. For most of us this is not possible, so we contain and build power another way.

2.7 Vessel containment

The power pattern and the visionary and ritual work is done, but the magic is not released. Instead a vessel is prepared, usually a box, large jar, or similar container—remember the discussion about types of containers. It is placed on the central altar before the work begins. For using a vessel to contain power, certain things have to be planned ahead.

The adept needs to be very clear beforehand as to what ritual pattern they will use, and they paint a complex sigil, the expression of the ritual, on the inside lid of the box or the inside of the vessel's stopper. This is done on the inside rather than the outside because you are holding the power in the pattern, not using the pattern to deflect or encompass what is being restricted.

Depending on the power, intent, and method of distribution, a stone or water is used as an elemental receiver for the power; or a small object is used to hold the power which is then dropped into the vessel. Once the ritual and visionary work is finished, and the magic is contained in a woven inner pattern, the inner pattern is held in the centre above the altar, then lowered into the receiver (stone, water, or object) already inside the vessel or container. The wider power pattern in the ritual space—contacts, bridges, and so forth—is handed upwards for angelic or deity beings to hold until you are ready to work on it again. Remember the training work you did that taught you how to lower completed power patterns into things, and handing things upwards?

The lid is then placed on the vessel, the directional candles are brought into the centre to surround the vessel and shrink the work space, and the vessel is then sealed with wax and bound with ritual bindings. The bindings are put on using eyes-open vision and physical binds, with a weaver power working through you. The whole thing is then placed in the

northeast of the house or building, and the deity or contact power of the northeast that you are working with in the pattern is asked to hold it and let it build.

You will feel the magic start to build. Your energy still works within the ritual pattern, so you will be connected to it. As it builds, you will feel the pressure in your emotions, and potentially in your body. When you can bear it no more is usually the time ripe for release, unless you are timing it specifically to a planetary, lunar, or other astronomical event.

When it is time for release, the vessel is taken back to the ritual space, the gates are opened, the pattern is lowered into the space from above, and you essentially pick up where you left off. The seals and binds on the vessel are broken, the object, stone, or water is brought out—water would be poured into your vessel, ready for dispensing—the south or west gates are opened wide depending on what you are doing and where going, and the inner pattern is released out of the object and through the gates of the direction.

Sometimes you get a very strong feel of the power as it releases, as though a whirlwind flows through you. Stay on the threshold of the direction while the release happens, so that it can flow through and from you. Once the power dies down, the object, water, or stone is taken outside and released in the same direction as the magical work was released.

2.8 Why and when

Sometimes this holding-back of power to build it up can run parallel to an outer event that the magic is involved in. As the outer situation builds to a critical point, so does the magic. The two are brought together just before the critical mass explodes so that they release together.

This works along the same lines as Tantra, and though there are obvious parallels with sex and magic, Tantra is far more than that. Containment, parallel alignment towards a focal point, and dual critical release can jettison magic powerfully, like a bullet towards a target.

As you can guess, such work can be very destructive in immature hands; but thankfully just doing an outer ritual, the details of which can be read in a book, will accomplish nothing without having proper inner contact, knowledge of the inner weaving of power, and sufficient inner muscle to hold such power. These cannot be learned by reading alone, but like an art form come only by repeatedly practising individual skills and eventually bringing them together.

The choice to use such a containment method is not made intellectually, but comes from your deeper awareness. If you are working with planets as part of the pattern, then the planets work in cycles. Their power rises and falls, and with that sort of rhythm you can use containment to mirror those cycles to bring into focus the maximum amount of pressure. Sometimes you do not need such a method; sometimes you do. The situations are all unique, and *your inner senses must guide you* when choosing your working methods. Those inner senses allow the Inner Library and contacts to speak to you quietly, to nudge you, and to point the way forward.

2.9 Getting practice

Setting tasks around a subject like containment is very difficult, as unnecessarily containing anything can cause more problems than it is worth. But if such a need presents in this part of your training, then experiment and keep notes. If not, spend a little time researching examples of containment in mythology or stories, as they can often give you tremendous insight into different approaches over time and cultures. Better to have the knowledge waiting in your mind, than having to scramble at the last minute for clues when you are in urgent need.

Lesson 3

Power Switches

In the past we have looked at and talked about switches and sockets, and magic working along circuits, with power sources, bridges, filters, and so forth. We have also looked at condensing magic into a sigil or seal to dispense it. Those methods were used in particular workings where the magic is released, and then the magician moves on in their work.

However, there is another dynamic in magic, often misunderstood, and often copied ineffectively through ignorance of how it works. An adept magician should understand every step they make in magic, knowing how and why it works. This moves them away from simple copying into true magical crafting.

For the most part an adept magician does a working, releases it into action, and that's that. The magic runs its course until it composts. However, there are ways of working where the magical pattern is created and a switch is made. Then the magic can be triggered multiple times in different situations by flipping the switch. In other words, you make a reusable tool.

These switches are very common in magic, and appear as words, sounds, seals, or a collection of sigils. These are often copied by magicians, usually out of grimoires, then reenacted, uttered, or placed in a ritual setting—as seals, for example—without the magician realising that though they

are working with a switch, it still has to be triggered for the whole thing to work. Not doing so is like standing before a light switch and thinking that because you have a light switch in your room, the light will come. You actually have to press the switch to make it work.

In magic, the trigger for the switch is a magical pattern of a working impressed within the magician and also woven into the seal, sound, or word. If another magician comes along and finds the switch, and they have the inner gnosis of the pattern within the switch, then they too can switch it on; if they do not, they cannot.

Let us have a look at a scenario to demonstrate this dynamic, so that you fully understand it. You have learned all the ingredients for such work, but you also need to be able to put the bits together with understanding.

3.1 Example of a switch

An adept needs an ongoing long-term switch for regeneration work, with an inherent power of regeneration able to work repeatedly on people and places. So it would not be a targeted magical one-off working, but an ongoing trigger that, triggered, would unfold the magic of regeneration when needed. And it would need to be usable over and over again.

The magician first works in the inner worlds,

in the Inner Library, the Inner Temple, and the Underworld for anchorage and time. She also works with the flow of time to ensure that the switch can be triggered repeatedly in the future if needs be. She connects it to a natural egregore as a continuum and power source.

The gathered power dynamics, angelic beings, inner contacts, deities, and inner patterns are then exteriorised in a ritual working that is repeated and 'pressure-cooked' over time to build the pattern's power and stability. An inner guardian is connected to the switch, as is an inner contact, to make a bridge between inner humans and outer ones. Such a bridge protects the switch from ignorant interference, and keeps an inner contact to hand should future magicians work with the switch in the right way.

The externalised ritual draws in powers and beings, and that is focused and condensed into a sound, word, series of utterances, or a seal. Whatever method the magician uses, the condensed switch is created from sounds or words or images directly connected to the powers, pattern, contacts, and to the task at hand. The pattern of the externalised ritual and the inner power pattern is then lowered in the seal, or is woven in the utterance.

Utterance, if used, is formed by working with the air gap in the Inner Temple, or by contacted writing in the Library. The sounds, as well as the words, are brought together for resonance as well as meaning.

If seals are used then they are formed by working with, and defining in the image, the weaver powers, the anchor, and the focus (human or land), along with angelic powers and shapes, and deities. Any words used are directly connected magically to the beings and power dynamics involved. The substance used to create the seal is carefully chosen for its ability to conduct the power and to hold it in a stable way.

In either the utterance or the seal, there is also an element of time exteriorised so that it will keep working over the years, whenever it is switched on.

The seal is then used magically for the first time to trigger it into birth. Then it is kept in

the magical space, where magical work keeps the seal tuned.

If utterance is used, again it is first used magically to trigger it into activity, and its written form that was inscribed during the magical working is rolled up and kept safe in the magical space.

If sound alone is the switch then it cannot be put down on paper. The magician must store that sound in their minds and keep an awareness of it. This is the hardest of all the methods to use, but the most powerful, as it works directly with the dynamic of creation.

The magician then uses the switch as part of their service work. When she has had to work as an exorcist in an area or building, the last action is to deploy the switch. If it is a seal then she takes it out of its box, places it in the centre of the building, recovers the sense of the original ritual and its contacts, and unfolds that complete working in the space. The seal is left in place for however long it takes to establish that pattern in the space.

If utterance or sound is used then the magician methodically goes from room to room projecting the sound or words, while recovering an inner sense of the pattern.

If the work of regeneration is needed out on the land or in a person struggling to overcome a terrible illness or injury, then again the seal is placed on the land or person, or the sounds are uttered over them. The key that throws the switch is the recovery of the inner sense of the pattern, of the contacts and the powers.

If the magician retires or is getting too old to hold that power then a magician of the next generation can be taught how to use the switch. To pass on the knowledge, the younger magician first needs to be trained in the same flow of dynamics and have gone through the various stages of development that will have given them balanced access to the powers, contacts, patterns, and so forth.

Then the younger magician is taken by the older adept through a condensed version of the original ritual and visionary work, minus making the actual switch. The formed pattern, contacts, bridges, and places are reworked without change, so that the pattern is within

the young magician. They work side by side, so that the resonance of collected experience and knowledge of the older adept vibrates and resonates with and in the younger one, just as plucking a string on an instrument makes the next string vibrate at the same frequency. It creates a different sound, but of the same vibration. And so the magic is passed down from generation to generation. The older magician then hands over the seal or the words to the younger magician.

As the younger magician matures, they make their own switch, and buddy up the old seal or words to the new one, so that the collected experience stored in the old switch can add to the reservoir of power in the new one. Each generation builds on the last one's work.

Some older adepts, once they have gone through phases of different types of magical work, sometimes end up focusing on one task that they repeat in service over and over again. When they are working with switches, the switch eventually becomes so embedded within them that they no longer need to use it. They just turn up and stand in stillness and silence. That is all that is needed. And that action, or being actively present in a situation or contact presence, while being totally silent both inwardly and outwardly, is the pinnacle of adept power. The presence alone triggers the switch, and everything unfolds powerfully.

That ability to trigger powerful change by one's focused presence comes from years of doing the same thing in different places. The magician herself becomes the switch, and focused intent in stillness triggers it into action.

Remember the Seal of Secrets from Adept Module IV, the work of the Arbatel? That is a switch of ascent. It will not trigger a mundane person to suddenly 'ascend' and vanish in a puff of smoke; nor will it trigger for a power-hungry magician or a curious one. But for an adept working in the inner worlds, working with angelic patterns and resonance, and with the land—all of which are vital aspects for such work—it will trigger a step on the ladder towards union with the Divine.

The work inherent within the magician is a major ingredient for any switch work. And this brings us to the evolution and natural development of switches.

3.2 Evolving switches

As each generation of magicians interacts with the switches, they bring different ways of thinking, which helps the magic evolve. If the magician is working within the same power stream as the switches, but not the exact same magical line, then they will bring different influences, different observations, and often different cultural or ancestral strands to the work.

The key is having the same frequency of inner contact and power. Remember, such frequencies are not about specific magical paths, lodges, orders, and so forth; they are about deeper understanding and connection to the lines of inner and outer contact and power.

Two different magicians—say one from China and another from Britain, two very different cultures and two different working methods—whose underpinning structures match, i.e. inner connection, patterns, and so forth, will be able to operate and switch on each other's work.

In the same vein, two different magicians from the same city may not be able to operate each other's switches, as one has an inner patterned connection and frequency harmonic with the work, and the other is plugged into a very different, and not harmonic, stream of magic.

When you get past magic's exterior expressions and delve into its deeper inner dynamics, you find that those dynamics express in the same way, from an inner perspective, regardless of a magician's culture and type of training. This is why you have worked with, and looked at in depth, different cultural strands of magic that all tie into the same dynamic.

When comparable magicians take up each other's work, it starts to evolve within defined parameters. The seal still does the same

job, but the connection inherent between the seal and the magician shifts a little as the younger magician brings along different ways of connecting to the power. That evolution is passed on by the seal: the seal, which eventually becomes a living, evolving pattern, adjusts to the difference, which widens its scope of action.

Just as an aside, such a switch can be created by working with a bell that has a good tone. It works by sound and vibration, and because it is also an object, the pattern can be lowered into the bell, and the bell can then be worked with when needed.

3.3 Naturally-developed switches

These types of switches are the most common in magic, and are the ones that present the most often. When a simple working is used that does not need a lot of inner contact or complex patterns, its repeated use by subsequent generations, done in the same way, will trigger a natural formation of a switch.

This is the dynamic behind the magical phenomenon of anything being able to work if approached in the same way, for long enough, by enough people. It does not work for any of the Deeper Mysteries or magic, but it certainly works for more day-to-day magic.

Repeated action with formed intent triggers a pattern to come together that creates bridges. It can also draw the attention of inner contacts and beings, and where the magician fails regarding power connection, the contact can pick up the slack and help bridge the power needed. In such cases the magician is often not aware of the contact, or is unable to make direct contact, but is vaguely aware of a presence.

Magic is inherent within humanity, and as such it can be formed and triggered in many ways. The key for adepts is to operate with skill, precision, and knowledge; not with haphazard and hopeful actions. It is the difference between being a classically-trained professional dancer, and doing some freestyle movement in your living room.

3.4 Recognising switches

Usually switches developed for long-term use are passed from adept to new adept for the work to continue. However throughout time there has been, and still is sometimes, a lack of magicians to pass switches on to. In such cases they are cast out into the world in such a way that should someone with gnosis come across them they will be able to decipher and work with them.

Sometimes such switches are discovered in a past magician's work and they are taken up by others trying to decode and understand them. The way that these switches present themselves—as seals, words, and text—is such that if you do not know what they are then you cannot turn them on and access what is held within them. Similarly, if you do manage to decode them but you do not have the inner connections, or your intent is to use them for random magic and not their actual function and purpose, then they will not work. They just become intelligible but glittery Mysteries.

Remember the *hiding in plain sight* done in the Arbatel? That method is deployed with switches as well as for passing on key components of magic.

But the best way to understand these long-term switches that can be used repeatedly, is to make one.

3.5 Making a long-term switch

You will make a long-term switch that you can deploy in your ongoing work when and as needed. You will work with utterance or sound, not an image or physical seal that could fall into the wrong hands. You will make one for stillness, as that is a straightforward switch, and it is hard to get yourself in too much trouble with it.

Once you have made and worked with one then you can go on to expand the work for yourself, making different types of switches with different functions, should you wish to.

A switch for silence can be very handy and probably has the greatest number of applications. Whatever the situation, bringing

silence to the event causes beings to back off for a while if they are hostile, and allows the beginning of a movement towards balance.

Putting regeneration, restriction, or destruction into a situation, when you are not sure what you are doing, can cause all manner of chaos. But silence can be deployed in any situation, which gives the magician breathing room and kick-starts the process of rebalance. Though it is not a universal problem solver, it creates a limited 'time out' in a situation, which lets the magician plan their next step.

For this working you will need paper and pen, and something to rest the paper on. Or you will need a bell if you wish to work with tone and vibration. Place them on the east altar before you begin.

To prepare yourself, open the gates, go through the adept power pattern, circle, then sit before the central altar. If you do not want to work with words or utterance then use a bell and adjust the ritual accordingly—figure this out for yourself.

Go to the Inner Library and inform them what you are about to do. Then go to the Inner Temple and sit before the book on the east altar. Let the wind blow over your face, and sit with your hands on the book while holding the intent to create a long-term switch for stillness. Let the collective knowledge held in the book seep into you.

Get up, wash your face in the water of the temple, and go to the egregore. Swim with the fish. Hold up your lantern for the fish to see, and let them swim by its light if they wish to read you and guide you. Tell them your intent, then swim to the feet of the angelic mediators at the edge of the water and the Void.

Climb out, and let one of the mediators help you up onto a ledge beside them. Go and stand back-to-back with one of the mediators so you are facing the nothingness. Stand in stillness and silence. Let the stillness fill you and remember the feeling. Lean into the mediator until you fall backwards through them into the water.

Swim to the tree, get out, and hold up your lantern. All the fish gather near you in the

water, drawn by your lamp. One of them leaps out of the water like a salmon leaping, and lands in your lantern. The fish merges with the lantern—your inner contact or bridge with the egregore. Remember this combination between the lantern light and the fish.

Go back to the Inner Temple and circle for a while. When you are ready, using the stairs from the temple to the Underworld, go down to the Anchor Stone deep in the Underworld and place your hands in it. Feel for the vibration of the stillness: silence and stillness still has its own 'feel,' a type of pregnant power. Let your hands gather the feeling and draw it out of the stone. Place your hands to your chest and 'see the stillness' merge into your chest.

Return to the Inner Temple. As you rise, be aware of the angelic wheels turning in the earth around you as you climb nearer the surface. Go around each direction and commune with the quality of stillness there: each one is different. As you approach each direction, watch the walls: watch the angelic patterns shift and move, and see what bridges form from substance or angelic hands clasped, linking them together. Remember those patterns.

When ready sit before the east altar in the temple. And physically get up and go sit before the east altar in your work space. Recover the stillness and silence within you. From that silence, focus on the east threshold before you and call on 'He who forms words': the deity who utters. Call both in your mind, in vision and with your voice.

Wait until you feel the contact build on the east threshold. Then call on 'She who writes the formed words,' using the same method. Wait until you feel the build-up in the west behind you. That power will work through you.

Pick up the paper and pen. First the utterance needs to define the boundaries of the directions. The power of silence and stillness needs to be declared for each direction, so write out those declarations. Now write out the bridges: the four angelic beings or deities to turn the four into eight, and the square to a

circle. Write the declaration of their position, what they are doing, and what their power is.

Now write links from each direction and the bridges to the centre.

Declare the powers above and the powers below.

Declare the presence of the three powers either side of the fulcrum: the angelic light, the Limiter, and the staff; and the angelic sword, the scales—Ma'at—and the lantern. Declare the fish within the lantern.

Declare the magician at the centre, the fulcrum, and within the centre the heart spirit which sees and hears everything and is the voice of truth. Declare that beyond or within all of that is the Void of stillness and silence.

Declare the central stillness and silence as expanding out to each direction and bridge.

Declare the outward circle that encompasses the stillness, and that the circle expands to spread stillness however far it needs to go.

Declare that the pattern is filled with stillness and silence which permeates everything within the circle.

Note: When you have finished this and move further down the lesson, remember all these steps when you look at image three.

3.6 Method of action

It must be written with the right hand, regardless of which hand you normally use. Think about why that should be. For every line of declaration, as you write it, see in vision the action and connection flowing through the hand. See the beings, see the pattern, and see the threads all connecting to each other. Do not use names of beings or contacts; declare them by their action in direct relation to the work. The words must have visionary structure, so that each action is seen as well as spoken or written.

Do not add any flourish to the words—and no prayers or begging. It must be focused, to the point, simple, repetitive, and purely functional. Allow the deity powers to work through you and remember, this is not a work

of literature but a functioning switch. It also has to be remembered, so repetition not only creates a 'wheel of action,' but also makes it easier to remember.

Once it is finished, get up and recite the text while going around the directions and cross-quarters in turn, and from the centre outwards. Follow the pattern physically as you recite it, and when it comes to the adept power pattern, see the powers and tools around you. See yourself in the Inner Temple as well as the workroom so that the two are temporarily brought together. Also be aware of the pattern the actions and words are forming, and 'see' its shape in the room as you work.

Then place the paper on the centre altar and see the pattern in the room around you. See the hands of the weaver come down. Using your hands over the paper, weave the pattern shape in the air over the paper. When ready, lower the pattern into the paper. Sit and meditate in stillness and silence, and feel the power around you and in the paper. When you are ready and you feel the tide of power recede, close the room down.

The words need reciting everyday for a while until you know them by heart. When you recite them, see the pattern in your mind, feel the powers around you, and feel the stillness within you. Do it in the same place each day until you can do it without the paper, and do not change a single word. Add nothing, remove nothing. Between your daily recitation with inner focus, recite it to yourself in your head until it becomes second nature.

If you choose to work with a bell then still work the directions. Use the tone of the bell in each direction, and use the declarations to instruct the bell. Bring the pattern together and lower it into the bell, then work with it each day until it has fully powered up. After that, only ring it when you intend to bringing stillness and silence to a place or person. A bell can be a very powerful way of working with switches.

After that, use it before you start any magical work in your space as another tuning tool. Recite the utterance in your mind, or hear the bell in your mind while seeing the powers around you. Do this standing in the centre of

a busy city, out in nature, at home, on the bus, and at work. Use it over and over again, both speech or sound, and internalised.

This cements the pattern in the words or sound, and holds the gates open for more power to flow into the pattern. The more it is deployed, the stronger it gets, until it reaches a peak. You will feel when that point has come, and that is when the switch is fully operational. After that, use it when needed.

The true process of empowering the switch comes not from its making, but from repeated use. The making allows the usage to happen, but regular engagement with the powers and words forms a much bigger pattern, and allows much more powerful beings to draw close to the pattern and join in with it.

There will come a point when you will recite it and will hear in your mind many other voices speaking with you: at that point the switch has stretched through time and its uses in the future are feeding back to you. Then you know the switch is fully embedded in the flow of time.

Working with a physical seal is different, but it has the same mechanisms. Once you have worked with the uttered switch long enough, you will figure out how to make, empower, and solidify an outer physical seal that will also travel through time.

Take notes of your work, your method, and the outcome, and keep them in a file for your mentor.

3.7 Working with the switch

Once the switch—whatever form of it you are working with—is fully operational, it can be used in various ways depending on what type of power or action is in the switch. They are not cure-alls: they are tools that can be deployed powerfully and repeatedly in different ways. As you build a relationship with the switch, the switch will grow in power and focus.

They can be used in protection, clearing, construction, healing, sealing, triggering power and patterns, and so forth. They would be used in conjunction with vision and ritual, and with outer actions around a space. They

add to a pattern, focus it, and can also dispense it, depending on what you are doing.

As your switches take on lives of their own through repeated use, you will discover various ways of working with them; and you will also learn not to rely on them—a major factor in magic. Tools are not there to weaken you, but to assist you when you have a lot of work to do.

Once you have worked with a switch for a while, try working without it, but recover its memory and feeling: this brings online the power behind the switch, so that once again the tool ends up being an inherent part of the magician, and the need for the outer tool can fade.

When you get to that point and you can work very well without the physical or uttered switch, then it is time to pass it on to a younger, less experienced adept for them to work with and develop. Tools should never be coveted possessions; they have a temporary presence in your life when necessity, and should be released into the line of magicians when you no longer need them.

3.8 Inspirational switches

There is another type of switch that does not switch something on; rather it switches *you* on. These are less about complex power patterns held in words, sounds, or objects, and more about reminders hidden in plain sight. Though their creation and action is very different to power switches, their action runs along a similar path, which is why I mention them here.

The inspirational switch nudges you, triggers you, and offers you confirmation in dark or confusing times. The greater Mysteries, by their very nature, can be a lonely and sometimes confusing one. Sometimes you feel you have lost your way, that you are totally alone and in despair, and that maybe what you felt were the Mysteries were in fact just fantasy. Those dark nights of the soul serve a purpose in that they make us face ourselves, but sometimes they can be soul-destroying emotionally.

Often this happens when we face a cross-roads and do not know where to go or what to do. Often we do not see the amazing landscape just over the horizon; our lives can get so full of struggle that we get stuck at a door or a cross in the road, and when the magician is truly in need of a helping hand or a quiet reminder that actually they are not alone, they are on the right path, and they need to trust, then an inspiration switch turns up.

These come in the form of images or words. Sometimes inner contacts deploy these inspirational switches by your surroundings, and you get inspired by what you see, hear, or experience. Other times the magician needs a more focused recognition that they are on the right path—particularly on the path of the Deeper Mysteries—and an inspirational switch directly connected to their path appears. These are not natural hints and nudges, but are created by adepts and released out into the world. Those who do not need them, are not part of the Mysteries, or are not at that phase of magical need, will not recognise them, as they are specifically constructed.

But those who do need them, on a defined path of magic and the Mysteries, will recognise them. In such times of need, you will find them by browsing a book, or a website, or walking down the street and peering in a shop window. The magical message within the switch is specific to the Deeper Mysteries, and if you are connected to those Mysteries, regardless of the specific path or expression, then you will recognise them. They will say to you, “look, can you see? Yes, it exists, yes others have experienced this, and yes, there is great power here.”

It is akin to seeing something strange in vision and thinking it is your imagination, then coming across an ancient text that outlines what you saw. It confirms to you poetically that you are on the right path. These images and seals are sent out with magical intention for future generations, to nod to them, encourage them, and sometimes to pass on a grain of information.

And don't forget how the Deeper Mysteries

are taught: you are given one bit of information and you must recover the rest of it by enquiry, application, and development through practice.

For those ‘who do not know’ these images can appear as riddles, codes to be cracked, or magical symbols that hold ritual power...if only they could decode them, the seeker would get power! But the truth is not as glamorous as that.

Sadly, these inspirational switches, often created and crafted hundreds of years ago and released into the flow of time, became copied and aped. They looked Mysterious and forbidden, so many people who wished to appear knowledgeable and magical created similar images, throwing together lots of symbolism to make a nonsensical, babbling bauble. Those can be glittery, exciting images, but they are babble nonetheless.

These time-travelling images have key aspects that cannot be explained to the uninitiated, as there are no words. They draw on images and clues that come from deep inner work, and as such you either know them because you have done the work, or you do not—it is as simple as that.

Don't forget that beyond their surface dressing the Deeper Mysteries express in the same way regardless of what path they are expressing through. These inspirational switches were made by Western magicians, Arab mystics, Eastern magicians, and so forth. All these adepts, of varied traditions, released them out into the world as guiding lights. They are there to inspire, to confirm, and to offer a word of encouragement that spans generations. When you see one, you see the care and thought of an adept who, many hundreds of years ago, wanted to make sure that in your depths of despair, feeling utterly lost, the voice of the adept would be there to comfort and encourage you.

So let us look at a small selection of these messages from the past.

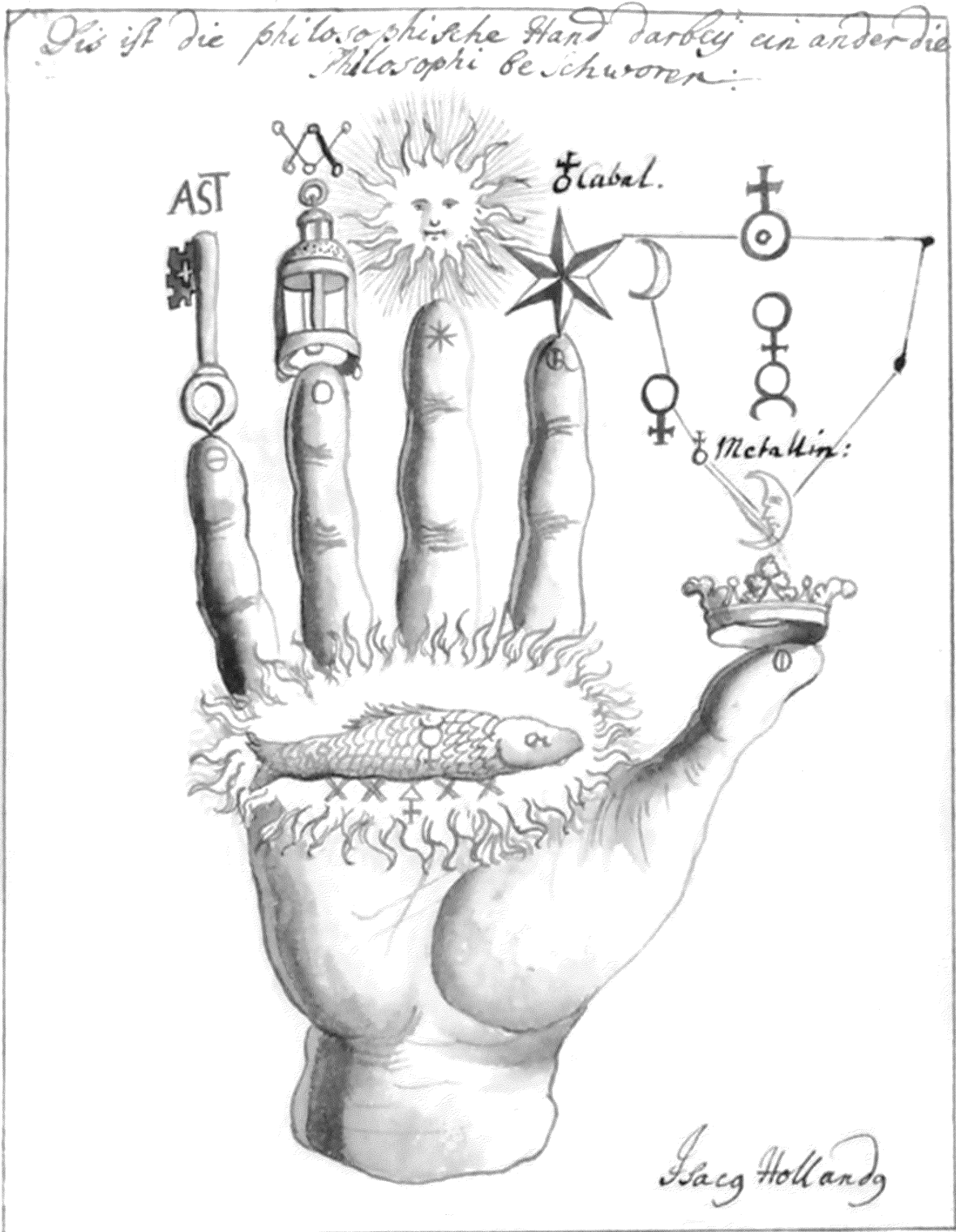


Figure 3.1: The *Hand of the Philosopher*

3.9 *The Hand of the Philosopher*

The first is an image called the *Hand of the Philosopher*, and is from the eighteenth century, from the Rosicrucian movement. It appeared in the works of Isaac Hollandus.

Have a very good and close look at this image, and remember to look using the interpretation methods you have learned: look for the allegory and poetry. By learning how to decipher these inspirations sent by time, you will learn to recognise them when you see them. The Philosopher's Hand literally gives you a 'hello wave.'

Note the seven dynamics: the Crown, the Star, the Sun, the Lantern, and the Key. Note the hand's flame or light, and the fish. Note also the right hand, the hand of your actions and harvest. Note the light in the hand, and the lantern. The light becomes your lantern, as you should well know. Note the fish...recognise that?

This image tells a lot about how the mystic or magician walks the path of the Mysteries. The key to the path is AST...a riddle? No, simply hidden advice and confirmation. One of the dynamics employed in this image has to do with aspects of Kabbalah, as we can see from the double Resh over the lantern. in Malachim script. Two Resh are doubled over each other, with one inverted. Let's look at the Resh first.

3.10 **Sefer Yetzirah on the Resh: forth chapter**

Seven doubles are Bet, Gimmel, Dalet, Kaph, Pe, Resh and Tav. They founded life, peace, wisdom, wealth, seed, grace, and governance. They conduct themselves with two tongues, because they are doubles of permutations.

He made Resh a king. He bound a crown to it. He combined them with one another. He formed with them Mercury in the universe, the fifth after the Sabbath in the year, and the ear of the right in the soul of male and female.

Mercury, the fifth after the Sabbath, the ear of the right, grace, and ugliness were formed with Resh.

You know what the lantern is, and what the light or fish is. But why the double Resh? As you see from the Yetzirah text, Resh is one of the doubles, one of the letters with two defined sides to its nature, and what it utters into being.

Resh is the emptiness of the ignorant soul and, inverted, is the fullness of the soul in gnosis. It is poverty and wealth—not in a material sense, but in the true sense of being. It is the powerlessness of the empty and the power of one filled with the Mysteries.

The two sides of its coin balance each other: you cannot fill something until it has been emptied. But something emptied is a ready vessel for what is to come. Remember the work you did in your apprentice section to rid yourself of what you did not need, to let go of what had passed, and was no longer relevant? That was the work of the Threshing Floor, which takes away the chaff from your harvest. What remains is the mystical light of the lantern that lights your way on the path—the empty and the full.

Why Mercury? Remember from your work on the Arbatel how the older, and in fact ancient, expression of Mercury was not just communication. Its deeper meaning in the Mysteries is the *path keeper*. And keep in mind, when you look at sixteenth-century texts, the methods deployed to hide the Mysteries in plain sight with lots of glamour over the top. When you read Mercury, Saturn, and so forth in alchemical texts, they are talking about power dynamics, not substances: the Grindstone and the Path.

So what then is AST? We know from the double Resh that this image draws on Kabbalistic knowledge as a language to get something across. It is not Kabbalistic magic or Mysteries; rather it is deploying aspects of Kabbalah to hide, and to explain to those who understand. So we know the code being used.

Note also that the artist made a point of not using Hebrew, but a magical script, Malachim. Again, that is saying that the Kabbalistic refer-

ences are pointers, but not Kabbalah *per se*. So we look at AST, and look at Kabbalah to see if that is being used, while using European letters, and yes it is: Aleph, Shin, Tav. The three letters are placed over a key over the little finger.

The three letters hold clues about the dynamics of walking the path of the Mysteries, when read as the mystical letters in Kabbalah.

Aleph: silence, the first breath, the transformation of silence by the breath, which then becomes a Word, housed in Bet.

Shin: The letter shin has three 'arms': compassion or expansion, balance, and restriction—the scales of Justice. The letter also has five definitions, including 'good transformation'—*shinoy*—and the 'path of return'—*Shuvoah*. It is also the letter of *El Shaddai*, a Jewish term for Divinity in the form of the 'almighty.'

The letter Tav is the last letter of the Aleph Bet, and is completion, the end of the journey.

So in AST we have the beginning, the middle, and the end. The key is a Divine and mystical path that we journey on. It also points to the dynamic of the scales in action over someone.

And we do not journey on that path alone. That message comes from the little finger of the right hand which holds the key, and the connection between Resh and the right ear. Something we will get to in a moment.

To understand the use of the hand in this magical imagery, we have to understand the mythologies and allegories still kicking about in the eighteenth century, a lot of which were stripped away from general understanding towards the end of this era by the rejection of old myths in favour of new sciences and new ways of thinking. Also remember that the Rosicrucian path, which emerged in the seventeenth-century, drew on much older roots, some of which we see in the Arbatel, for example.

The hand and its fingers had significance going back into the early mythology of ancient Greece. This was written about by writers like Strabo, Plutarch, and others, writers that the magicians and alchemists of the seventeenth

and eighteenth century were very familiar with.

In Greek mythology there are stories about the fingers of the hands being demigods or spirits brought forth by the goddess of the land plunging her hands into the earth with intent. In some stories the goddess is Rhea, daughter of Gaia, and in others it is Cybele. If you read the stories about Rhea on Crete, and the birth of Zeus, then you will be taken on a journey that crosses paths with the Mysteries hidden in the Arbatel. You will see that the magical allegory of both the Arbatel and the early Rosicrucian ideas draw from the same pot.

The fingers of the goddess, the Dactyls, became five male spirits and five female spirits, each of which had particular powers and skills. The Dactyl spirits were said to be magicians, healers, and alchemists. There are, like all Greek stories, differing versions, but you get the idea.

They were looked on as mysterious sorcerer spirits, and were described as the inventors of the Ephesian incantation formulae; and persons when suddenly frightened used to pronounce the names of the Dactyls as words of magic power.

—Plutarch

These myths endured through time, carried by the Romans across Europe, and dug themselves into European folklore. The little finger of the hand is linked in folklore to the ears, where a spirit enters the left ear to talk to the human it is protecting, and temporarily leaves by the right ear when it needs to go and clear something from the magician's path ahead or warn them of what is on the future path.

Left is incoming or creating for the future, and right is outgoing and of the past. The left little finger clears the left ear to allow the spirit to enter, and the right little finger allows the spirit to leave to go do its job guarding you on the path. It then comes back and whispers to you what it saw.

This is where the French saying comes from, "mon petit doigt me la dit"—literally "my little finger told me." It is equivalent to saying "a little bird told me." The key and letters over the little finger of the right hand in the Rosicrucian image is dropping you a quiet message.

Other folk traditions linked with the hands include, for example, that when Greeks offered a solemn oath they would often press their hands against the earth as they uttered it.

3.11 Summary of the keys

So lets quickly sum up the little hidden signs in the image that say, to an adept who is having a bad time, "don't despair, don't give up, you are on the right path, we see you, we see you."

The light or flame in the palm and the fish is the Lantern and the guardian of the most secret knowledge.

The thumb, crown, and astrological signs. The thumb is connected to Herakles, elder or leader of the Daktyloi, hence the crown. Hercules is the Roman form of the Greek name Heracles. Note the planetary sigils and the mapped-out lines, and look carefully at the lines considering what you know of the magical pattern of the path and power. It points to the Path of Hercules, the path on which the magician or mystic walks. The king of the right hand's thumb is the path borne out of past experience that forges forward through understanding; and the king of the left hand's thumb is the path forged anew, with the Limiter, which can sometimes be aggressive. The thumb defines the path.

The index finger and the six pointed star. This should be obvious to you. The word Cabal is used to denote a secret esoteric group.

The middle finger has the sun in all its glory. The path of the south or future—again, this should be obvious. It also has power connotations.

The ring finger holds the lantern and the double Resh in Malachim script. See above.

And the little finger holds the key. The power dynamic, and the inner contact, which says how you walk the path.

There is a lot more in this image, and it also points to the practice of using the dactyls or fingers both for passing along unspoken messages, and in ritual.

Think about the story of the Daktyloi, and how it has been woven in the magical system. Think about how the ritual and inner connection between fingers can be worked with magical intent to create power connections, bridges, and patterns.

Think about how one magician could signal to another with their fingers, by connecting certain fingers with other parts of their body. For instance, an adept placing their little left finger in their left ear is saying "I need you to tell me something," or "incoming information," or "I am waiting to hear." The right little finger in the right ear says "I am going to tell you something," or "I need to say something." Left is incoming, right is outgoing...recognise the very basic power dynamic and principle?

At times, when secrecy is needed or whatever reason, adepts can pass along information through body signals, and this language of the body was used in art-forms to pass along messages. Incidentally, this method of passing along information was also used in portraits and images using objects, and we will look at that a bit more in other lessons in this module.

So besides the wave of the 'hand' in the image, it is also saying "you are on the path of Hercules"—thumb—"your lantern is your partner, and I say to you"—right little finger outputting—"never forget your boundary of power, be governed by the scales, always complete the Work, and do it in a hidden way"—the key is also about the locked door, the door to the temple.

As an aside, did you notice that I buried this decoding under a boring heading? Most skimmers of the text will pass it by.

At the end of this lesson are some more images for you to look at.

Image two is a working pattern rather than a switch, but it will show you some methods for passing on information. Note the east-west triangles, and think about what they depict.

Image three is also a working pattern. Note the position of the day and night, the elements in their directions, and the solar disk and Hexagram above the fire. Note the hexagram in the depths, with the four gates, each of which expresses the four types of winds; then track the power in a line from the hexagram in the depths up to the threshold of the surface.

Look at what is on the threshold, and then through, up to the solar disk and above. Note the inner contacts or priesthood or inner adepts in the inner world above: *Omnia ab Uno*, “all from one.” Recognise that as the ritual working pattern?

There is so much in just that one image for you to find, things I have not mentioned but you should spot. There is an image a working ritual pattern that also includes the making of a tincture for ‘resurrecting.’ Remember that the substances mentioned are powers, not actual substances. Think back to what you learned about homeopathic substances.

Image four is an inspirational switch. It turns the left–east–right–left pattern into a vertical line. Note the right hand is holding the lantern, the heart ‘sees,’ the heart spirit, then the book of knowledge.

So you should begin to see how the Mysteries can be hidden in plain sight. If you don’t ‘know,’ you will not get it. This way, just like the text of the Arbatel, information, advice, and messages can be passed down through time while being safely protected. They are not there to teach the apprentice; they are there for adepts to recognise the messages and work buried within them.

Such mechanisms really came into their own when Christianity rose to full power and passing on esoteric information became increasingly dangerous. As an adept you can learn to spot them, and work with the ones with working rituals, visions, or patterns embedded within them; and you can also use the same methods to make images and text to pass on inspiration, knowledge, and information for future generations to find.

When secrecy is not necessary for safety, it is easier for an adept simply to pass on information, as this course does. But societies are

constantly changing, and the winds of change can bring dangerous oppression, and during those times the information must be passed on in more secretive, coded ways.

Often an apprentice, in such times, will find a morsel of information and inspiration to start working with, and as soon as inner contact is made they can start to learn directly from inner sources. These outer messages serve to let the apprentice or initiate know they are on the right path, as they will recognise an aspect of an image or text from something they saw or experienced in vision. It gives them confirmation and encouragement, and helps them dig deeper in the Mysteries.

But be aware that such mechanisms can appear glamorous to the uninitiated, and are often copied and added to with meaningless symbolism that appears profound. This gives the creator of such things a sense of self-importance, and was, and is, used to make them appear more knowledgeable than they actually are.

This results in a glut of glamour magic, where an apprentice, and some initiates, will find it hard to distinguish between what is real and what is not. Sometimes an initiate does look at words or symbols and has just not yet reached the point of understanding them; other times they are really just looking at fakes.

The way to tell the difference is to look at them using the PaRDeS method of approach, and to understand that the basic dynamics of power are the same wherever and whenever these things are made. Like learning a language, eventually you learn to distinguish between real but unusual words and ones that are made up. If you know the system of language and how it works then you can decipher its more obscure expressions.

3.12 Waving to the future

Think about how you would portray the switch you made in a picture that passes on the information as a key or a ‘wave.’ Think about passing it on in a way that would not incriminate you in an oppressive society, but that

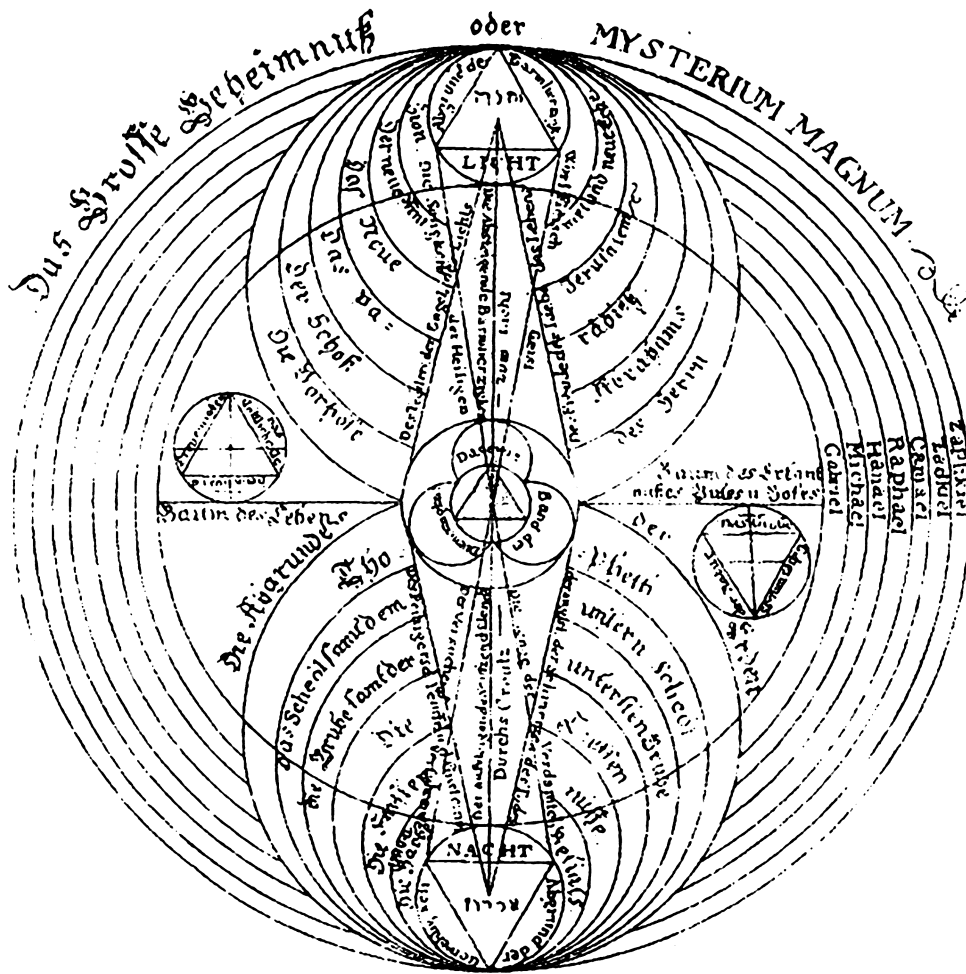
would be recognised by other adepts. When you have figured out how to do this, draw it. Keep a scan of it, as well as your notes from making the switch, for discussion with your mentor.

To continue in this line of discovery, I will continue with codes and decoding in the next lesson. Even though we have done some image and text decoding in the past, you now have enough adept knowledge to see deeper layers; but also it is time you learned to produce such codes yourself and send them off into the future. There will come a time when you will need to do this, or are prompted to by inner contacts.

For these codes to withstand the test of time, they need to be coherent, and stay within the ancient flows of power that speak through them. Your job is not to forge totally new patterns but to bridge ancient ones, with clarity and focus, into the future with the intent of assisting and supporting future magicians walking the Path of Hercules.

CHART—B.

Fig 9. ad c. iv. § 26.



Cabalistic (Rosicrucian.) " Natural—Supernatural." " Light—Dark."
 " Dark—Light : " (The Mysteries of " Their Interchange.")

N.B.—The references to Nos. and Chapters are to those corresponding in very ancient Rosicrucian Tracts or Charts—(adduced here to prove authenticity.)

Figure 3.2: Image 2

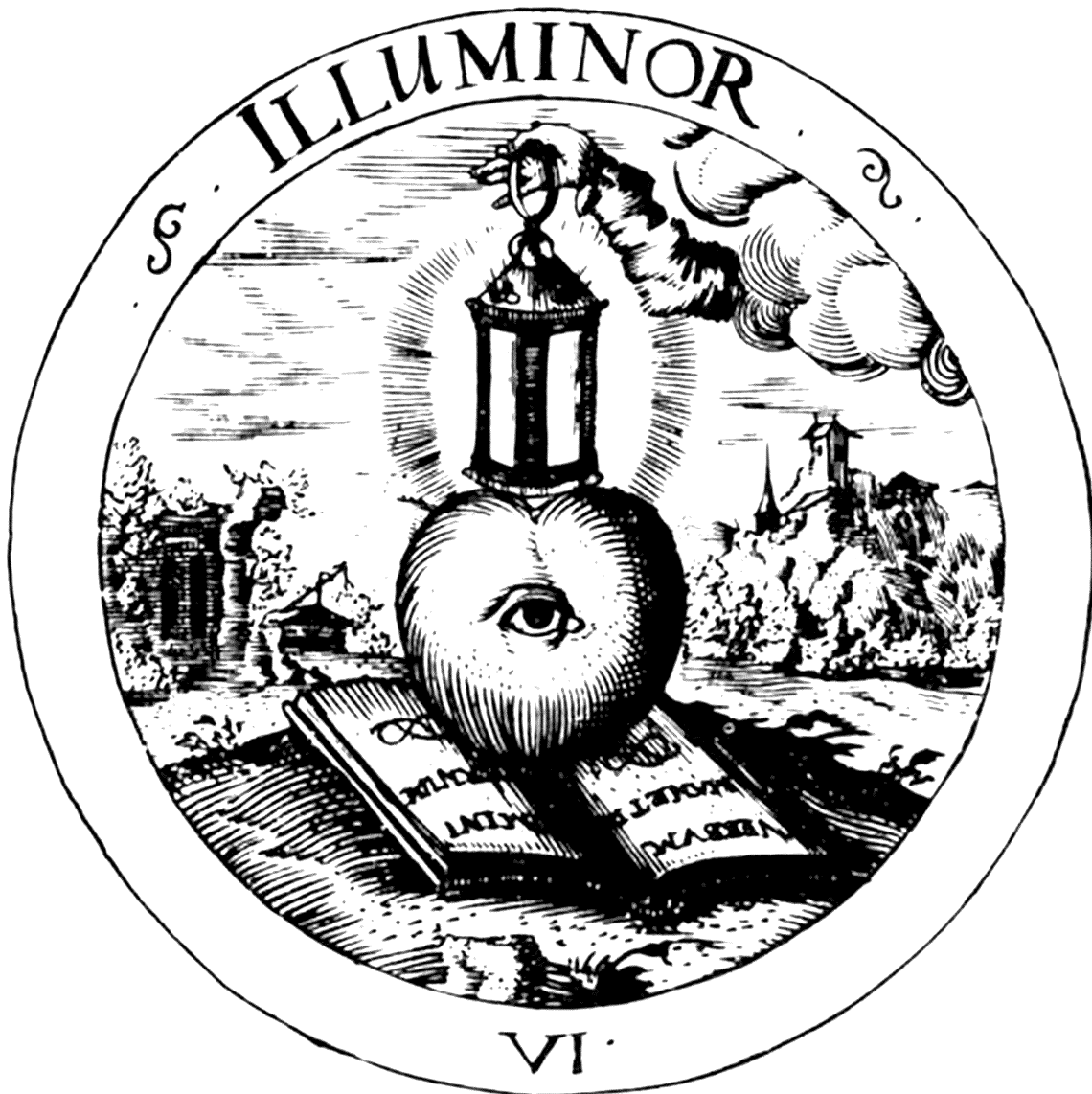


Figure 3.4: Image 4

Lesson 4

Decoding

Sub Umbra Alarum Tuarum Jehova
Under the shadow of the Lord
—from the *Fama Fraternitatis*, 1614

As you will have guessed by now, being able to look at images and text and decode what lies hidden within them is a skill all adepts need to have. You started this line of enquiry in the initiate section, and we are slowly unfolding it in the adept section. Why is it so important? Because this was, and still is, a major way of sending something through time to be found in the future. It is also an important way of seeing a system's roots, to see if they are real and not faked up.

When a system of magical or mystical knowledge is breaking down, or its surrounding culture is becoming repressive, then knowledge, inspiration, and messages are cast out into the flow of time in the form of stories, poems, pictures, puzzles, and lines of text. We have just looked at this, in the last lesson, where we saw how switches can be sent through time.

This method was, and is, used around the world by lots of different cultures to preserve the core teachings and keys to the Mysteries. The following example comes from an article that discusses such methods being deployed in Tibet. The Terma is a 'treasure' of knowledge and/or wisdom, and a tertion is a 'treasure' seeker:

When a terma is first discovered, it typically appears in symbolic form as a seed syllable or single line of dakini script. This could appear in physical form on a rock or scroll, or alternatively in the mind of the tertion. The tertion must then decode this symbol form, which acts as a mnemonic device to awaken the memory of a transmission given in the distant past by Padmasambhava (or comparable figure).

—Holly Gayley MA, Harvard University. (The article was originally published on the Richen Terdzo blog, and was reproduced at Shambhala Times: <http://shambhalatimes.org/2010/07/01/what-is-terma/>)

Notice it also talks about 'awakening the memory'—this dynamic also happens in western magic. Not only were treasures cast into the future, but so were the souls of teachers and workers. The treasure would wait in the future for the reincarnation of the magician or teacher, and then the treasure would trigger and awaken the memory of the old soul. This is not a purely Tibetan thing, it is a human thing, a dynamic that expresses in various ways in different cultures around the world.

But for the most part in the West, magical messages, keys, and so forth are passed

along by time to trigger, awaken, remind, and instruct those who have the core teachings of the system or have compatible patterns within them. If the basics are there in the person, then they can recognise the pattern, extract the information, and act on it, be inspired by it, or pass it along and bring it back to life.

You have been trained in the core principles, and that will let you recognise the patterns and messages when they are pointed out to you. As an adept, you need to learn how to spot and decode these for yourself, so that you are not dependent on anyone, or anything apart from your knowledge, intuition, and inspiration.

In this lesson we will look at some of these messages sent through time, and by decoding them together you will learn a bit more about how to approach these puzzles. I could spend years pointing out where these things pop up in various pieces of literature, artwork, and other places; but that would only keep you dependent on an interpreter. Better for you to learn in stages how to spot things for yourself, extract them, and work with them.

So we have done text—the *Arbatel* and classical texts; we have done art analysis, too; and in this lesson we will look at some of the more complex and obscure messages left by artists who were also magicians. By the time you finish this module you should have all the skills in place to do all this type of work for yourself. That will let you look at the early grimoires, classical imagery, and so forth, and extract any magic you spot hiding there—or at least get the message that will then inform your work.

We will work with the master puzzler of the late fifteenth and early sixteenth centuries, Albrecht Dürer, 1471–1528. When I was looking for suitable images to adepts to look at, nothing was really grabbing me. Then my husband, Stuart Littlejohn, suggested Dürer, as I had used one of his images before and his work is often riddled with mystical allegory.

I looked at different engravings and woodcuts by Dürer, and again nothing grabbed me—until I looked at one particular, famous engraving. I had never seen it before and I wondered how the hell I had missed it

all these years, but everything always has its time.

Also, to truly get the messages in this particular work, you need to be either standing right in front of it, or have a blown-up file to work from, as the detail hidden in the work is astonishing. It has a lot of the mystical keys within it that the Quareia students have worked with, including some of the temple construction keys. Ohhhhhh.

When looking at a picture with a great deal hidden within it, you have to look at every inch of it. To do this I downloaded a large file and blew it up so that I could go over it inch by inch, as you miss a lot if you are not careful. I suggest you search for the biggest copy of the image you can find, then do the same thing.

Dürer was born in Nuremberg in the fifteenth century, and quickly became famous for being an extremely gifted mathematician as well as an astounding artist. He travelled throughout Europe, particularly Italy, and spent a lot of time in Venice. He would have been exposed to the work of Ficino—i.e. *De Vita*—and the Florentine Academy, and he served in the court of Holy Roman Emperor Maximilian I, as well as working for Heinrich Cornelius Agrippa Von Nettesheim. He was also involved with the Renaissance Humanists, particularly Erasmus, and was very close friends with Pirckheimer, a classically educated lawyer; and he was very interested in classical languages, among other things.

Pirckheimer introduced Dürer to his translation work on the *Horapollo Hieroglyphica*, a fifth-century work in Greek by Phillipus, which examined the meanings behind the Egyptian hieroglyphs. Though it shows that the deeper knowledge of the Egyptian symbolism and magic was long gone by then, it nevertheless correctly identified some signs and still held fragments of mystical wisdom—enough, along with other classical texts coming out of the fallen Byzantine Empire, for Dürer to gain some knowledge of Egyptian magical symbolism, of which much appears in his work.



Figure 4.1: *Melencolia I.*, Albrecht Dürer, 1514.

So you begin to see the influences around him at this time when many great and magical minds were gathering and connecting. If you read a little about Dürer's life, you will recognise some of the influences around him, and you can look at some of his artwork.

In this lesson we will look at the engraving of his that I think is his most magically profound, and that continues to puzzle people to this day: *Melencolia I*.

It is the only painting of Dürer's with the title actually in the picture, and as everything in this engraving it is very specifically placed, and we take note of the name featured so prominently. It is a nod to Agrippa, and his first book of *Occult Philosophy*.

When you approach decoding the work of someone like Dürer, you have to tread carefully and remember how his mind worked. Everything has an obvious, then a not-so-obvious meaning. Everything works in layers. Once more, using the PaRDeS method to look at his work will help you a great deal.

The name, besides pointing to Agrippa and his comments on the melancholic imagination, is also a nod to Saturn, and the powers understood in occult terms to flow from Saturn.

Ficino introduced a different way of looking at Saturn, at that time traditionally connected with melancholia, depression, and fear. Ficino dug deeper, and understood Saturn as a power of focus, patience, and those qualities we express as magicians as the Grindstone.

In his *De Vita*, Ficino mentions that the influence of the perseverance and endurance of Saturn, when added to the mental energy of Mercury, creates a power of The Path: the drive for enquiry and scholarship. When you add the nod at Agrippa's work to the occult meaning of Saturn, the name of the engraving is saying "here is a way of Saturn. It is tough, but it opens the path ahead to esoteric learning by work and inspiration." So we sit up and take notice of the finest detail in the engraving.

Note also that the name is held by a bat; and behind the bat is a rainbow and a shaft of light over the sea—over a landscape that looks suspiciously like one of the outer isles of Venice. The bat in mythology is often

considered the guardian of the night, and of death and rebirth. Not only is it saying the obvious, but it is also telling us where west is in the picture.

So let us first look at the obvious keys in the image. We have a partially shown structure, against which leans a ladder. This immediately indicates to us a temple or magical construct: think about what you learned in your lessons on construction of the Inner Temple.

Three main objects hang from the building: a bell beneath a magic square, an hourglass with a clock pointer over its top, and a set of scales.

When you understand the bat and the setting sun over the water as west, then you see that the bell and magic square are in the east: the bell is sound or vibration, and the magic square is 'secret knowledge'—exactly where they should be.

This puts the scales in the west, again where they should be. The hourglass is the fulcrum. If you look closely, you can see that the sand in both halves of the hourglass are equal; and over its top the pointer is positioned between 12 and 1: the gap between the old and the new, past and future, after the cycle of twelve and before the new cycle of one. It is the gap in between, the fulcrum.

It also contains another layer of message: "the old has passed and the new is about to start." As I got further into my dissection of this engraving the "old past, new to come" message became very profound indeed.

So now we know what he is talking about. There is a magical sacred construction, something old is falling away, and something new is waiting to be born.

I will not cover every little object in the painting, as it would take a whole book to do so; but I will cover the important bits and the more obscure bits. Then we will take a turn and look forward a hundred years at something that I strongly suspect the engraving was connected with and talking about.

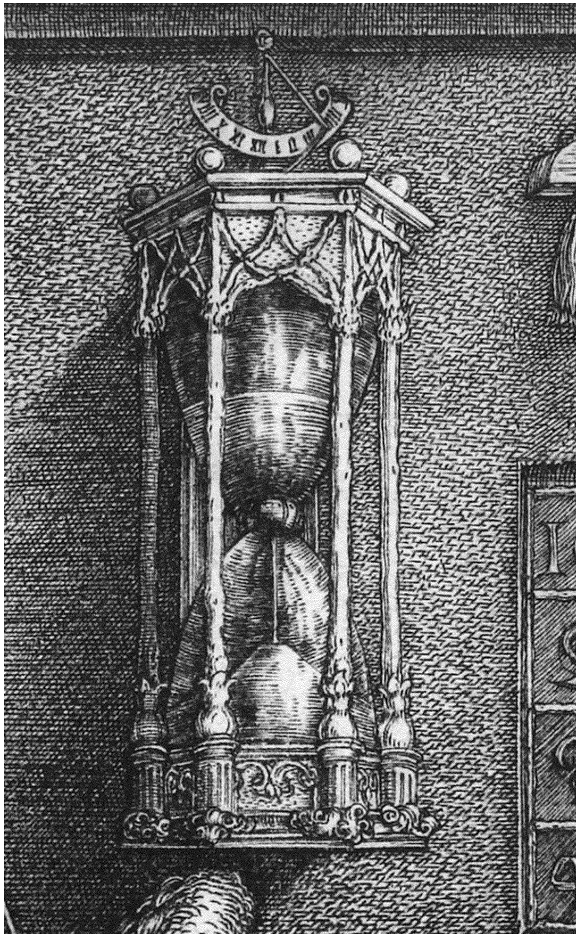


Figure 4.2: The hourglass

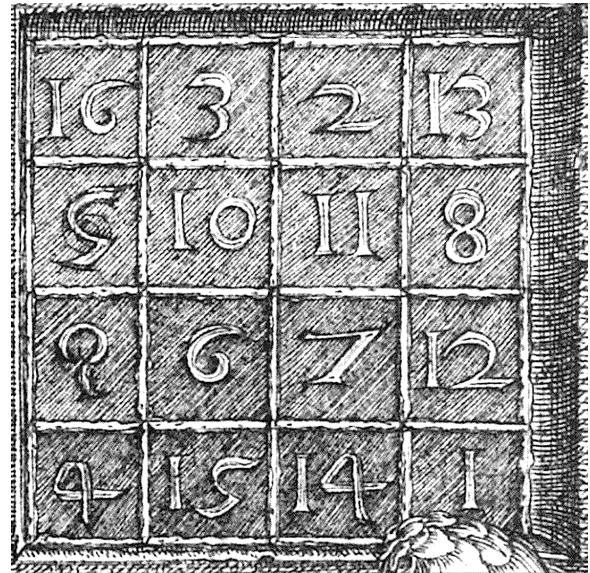


Figure 4.3: The magic square

4.1 Magic square

The magic square is one of the things that has particularly drawn mathematicians to this engraving, as it is an excellent display of his mathematical skill. But you also have to look at this as a magician: he was both, as we can see from the imagery in the engraving.

Figure 4.3 shows the square in detail.

Here are the numbers:

16	3	2	13
5	10	11	8
9	6	7	12
4	15	14	1

All the horizontal lines add up to thirty-four. All the vertical lines add up to thirty-four. If you divide the box up into four quadrants, then each quadrant also adds up to thirty-four. The central four numbers also make thirty-four.

Before we go any further, remember that magicians of the time often used the numerological technique of breaking down numbers into a single digit. Thirty-four makes seven, the number of creation used in so many magical texts of that period, and is also the ultimate magical number in Ancient Egyptian mystical thought. It is a magical square of *seven*. This confirms it as a message about creation and the magic of creation—about creating something or working with the powers of creation as they manifest.

I found various discussions online between mathematicians discussing this puzzle, and some had created various patterns from the numbers, but they all came up with what I call *subsidiary images*—images that reflect a component of construction or creation, but not the overall working ritual pattern. So I decided to have a go myself.

I approached it the simplest way, rather than the complex way the mathematicians had. I started at the beginning of the numbers and worked through to the end. Rather than give you a diagram, you can do it for yourself, and then you will see what it is.

Draw out the magical square with the individual squares, and mark the numbers in small script in the centre of them, or have them nearby for reference.

Starting at one in the bottom right-hand

corner, draw a line from the bottom of the corner of the square that holds the 1, and draw a line to the top right hand corner of box number 2. Now draw a straight line across to the left side of box number three. Now draw a line from the top left hand corner of box number 3 and finish it at the bottom left hand corner of box number 4. You have a defined threshold shape. Now start again and do 5, 6, 7, 8: the first shape becomes inverted. Then do 9, 10, 11, 12. Finally do 13, 14, 15, 16. Now look at what you have, and look from the perspective of ritual patterns.

Notice all the action happening along the east–west axis, and see the north–south thresholds, and the centre four pattern repeating the outer shape. The more you look at it, the more you will see. Look the gates and bridges, and the thresholds. So the magic square of seven, also holds a magical pattern that we recognise and can work with.

When you finish the lesson, you can experiment with it as contact, threshold, and bridge points to see what comes out of it—I have to say, I was very pleasantly surprised.

If you look closely at the magical square, or enlarge a digital image of it, then you will notice the number five has the shadow of a number six under it. People like Dürer did not make mistakes, and if the engraver made the mistake then it would have been easy to clear it so that it did not show, which means it was deliberate.

I read various mathematicians turning themselves into pretzels trying to figure it out, to see if the hidden six was the key to the square, which it isn't: the whole square falls apart if you work with the six.

Because we also think as magicians rather than just in terms of numbers, it is pertinent to understand that at the time of Dürer there was still an awareness of, and the occasional use of, the old Roman habit of putting a deliberate mistake in a 'perfect work' so as not to 'insult the gods.' Only the Divine can create perfection, and deliberate mistakes were widespread in complex mosaic floors, for example. The magic square, as an expression of sevens, laid out in a grid of fours, was

a reproduction of the pattern of creation: the seven inner powers and the four outer expressions—he was quite right to put a small mistake in there.

So we have the puzzle-pattern of creation on the side of a construct that also has a ladder leaning up against it, as well as everything else in the image: a work of inner construction.

The artist also put in a little pun into the numbers. The 1514 at the bottom is the year the engraving was made. At first I thought this was just a 'throwaway line,' but I kept being drawn back to it. Later you will see why.

I am sure this square holds a lot more, but I am just too dumb to get it. I am sure some of you will get more; just work from within the parameters of occult and ritual patterns and information, as that is the language he is speaking. His words are sacred and magical; his vocabulary is number and patterns.

4.2 The bell

At first I just assumed the bell was there as sound and vibration, the voice of the bell used in ritual. The bell speaks in the east. But that was too easy. I enlarged the image and spotted cursive letters across the top of the bell. Overleaf is an image with the top section of the bell blown up.

If you look closely, you will notice small cursive letters inscribed along the top of the bell, as well as small decorative Vs that are part of the bell, not the script.

I looked at different cursive scripts known at the time, starting with magical ones, which I quickly tossed to one side, as none of them worked. Then I looked at cursive Hebrew from the Early Renaissance, cursive Theban script, Aramaic, and Nabatean script. None of them worked. Some had elements of the letters on the bell, but none had them all.

I kept being drawn to the S shape which appears twice and stood out more. If you can figure that out, then you have the key. It took a few hours, then it hit me. He lived at a time when Latin was still in major use, and he was floating around Italy. 'S' can denote *signum*, a word used for the tolling of the bell—like in the

The cube, as you know, is a central part, literally, of the inner and outer temple construction of the sacred Mysteries, including the Catholic church of the time. For the cube to be distorted means that the approach to the deeper and sacred Mysteries has been distorted: they are no longer as they should be. Something very special and sacred had been twisted out of shape, something to do with the root of the Mysteries. Bear in mind throughout all of this that Dürer was a mystical Christian, and his focus would have been upon the Christian Mysteries.

There is also one more message in the solid, which thankfully does not include mathematics. It is the shadow of a skull on the stone. It hints at the body of someone encased in the stone. Hmm. What this points to becomes more apparent as we get further into this puzzle.

4.4 The angel stone

At first glance there did not seem to be much to see—just a putto sat on a stone—so more than once I passed it over. But when I swept the whole picture in stages, with the picture enlarged, it became very clear that something very important was there. I should have known better. I had quickly come to realise that Dürer did not put anything in the picture that was not ‘working.’

The putto, the male child angel, is holding a stylus and wax tablet: the angelic child at the beginning of his education. A putto was also sometimes used to denote Eros—later in the puzzle we come to a stage whereby Harpocrates pops up. Eros gives a rose to Harpocrates, which denotes secrecy. At this stage in the decoding, that seemed too much of a stretch, so I put it to one side and continued.


He is sitting on a Grindstone with the top of the Grindstone partly covered with a tassel cloth. Over the child’s head are the scales, and in the centre of the Grindstone is a quatrefoil carving. To put a child on a Grindstone is saying that something is at the early stages of magical development; that something is being

brought to fruition by long, hard labours, but is still in its infancy.

The quatrefoil intrigued me, as did its position aside the building. The building, magically, stands for the temple, inner and outer. The pattern of the Inner Temple you worked on, and now work in, is a very ancient one. It persists down the ages in esoteric construction, appearing in ancient temples and also within the Catholic church up to and including that time. By the Baroque period a hundred years later, those elements had been lost. But in Dürer’s engraving, the elements are all there, squished into one engraving. The bell and magical square belong in the east, and you see the light shining in the west. So the putto and Grindstone are in the south, the future...remember the directional pattern.

It is saying that a new thing is in formation—putto, stylus and tablet, Grindstone—that draws on past harvest—scales—and is still in its infancy.

So why the quatrefoil? Stay with me on this, as it can get a bit convoluted. The building is the Inner Temple or the ideal for an outer temple or church—got that. Remember when you went in vision and looked at the outside of the temple covered in gold? That harks back to the ancient Egyptian connotation of gold being the ‘skin’ of the deities. It denotes something as being sacred to the gods. Esoterically the inner constructed temple is known, in code, as the House of Gold.

The tomb of the king in Egypt was referred to as ‘the House of Gold.’ In New Kingdom royal tombs, the hieroglyph for gold,  *nbw*, which looks a bit like a kneeling stool with seven fringes, was often depicted on the ends of the sarcophagi with Isis and Nephthys kneeling on it—the two gatekeepers of the threshold of life and death. Sound familiar?

Also, for future reference, when you see a stone or book covered with a cloth with seven tassels, something that pops up in Renaissance art, it is referring to the ‘House of Gold’ or to something mystical and sacred.



Figure 4.6: The putto and the Grindstone

Though people in the sixteenth-century were very likely unaware of the contents of royal Egyptian tombs, the stories from the New Kingdom did persist and were retold in Thebes, a place where knowledge was passed on to the Greeks and, later, further afield. Italy, and in particular Rome, were also stuffed with Egyptian stelae, obelisks, and other objects from Egypt, bounty left over from the Roman Empire.

So note down: house of gold, tomb, temple, ladder, deity, and ascension, the goal of all kings laid to rest in their house of gold.

So you have a Grindstone with a quatrefoil leaning against a House of Gold. The quatrefoil is an equal-armed cross shape with each arm of the cross being a petal. I had one of those inspired PaRDeS 'sod' moments: equal armed cross, gold, petals... Rosicrucian? Too much of a stretch, but the theme did keep cropping up in various ways. So I took note and carried on cautiously: I did not want to be guilty of trying to make something fit that actually did not.

Where did Dürer get the idea of the House of Gold and the quatrefoil from? What was he exposed to that he could use as visual allegory? It took two days of research to find it.

When Dürer was in Venice, he stayed at, and was a member of, the Fondaco dei Tedeschi, a large house and centre for German businessmen. This was located on the grand canal, and located just a bit further down the canal was the Ca' d'Oro—the famous House of Gold. This structure was a palace and a trading hub for spices and treasures from the Near East.

Its architecture was fairly unique at the time, and borrowed some of its design from the Doge's Palace. It covered three distinct levels, which rise in complexity, and its interior was originally designed around a C-shape. It was heavily influenced by Byzantine architecture, had repeating layers of quatrefoils, and was covered in gold.

A stunning building indeed, and one that Dürer would have passed every time he travelled along the grand canal to his lodgings. It would have been impossible to miss it.

Though this was likely his inspiration for the quatrefoils, as they would have drawn his eye repeatedly, and the building did have deep connections with the Near East, where mystics, Arab scholars, and so forth regularly frequented, I had a deep-seated feeling that I was still missing something.

His mark of the quatrefoil very likely came from the House of Gold, but it pointed to something else. Both my inner and outer instincts told me to keep on looking. And again I found it, and it really opened out things a great deal in a strong, poetic sense.

The Basilica di San Marco, in Venice, was also known as the Church of Gold—the sacred temple of gold. It was originally an offshoot of the Doge's Palace, and the Doge's Palace was also covered in quatrefoils, which served as an inspiration for the architectural flourishes of the Ca' d'Oro.

St. Mark's Basilica started out as a small church built alongside the Doge's palace to hold the remains of St. Mark, which were stolen from Alexandria in Egypt by two Venetians in 828 A.D. to rescue them from the Abbasid Caliphate.

After a fire, the remains of St. Mark were thought to have been lost, but they were 'found' again in 1094 A.D. by the Doge, Vitale Faliero, hidden in a pillar in the church.

Now think about the myth of Osiris, trapped in a pillar in a palace in Byblos, and freed by Isis: a myth that is the origins of the Djed pillar, the ladder, the spine of Osiris. Dürer would have been exposed to this mythology from his connections in Venice at the time: think about the skull in the Dürer solid, next to the ladder, and the symbolism of the trapped deity/king, then arising through the 'House of Gold,' on which rests the ladder. Also think about the king/deity, trapped in a distorted sacred shape of stone—there is more than one message in that. And lastly, think about the cube that was twisted out of shape, the magical connotations of four, the magical pattern of four—a pattern of the earth, the floor of the temple, and the four gates.

Think also about this in terms of the Rosicrucian mythology of the Vault of

Christian Rosenkreutz. We will look at that again later in more depth. I kept being drawn to the early Rosicrucian pattern, without at this stage knowing why.

So, the south wall the temple: we have a Grindstone, with a child angel learning their script sitting on it, a Grindstone with a quatrefoil in the centre, leaning against a building that stands for the sacred house of gold. Something very special was being nurtured, something new grown out of the old—scales/harvest—something inspired that grew out of the dissatisfaction of the failure and degeneracy of manipulated, corrupted patterns, expressed in the engraving as the skull trapped within the distorted cube

4.5 The message

If you look at the seated angel, she holds keys and a purse at her belt on her left-hand side: she has power/access and resources. She holds in her right hand the mathematical compass, and below a book: right hand, harvest, past knowledge and experience, and the book of past knowledge that informs the future.

Around her are scattered, discarded, the 'tools of the trade' of construction. Further in the background to her right are some tools of alchemy, including the alchemical vessel involved in turning base metal into gold, and she is sitting among the disarray. The block of stone that should be the cube has been pushed out of shape; yet in the distance, to the angel's right, the light and the rainbow still shine. The real tools of construction, the bell, the hourglass/fulcrum, and the scales, as well as the ladder, are still in place and still functioning. Think about all of that in terms of the inner Mysteries expressing through the Christian pattern of resurrection and ascent.

The small angel/putto is sitting on the Grindstone learning their letters. The stone leans against the House of Gold, with the stone equal-armed cross with petals cut in it. The dog of the Underworld is curled up, asleep. The bigger angel looks bored and is

waiting patiently, with her compass and book, for someone to work with.

This is a message passed through time to say that at that time, in the society where he lived, the Mysteries had begun to die back, and that Dürer had understood that the outer trappings of the construct of the Christian Mysteries were in woeful decline. The tools were, for the most part, useless. And yet the fragments were still there to work with and the building still had functioning parts, parts that must not be forgotten. The Christian inner mysteries were dying, but out of the ashes something new was waiting to be re born, something that involved the resurrection of the god king.

The still-functioning tools on the building tell of the age-old dynamic of power that you should know so well by now; and the square hides the ritual patterns that were the foundation of the system at that time. They are slightly different to what you have worked with, but they work, and are recognisable as a core pattern.

Note also that the sphere is not damaged, but retains its integrity. This took me back once more to the Rosicrucian pattern. In the *Fama Fraternitatis* we find the following sentence:

Those who are true Disciples of Wisdom, and true Followers of the Spherical Art...Once more we are brought into the orbit of the men of the Rose Cross, and yet it would be a hundred years later before the existence of those men became public.

Also note that everything to the right of the angel is about the older Mysteries being passed forward, from the mathematical and alchemical past, as well as the light of the lantern shining in the sky. The more modern ideas of tools and manipulation are scattered around on the floor to her left. Note that the sphere which retains its integrity is directly before her, in her path, in the south.

So the message also includes working advice for the future, as well as clues of how to do such work. I am sure the bell holds patterns of sound buried in the code on it that, deciphered,

could be used to trigger the work as well as the ritual patterns.

Because it is so well crafted and includes so much hidden knowledge, it is very likely that Dürer was a practitioner of the Mysteries in some form. As such, the patterns he left behind will be keys that can unlock the path that he and others like him were working on.

So how do you as an adept approach this to pick up Dürer's work and open it out if you were inclined to do so?

The first thing is to ascertain what the work was about. For that answer you look at the imagery. The ladder, Grindstone, scales, hourglass, and bell, tell us about regeneration, rebirth/ascension, construction, and the passing on of knowledge. These themes have been the pinnacle of the Mysteries for thousands of years, and we can track them from predynastic Egypt into Kabbalah and early Christian mysticism.

At that time it was considered the ultimate magical work—and it probably still is today. We see from Dürer's message that the Deeper Mysteries were still intact, but the down-to-earth level of tools and training was the problem, as well as the distorted cube, which by this time I had come to think of as referring to the Papal church: the Christian Mysteries had become distorted. After looking at other paintings of his, this theme cropped up again, as we will see soon.

And once again that takes us back to the title, and the hidden meaning behind it: the use of the imagination, and the path of Saturn, the Grindstone. Tools, and the manipulation of power by substance and earthly pursuits, were shortcuts that eventually lead to a dead end. The actual work of the magician, and the keeping of the balance of the power expressions, as well as the use of the imaginative mind, is what really triggers the angel who holds the keys and resources.

When you read a lot of the magical and Mystery writings of this time, then track their origins back to about the third century A.D., you will note a shift away from the Mysteries coming out of Thebes that included hints and points to the Osirian Mysteries and all they

entail, and a shift towards ascension without the passage through the Underworld. Earlier Egyptian Pagan and Greek work still stressed the necessity of going down before you go up—the transformation of the spirit in life in the depths of the Underworld before the steps up the ladder to the deeper Inner Mysteries.

Over time this shifted, in Christianity, to redemption through prayer, fasting, and penitence; and holding the Underworld in horror. A major aspect of the whole Mystery was cast aside and twisted out of shape, and subsequently one arm of the scales became unbalanced. A thousand years later, by the time you get to Dürer, knowledge of the passage through the Underworld was ignored and almost lost: it survived in Greek writings preserved by Arab scholars.

Remember the sleeping dog? The dog was very much an image used to denote guardianship of the dead and the Underworld; but now he is sleeping, he is not awake and guarding. Also, the dog was understood at that time—through exposure to Pirckheimer's translation of the *Horapollo Hieroglyphica*—to denote a sacred scribe—and the sacred scribe is sleeping.

This subtle but profound imagery speaks to the loss in the Mysteries, the twisting and perversion of the sacred. That this was stated in the engraving means the artist was aware of the Underworld Mysteries, their subsequent loss, and the need to rediscover their keys. It must have been very depressing indeed to be a man of such profundity in a world closed to such beauty.

While I was pondering on this sense of loss—a loss that is also a natural cycle of the Mysteries, which rise and fall like a tide—it made even more sense of why he felt the urge to pass along this message of warning...and hope. The inner structure was still there; those in the future have but to remember.

Before I go any further, just reflect on this: the tides of the Mysteries ebb and flow. As the tides go out, the glamour and glitter on their surface becomes the most visible. Messiahs and mysterious adepts abound, all of whom are egotistical, vacuous charlatans dressing up

in symbolism and posturing on pedestals. It has always been that way, so you have to keep this in mind as you wade through old texts and accounts of the time.

Dürer was not one of those. From his engraving and other work, it is clear that he was indeed a profound keeper of the Mysteries, as well as a stunning mathematician. As I pondered on this, I was drawn back to the magical square. I found it odd that in a work of such hidden depth he felt it necessary put its date so prominently in the square—particularly when it is also shown in his signature sign. Everything in this picture contains puzzles mathematical and mystical; there is nothing superfluous here.

Something about the date niggled at me. It took me a while—and a lot of coffee—to remember, and when I did I had one of those ‘Sod’ inspirational moments.

In the Rosicrucian *Fama Fraternitatis*, the first appearance in print of the Rosicrucians, there is a list of six rules that the adept must follow. The last is that the Fraternity should remain secret one hundred years.

The *Fama Fraternitatis* appeared in Germany in 1614, exactly one hundred years after the Melencolia I.

Ohhhh.

Now this could be total coincidence, but I don’t think it is—or not completely. I think there was either a direct connection, or a poetic fate connection in the flow of magic at that time, where lines and threads came together to move things forward a step.

I do not think it is a coincidence because the basic foundation of the Rosicrucian system when it appeared—it is very different now—is exactly the missing part of the Mysteries whose loss Dürer so bemoaned, and which he outlined so beautifully in his engraving.

He also hints in his engraving at symbolism that was to emerge in the Rosicrucian pattern and the subsequent Freemason one. Here, look at this Quatrefoil on a Masonic robe in Florence, Italy. The photograph is courtesy of Frater Acher, and was taken at the Museum of Masonic Symbolism in Florence.

There is another reason that I think Dürer



Figure 4.7: Quatrefoil on Masonic Robe

was hiding the birth of the Rosicrucian Mysteries in plain sight: the moment I saw the connection and thought “hmm, maybe, maybe not,” I had a huge inrush of inner contact, and the only way I can verbalise that sudden upsurge in contact is “goddammit woman it took you long enough, for goodness sake!”

Though the link is obscure, in a magical sense, either directly or poetically, there are connections. And remember, the Rosicrucians did not just spring up out of nowhere one day; they were the result of a huge coming-together in Europe of time, resources, knowledge, and documents all connected to the Mysteries and sciences. They emerged out of this melting pot at a time of need. And, as you look at Dürer and the Rosicrucians, remember that very clever cipher/code was not only being deployed for state and military secrets, but it was highly fashionable and used extensively in art and texts.

Embedding the date 1514 in a magical square that expresses the numerical patterns of the Mysteries is a powerful, subtle message. The square is also a ritual pattern, a square placed on the side of the ‘temple’ with the

three articles of power and balance. The numbers in the square are of seven, for the seven directions. These are the four directions of the flat plain or floor; above, below, and within.

Seven is a number that repeats over and over throughout time in the Mysteries. Everything on that depiction of the building is 'active' and still working, despite being surrounded by discarded and unused tools. Could Dürer be sending a message by marking that date? Some may disagree with me, but I think it is—particularly considering the presence of the Putto learning its letters on the Grindstone with an equal-armed petal cross, leaning against the House of Gold, the temple.

So let us divert away from Dürer for a little while and look closely at the early Rosicrucian pattern. That gives us a chance to look at the Rosicrucian pattern, an important one for magicians to understand.

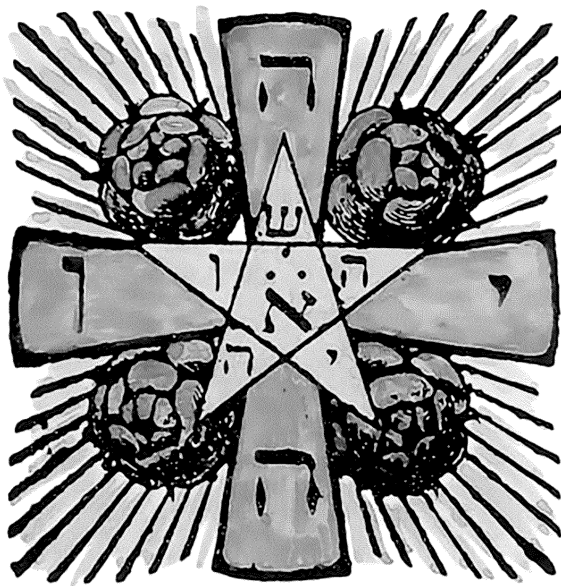


Figure 4.8: The Rosy Cross

4.6 Early Rosicrucian pattern

The reason I say 'early' is because the whole pattern became subtly distorted quite quickly, once again, through mistakes made. And yet, by the time we come to see their pattern set down in the early writing, by their own

admission it had already lived a hundred years in secrecy, and had already done its job.

Its originators and early members had lived and died, and it only takes a couple of generations for things to begin to get elaborated, knocked out of shape, etc. This sort of secrecy, rise, and distortion is a pattern that expresses itself repeatedly in various Mysteries that externalise in groups.

So let us look at some of the key elements of the Rosicrucian Mysteries.

The first is the obvious, the meaning of the rose. The rose denotes secrecy. This dates back to Greek mythology, where Aphrodite gave a rose to her son, Eros, the god of love, who gave it to Harpocrates, the god of silence, as a bribe to ensure his mother's indiscretions were not exposed.

Harpocrates is a Greek form of Horus the Younger, depicted as an Egyptian child with a side-lock and a finger to his lips.

The finger to the lips of the child Horus denotes that he is a child, and has not yet earned the right to speak: this imagery was used in Egypt to denote a child. Through cross-cultural mixing, Horus the child became, to the Greeks, a god of silence and secrets; and the rose was used in images to denote secrecy, the rose of Harpocrates.

The Romans adopted this imagery and spread it around Europe and their empire. Paintings of roses on ceilings of Roman banqueting rooms reminded the guests that things spoken while feasting and drinking were not to be repeated outside the room: they were said *sub rosa*, "under the rose."

By the Middle ages in Europe, a rose was sometimes suspended from the ceiling in council chambers as the gathered members pledged not to discuss the meeting's proceedings elsewhere.

Here is an image of Harpocrates, the god of secrets.

The next thing to look at is a saying which can also be stated as the acronym *V.I.T.R.I.O.L.V.M.*

The letters spell out Vitriolum—V and U were interchangeable in Latin—which in Latin means sulphuric acid, also known as 'oil of



Figure 4.9: Harpocrates

sulphur.'

Oil of sulphur was known in the classical era, and they very likely knew its ability to strip and clean iron, as well as sulphur's medicinal applications for bringing about cleaning and transformation.

Sulphur is deeply connected to the Under-

world, and the smell of Sulphur was associated with the 'corruption' of the Underworld, demonic beings, and so forth.

Think about the experiences you have had in the Underworld cave with the stone, and in the temple construction, and how stone steps turned to gold with the touch of the deity. Think also about how, as you ascended, carrying Osiris from the deep cave that holds the stone, the path turned to gold. This is all about the casting away of the base, the deep regeneration in the Underworld, and the ascending out of the Underworld as Justified, earning a place to sit in the presence of the gods.

What we are looking at here in the Rosicrucian Mysteries is their version of the same thing. So now let us look at the sentence that the letters spell out.

*Visita Interiora Terrae Rectificando
Invenies Occultum Lapidem Veram
Medicinam*

"Visit the interior of the Earth; rightly you shall discover the secret stone of the true Medicine."

There are various translations of this on various blogs on the net. Some leave out words that do not fit their agenda; others change the words to fit their agenda or because they do not understand any Latin. But here it is, translated without alteration.

The first and most striking thing is the visiting of the interior of the earth, a cornerstone in the development of the initiate. Throughout time the various forms of the magical Mysteries have understood this and worked with it, and it is heartwarming to see that the Rosicrucians also knew this. It marks them out as being truly connected into the timeless Inner Mysteries.

The use of "rectificando," an Old Galacian word, is interesting. At the time this was written Galacian had fallen out of use, having previously being the main language used in the kingdom of Galacia, which became Portugal—and incidentally would have been spoken by visiting traders in Venice.

That area of Portugal was one of the major areas where the various strands of the Mysteries came together for a time, and out of that gathering blossomed volumes of texts relating to the Mysteries. It was a place where early Kabbalists, Arab mystics and thinkers, and early Christian mystics all flowered.

I suspect the use of “rectifiando” is a nod to the death of that special place in time, and a nod to its rebirth as a new expression of the Mysteries being born.

The secret stone of true medicine? To unpeel that you first look at the Latin and how it is used. *Veram* is singular feminine accusative, as is *Medicinam*. Think about that. Also, think in the context of the Rosicrucian Mysteries, the Mysteries of magic that you know. You know why you have to visit the interior of the earth, you know of the special stone there, and you know what it is and what can come from it. Think about the times you have drawn something out of the stone, have been changed or anchored by the stone, and what the stone does. It regenerates out of the depths of the darkness of the Underworld: the past being resurrected.

The *Fama Fraternitatis*, which surfaced in 1614 A.D., outlines the existence of the Brothers of the Rose Cross and their work. It also gives an account of their ‘discovery’ of the hidden tomb of Rosenkreutz. The ‘tomb’ is described as a secret vault of seven sides and three levels, filled with miraculous objects and books of wisdom and learning. In the centre of the vault lies the sarcophagus of Christian Rosenkreutz, whose body is still uncorrupted a hundred years after his death—that is to say, what was created by four people a hundred years previously was still considered uncorrupted, and likely that was true. Once a group accepts members, becomes public, gets a hierarchy, takes on a more religious slant, and so forth, then the slope gets steep and slippery.

Christian Rosenkreutz is an allegorical figure who stands for the centre of the Mysteries. It is also likely that when the four first started their construction, they each had an element of Christian Rosenkreutz within them: he is both an allegorical figure and a

magical composite of the four.

In his name we have the Christ, the one who rose from the dead and ascended—a figure whose Mysteries echo those of Osiris. Rosenkreutz, the Rose Cross, is in itself a puzzle name that states something. The rose is about secrecy, and was a well-known symbol for secrecy used in art at that time. The golden equal-armed cross is the Divine within the physical: remember the use of the number four and the equal-armed cross denoting the Mysteries of the four directions, with the gold of the deities. The seven directions are the whole physical world—sometimes depicted as a sphere—and the four directions are the ground on which you stand and your connection to the inner constructs.

The body in the tomb, uncorrupted and waiting, is a very clear expression of the Osirian Mysteries that transcend culture and religion: death and rebirth within life, and the ascent. It is also the body of the original pattern, still uncorrupted, its human element within the centre of the tomb: the House of Gold. Think about that, and the imagery of the uncorrupted ancient Egyptian king. It is also a nod to the anchor, and the human anchor within the stone: a core part of the timeless Mysteries embedded within the Rosicrucian pattern.

4.7 The rule of the Brotherhood

The rule of the Rosicrucian Brotherhood was simple, to the point, and needed nothing adding nor taking away. It was a balanced rule to guide the adepts of the Mysteries in their work. Let’s have a look at its parts, why they are there, and what they say esoterically.

That none of them should profess any other thing than to cure the sick, and that gratis.

This is a crucial rule that stops the adept from posturing or bragging, and takes the glamour out of the membership. Simplicity and working quietly ensures that the adept works for necessity, and not for status. Think

of the garish posturing and pedestals, the costumes and ranks that we see from some Rosicrucian organisations today: the four brothers must be spinning in their tombs. There is also a hidden aspect to this, which you as a Quareia adept have learned: your job is to bring things into balance—to heal the sick—be that a person, place, or situation. Your job is to trigger things towards balance.

None of the posterity should be constrained to wear one kind of habit, but to follow the custom of the country.

Another important rule. No fancy dress that can be strutted around in, nothing that marks you as a particular person, nothing that makes you stand out. Again, this disables the ego trip, and ensures that you can pass quietly about in society, hidden in plain sight; and that you do what you do because it needs doing, not because you want to belong to a club or stand out for others' admiration.

Anyone who looks closely at the inward nature and essence will find that nobody is further from true wisdom than those people with their grand titles, learned bonnets, splendid sashes and bejeweled rings, who profess to be wisdom's peak.

—*Sileni Alcibiadis*, Erasmus, 1515 A.D.

Every year, on the day C., they would meet together at the house Sancti Spiritus, or write the cause of their absence.

Interesting title for a 'house.' If you think about what you know of sacred inner places, and the House of Gold, then you will get a hint about the inner and outer place where they would meet once a year. Note it was not every month—this was not run like a club. They went off in life to do their thing, and once a year they would gather.

Every Brother should seek a worthy person to succeed him after his death.

This is another tradition of withdrawn or quiet magical lines: you seek a single replacement for yourself, you nurture them, mentor them, then name them before you die. Not only does this keep alive a continuous line of specific skills in each person the group develops, but it stops the need to seek members.

The word CR should be their seal, mark, and character.

The Fraternity should remain secret one hundred years.

This was a very wise rule and gave the construct time to develop slowly with a solid base, without catching the attention of the glitter seekers.

4.8 Connections

Now let us just have a look at some of the connections between the text of the Fama Fraternitatis and Dürer's work, and anything else that pops out of the text.

Introduction

Those true Disciples of Wisdom, and true Followers of the Spherical Art...

Remember the angel sitting on the corner of the building's east and south sides? You should understand the bridge hidden in that, and the true tools of wisdom hanging on the building. Before the angel, on the south floor, the position of the Path, is the perfect sphere. Remember, the angel is waiting, with the compass in her hands, ready to work.

Blessed Aurora will now henceforth begin to appear, who **(after the passing away of the dark Night of Saturn)** with **her Brightness altogether extinguisheth the shining of the Moon, or the small Sparks of Heavenly Wisdom**, which yet remaineth with men, and is a



Figure 4.10: The sphere

Forerunner of pleasant Phebus, who with his clear and fiery glistening Beams brings forth that blessed Day, long wished for, of many true-hearted; by which Day-light then shall truly be known, and shall be seen all heavenly Treasures of godly Wisdom, as also the Secrets of all hidden and unvisible things in the World, according to the Doctrine

of our Forefathers, and ancient Wisemen.

Phebus is another name for Apollo, particularly when connected with Helios, the sun god, as Apollo the fiery sun. This paragraph speaks of a faint but beautiful light that appears after the lonely and depressing struggle of the Grindstone, the Blessed Aurora, the forerunner of the bright sun.

The light comes gently from the dark night, and “by daylight then shall truly be known”—the emergence of the Brothers of the Rose Cross emerging into bright sunlight after their hundred year silence in the shadows. Note the light and the rainbow in the engraving, the rainbow that shines after the storm. Remember, the rainbow had a lot of magical connotations in the fifteenth and sixteenth century.

This will be the right kingly Ruby, and most excellent shining Carbuncle, of the which it is said, That he doth shine and give light in darkness, and to be a **perfect Medicine of all imperfect Bodies, and to change them into the best Gold**, and to cure all Diseases of Men, easing them of all pains and miseries.

The transformation of the Justified—bringing the best gold to imperfect bodies.

also how the faults of the Church and the whole Philosophia Moralis was to be amended

One of the things that kept nagging me throughout this lesson was the potential link between Venice and Germany in the birth of the Rosicrucians. The Renaissance Humanists were scathing in their criticism of the excess and corruption of the Vatican, which was pretty bad indeed in the early fifteen-hundreds.

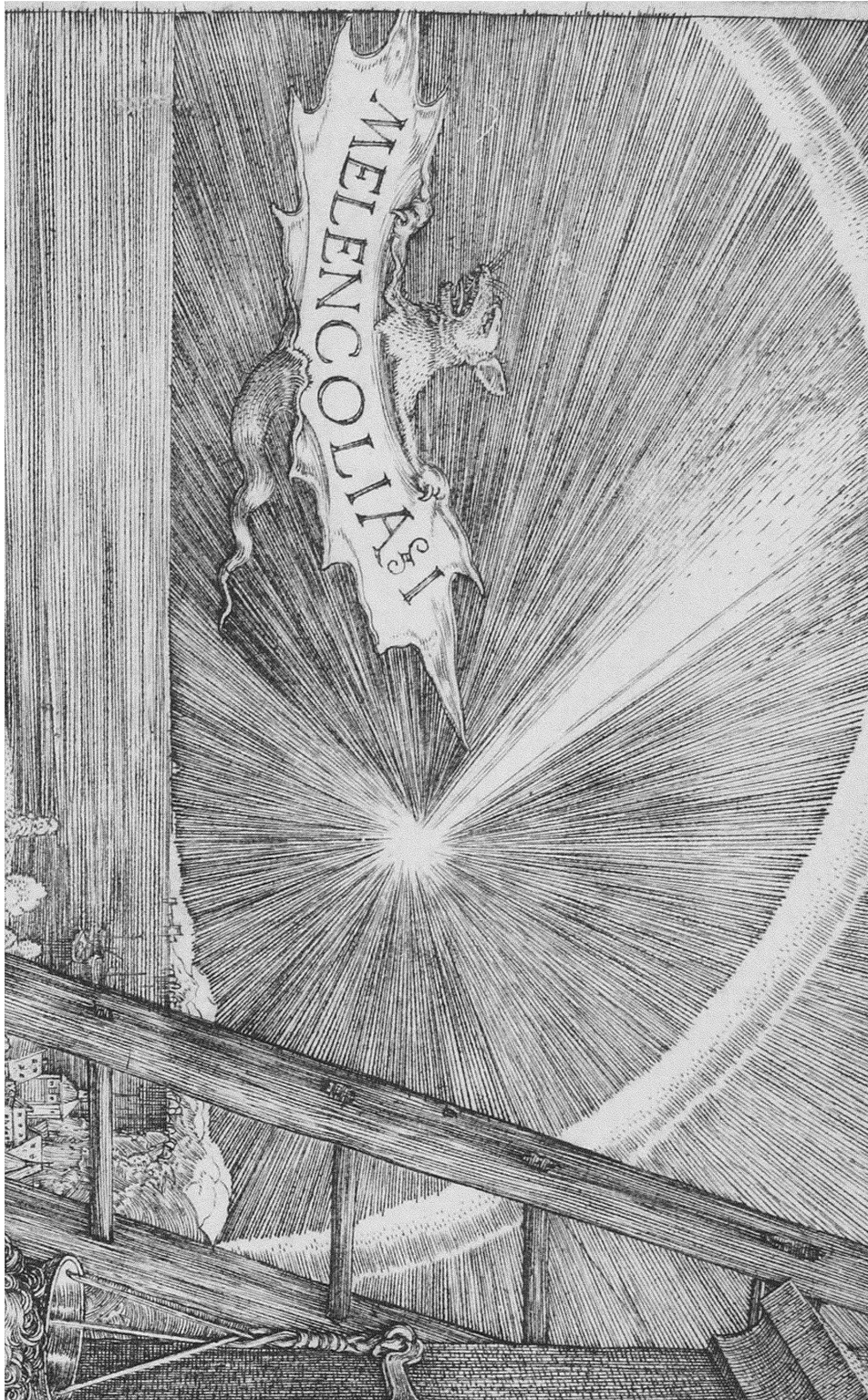


Figure 4.11: The light

I kept being drawn back to look at St. Mark's Basilica, the Church of Gold. Then I discovered the sculpture of the Tetrarchy on the corner of the building. This is a sculpture of two pairs of men, both pairs consisting of a younger and an older man embracing, holding swords with birds' heads—sword/air. It is a depiction of the division of the Roman Empire into East and West by Diocletian, each division having an Emperor and a Caesar, who were considered the 'Children of Constantine the Great,' the man who brought Christianity into the folds of Rome as its state religion.

The statues originally stood in the Philadelphion in Constantinople. The Philadelphion was a monument to 'brotherly love'—they were now the *cornerstone* of St. Mark's, and would have been seen regularly by Dürer and others. The four brothers, sons of the man who made Christianity a state religion, anchoring the Basilica...the same Basilica that had Mark encased in the pillar. A possible inspiration to the four men who formed the Rosicrucian order?

In Dürer's time the Renaissance Humanists were rising to prominence. These people looked at Divinity in terms of philosophy, art, mathematics, and debate as opposed to the decaying medieval superstition of the Catholic Church.

Dürer, as well as many other thinkers of the time, was connected to, and influenced by, these humanists. And he himself had hinted at the corruption of the church with his distorted cube, and also in his picture *Christ Among the Doctors*.

Have a look at this painting, remembering what you learned about fingers in the last lesson, and how the clasping of hands in brotherhood was a staple image of the early Rosicrucians. Look at the pattern of the inter-linked fingers and the meanings of the thumb and fingers connecting to display a particular dynamic, think back to what you learned about the code in the Philosophers Hand. Note also that the fingers of Christ are specific about his path, whereas the degenerate old man's hands are vague.

Note that Christ in this picture is a young boy: this depicts his debate in the temple at the age of twelve. Note how the man holding the hands of Christ is degenerate-looking with the linen cap of the clergy and scribes; and note the two men in the background watching, both with *bright eyes*.

Dürer in his letters talked much about eyes that shone and twinkled, and that the brightness of such eyes showed the bright soul that lay behind them. The two men are cautiously observing with knowing eyes, whereas the collected scholars are unable to notice the corruption of the priest or scribe.

Remember that at the centre of the Rosicrucian Mysteries was the uncorrupted Christ, whose fingers here mark out the four pattern. Again and again we see the crossover between Dürer and the Rosicrucian Mysteries. Either he was one of the original four, or he was aware of the pattern of the Mysteries forming around him.

The same Song was also sang to him by other Nations, the which moved him the more (because it happened to him contrary to his expectation,) being then ready bountifully to impart all his Arts and Secrets to the Learned, if they would have but undertaken to write the true and infallible **Axiomata, out of all Faculties, Sciences and Arts, and whole Nature, as that which he knew would direct them, like a Globe, or Circle, to the onely middle Point, and Centrum...**

Recognise the central pattern? Also think about the implications of that quote, and what it tells you about CR.

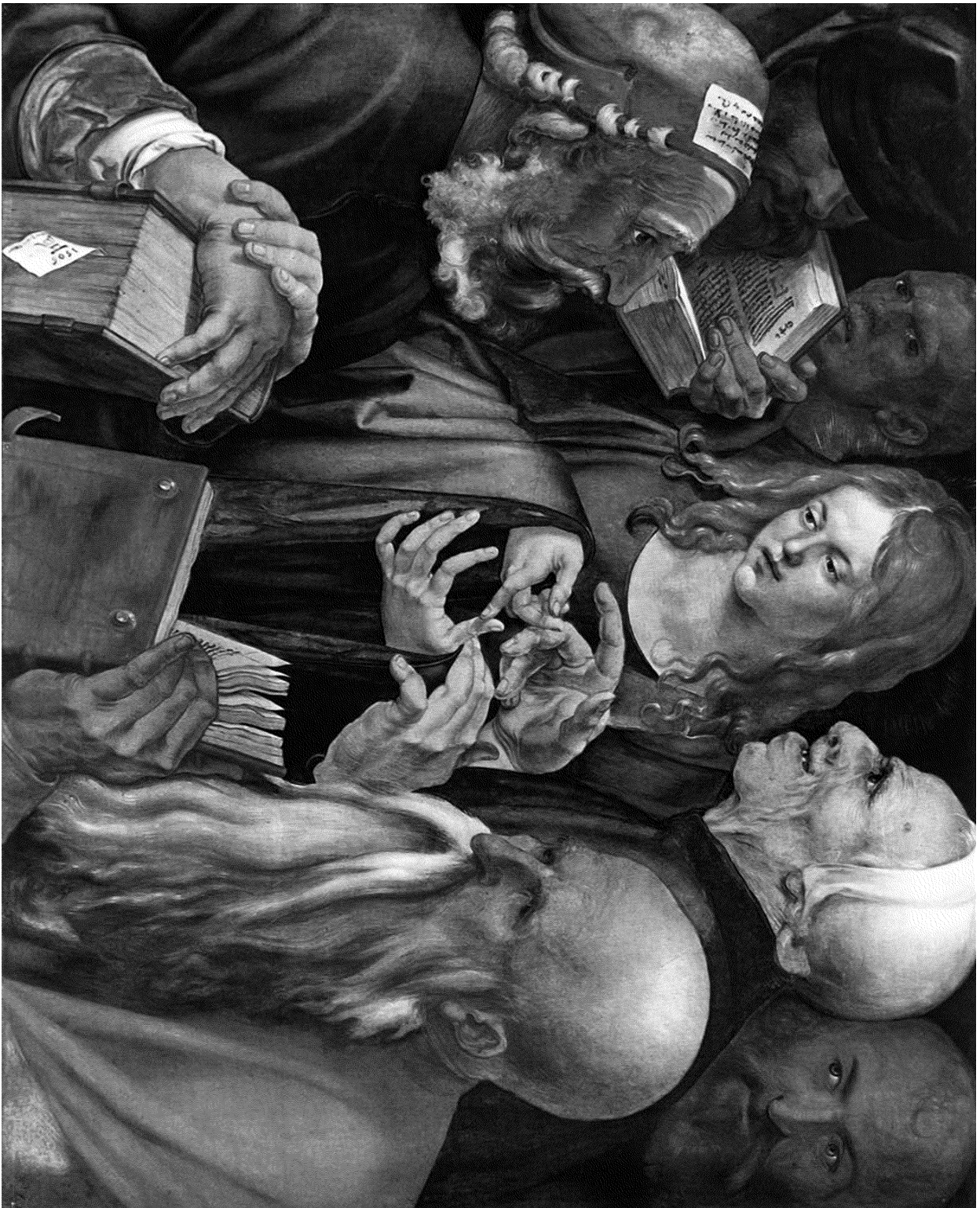


Figure 4.12: *Christ Among The Doctors*, Albrecht Dürer, 1506 A.D.

In this house he spent a great time in the Mathematicks, and made many fine Instruments, *ex omnibus hujus artis partibus*, whereof there is but little remaining to us, as hereafter you shall understand. After five years came again into his mind the wished for Reformation; and in regard he doubted of the ayd and help of others, although he himself was painful, lusty, and unwearisom, he undertook, with some few adjoynd with him, to attempt the same: wherefore he desired to that end, to have out of his first Cloyster (to the which he bare a great affection) three of his Brethren...After this manner began the Fraternity of the Rosie Cross; first, by four persons onely...

The Rosicrucian movement was born out of four people. Notice that Christian Rosenkreutz is described as a Mathematician. Dürer was not the only German math scholar around at the time, but again it points to a particular circle of people. There was a melting pot brewing in Germany which was heavily influenced by Venice, and out of that pot the Rosicrucians were born.

...In the morning following we opened the door, and there appeared to our sight a Vault of seven sides and corners, every side five foot broad, and the height of eight foot; Although the Sun never shined in this Vault, nevertheless it was **enlightened with another sun**, which had learned this from the Sun, and was scituated in the upper part in the Center of the sieling; in the midst, in stead of a Tomb-stone, was a round Altar covered over with a plate of brass, and thereon this engraven...A.C. R.C. **Hoc universi compendium unius mihi sepulchrum feci**: 'this collective compendium for me a grave has done—or to say: **my grave is constructed from this collective knowledge**'.

Think about that, as there is a great deal of magical knowledge on construction hidden in that saying. Think about the inner library concept in relation to this quote.

Round about the first Circle or Brim stood,

Jesus mihi omnia.

In the middle were four figures, inclosed in circles, whose circumscription was,

1. Nequaquam vacuum.
2. Legis Jugum.
3. Libertas Evangelij.
4. Dei gloria intacta.

"By no means empty," "the law of the collar," "freedom to pass along," "God's Glory is intact." Also note that *Jungum* can also refer to the top bar of the scales, and *jungum* was also sometimes used in Latin to mean the **clasp of hands**. When you have *legis jungum* together in a magical setting, it can mean "restricted by the rule of balance"...living under the yoke of Ma'at.



Figure 1. Mystic Symbol of the Rosicrucian Brotherhood

Figure 4.13: Rose quatrefoil with clasped hands

...Now as yet we had not seen the dead body of our careful and wise father, we therefore removed the Altar aside, there we lifted up a strong plate of brass, and found a fair and worthy body, whole and unconsumed, as the same is here lively counterfeited, with all the Ornaments and Attires; **in his hand he held a parchment book, called I.** the which next to the Bible, is our greatest treasure, which ought to be delivered to the censure of the world.

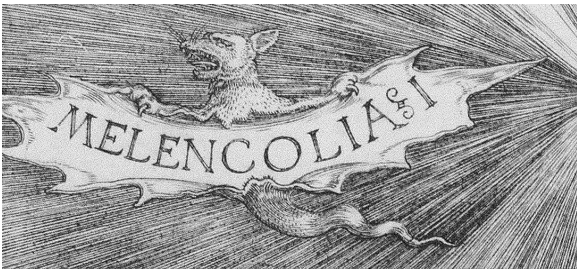


Figure 4.14: The title of *Melancholia I*.

And finally read this, an excerpt from the description of the vault and its construction:

This is all clear and bright, **as also the seventh side and the two Heptagoni**: so we kneeled altogether down, and gave thanks to the sole wise, sole mighty, and sole eternal God, who hath taught us more then all mens wit could have found out, praised be his holy name.

This Vault we parted in three parts, the upper part or sieling, the wall or side, the gound or floor. **Of the upper part you shall understand no more of it at this time, but that it was divided according to the seven sides in the triangle, which was in the bright center;**

4.9 Summary

So by now you should have a really good idea of the codes, imagery, and Mysteries buried in the images, words, and numbers of

Renaissance magic; and with what you know of magic you should be extract the messages, and sometimes the hidden magic, buried within the secrets.

I will not set a task for this lesson, as it has been a lot to read and take in. But should you wish to dig magically, here are some ideas for you to do practically, should you wish to delve magically into the patterns of this time.

The obvious one would be to go to the Inner Library and connect with the original four of the Rose Cross. If you read very carefully the description of the vault of Christian Rosenkreutz, you should recognise the allusion to the Inner Library, and the angelic construction of the vault, an octave of the deep cave of Osiris. Read carefully in the *Fama*, and you will see the construction method. Think about when you worked in the four-pattern at the start of the adept modules, with the angelic patterns and the walls.

Later Rosicrucians took this description to mean that they had to paint and draw the sigils etc. on the walls, and this was the origin of the rather garishly painted walls of some of today's magical vaults. But it is not about painting walls; it is about the carefully coded working description of how their Inner Temple was constructed, and how that was mirrored in the outer pattern or temple used in their magical work.

Because they worked very similar patterns to Quareia's, it is fairly easy to connect with their contacts, and also to connect out of time with them in the Inner Library. I have to say I was very surprised by the strength and health of their presence; yet it does not seem to connect at all with the structure that went on to become today's Rosicrucianism.

The other thing you can do if you wish to take this theme further, is to work with the ritual pattern hidden in the magic square. Using that, plus the power tools/presences depicted in the engraving—bell, hourglass/clock, scales, sphere, dog, four pattern, joining hands with inner contacts in a ring of four (bridges), the ladder, and so forth—you will likely come up with some very interesting work. It quickly opens out into

different forms and applications that can be used ritually and in vision.

Working in the Inner Library in vision or with the outer ritual patterns quickly plugs you into their stream of consciousness, which then gives you access to their Inner Temple. It operates and presents along similar lines to ours, but it doesn't seem to have developed fully: it is still nestled deep in the Library, for some reason.

Remember the stone temple you worked in? That was the precursor to the Inner Temple, a sort of pregnancy phase of its construction. Their Inner Temple still seems to be suspended in that pregnancy stage. Looking at the literature put out quickly after the first text in 1614, it is pretty obvious that they had already lost it. A hundred years' work is still good going, though, and it laid a foundation that still sits and waits.

I have put the full text of the *Fama Fraternalitatis* of 1614 here for you so that you can go through it if you wish.



Figure 4.15: *Study of Hands*, Albrecht Dürer, 1506

4.10 *The Fama Fraternalitatis*, 1614

To the Wise and Understanding Reader

Wisdom (saith Solomon) is to a man an infinite Treasure, for she is the Breath of the Power of God, and a pure Influence that floweth from the Glory of the Almighty; she is the Brightness of Eternal Light, and an undefiled Mirror of the Majesty of God, and an Image of his Goodness; she teacheth us Soberness and Prudence, Righteousness and Strength; she understands the Subtilty of words, and Solution of dark sentences; she foreknoweth Signs and Wonders, and what shall happen in time to come; with this Treasure was our first Father Adam fully endued: Hence it doth appear, that after God had brought before him all the Creatures of the Field, and the Fowls under Heaven, he gave to every one of them their proper names, according to their nature.

Although now through the sorrowful fall into sin this excellent Jewel Wisdom hath been lost, and meer Darkness and Ignorance is come into the World, yet notwithstanding hath the Lord God sometimes hitherto bestowed, and made manifest the same, to some of his Friends: For the wise King Solomon doth testifie of himself, that he upon earnest prayer and desire did get and obtain such Wisdom of God, that thereby he knew how the World was created, thereby he understood the Nature of the Elements, also the time, beginning, middle and end, the increase and decrease, the change of times through the whole Year, the Revolution of the Year, and Ordinance of the Stars; he understood also the properties of tame

and wilde Beasts, the cause of the raining of the Winds, and minds and intents of men, all sorts and natures of Plants, vertues of Roots, and others, was not unknown to him. Now I do not think that there can be found any one who would not wish and desire with all his heart to be a Partaker of this noble Treasure; but seeing the same Felicity can happen to none, except God himself give Wisdom, and send his holy Spirit from above, we have therefore set forth in print this little Treatise, to wit, Famam & Confessionem, of the Laudable Fraternity of the Rosie Cross, to be read by every one, because in them is clearly shewn and discovered, what concerning it the World hath to expect.

Although these things may seem somewhat strange, and many may esteem it to be but a Philosophical shew, and no true History, which is published and spoken of the Fraternity of the Rosie Cross; it shall here sufficiently appear by our Confession, that there is more in recessu then may be imagined; and it shall be easily understood, and observed by every one (if he be not altogether voyd of understanding) what now adays, and at these times, is meant thereby.

Those who are true Disciples of Wisdom, and true Followers of the Spherical Art, will consider better of these things, and have them in greater estimation, as also judg far otherwise of them, as hath been done by some principal Persons, but especially of Adam Haselmeyer, Notarius Publicus to the Arch Duke Maximilian, who likewise hath made an Extract ex scriptis Theologicis Theophrasti, and written a Treatise under the Title of Jesuiter, wherein he willeth, that every Christian should be a true Jesuit, that is, to walk, live,

be, and remain in Jesus: He was but ill rewarded of the Jesuits, because in his answer written upon the Famam, he did name those of the Fraternity of the Rosie Cross, The highly illuminated men, and undeceiving Jesuits; for they not able to brook this, layd hands on him, and put him into the Galleis, for which they likewise have to expect their reward.

Blessed Aurora will now henceforth begin to appear, who (after the passing away of the dark Night of Saturn) with her Brightness altogether extinguisheth the shining of the Moon, or the small Sparks of Heavenly Wisdom, which yet remaineth with men, and is a Forerunner of pleasant Phebus, who with his clear and fiery glistening Beams brings forth that blessed Day, long wished for, of many true-hearted; by which Day-light then shall truly be known, and shall be seen all heavenly Treasures of godly Wisdom, as also the Secrets of all hidden and unvisible things in the World, according to the Doctrine of our Forefathers, and ancient Wisemen.

This will be the right kingly Ruby, and most excellent shining Carbuncle, of the which it is said, That he doth shine and give light in darkness, and to be a perfect Medicine of all imperfect Bodies, and to change them into the best Gold, and to cure all Diseases of Men, easing them of all pains and miseries.

Be therefore, gentle Reader, admonished, that with me you do earnestly pray to God, that it please him to open the hearts and ears of all ill hearing people, and to grant unto them his blessing, that they may be able to know him in his Omnipotency, with admiring contemplation of Nature, to his honour and praise,

and to the love, help, comfort and strengthening of our Neighbors, and to the restoring of all the diseased.

Fama Fraternalitatis: or A Discovery of the Fraternity of the most laudable Order of the Rosy Cross.

Seeing the only Wise and Merciful God in these latter days hath poured out so richly his mercy and goodness to Mankind, wherby we do attain more and more to the perfect knowledg of his Son Jesus Christ and Nature, that justly we may boast of the happy time, wherein there is not only discovered unto us the half part of the World, which was heretofore unknown & hidden, but he hath also made manifest unto us many wonderful, and never-heretofore see, Works and Creatures of Nature, and moreover hath raised men, indued with great Wisdom, which might partly renew and reduce all Arts (in this our Age spotted and imperfect) to perfection; so that finally Man might thereby understand his own Nobleness and Worth, and why he is called Microcosmus, and how far his knowledg extendeth in Nature.

Although the rude World herewith will be but little pleased, but rather smile and scoff thereat; also the Pride and Covetousness of the Learned is so great, it will not suffer them to agree together; but were they united, they might out of all those things which in this our Age God doth so richly bestow upon us, collect *Librum Naturae*, or a perfect Method of all Arts: but such is their opposition, that they still keep, and are loth to leave the old course, esteeming Porphiry, Aristotle, and Galen, yea and that which hath but a meer shew of learning, more then the clear and manifested Light and Truth; who if they were now living, with much joy would leave their erroneous

Doctrines. But here is too great weaknesses for such a great Work: And although in Theologie, Physic, and the Mathematic, the Truth doth oppose it self; nevertheless the old Enemy by his subtilty and craft doth shew himself in hindering every good purpose by his Instruments and contentious wavering people. To such an intent of a general Reformation, the most godly and highly illuminated Father, our Brother, C.R. a German, the chief and original of our Fraternity, hath much and long time laboured, who by reason of his poverty (although descended of Noble Parents) in the fifth year of his age was placed in a Cloyster, where he had learned indifferently the Greek and Latin Tongues, who (upon his earnest desire and request) being yet in his growing years, was associated to a Brother, P.A.L. who had determined to go to the Holy Land.

Although this Brother dyed in Ciprus, and so never came to Jerusalem, yet our Brother C.R. did not return, but shipped himself over, and went to Damasco, minding from thence to go to Jerusalem; but by reason of the feebleness of his body he remained still there, and by his skill in Physick he obtained much favour with the Turks: In the mean time he became by chance acquainted with the Wise men of Damasco in Arabia, and beheld what great Wonders they wrought, and how Nature was discovered unto them; hereby was that high and noble Spirit of Brother C.R. so stired up, that Jerusalem was not so much now in his mind as Damasco; also he could not bridle his desires any longer, but made a bargain with the Arabians, that they should carry him for a certain sum of money to Damasco; he was but of the age of

sixteen years when he came thither, yet of a strong Dutch constitution; there the Wise received him (as he himself witnesseth) not as a stranger, but as one whom they had long expected, they called him by his name, and shewed him other secrets out of his Cloyster, whereat he could not but mightily wonder: He learned there better the Arabian Tongue; so that the year following he translated the Book M. into good Latin, which he afterwards brought with him. This is the place where he did learn his Physick, and his Mathematicks, whereof the World hath just cause to rejoyce, if there were more Love, and less Envy. After three years he returned again with good consent, shipped himself over Sinus Arabicus into Egypt, where he remained not long, but only took better notice there of the Plants and Creatures; he sailed over the whole Mediterranean Sea for to come unto Fez, where the Arabians had directed him. And it is a great shame unto us, that wise men, so far remote th'one from th'other, should not only be of one opinion, hating all contentious Writings, but also be so willing and ready under the seal of secrecy to impart their secrets to others.

Every year the Arabians and Affricans do send one to another, inquiring one of another out of their Arts, if happily they had found out some better things, or if Experience had weakened their Reasons. Yearly there came something to light, whereby the Mathematica, Physic and Magic (for in those are they of Fez most skilful) were amended; as there is now adays in Germany no want of learned Men, Magicians, Cabalists, Physicians, and Philosophers, were there but more love and kindness among them, or that the most part of them would not keep

their secrets close only to themselves. At Fez he did get acquaintance with those which are commonly called the Elementary Inhabitants, who revealed unto him many of their secrets: As we Germans likewise might gather together many things, if there were the like unity, and desire of searching out of secrets amongst us.

Of these of Fez he often did confess, that their Magia was not altogether pure, and also that their Cabala was defiled with their Religion; but notwithstanding he knew how to make good use of the same, and found still more better grounds of his Faith, altogether agreeable with the Harmony of the whole World, and wonderfully impressed in all Periods of times, and thence proceedeth that fair Concord, that as in every several kernel is contained a whole good tree or fruit, so likewise is included in the little body of Man the whole great World, whose Religion, policy, health, members, nature, language, words and works, are agreeing, sympathizing, and in equal tune and melody with God, Heaven and Earth; and that which is dis-agreeing with them, is error, falsehood and of the Devil, who alone is the first, middle, and last cause of strife, blindness, and darkness in the World: Also, might one examine all and several persons upon the Earth, he should find that which is good and right, is always agreeing with it self; but all the rest is spotted with a thousand erroneous conceits.

After two years Brother R.C. departed the City Fez, and sailed with many costly things into Spain, hoping well, he himself had so well and so profitably spent his time in his travel, that the learned in Europe would highly rejoyce with him, and begin to rule, and order all their

Studies, according to those sound and sure Foundations. He therefore conferred with the Learned in Spain, shewing unto them the Errors of our Arts, and how they might be corrected, and from whence they should gather the true Inditia of the Times to come, and wherein they ought to agree with those things that are past; also how the faults of the Church and the whole *Philosophia Moralis* was to be amended: He shewed them new Growths, new Fruits, and Beasts, which did concord with old Philosophy, and prescribed them new *Axiomata*, whereby all things might fully be restored: But it was to them a laughing matter; and being a new thing unto them, they feared that their great Name should be lessened, if they should now again begin to learn and acknowledg their many years Errors, to which they were accustomed, and wherewith they had gained them enough: Who so loveth unquietness, let him be reformed.

The same Song was also sang to him by other Nations, the which moved him the more (because it happened to him contrary to his expectation,) being then ready bountifully to impart all his Arts and Secrets to the Learned, if they would have but undertaken to write the true and infallible *Axiomata*, out of all Faculties, Sciences and Arts, and whole Nature, as that which he knew would direct them, like a Globe, or Circle, to the onely middle Point, and Centrum, and (as it is usual among the Arabians) it should onely serve to the wise and learned for a Rule, that also there might be a Society in Europe, which might have Gold, Silver, and precious Stones, sufficient for to bestow them on Kings, for their necessary uses, and lawful purposes: with which such

as be Governors might be brought up, for to learn all that which God hath suffered Man to know, and thereby to be enabled in all times of need to give their counsel unto those that seek it, like the Heathen Oracles: Verily we must confess that the world in those days was already big with those great Commotions, laboring to be delivered of them; and did bring forth painful, worthy men, who brake with all force through Darkness and Barbarism, and left us who succeeded to follow them: and assuredly they have been the uppermost point in *Trygono igneo*, whose flame now should be more and more brighter, and shall undoubtedly give to the World the last Light.

Such a one likewise hath Theophrastus been in Vocation and Callings, although he was none of our Fraternity, yet nevertheless hath he diligently read over the Book M: whereby his sharp ingenium was exalted; but this man was also hindered in his course by the multitude of the learned and wise-seeming men, that he was never able peaceably to confer with others of his Knowledg and Understanding he had of Nature. And therefore in his writing he rather mocked these busie bodies, and doth not shew them altogether what he was: yet nevertheless there is found with him well grounded the aforementioned *Harmonia*, which without doubt he had imparted to the Learned, if he had not found them rather worthy of subtil vexation, then to be instructed in greater Arts and Sciences; he then with a free and careless life lost his time, and left unto the World their foolish pleasures.

But that we do not forget our loving Father, Brother C.R. he after many painful Travels, and his fruitless

true Instructions, returned again into Germany, the which he (by reason of the alterations which were shortly to come, and of the strange and dangerous contentions) heartily loved: There, although he could have bragged with his Art, but specially of the transmutations of Metals; yet did he esteem more Heaven, and the Citizens thereof, Man, then all vain glory and pomp.

Nevertheless he builded a fitting and neat inhabitation, in the which he ruminated his Voyage, and Philosophy, and reduced them together in a true Memorial. In this house he spent a great time in the Mathematicks, and made many fine Instruments, *ex omnibus hujus artis partibus*, whereof there is but little remaining to us, as hereafter you shall understand. After five years came again into his mind the wished for Reformation; and in regard he doubted of the ayd and help of others, although he himself was painful, lusty, and unwearisom, he undertook, with some few adjoynd with him, to attempt the same: wherefore he desired to that end, to have out of his first Cloyster (to the which he bare a great affection) three of his Brethren, Brother G.V. Brother J.A. and Brother J.O. who besides that, they had some more knowledg in the Arts, then at that time many others had, he did binde those three unto himself, to be faithful, diligent, and secret; as also to commit carefully to writing, all that which he should direct and instruct them in, to the end that those which were to come, and through especial Revelation should be received into this Fraternity, might not be deceived of the least sillable and word.

After this manner began the Fraternity of the Rosie Cross; first, by four persons onely, and by them

was made the Magical Language and writing, with a large Dictionary, which we yet dayly use to Gods praise and glory, and do finde great wisdom therein; they made also the first part of the Book M: but in respect that the labor was too heavy, and the unspeakable concourse of the sick hindred them, and also whilst his new building (called Sancti spiritus) was now finished, they concluded to draw and receive yet others more into their Fraternity; to this end was chosen brother R.C. his deceased fathers brothers son, brother B. a skilful Painter, G. and P.D. their Secretary, all Germains except J.A. so in all they were eight in number, all batchelors and of vowed virginity, by those was collected a book or volumn of all that which man can desire, wish, or hope for.

Although we do now freely confess, that the World is much amended within an hundred years, yet we are assured, that our Axiomata shall unmovably remain unto the Worlds End, and also the world in her highest and last Age shall not attain to see any thing else; for our Rota takes her beginning from that day when God spake Fiat, and shall end when he shall speak Perea; yet Gods Clock striketh every minute, where ours scarce striketh perfect hours. We also stedfastly beleeve, that if our Brethren and Fathers had lived in this our present and clear light, they would more roughly have handled the Pope, Mahomet, Scribes, Artists, and Sophisters, and had shewed themselves more helpful, not simply with sighs, and wishing of their end and consummation.

When now these eight Brethren had disposed and ordered all things in such manner, as there was not now need of any great labour, and also that every one was sufficiently

instructed, and able perfectly to discourse of secret and manifest Philosophy, they would not remain any longer together, but as in the beginning they had agreed, they separated themselves into several Countries, because that not only their Axiomata might in secret be more profoundly examined by the learned, but that they themselves, if in some Country or other they observed anything, or perceived some Error, they might inform one another of it.

Their agreement was this: First, That none of them should profess any other thing, then to cure the sick, and that gratis. 2. None of the Posterity should be constrained to wear one certain kind of habit, but therein to follow the custom of the Country. 3. That every year upon the day C. they should meet together at the house S. Spiritus, or to write the cause of his absence. 4. Every Brother should look out for a worthy person, who after his discease might succeed him. 5. The word C.R. should be their Seal, Mark, and Character. 6. The Fraternity should remain secret one hundred years. These six Articles they bound themselves one to another to keep; and five of the Brethren departed, only the Brethren B. and D. remained with the Father Fra: R.C. a whole year; when these likewise departed, then remained by him his Cousen and Brother J.O. so that he hath all the days of his life with him two of his Brethren. And although that as yet the Church was not cleansed, nevertheless we know that they did think of her, and with what longing desire they looked for: Every year they assembled together with joy, and made a full resolution of that which they had done; there must certainly have been great pleasure, to hear truly and without invention related

and rehearsed all the Wonders which God hath poured out here and there through the World. Every one may hold it out for certain, that such persons as were sent, and joined together by God, and the Heavens, and chosen out of the wisest of men, as have lived in many Ages, did live together above all others in highest Unity, greatest Secrecy, and most kindness one towards another.

After such a most laudable sort they did spend their lives; and although they were free from all diseases and pain, yet notwithstanding they could not live and pass their time appointed of God. The first of this Fraternity which dyed, and that in England, was J.O. as Brother C. long before had foretold him; he was very expert, and well learned in Cabala, as his Book called H. witnesseth: In England he is much spoken of, and chiefly because he cured a young Earl of Norfolk of the Leprosie. They had concluded, that as much as possibly could be their burial place should be kept secret, as at this day it is not known unto us what is become of some of them, yet every ones place was supplied with a fit successor; but this we wil confesse publickly by these presents to the honour of God, That what secret soever we have learned out of the book M. (although before our eyes we behold the image and pattern of all the world) yet are there not shewn unto us our misfortunes, nor hour of death, the which only is known to God himself, who thereby would have us keep in a continual readiness; but hereof more in our Confession, where we do set down 37 Reasons wherefore we now do make known our Fraternity, and proffer such high Mysteries freely, and without constraint and reward: also we do promise more gold then both the Indies bring to the King

of Spain; for Europe is with child and will bring forth a strong child, who shall stand in need of a great godfathers gift.

After the death of I.O. Brother R.C. rested not, but as soon as he could, called the rest together, (and as we suppose) then his grave was made; although hitherto we (who were the latest) did not know when our loving father R.C. died, and had no more but the bare names of the beginners, and all their successors to us; yet there came into our memory, a secret, which through dark and hidden words, and speeches of the 100 years, brother A. the successor of D. (who was of the last and second row and succession), and had lived amongst many of us,) did impart unto us of the third row and succession; otherwise we must confess, that after the death of the said A. none of us had in any manner known anything of Brother R.C. and of his first fellow-brethren, then that which was extant of them in our Philosophical Bibliotheca, amongst which our Axiomata was held for the chiefest Rota Mundi, for the most artificial, and Protheus the most profitable. Likewise we do not certainly know if these of the second row have been of the like wisdom as the first, and if they were admitted to all things. It shall be declared hereafter to the gentle Reader, not onely what we have heard of the burial of R.C. but also made manifest publickly by the foresight, sufferance and commandement of God, whom we most faithfully obey, that if we shall be answered discreetly and Christian-like, we will not be afraid to set forth publickly in Print, our names, and sirnames, our meetings, or any thing else that may be required at our hands.

Now the true and fundamental relation of the finding out of the

high illuminated man of God, Fra: C.R.C. is this; After that A. in Gallia Narbonensi was deceased, then succeeded in his place, our loving Brother N.N. this man after he had repaired unto us to take the solemn oath of fidelity and scerecy, he informed us bona fide, That A. had comforted him in telling him, that this Fraternity should ere long not remain so hidden, but should be to all the whole German Nation helpful, needful, and commendable; of the which he was not in any wise in his estate ashamed of. The year following after he had performed his School right, and was minded now to travel, being for that purpose sufficiently provided with Fortunatus purse, he thought (he being a good Architect) to alter something of his building, and to make it more fit: in such renewing he lighted upon the memorial Table which was cast of brasse, and containeth all the names of the brethren, with some few other things; this he would transfer in another more fitting vault: for where or when Fra: R.C. died, or in what country he was buried, was by our predecessors concealed and unknown unto us. In this Table stuck a great naile somewhat strong, so that when he was with force drawn out, he took with him an indifferent big stone out of the thin wall, or plaistering of the hidden door, and so unlooked for uncovered the door; wherefore we did with joy and longing throw down the rest of the wall, and cleared the door, upon which that was written in great letters, Post 120 annos patebo, with the year of the Lord under it: therefore we gave God thanks and let it rest that same night, because first we would overlook our Rotam; but we refer our selves again to the confession, for what we here publish

is done for the help of those that are worthy, but to the unworthy (God willing) it will be small profit: For like as our door was after so many years wonderfully discovered, also there shall be opened a door to Europe (when the wall is removed) which already doth begin to appear, and with great desire is expected of many.

In the morning following we opened the door, and there appeared to our sight a Vault of seven sides and corners, every side five foot broad, and the height of eight foot; Although the Sun never shined in this Vault, nevertheless it was enlightened with another sun, which had learned this from the Sun, and was scituated in the upper part in the Center of the sieling; in the midst, in stead of a Tomb-stone, was a round Altar covered over with a plate of brass, and thereon this engraven:

A.C. R.C. Hoc universi compendium unius mihi sepulchrum feci.

Round about the first Circle or Brim stood,

Jesus mihi omnia.

In the middle were four figures, inclosed in circles, whose circumscription was,

1. Nequaquam vacuum.
2. Legis Jugum.
3. Libertas Evangelij.
4. Dei gloria intacta.

This is all clear and bright, as also the seventh side and the two Heptagoni: so we kneeled altogether down, and gave thanks to the sole wise, sole mighty, and sole eternal God, who hath taught us more then all mens wit could have found out, praised be his holy name. This Vault we parted in three parts, the upper part

or sieling, the wall or side, the ground or floor.

Of the upper part you shall understand no more of it at this time, but that it was divided according to the seven sides in the triangle, which was in the bright center; but what therein is contained, you shall God willing (that are desirous of our society) behold the same with your own eyes; but every side or wall is parted into ten squares, every one with their several figures and sentences, as they are truly shewed, and set forth Concentratum here in our book.

The bottom again is parted in the triangle, but because therein is discribed the power and rule of the inferior Governors, we leave to manifest the same, for fear of the abuse by the evil and ungodly world. But those that are provided and stored with the heavenly Antidote, they do without fear or hurt, tread on, and bruise the head of the old and evil serpent, which this our age is well fitted for: every side or wall had a door for a chest, wherein there lay diverse things, especially all our books, which otherwise we had, besides the Vocabular of Theoph: Par. Ho. and these which daily un-falsifieth we do participate. Herein also we found his Itinerarium, and vitam, whence this relation for the most part is taken. In another chest were looking-glasses of divers virtues, as also in other places were little bells, burning lamps, & chiefly wonderful artificial Songs; generally al done to that end, that if it should happen after many hundred years, the Order or Fraternity should come to nothing, they might by this onely Vault be restored again.

Now as yet we had not seen the dead body of our careful and wise father, we therfore removed the Altar aside,

there we lifted up a strong plate of brass, and found a fair and worthy body, whole and unconsumed, as the same is here lively counterfeited, with all the Ornaments and Attires; in his hand he held a parchment book, called I. the which next to the Bible, is our greatest treasure, which ought to be delivered to the censure of the world. At the end of this book standeth this following Elogium.

Granum pectori Jesu insitum.

C. Ros. C. ex nobili atque splendida Germaniae R.C. familia oriundus, vir sui seculi divinis revelationibus subtilissimis imaginationibus, indefessis laboribus ad coelestia, atque humana mysteria ; arcanave admissus postquam suam (quam Arabico, & Africano itineribus Collegerat) plusquam regiam, atque imperatoriam Gazam suo seculo nondum convenientem, posteritati eruendam custo divisisset et jam suarum Artium, ut et nominis, fides acconjunctissimos herides instituisset, mundum minutum omnibus motibus magno illi respondentem fabricasset hocque tandem preteritarum, praesentium, et futurarum, rerum compendio extracto, centenario major non morbo (quem ipse nunquam corpore expertus erat, nunquam alios infestare sinebat) ullo pellente sed spiritu Dei evocante, illuminatam animam (inter Fratrum amplexus et ultima oscula) fidelissimo creatori Deo reddidisset, Pater dilectissimus, Fra: suavissimus, praeceptor fidelissimus amicus integerimus, a suis ad 120 annos hic absconditus est.

Underneath they had subscribed themselves,

1. Fra: I.A. Fr.C.H. electione Fraternitatis caput.
2. Fr: G.V. M.P.C.

3. Fra: R.C. Iunior haeres S. spiritus.
4. Fra: B.M. P.A. Pictor et Architectus.
5. Fr: G.G. M.P.I. Cabalista.

Secundi Circuli.

1. Fra: P.A. Successor, Fr: I.O. Mathematicus.
2. Fra: A. Successor, Fra. P.D.
3. Fra: R. Successor patris C.R.C. cum Christo triumphant.

At the end was written :-

Ex Deo Nascimur, in Jesu morimur, per spiritum sanctum reviviscimus.

At that time was already dead Brother I.O. and Fra: D. but their burial place where is it to be found? we doubt not but our Fra: Senior hath the same, and some especial thing layd in Earth, and perhaps likewise hidden: we also hope that this our Example will stir up others more diligently to enquire after their names (whom we have therefore published) and to search for the place of their burial; for the most part of them, by reason of their practice and physick, are yet known, and praised among very old folks; so might perhaps our Gaza be enlarged, or at least be better cleared.

Concerning Minitum Mundum, we found it kept in another little Altar, truly more finer than can be imagined by any understanding man; but we will leave him undescribed, untill we shal truly be answered upon this our true hearted Famam; and so we have covered it again with the plates, and set the altar thereon, shut the door, and made it sure, with all our seals; besides by instruction and command of our Rota, there are come to sight some books, among which is contained M. (which were

made in stead of household care by the praise-worthy M.P.) Finally we departed the one from the other, and left the natural heirs in possession of our Jewels. And so we do expect the answer and judgment of the learned, or unlearned.

Howbeit we know after a time there wil now be a general reformation, both of divine and humane things, according to our desire, and the expectation of others: for it's fitting, that before the rising of the Sun, there should appear and break forth Aurora, or some clearness, or divine light in the sky; and so in the mean time some few, which shall give their names, may joyn together, thereby to increase the number and respect of our Fraternity, and make a happy and wished for beginning of our Philosophical Canons, prescribed to us by our brother R.C. and be partakers with us of our treasures (which never can fail or be wasted) in all humility, and love to be eased of this worlds labor, and not walk so blindly in the knowledge of the wonderful works of God.

But that also every Christian may know of what Religion and belief we are, we confess to have the knowledge of Jesus Christ (as the same now in these last days, and chiefly in Germany, most clear and pure is professed, and is now adays cleansed and voyd of all swerving people, Hereticks, and false Prophets,) in certain and noted Countries maintained, defended and propagated: Also we use two Sacraments, as they are instituted with all Forms and Ceremonies of the first renewed Church. In Politia we acknowledge the Roman Empire and Quartam Monarchiam for our Christian head; albeit we know what alterations be at hand, and would fain impart the same with all our

hearts, to other godly learned men; notwithstanding our hand-writing which is in our hands, no man (except God alone) can make it common, nor any unworthy person is able to bereave us of it. But we shall help with secret aid this so good a cause, as God shal permit or hinder us: For our God is not blinde, as the Heathens Fortuna, but is the Churches Ornament, and the honor of the Temple. Our Philosophy also is not a new Invention, but as Adam after his fall hath received it, and as Moses and Solomon used it: also she ought not much to be doubted of, or contradicted by other opinions, or meanings; but seeing the truth is peaceable, brief, and always like herself in all things, and especially accorded by with Jesus in omni parte and all members. And as he is the true Image of the Father, so is she his Image; It shall not be said, this is true according to Philosophy, but true according to Theologie; And wherein Plato, Aristotle, Pythagoras and others did hit the mark, and wherein Enoch, Abraham, Moses, Solomon did excel; but especially wherewith that wonderful book the Bible agreeth. All that same concurreth together, and make a Sphere or Globe, whose total parts are equidistant from the Center, as hereof more at large and more plain shal be spoken of in Christianly Conference.

But now concerning (and chiefly in this our age) the ungodly and accursed Gold-making, which hath gotten so much the upper hand, whereby under colour of it, many runagates and roguish people do use great villanies, and cozen and abuse the credit, which is given them: yea now adays men of discretion do hold the transmutation of Mettals to be the highest point, and fastigium in

Philosophy, this is all their intent, and desire, and that God would be most esteemed by them, and honored, which could make great store of Gold, and in abundance, the which with unpremeditate prayers, they hope to attain of the alknowing God, and searcher of all hearts: we therefore do by these presents publickly testifie, That the true Philosophers are far of another minde, esteeming little the making of Gold, which is but a parergon; for besides that they have a thousand better things.

And we say with our loving Father R.C.C. Phy: aureum nisi quantum aurum, for unto them the whole nature is detected: he doth not rejoyce, that he can make Gold, and that, as saith Christ, the devils are obedient unto him; but is glad that he seeth the Heavens open, and the Angels of God ascending and descending, and his name written in the book of life. Also we do testifie that under the name of Chymia many books and pictures are set forth in Contumeliam gloriae Dei, as we wil name them in their due season, and wil give to the pure-hearted a Catalogue, or Register of them: And we pray all learned men to take heed of these kinde of Books; for the enemy never resteth, but soweth his weeds, til a stronger one doth root it out. So according to the wil and meaning of Fra: C.R.C. we his brethren request again all the learned in Europe, who shal read (sent forth in five languages) this our Famam and Confessionem, that it would please them with good deliberation to ponder this our offer, and to examine most nearly and most sharply their Arts, and behold the present time with all diligence, and to declare their minde, either Cummunicate consilio, or singulatim

by Print.

And although at this time we make no mention either of our names, or meetings, yet nevertheless every ones opinion shal assuredly come to our hands, in what language so ever it be; nor any body shal fail, who so gives but his name to speak with some of us, either by word of mouth, or else if there be some lett in writing. And this we say for a truth, That whosoever shall earnestly, and from his heart, bear affection unto us, it shal be beneficial to him in goods, body and soul; but he that is false-hearted, or onely greedy of riches, the same first of all shal not be able in any manner of wise to hurt us, but bring him to utter ruine and destruction. Also our building (although one hundred thousand people had very near seen and beheld the same) shall for ever remain untouched, undestroyed, and hidden to the wicked world, sub umbra alarum tuarum Jehova.

Lesson 5

Working the Gates

Throughout most of this course, you have worked on a ritual pattern where you face south, and the east–west axis is the formation and deconstruction flow of power. This pattern is one of construction: it first builds the magical pattern within the person, then in the work space, and finally it builds the Inner Temple.

This foundation pattern is the anchor and launching board from which all the magic can flow. It creates a solid floor on top of which the magician can layer other patterns, knowing that the floor will hold the power and patterns of subsequent magical acts.

One of the issues with more modern magical training—the last hundred years or so—is that magicians never get past the stage of building the floor. So they become fixed within the foundation pattern and never launch beyond it: they become *fundamentalist* and fixed in their thinking. Or they never have a foundation pattern and instead work unanchored and inherently unbalanced patterns. This unbalances the magician as well as the magic.

Not all training uses the south-orientated foundation; some use an easterly one, which is probably the most common. Nevertheless, in very many cases, the adept never learns beyond the foundation. This creates perpetual ‘elementary students,’ which limits and stifles the development of magic in general.

Now you have come to a phase where the foundation is strong, the Inner Temple is structured and in place, and the time has come to develop work using other patterns that sit on top of the foundation pattern. This work should not be occasional; such shifts need to be worked with repeatedly for a strong new pattern to form that can be switched on efficiently and worked with.

In this lesson we will look at some different patterns that an adept can work within. One will resonate more with you than the others, and that is the one to focus on practically; but you need to learn all them so that the knowledge embeds in you in case you ever need it. You will also learn the various issues with each pattern, and why they exist.

We will start with the east–west axis as you have worked with it a little in the past, and it is the most common one used in magic.

Remember, this work is something different from switching orientation or direction for a single working while staying within the foundation pattern. These patterns, though superficially similar, are very different and need repeated work to form.

For each pattern we will look at its power flows, its base power expression, how it is worked in magic, and where it appears. We will also look at the positive and negative results of working these various patterns, and why an adept would work them repeatedly.

Though you could well deploy one of these as a one-off working—as you have indeed already done—properly locking one of them in through repetition makes for a very different animal.

Remember, each of these patterns are inherently unbalanced in one way or another. When you work with all seven directions, the pattern balances itself out through the fulcrum. East to west, north to south, above, and below all pass through the fulcrum and have equal, opposing powers that balance each other out. It is very hard to make a major mistake with it, which is why the ‘seven’ and ‘four’ crop up so much in historical magic.

As soon as you step away from that pattern you get inherent imbalances in one form or another. Yet if an inherently imbalanced pattern sits on top of the balanced foundation it can be useful *because of* its inherent imbalance—if deployed properly.

If such a pattern is deployed in ignorance then it can magnify imbalance within the magician. This is the cause of many of the other-people’s-messes that adepts have to clean up. But sometimes one imbalance can be used to counter another, and as we are inherently imbalanced beings, some of our expressions of power can *only* be deployed through imbalance: *like treats like*.

You start to see how difficult this can become, which is why it is adept magic.

We will look at both sides—useful and unnecessarily destructive—of each pattern, so that you fully understand them.

5.1 East–west axis

This is sort of a balanced pattern, but it has no anchor, no defined flow of time, and no undivided deity power gate. It also has no direct Divine input or anchor, and as it ignores the fulcrum it can become a bit like trying to grab water. However it is a common pattern used in magic and therefore deserves a close look.

Used as a layer atop a foundational seven-pattern, this focuses a specific line of action and power and dispenses it in a very particular

way. Used without a foundation pattern, though, it can quickly become a narrow, corrupted pattern that unleashes power: think *hurricane*.

So let’s look at this in detail.

When it sits on a balanced foundational seven-pattern it focuses the power of the east purely through utterance and the Limiter, and dispenses it to the world in the west. Being pure output and receiving, it forms the basis of the deeper practice of Tantra.

A passive, already-established presence of the foundation pattern, with its other powers and dynamics in its directions, will temper the mediation of power from the east/magician to the receiving vessel (the human or humans). But if the east–west pattern atop the foundation becomes overused and too strong, it can eventually drown out the other directional powers and instead becomes a flow of narrow, focused power that forces itself on the vessel—a sort of magical rape.

The longer, more powerfully, and more intensely the outputting power is built in the east, the more twisted it can become as it passes through the magician. To understand why, you have to look at how power affects a magician’s mental and spiritual health. Unfiltered and unbalanced east power turns the Limiter dynamic into the *oppressor*, while also filling the magician with an overwhelming sense of power and righteousness: they become the *sword that slays*, and the words that utter the death sentence.

The Catholic church, which has excised much of it’s foundation’s ‘below’ aspect as well as its sense of north as the past, natural storage, and death, has become an east–west axis fuelled by the south, and not anchored or tempered by the past, the Underworld, or the female power. One result of this was the Inquisition: a limiter power that was over-focused and out of control.

In purely magical and non-religious terms, the east manifests strongly through the mind and intellect and the west through sexuality and reproduction. When these come together in an unbalanced way, with a strong magical power that is unbalanced and ungrounded,

things can get pretty nasty and messy.

Some magical groups use this pattern without realising its origins, which are Abrahamic; and though its magic works, it also introduces power dynamics that trigger 'alpha' and 'beta,' leader and flock, active and passive, and so forth.

We can see this problematic dynamic playing out daily in magical and pagan groups. Such groups sometimes attempt to remedy their symptoms with psychology or hierarchy, whereas in fact their problems stem simply from this pattern being overused or not set on a stable foundation.

But when this pattern does sit on a strong, well-tuned foundation, it can be powerful and effective, particularly when the target of the magic is a large group of people or a population. It can also be used to work directly on an ocean.

The focused power of the east can be used to raise and dispense the *whirlwind*, the pure angelic force of air that fuels the utterance in a way that dispenses outwards in the physical world to 'those who can hear.'

It can be worked with in the Inner Temple ritual by facing west in front of the air gap, with the west doors open. You have already started to do this, but such use has to be within the nature of Divine rebalance, otherwise the 'fuse box' of the Inner Temple will trigger and you will get locked out.

In a magical ritual space setting, or outside in nature, working from the east and dispensing to the west with no other directional connections will focus the power like a bullet until it crosses the western threshold. There it pans out across the intended recipients/water environment.

This pattern basically works with east and air. Can you not work with the dawn of the sun in the east with this pattern? You can, but it is not very effective. Some magical groups do focus on the dawn, seeing it poetically as the power that dawns a new cycle or age. However, as the sun's cycle is twenty-four hours, if the pattern is pure east-west then there is no space in it for a longer flow of time, so it falls back on the day cycle. Such use is

poetic and psychological rather than magical, and often a misinterpretation of solar working, which does indeed work powerfully in the seven-pattern, but weakly in the two-pattern.

When thinking of using the east-west pattern, particularly with utterance, you should now realise how badly it can go wrong. What you utter, and why, is important; and you must get it just right. Choose your words carefully, if you are working with words. What passes your lips can create or destroy in adept magic.

This east-west axis can also be used to cast the power of a sword into the world. You have worked with this in vision. It can also be used to utter a sword in action and awakening in the world: first it is cast into the world, then called on to defend something. If the power within the actual sword is conducive with the powers that flow from the east, then it can be triggered to powerful effect. If not, it will be only partially triggered and will act weakly; or it may be triggered, unknowingly, into unbalanced action.

Always remember, "if you break it you own it!" Your energy can be sucked on so the natural balancing dynamic can do its thing.

A longer-term use of the east-west axis is to mediate and externalise knowledge in the form of writing, words, teaching, and oration. Again, when working in such a tight alignment, you can quickly become fundamentalist. Your mind can become so focused that your thinking patterns start to become narrow and limited, which is the expression of the power of limitation that goes with the east.

The way to avoid that is to spot it the moment it starts. Any indication whatsoever in your everyday life of obsessive or compulsive behaviour—even the slightest tendency towards it—or people mentioning that you are becoming narrow-minded, is an indication that the power is leaving a residue within you.

This is why it is good, if you are a working adept, to have brother and sister adepts who can work as mirrors for you, and are willing to say when they see you step out of balance. This does not need to be a working group, as modern technology lets adepts keep in regular

touch with each other from opposite ends of the planet. This is one of the reasons for having an extended magical family such as the Quareia Fellows: we can keep an eye on each other and be there in time of need.

You can remedy such imbalance, if you need to continue the work, by taking days off to work the full seven-pattern, the adept power pattern, and so forth. But if you include those dynamics in the east–west axis every day while working that axis power for a reason, you will lose that focused stream of specific power: it becomes a juggling act.

For obvious reasons I cannot outline the step-by-step actions of such work, but by now you should be able to figure them out. Just remember to have nothing else but these two directions in your work and mind: blank out all other powers and directions. If you are moving into a length of time of writing or teaching, or service work that requires the release of a powerful Limiter, or a message needs spreading far and wide, then this axis dynamic is one that can be powerfully deployed long-term through repeated ritual and utterance.

If you are working this pattern and you think you have a good reason to do so, but in fact it is dangerous and counter productive, then the inner contacts around you, and your own trained inner senses, will set all the alarm bells ringing. So remember the apprentice advice—pay attention!

5.2 West–north axis

Working exclusively with the west–north axis is about composting, restriction, and death. The same rules apply regarding imbalance, and so forth, as with the east–west axis, only you are working with a different power.

The west gathers something and breaks it down, then the north restricts it and finally puts it to sleep. In previous rituals when working with these directions for composting and restriction, you were taught to use the centre as a fulcrum and dispenser. This automatically brought the power of the scales into action to keep the two powers balanced.

When you work with the west and north exclusively, without the fulcrum or any other balancing direction, you get a straight highway to the Abyss. This can be a very useful pattern if you are developing into a magical exorcist or are working the death and restriction thresholds in a long-term round of work.

Triggering the west by facing the direction and working that way brings to the threshold the powers of the scales, the gates, the storm and weather patterns that form in the oceans, and the pure power of west as the vessel/container. If you work with your back to the west, standing on the western threshold, then you become the bridge for those powers which subsequently flow through you and into whatever you are working on.

The west *threshes*; it destroys the presentation of something and extracts what is precious from within something. The rest is then cast to the north to be permanently locked down. If you think carefully about this process, you will see why the Rosicrucian and alchemical magical root patterns worked a lot with east–west. The west power is the more powerful of those two when triggered in those magical patterns. It is the direction of death in life, and the transformation of base things into gold. However, sensibly, the Rosicrucian pattern worked with all seven directions.

The north is total restriction, the sealing of something in the Abyss, or the sending of something to its ancestors for safekeeping.

Look back to your last lesson, when we looked at the work of Dürer and his magical engraving. If you look at the building and the directions, then you will see east, south, and west all magically depicted; but the north was totally unseen. However, Dürer’s solid is a pretty good depiction, with its distorted cube and shadow of a skull, of the power of the Abyss: everything finished gets crushed out of shape, and bones are trapped in stone—remember the Underworld Library? If you need an image for the pure power of the north, then Dürer’s solid is a good one.

So working the west/north as a straight pathway with nothing else gathers something, threshes it, then encases it: this is a powerful

tool indeed, and one with to be handled wisely. As always with adept magic, if you overstep a boundary in the rules of balance then the inner powers and contacts will back off. But as an adept you can still keep the power flowing, and if you do so without heeding the warning of the inner contacts and your inner senses then that threshing and constriction power will start to manifest itself through your body and mind.

This can appear as feeling bound up: your body slows down, your gut blocks up, you cannot think, and every magical act becomes a major struggle. If you are working this axis over a period of time for some reason, and you get unusually constipated and brain-dead, then you have overstepped and need to back off.

In terms of service work, this pattern can be used when something is very out of balance and has overgrown to the point of destroying everything around it, and the scales don't seem to be engaging to deal with it. A terribly corrupt, vicious government who through its actions is destroying everything around it would be a good example of a job-in-waiting. But be very careful to ensure that your perceptions of what is happening are accurate: many an adept has become unstuck through enacting powerful magic against a government they perceived as overdue for a threshing simply because they did not like their policies.

This is why the usual approach to such work is balancing and focusing the scales. You have already done this in various ways to help rebalance official corruption. But if a dangerously out-of-balance group of leaders arises who start culling their populations or tearing the land apart to the point of absolute destruction, then after much looking, checking, and consideration, the west-north axis would be a mechanism that an adept might deploy.

First, when such work triggers the threshing process by action of the west, the imbalanced group starts getting caught out in their corruptions and lies. Then things are stripped away from them, which further exposes them and

disempowers them, and then they are finally 'locked up.'

The same pattern can be used for much smaller jobs, and can work simply to 'weed the garden.' Straightaway you can see the ethical and energetic implications of such a power pattern, but your training and inner contact should serve as a guide and a limiter.

If you overstep a boundary or dive into such work out of mental imbalance, ignorance, stupidity, or hostility, then you will be the first thing to be threshed and locked down. This is why you spent so much time as an apprentice and an initiate working with the scales, learning to prune and thresh within your own life, and working with and passing through the gates of the Underworld and stars etc. Those processes strip you and reform you, and if you approached them diligently then there will be little, if anything, within you that needs threshing.

That makes you a clear doorway for this power to flow through, as it has little, if any, work to do on you. And this is one of the secrets of magical training: you are cleaned, cleared, and polished through your training to make you a stable vessel, a clear threshold—essentially you have got your shit together.

As long as you live in as balanced a way as possible in your lifestyle and how you act, then your clearness will keep its integrity, and this allows you to operate with these potentially dangerous dynamics. This is why so much of the older magical training has repeated and often nagging lectures about how you live, how you act and so forth: the preparation for working these tight line ups of power.

5.3 East-south-west axis

The east-south-west axis should be very familiar by now. It is one of the triangular patterns deployed so often in magic. It is growth, future, and composting; or growth, future, and 'the people,' depending on how you use it. The Catholic church works with this pattern, with the west as the vessel, i.e. the flock of Christ.

As we discussed earlier, this pattern has no anchor, restriction, or death, it being a pattern of rebirth and ascent, the core principle of the Christian system. This, as we saw, can lead to imbalance, and the solar aspect in the south can overfuel the east–west stream if you are not careful.

However, magically, this pattern can be engaged and worked with over a period of time when a great deal of destruction has severely restricted or wiped out an area, its population, and so forth. This pattern triggers the Phoenix out of the ashes of destruction, and places all the power into birth, peak, and the distribution of its creative energy. Used repeatedly in such circumstances, it triggers renewal and regeneration.

Used when there is no real need for such a pattern, it triggers overgrowth, overpopulation, and *too much heat*. In the magician, unnecessary long-term work with such a pattern can trigger diseases of overgrowth such as cancer, or diseases of ‘too much heat’ like inflammation. Sometimes even necessary long-term work with this pattern can still cause overgrowth in the magician if they themselves were fairly balanced, even if their surroundings need regeneration and accelerated growth.

Such a situation can result in the magician sacrificing their life or health for the good of the many. Usually such a sacrifice is uncalled for, as there are other ways of triggering regeneration, but there have been rare times in history when an adept or magical mystic has had to step in to trigger the regeneration, knowing that it will eventually kill them.

However, if the magician has worked with and been immersed for decades in destruction, Underworld, and harvesting, then switching to the accelerated regeneration pattern should not harm them in the same way: as they are already in deficit, triggering fast regeneration will also regenerate their body.

In the wider pattern of fate, sometimes a magical adept is kept in a holding pattern of destruction for a long time, sometimes decades, putting them badly in deficit. No matter what they do to remedy this immersion,

it still continues in their magical work, their life, and their bodies. Then suddenly things switch around and they are catapulted into a powerful, fast-moving stream of regenerative patterns. This is where fate has lined them up to work on the devastation in the future, and the need is far greater than the individual. I have seen this more than once in the lives of working adepts.

And this should remind you of past discussions we have had regarding fate patterns and magical interference. Sometimes destruction is there for a very good reason, no matter how prolonged, and the adept is told by the inner contacts to suck it up and stop whining, as fate is doing a job and the magician must not interfere unless asked to.

5.4 North–cross-quarters–south

This pattern works like a runway, and is one of several triangular ones that Renaissance magicians worked with. Unlike the tight axis of two powers, this pattern has one main power and two ‘arms’ of a subdivided power that act as a runway or gate.

The north is the point of the triangle and a beacon for something to *rise from the depths*: the direction where all the work is done. It calls and draws something from deep slumber, bringing it to the threshold of the south. The opposite line, the base of the triangle, is the threshold of the south, and gives access to the renewal *and future of something* if the threshold is open. Closed, this becomes a barrier, holding something in waiting for future release into the south.

Whereas the Phoenix power brings an overall regeneration, this triangle pattern brings life and future to something specific that has *risen out of the Underworld*. Now you should see why the Renaissance magicians liked it so much. It is one of the keys to Osiris work, and it can also bring back up to the surface knowledge and wisdom that has slept in the depths.

As a pattern it is a bit more stable than a lot of other ones, as the base of the triangle acts as a balance: the one becomes two, the past

becomes future, the dead are risen...the two opposing conditions balance each other out.

The problems with this pattern stem not so much from the lack of fulcrum etc., but from what a magician might bring to the surface. Usually the problems happen with unwise magicians who want to bring back something unhealthy and release it in the future, or who are too inexperienced to have the inner capacity to fully trigger the pattern.

A well-trained magician, like a Quareia magician, has inner patterns, contacts, and so forth to act as guides, limiters, etc. and the strong foundations of their work supply the necessary power. Without all this, this pattern devolves down to an external ritual not plugged in, and therefore with little, if any, effect.

The Rosicrucians used this pattern a lot—and again if you look back to Dürer's engraving then you will spot the pattern. They worked to bring ancient knowledge and wisdom back to the surface to release it into the future. Remember the vault of CR and his body resting with the books and tools? That is a hidden description of working with this pattern to bridge hidden and old knowledge to the future in a clean, uncontaminated way. And, as a deeper layer, it is about bringing the old consciousness, in the form of CR/Osiris back to the surface in resurrection.

You can experiment with this pattern without fear of going too far wrong: it is a clear pattern that has not been overly corrupted, and it does not have tight, intense flows of raw power. The pattern is used a lot in long-term magical service where an adept is continuously bridging the best harvest of the old, the gold of the ancients, out of the depths and into the future so that it survives, evolves again, and informs future generations.

5.5 Working out some power dynamics

Now that you have looked at a few different patterns, I want you to draw on what you know and have learned, and work out what power

dynamics, problems, and benefits would come from using the following ritual combinations:

South–cross-quarters in the north note that these triangle patterns can work both ways: think about that.

East–south

North–east

Centre only

South–north

Think in terms of deity powers, elemental powers, angelic powers, time flows, no anchoring, no 'above', how and why they would be applied, issues, and what would be the potential symptoms of unbalance in the magician from unnecessary use or overuse. Write up your findings and theories and keep them in a file, either handwritten or on computer, for submission if you are working with a mentor.

5.6 Experimenting with a pattern

Experimentation is the only way to learn. Choose a pattern and use it for a length of time, a couple weeks or longer if needed. Build the pattern ritually, then use it regularly instead of your usual ritual power pattern, while doing any tuning work or any regular magical work.

You can either stay with just using it for tuning, focus, and general magic, or you can undertake to use it for a specific reason which you work on repeatedly. In that case, choose a combination that fits as closely as possible with whatever you are trying to achieve. Pay attention, and back off as soon as you begin to feel the imbalance feeding into your pattern.

The reasons for doing such a task are to give you direct experience of how power changes when you change the pattern, and to teach you how these different alignments function, what sort of shifts they cause, and most importantly how to recognise them, particularly when they are becoming unhealthy.

As an adept, most of your true learning will come from direct experience. This means practical work, making mistakes, and learning what things feel like is how you develop. Once you have had a direct experience of an unbalanced pattern starting to affect you, then you will recognise the feeling in any other magical work. It will teach your body and mind what different frequencies of focused power feel like.

Once you have a sense of that feeling—which is pretty much individual to each magician—then you will recognise it when you walk into a bad situation as an exorcist, as a healer, in construction, and so forth, and your first impression of a power situation will give you guidance. But first you need to know what these problems feel like.

For some magicians the warning manifests bodily, for some it affects their mind, and for others it affects their life, home, or surroundings. Usually each person has their own unique warning system—you need to learn yours.

Once you have learned it, look again at these different flows of power by working specific combinations of thresholds and gates. Learn about them, then apply your findings as needed in your magical working life. Your warning system, along with your inner contacts and divination, will be your guides; and you will slowly develop your own way of working in different combinations for different reasons.

If you have a particularly bad reaction to working a set axis after a few sessions then break up the pattern by reengaging the seven-pattern, then the adept power pattern. Anchor yourself properly by working in vision with the Stone in the Cave; then when you meditate, be in the Inner Temple. In between, go into the Inner Temple and circle, and keep part of yourself there for a few days. A week or so of this will let the old pattern break up and die back.

5.7 Seals

Look again at your conclusions from your work experimenting with power dynamics, and think about how you would work with an axis combination ritually. Then make a seal to lock in the ritual and keep it going. Each combination expresses in very different ways with different powers. What powers would you draw in the making of a particular seal, and why? How would you express those powers in an image that could become the seal?

Think about what planetary powers you would engage with, when working with an axis combination, and how and where you would place them on the seal. Think about what shape you would deploy to contain the seal's power: a circle to enclose it? A triangle? A square? Lines?

Draw out the seal and write up your reasoning as to what you have put on it and why. Scan or photograph it for the mentor or your own records, then destroy the original by burning it.

5.8 An optional task

In your training you have been exposed to different types of magic and magical expressions. Do an image search to look at seals, paintings, codes, and so forth. See whether you can spot any odd combinations that the magician was working with. If you do spot one of these unbalanced combinations then look at their work. Was it deliberate, because they were trying to achieve something particular, or did they do it unknowingly? If it was the latter then it will show through their subsequent work or life story.

Looking at the root of people's successes and failures is a good way to learn. Do not judge, as we all screw up; and sometimes what can appear on the surface to be a screw up is in fact intentional, and done for some good reason. But rather than looking at the results of the imbalance when you are trying to identify what is causing a problem, see if you can spot the primary source of the imbalance.

That usually shows up in their magical seals or working methodology.

Doing this will put you in good stead for future work when you have to identify the reason for a magical mess and clean it up. You can't sort out an issue for someone if you don't know its root cause.

If you choose to do this task, as always take notes, and save images and so forth, as they will be handy future references.

Lesson 6

Group Work

One is the Serpent which has its poison according to two compositions, and One is All and by All, and by All, and if you have not All, All is Nothing.

—Cleopatra the Alchemist

Though all your training is as a sole magician, as an adept you will increasingly come across other people heavily involved with magic who are properly trained, including other Quareia adepts. Sometimes you will gravitate into a collection of adepts who come together not as a regular group, but as like-minded magicians who wish to achieve something or do some job. To do that successfully, you need to know how to work adept magic as a group.

In this lesson we will look at the ritual dynamics of working with two or more people to do a job or commence a round of work. If you know the dynamics and you are all on the same page magically then you will slot together very successfully. It will be as if you have always worked together. As Quareia magicians, you have all stood in the same streams of power, and coming together brings all those layers of the patterns into a weave that will switch on powerfully.

6.1 Why work in groups?

Groups often fail because their reasons for coming together are wrong. The loneliness of the adept path is the main reason people gravitate together, but it is not a valid reason to do magic together. If you are lonely, have a social gathering. The need for hierarchy and status is another reason magicians gravitate together, and this will condemn the work to failure and isolate the magicians further. If you need status within a group, then you need to examine why. What failing in your life spurs you to seek to dominate others or be led by others? What main underlying reasons give you the need for such a hierarchy?

But when magicians identify a need for action, a need to trigger change, then the powers gather around the magicians and nudge them towards each other to get them to work together. This can happen as a result of planned and discussed action, or inner contacts can position various adepts so that they cross each other's paths.

One of the things that I hope to develop, once the course is finished, is a wider community of initiates and adepts on social media and who have meetings and gatherings, so that you come to know each other, connect, make friends, and have a pool of magicians to work with when necessary.

Working with other magicians raises the power levels far higher than can be

achieved individually, and the amount of people within the working group needs to be balanced within the dynamics of magical power. Working with two other people—three magicians total—does not triple the power, it expands it many times over. Working with nine or ten people is akin to a collection of jet engines. Why? Because each magician brings to the table different inner contacts, many different threads and weaves of power, and each time a magician interacts with a deity it changes the magician at a deep level: you bring the residue of that work with you. This all adds up to a mighty fine collection of power and contact that can achieve great things.

If you have too many coming together, it can start to get unwieldy and difficult, and the power begins to take on its own feral pattern, so finding a range of numbers manageable is wise. Anything from two to about thirteen people is workable, but beyond that it does start to get a bit out of control.

The power levels rise dramatically with groups doing focused adept work, and wise to also remember that: the more people, the more power, and the more power your body and mind has to process then compost afterwards. I did not understand this for a long time, and in the 1990's when I was working with groups, some as large as thirty people, I would get physically hammered after the work as my body tried desperately to process and compost that power. Everyone in the group would be zombies for weeks after the work as we all struggled to physically cope with the impacts of the power that came by our bodies. I then slowly learned to limit the amount of magicians in a working group, and it became far more manageable.

As a group that comes together to work, but then parts company again and the magicians go back to their lone lives, it allows the air to clear, the energy to release and go do its work, and you do not have to deal so much with the emotive power grabs, dramas and manipulations that always happen when a group of people become a regular 'lodge.' You come together, you work, then you part.

So let us start to look at the practical

mechanics of group workings, and the patterns deployed in group work to make it not only successful, but balanced and harmonic.

6.2 Number combinations

When there is a real need for group magical work, the right people draw together and whoever is needed turns up. Those who should not be there are stopped from getting to the meeting. This is all part of the numbers game, as well as the inner protective dynamics that filter out someone from a gathering who should not be there.

If a person is about to get sick, is not mentally stable enough, or has not been truthful about their level of training and experience, then they often get stuck in traffic jams, or they do get sick, or something happens that diverts them away from the meeting. Rarely, they melt down mentally in the first or second session, which again filters them out.

Such filtering is also about number combinations. In a gathering of magicians, everyone should be there for a specific reason. They have a specific job and bring specific qualities to the table. This suitability is assessed not by you, but by the inner powers that gather around you. Any unsuitable or unstable magician will be blocked, or will melt down pretty quickly.

So let us look at the number combinations, how they function in the different layers, and why. I cannot do all the combinations as there are too many, but by highlighting the main ones and the methods deployed you will be work out the rest for yourself.

6.3 The combination of two

Working with another magician immediately gives you a dynamic of polarised substance: two bodies. The most powerful couple is a male and a female, as the different sexes add to the polarity. Remember, the magical polarised dynamics of male and female has nothing to do with sexuality. It has to do with the inherent physical differences of the male and female physical genitalia and what those genitals can

do: they can trigger life, and they can contain life.

It does not matter if one or both of the magicians is homosexual; what matters are the pure nuts and bolts of their endocrine system - their physical make-up. If the woman has had a hysterectomy then you get a different dynamic again: if the uterus is no longer there then the inner spirit capacity to contain another life force remains, but no externalised organ exists to express that dynamic through. This is not a problem, just different, and a woman without a uterus learns to adjust for the power differences.

But unless the magic is specifically about bringing new life into the sphere of humanity, the genders really do not matter: you are two human gates, thresholds, and containers.

The pattern of two has to work in a polarised way, in opposition across directions: north and south, or east and west. Each person works at a directional altar or threshold, and bridges power into the space; or receives that power and redirects it to the work in hand. To balance out that power so that it does not become too focused or intense you position deities, ancestors, or inner contacts—depending on the work—in the other two directions.

You can also work in a polarised way with the inner contacts, where the north-south is a human and an inner contact, and the same for the east-west dynamic. This is often used when something needs to come from an inner pattern and be exteriorised out into the working space, then directed out in the world.

The main jobs of the humans in the space are as follows: the first magician triggers and bridges the power and maybe takes it from one direction to another to be transformed by a deity or inner contact; the other magician collects the transformed power and bridges it further out into the world. This can also be reversed to take power from the world and put it away in storage.

The reason to work with a polarity is to balance the power. You have one exterior physical element bringing the power in, and another taking it out. You can also use this

to join two mediated powers together to make something bigger than both separate components.

Another reason to work in a two-pattern is to bring together two opposing deity powers, to externalise the two subdivisions, and then, using ritual and utterance, to bring those subdivisions back together face to face, for power conversation to occur. This can be useful when two opposing powers are in conflict, and that conflict is manifesting in natural or world events. The deity's gender should for the most part match the magician's, otherwise it can have devastating effects on their body.

Gender differences between magician and deity can also let power tumble out of control. For example, for a female magician to bridge Set can have devastating consequences. The male destroying power of Set is necessary destruction. His power can trigger war, storms, and devastation; but his underlying power is necessary destruction to maintain balance. He protects against the power of total chaos. So you have a balanced male destructive power. A woman can work well in communion and in opposition to that, but if she draws that power through her then it is likely to trigger a deeper power dynamic of the destroying goddesses.

Destroying goddesses like Sekhmet, Kali, and so forth, are female powers of destructive rage that can spiral out of control. This is why when Sekhmet is on the rampage, you get her drunk to knock her out and let her sleep. That female destroying rage tears up everything in its path, and triggers a bloodlust that far exceeds that of any male deity.

Bringing Set through a woman's body runs the risk of triggering that bloodlust and matching it with the destroying power of the male deity: complete annihilation. And where she is on her menstrual cycle has a direct bearing on this. If she has ovulated and is coming close to menstruating—that window of a week or a few days where the hormones are rising and peaking—then the magic can lean on the hormone swings and make them far stronger, which often triggers rage. It does

not happen in all women, but it can happen to a few.

Not only does this release a very damaging magical power, but it can also profoundly affect the woman's physical and mental health. Sometimes that turbulent energy in women, as the power and hormones rise together, can be harnessed and used magically; and when that works well it uses the hormone peak to good effect. It also has the side benefit of using up the hormone peak's power, which takes away the woman's usual premenstrual symptoms. How such hormone peak affects a woman in magic can be very individual, and as a female magician you should know what your body does and be aware of it so you can put those hormone power dynamics to good use.

Some women lose power at that time of the month; others gain it. I used to gain it, and I would become very aggressive a few days before my period, to the point that I could be dangerous. But I found that if I used that time to do powerful magic, I could burn it up. I just had to stay away from magic that triggers destruction while those hormones built, as it would amplify the magic many times over.

A similar thing can happen if a male magician brings through the power of Sekhmet. The physical bodies of men and women, and the different way their endocrine systems work, define how much power is released, how, and what it does.

These are extreme examples, and much less serious effects tend to occur with other bad combinations. Some bad combinations can even be good learning experiences; but there are some lessons in magic that you just do not need to take, so use your common sense and divination to assess the best way forward.

Remember, this is not about only females being able to bridge goddesses and only men being able to bridge gods. It is about making sure that what you bridge does not pour petrol on an already-burning fire. A woman can mediate Djehuty easily and very successfully, just as a man can mediate Hathor easily and to good effect. It is about common sense, paying attention, and approaching each job individ-

ually.

If the magicians are both working in front of thresholds or directions then they should have angelic beings on either side of them as gates, and to hold the integrity and filters of the thresholds. Two magicians can therefore end up working with up to eight angels—two for each gate—with two deities or inner contacts in the other two directions.

And the fulcrum and anchor is always in the middle, no matter how many or how few directions you work with. Working without anything in the centre can make the work rootless and feral. The centre altar is always used as a landing space for the collected power when it comes into the room, into the stream of time, into the centre of the pattern. Then it is worked with from there. It is also the centre of power collection. If there is no magical fulcrum then there needs to be a magician working the centre as the fulcrum and director of power. But you cannot do that with just one other magician; you need at least two others, otherwise the power becomes unbalanced.

Another way of working the combinations of the directions is through build-up. Build-up is where, instead of having one or two magicians working in a fixed direction, all the gathered magicians work each direction in succession. Usually you start in the east, depending on what you are doing. The first magician goes to the east altar, communes with the power, and collects it in their hands or body, or mediates it through them to a target object or developing pattern in the centre. Then they move on to the south and repeat the process. As the first magician leaves the east, the second magician steps up to the east altar and repeats the process.

The magicians move in sequence, working around the directions; and if there are four or more magicians, then by the time the first magician reaches north, the other directions also have working magicians.

On a practical note, if a magician in one direction finishes what they are doing before the magician in the next, then the waiting magician does not stay at the altar where they are working: as soon as you finish, if the next

direction is not yet free to be worked with, you step into the centre and face the central altar. Stay there and hold the power/work in silence until your next direction becomes free.

This working method can be used with all four directions, or with other ritual pattern combinations. If there are a few of you then it can really build up the power. Once the directional work is finished then the magicians should be in a circle, either standing or seated, to contain the power ready for dispensing. This mirrors the circle of deities, the ouroboros, which mirrors the never-changing orbit of Divine power that circles everything.

6.4 The different layers

Before we look at other combinations, let us look at the different power layers that can be used in the directional pattern.

The most basic, primal way to work the directions as a group is bringing through elemental powers through the magicians in the directions, who then filter and pass them onto whoever is working in the centre. There the elements, in whatever combination, are brought through, woven together, and dispensed.

If you have a small number of people, two or three, then you each work the individual elements in succession, building the power as you go. The elements are brought through as necessary: you do not automatically work all four elements if only two are needed for the job.

This work can also be done with primal and root deities that bring through a specific element, like Shu and Tefnut—air and water. The power of the deity is brought to the threshold of a direction, and power is handed over; or the power is passed through the magician who then turns around and mediates it to the working space.

That sort of work crosses two layers: elements and deities. And deities can be worked with in the directions, as can angelic patterns, or different inner contacts. You can also work the directions as gates to specific

other realms. All these different layers you have worked with in the past.

When working something complex which needs a lot of power built up in layers, you can start with the elemental powers of air, fire, water, and earth. Then you bring in the angelic powers; then the deities, the inner contacts, and the realms or Inner Temples in the directions. In this way you are working with all the different layers and levels of power by bringing them together. This is done by the magicians working around the directions in ritual and vision, and each time they return to the east, they reach into that direction for a deeper layer of contact. The power and weave created from this is then dispensed as a holism.

Think about all the different times you have worked in your work space; and think about how you could adapt that work to include other magicians, so that the workload is shared and more power contained. Just remember, always go for the simplest option rather than the more complex one. But the more power you work with, the more filtering it will need to focus it and make it safe, yet effective.

6.5 The combination of three

Combinations of three can be worked with in two ways: either as a polarised line of power across two directions with a third person as the fulcrum in the middle who directs the power towards a target or object; or the third magician can go from direction to direction around the room while the other two stay in a specific one, mediating the power of that direction.

Three can also be used to work the triangle patterns, in which case you have three deities or three inner contacts working the opposing triangle pattern, or two people and one deity for one triangle, and two deities and one human for the other.

When working triangle patterns, construct the inner angelic patterns in the room first, creating and anchoring the above-to-below triangle, and the below-to-above triangle, with the deities holding one horizontal triangle and the magicians holding the other. This creates a very powerful pattern indeed, and is used

when serious restructuring or construction is needed, or when polarised Divine power is needed at the point where Divine power steps down into deity power. This pattern creates a window for root deities to flow through.

6.6 The combination of four

The combination of four puts one magician in each direction. The magicians each filter the power from a specific direction and power source into the room. It can be used in a fixed way, or for building up the power by moving around the directions.

This pattern is very much about the land, its creatures, humanity, and so forth. It uses both the flow of time and the output/receiving flow. You learned this pattern as an apprentice, and though it is simple, it can be used to great effect. It is stable but powerful in its simplicity.

It can also be worked in the cross-quarters. First the four magicians work the directional thresholds. Then once the power is flowing, they step to the cross-quarters and bridge the power between each of the directions, so that the power begins to circle the space. Once the power is circling, it is brought into the centre by the magicians stepping up to the central altar at the same time, bringing the power within them. There it is condensed down into a tight orbit around the central altar before being woven or dispensed into something, or released out into the world through a specific directional gate.

This combination is best used when the work is anchored and staying in the physical realm. Remember the rule of four and the material world.

6.7 The combination of eight

The combination of eight can work in a few different ways depending on how you position people. One method puts a magician at each directional threshold and cross-quarter. Positioning one magician per power point is most often used in weaving: the magician takes the thread from the inner contact and they, as an individual, focus on that one line of

power. Then this is connected with the others in a weaving action, or is handed to another magician who dispenses it into the direction behind them—for example passing a power from the south to the west.

Another method puts two people in each direction, either side of the gate or altar. They act as door openers and doorkeepers. You have human-powered thresholds rather than angelic ones. This can be used to bring through a lot of power unconditionally, where the magicians do not need to be directing the powers. The gates are opened, the powers are called, and the thresholds established.

When a lot of power is needed, but it also needs directing and filtering, sometimes a useful method is for eight people to work the gates, and one or two to act in the centre and around the directions as triggers, interfaces, etc. with the contacts in the directions. This needs ten people. However, if you are bringing those deity powers or contacts into the work space then it can all get a bit crowded with four or more deities and ten people, not to mention all the attendant spirits who tend to turn up when deities are being worked with.

But such a working can be very powerful indeed, particularly if it works with repetitive action in the directions, with two central magicians constantly going from direction to direction, then calling down from above and up from below—the seven-pattern. It also takes a lot of energy. This is not apparent at the time, but you will feel it afterwards... hard work!

6.8 Combinations of actions

When you are working like this in a group, particularly with a larger group of four or more, you can combine different layers of action over the different layers of powers that you are working with.

So for example, let's look at how you might work points of contact around the space, whether you are working with the four directions or the triangle patterns. Your first layer is to make the contact, your second layer is to bring in the power, and your third layer

is to do something with that power. And you would also be bridging contacts, angelic beings, or deities into the room to work with you on the power pattern. You have done these many-layered rituals before as a lone, individual action.

The power builds as a result of repeated connection with the power point and connecting with different levels of power and consciousness in its direction.

So, for example, say you go to the east, and on your first visit you open the gates. The next time in the east you reach for the wind or a contact. The third time—after working ritually around the space and directions—you call in a deity. The fourth time you may step through the gate into the deity's landscape for further communion or to bring through a deeper power. And so forth.

The possibilities and combinations are endless. The point is to build power by repeatedly returning to a power point in the ritual. Each time you reach for a slightly different level of power and/or contact, which you then bring into the room or weave into patterns.

Because you do not have a group to work with at this time, we will work in vision as inner contacts for a group ritual. Then you can see the dynamics from an inner perspective. This will give you one layer of understanding of the dynamics; the rest will come when you get the opportunity to work with others.

Just don't fall into the trap of pulling random people together to test this work. Who you work with is just as important as how you work. When the need arises, you will come in contact with others you can work with.

6.9 Working as an inner contact in group ritual

Working as a living inner contact is one of the strands of adept work. As it has many different applications, we will look at this method in depth later in the adept section. For now, you can work with a group so that you get to see the various layers in action from an inner perspective.

The group ritual you will visit is a real one that happened in time. By working within it you will get to see a lot of different things in action. This will give you a good insight into the various dynamics that gather with such a group job.

Remember, the dressing on the surface of the ritual is largely irrelevant. The contacts, powers, patterns, and actions make the power work, not the surface details. Throughout the visionary exercise, look at what is happening in the room, look at the humans there, what is around them, what the power around them looks like, and so forth.

You will be given work to do in the ritual vision, but also use that time in the vision to observe. Look at the directions, who is mediating power on the thresholds, and what beings, deities, and so forth are around them.

You will visit a gathering of thirty magicians who were working to connect with an inner line of magical priesthood and were being consecrated physically into that line.

Two adepts passed on the two polarised north and south powers into those being consecrated, and two adept inner contacts were brought to the threshold to pass on the line of east and west.

In the north, where the ancient undivided goddess—Cybele—power was being brought through, two magicians worked as gateposts on either side of the adept mediating the female power of the north, and the anchor was connected into the central altar.

That gives you a little background on what was happening, and that is important: if you are ever sent to act as an inner contact by a living magician—like I am doing with you—make sure you know what you are stepping into. If you are directed by an inner contact in the Library, then you can trust them. But some outer living adepts can take advantage of students and use them in unhealthy ways, so always be sure you know what you are stepping into.

I chose this particular ritual to send you to because a large number of people were working in a focused way with the specific pattern of seven. They brought through power

for a priesthood whose particular line you know and understand—as it is connected to the Inner Library—and it was a key time where it was important that they acquire certain lines of power connection in order to take that line out into the world and work with it in service.

Connecting to a priesthood line like this has its pros and cons, but at the time of the ritual, in the 1990s, I didn't know any other way to connect them with the power and contact they needed. These days I would do it differently. As you work within the ritual as an inner contact, you might spot why this was not the perfect way to work, but how it was necessary at the time.

Tune your work space, open the gates, still yourself, then go to the Inner Library. Keep the focus, as you go into the Library, that you are stepping into the particular consecration ritual outlined in this lesson. A contact or librarian will take you to a door or threshold within the Library and show you, over the threshold, a ritual going on. Look through the threshold or door. You will see a large room with about thirty people sitting in a circle around a central altar which holds a single flame.

Each direction also has an altar with a lit candle, and the gathered magicians are sitting in a circle which includes the altars in the directions—the magicians sit between the four altars, but not in front of them.

As you look, you realise that you are standing on the east threshold with the east altar in front of you. Watch as the magicians take turns to come up to the east altar and commune with the power there. As each one finishes, they go to the south, and the next magician approaches the east—they are working around the directions.

As a magician steps up to the east altar you become aware that the power in the east rises, and beings flow past from behind you, reach over, and touch each magician on the forehead. They are forging links in preparation for what is to come.

Your job is to mediate the Divine breath over the threshold. Tune yourself to the air gap in the Inner Temple, and see yourself standing

in the east in the Inner Temple, with the air gap behind you, while also seeing yourself standing on the east threshold of this ritual, with a magician standing in front of you.

Take in a deep breath and feel the wind gather behind you. Let the wind flow through you, through your breath; and as you breathe out, utter the word "truth."

All it takes is that one word that holds so much power. Truth is life, truth is balance and the rule of adepts, and truth is the pure power of Divinity flowing through you. Aim the breath and word at the forehead of the magician standing before you, and time it so that as the inner contacts touch the magician, your breath is also released to them.

Watch as the magician steps back, bows slightly, and moves away. Another magician will step up to the threshold. Repeat the same action again. Keep doing this until no other magician approaches the east threshold. If someone comes to the threshold that does not look 'right,' withhold the breath.

When such consecration rituals are done, sometimes the ritual puts all the 'inner lights' on. Then dead souls or inner spirits who want the connection, but have no body to hold it, will essentially gatecrash the ritual and get in line. This happens particularly when you are working out of time and in vision: sometimes lines get crossed when doing such work and a spirit or soul desperate for connection can sneak in.

Harmful beings or spirits are automatically locked out, but searching souls are not. They cannot be consecrated, as they have no vessel body to hold the pattern; but the power still draws them. It is enough that they are in the space and pattern, and they will benefit from it.

Never try to banish anything like a lost soul looking for connection or solace, as that would not be compassionate. Simply move them on, away from the threshold, by withholding the breath.

When you have finished, look into the room. See the power and the four gates wide open, see the magicians absorbing what has just been given them, and see the lines of priesthoods at

each directional gate. Watch as they withdraw and the gates close. How does it feel where you are standing when the power withdraws? When you feel that lessening of the power, step back and watch as the gates close before you.

Go back to the Inner Library and to the Inner Temple, and stand before the airgap. Receive the Divine breath on your forehead from the airgap, then circle the space until you feel grounded and balanced.

You have given in breath to a magician in service; and in return you are also given the breath. *As you give, so shall you receive.* Instead of returning through the Library, simply open your eyes. Your spirit will withdraw from that place when it is ready, and for a while part of you will remain in that sacred place, bathing in its power and balance.

6.10 Summary

Group work is simply an extension of lone work. The group dynamic brings more power to the ritual, deeper contact, and practical help in the service work. It is not used when a group just want to get together for the sake of it; then you organise a social gathering. You save it for some specific need that is better fulfilled by more than one person.

Do keep in mind the dangers of power dynamics and group politics. Keep it focused on the work, and do not let little power games crop up, even with a brief coming-together. As you slowly build connections with the Quareia family and magicians from other traditions, make sure the group work is always about necessity.

Ensure that the structure of the ritual and/or vision is coherent with the purpose of the work, not with the number of people gathered or people's personal likes and dislikes. And keep everything relevant. Do not add flourishes or pad out the work with unnecessary ritual actions.

6.11 Turning a single ritual into a group ritual

Go back over the various rituals that you have worked with in your Quareia training, and choose one. Rewrite it for a group. Specify how many people would work the ritual.

Think carefully before you start. Look carefully at the ritual you will alter. Work out what needs to be retained, and what was there simply because you were working alone. Sometimes contacts were used to fill in for humans; sometimes they were there because of the job they are doing. Choose one of the longer, more involved rituals. Outline the visionary aspects of the working, and how they would be approached for a group working.

Write it all up, and explain why you have approached it as you have. Keep it in a computer file for your mentor. If you are not being mentored, this is still an important exercise to do, as it will teach you a great deal about group magic, and your notes will come in very handy in the future.

Lesson 7

Advanced Decoys

Decoys are a major part of magical protection and deflection, and I have mentioned them a few times before in the course. We have also looked briefly at them in various ways, and come across an angelic decoy in the form of the Seal of Secrets in the *Arbatel* ritual: that seal acted as a lesser version of a deeper dynamic, enabling the magician to work with a stepped down version of power. In this lesson we will look at them in more depth, as good decoy use can be very useful in adept magic.

A magical decoy is essentially a vessel with a close resonance to some target or victim. It draws the incoming magic to itself due to its resonance with the target. It takes in the magic, absorbs it, and holds it. If the incoming power or magic is ongoing rather than a one-off, then the decoy will continue to absorb the magic until it can hold no more power, at which point it will self-destruct. Some decoys can keep going successfully for a long time; others cannot. It depends on what it is, what it is made of, and so forth.

Decoys can absorb natural flows of power, like death waves, destruction tides, and so forth; and they can also absorb directed magical attacks. Once the decoy is working, it will continue to work in the background and the magician can forget about it and get on with their work.

If the magician has to travel and they are on the receiving end of a prolonged attack, or

their personal pattern is somehow attracting a prolonged destructive pulse, then often inner contacts will deposit a temporary decoy in their path. If you are paying attention and spot the temporary decoy, and engage it, then it will step into action and provide you with protection until you get back home.

Sometimes decoys can work for beginners. An adept can teach a beginner about them as a magical 'trick' if they are in direct danger—rare, though it does happen. But quite a few decoys work due to the adept's past work, resonance, and contact. This is why this lesson has to be in the adept section, as it does not work the same for someone not contacted or an apprentice. It is a seemingly simple method of magic, but its simplicity belies the fact that a lot is going on behind the scenes.

So if you have to put together a decoy for a beginner or non-magical person, always use divination to ensure that it will actually work, and that you have chosen the right decoy. Choosing right can be a skill in itself, as you have to think poetically as well as magically.

Just remember that decoys are just *decoys*. They do not deflect, they do not defend, and they work due to their simplicity. They do one job, to divert, and nothing more.

Let's look at a few examples of decoys, how they work, and why.

7.1 Personal decoys

The most obvious and most-used decoy is an image, or doll, of the person. We have looked at this a little before. The method can also be applied in reverse, as it is in some folk magic involving *poppets*, where the poppet is attacked to affect the person.

Any such magic is a two-way street, and the more formed the decoy, the more chance there is that it can be used in reverse. Because of this, adept magicians rarely use personal decoys, as so much can go wrong with them. But if one can be carefully looked after in the long-term then it can work to provide a layer of protection—as well as other things—from heavy, prolonged, incoming fire.

The doll is placed near where the magician sleeps, and is made to look as much as possible like the magician, including any tattoos, etc. Once its job is done, it should be placed carefully in a box where it will not be disturbed, and put in long-term storage. Once an energetic connection is made between the doll and the magician, it is very hard to break without physically or energetically damaging the magician. This is why this method is not often deployed. There are ways of disconnecting the link that are used in West African and Caribbean magic, but I do not know enough about them, nor have I successfully worked those methods enough myself, to write about them.

When you deploy a personal decoy, you rarely have to do much magic at all: they trigger automatically as a result of your magical work, the contact already within and around you, and the incoming threat. It is more of a coming-together of energetic elements at the right time; and if you begin to treat the doll as a personal decoy then it will start to take on that role.

Another form of personal decoy is having someone with the same name, physical features, or identical fate spots: a *doppelgänger*. This is not something you can magically produce or manipulate, but sometimes inner contacts will put a *doppelgänger* near you when you are in real danger

and it is important that you survive. Again, this happens as a result of your work as an adept, and is one of the things done for you to maintain your magical service—what you give, you also receive.

The main reason for mentioning this type of decoy is that when you spot it—and it does become obvious—you know that a real danger is flowing towards you. That lets you deploy other layers of protection in different ways, so that you can create a weave of very different types of deflection and protection, as well as having the *doppelgänger*. Protective layers used like this are much harder for a hostile magician to hack through, whereas a single protection can be dispensed with much more easily.

This has happened to me a few times. On some occasions I was being magically attacked; other times destructive tides were coming in and I was directly in their path. Remember that these tides often have very powerful and intelligent beings operating within them—beings many magicians would call demons—and a magician standing in the path of such a tide is often very visible to them.

Having a common name, and citizenship of more than one country, will already create a dilemma for an attacker. The majority of magicians who would undertake such an attack use a name, an image or photograph, and a personal detail—if they do not have some personal belonging of yours. Many magicians assume that the being who delivers the attack goes by the details it is given, but this is a mistake: those details are translated into fate points and patterns, and the being sees those, not the victim's face, name, and hair.

If you are near people with similar or identical sets of fate spots, the being has choices. If its job is to destroy, then it will look for the weakest, easiest option.

Say, for example, that a being was sent to attack me, and the attacker used my name and image to direct it. It would seek out a grey-haired woman called Josephine McCarthy who is involved in magic *and who stubbed her toe against the wall four days ago*. And that

last detail is the important one that many magicians would forget about. Fate power points—hotspots that are potential junctions in a fate pattern and are therefore ‘shinier’ or more visible—can often be seemingly tiny, unimportant events.

Thousands of women in Ireland share my name, have grey hair, and are involved in some way with magic—often folk magic dressed up as local tradition. And at least one of them will have banged her foot within four days of me banging mine. If one of them is very elderly, and therefore weak, then the attack will ‘out’ itself through that unfortunate person.

Bear in mind that a lot of your protection as an adept does not come from magical protection you have put in place, but from the beings and contacts around you and the magical patterns you have built over the years. You may not be even aware of an incoming attack: it will be deflected, decoyed, and moved around you so that you can get on with your work. You may feel a small part of it in the form of a drop in energy, the sudden appearance and attentiveness of beings around you, or in your dreams; but you will likely not pick up on what is actually happening until elderly people with similar patterns to yours start dropping around you.

I see this as more of a magical curiosity than anything to do with magical technique; but as an adept, being aware of this phenomenon and its implications for you can serve as an advance warning that you need to be careful, and that it may be time to go undercover for a little while. This dynamic has little or no effect in less experienced magicians, but the Fates weave and deflect as necessary when an adept is doing service work or has a very fateful future.

7.2 Organs and body parts

This is very interesting and very effective. Certain streams of ritual magic target specific organs or body parts, and link them with your Tree of Life. The person is disabled and bound out of action by progressive attacks on key organs or parts of their body, and by the

binding up of organ spirits. Then neither the physical organ or its inner spirit can function.

It is a vicious and very effective way of shutting someone down, but thankfully it takes great focus and magical skill on the attacker’s part, so generally you only come across this when you have pissed off a very skilled but emotionally immature magician. However, an organ can also be targeted by destroying beings, if a destructive tide is in action.

The heart is usually the main, final target, and the aim is to severely weaken or kill the person and silence their heart spirit. The silencing of the heart spirit condemns the victim after death. The victim’s heart cannot speak about their harvest, and so they are plunged into what the Egyptians called the *second death*.

Often the legs are targeted to cut them off from the Earth’s power and *walk them into death*, and the right arm is bound and silenced so that the perpetual light, the lantern, is also silenced. This is an abominable and dangerous game sometimes used in adept magic to take someone down.

Various methods can be used in vision to work on body parts and organs to unbind and heal them, but if you are faced with continuous and prolonged attack then the work itself can drain you to dangerous levels. That is when the decoys come in. Again, this sort of threat is only usually targeted at an adept, as it takes so much work, and much easier methods exist to bind up and take out weaker magical victims. Usually only adepts in service or people with important fates are offered decoys, usually by inner contacts and the Fates, to keep them healthy and alive.

You can make decoys, but they are not as effective as ones given you by the inner contacts. To get them to you, inner contacts may simply put a decoy in your path, or trigger someone to give you the important object as a gift. Sometimes you can buy them, particularly at some Catholic healing shrines. Silver eyes, arms, legs, and hearts can be bought, and whereas the pilgrim usually hangs them on a statue or at a shrine, the magician takes

them home and hangs them by their bed or wears the small ones as pendants.

Stone and metal are tough substances that work very well and can last a long time, absorbing hit after hit. This is why making them is rarely the best option, as few of us are stone sculptors or metalworkers.

When I first started the course I pissed off a great many magicians, and some decided to try and shut me down. They failed miserably. Some of them were so weak that I never even noticed their efforts until mutual friends gave me the heads-up.

But one targeted my eyes, very effectively and cleverly, to try and stop me working.

A month later I was given a pair of silver eyes as a spur-of-the-moment gift, which I hung on the wall where I work. As a passive decoy they worked tremendously well, and the problem ceased. The silver eyes took the impacts, and because they were made of sturdy metal that can absorb magic, they just kept on working.

It can be that simple. Natural stones that look like the organ or body part, a stone arm off a sculpture, or a metal body part will all work well; but they have to look like the body part. For example, the silver hearts common in jewellery are poetic hearts, and as they are not anatomically correct, they will not work.

You will find that the deeper into magical work you go, the more you are looked after; and when you have a real need for something then it will be placed in your path—sometimes literally. The key is to pay attention.

7.3 False doors

False doors are another decoy. They are used in tombs, temples, and magical work spaces. These are not about averting a personal attack or destructive pulse, but are more about protecting a space from magical intrusion or from being gatecrashed by beings.

For the most part the work done in the magical space and its continuous tuning will create a barrier that stops anything accessing the space. However, if a long-term pattern is to be triggered in a work space and the magicians will withdraw for a long time to let

the inner powers get on with it without the magicians reentering, then sometimes a decoy door is needed.

Sometimes—rarely—the following type of magical service is conducted. A place is tuned, empowered, and a series of visionary rituals are done to trigger a pattern into formation. Then, instead of the pattern being released, it is held in the space for a prolonged time. The room is never entered, and the inner beings and powers in the pattern work alone, without further human intervention. This is done when the pattern is upkeeping something powerful out in the world, and if the pattern is disturbed it could fall apart.

In such instances, besides the usual guardians and deflections, door decoys are deployed to confuse and repel inner beings and invasive magicians working in vision. Sometimes an altar is placed before the door with food offerings to keep an intruding spirit busy.

Such false doors were used in Ancient Egypt from the third dynasty in mortuary temples and the sacred temples themselves. They, too, would sometimes have altars for food offerings before them. Archaeologists think that these false doors were for the deities and spirits of the dead to pass by. This may be correct, in which case they were not working as decoys, but as thresholds. Personally, though, when I have come across false doors in temples, they have often led—in vision—to energetic ‘mazes.’ To be absolutely sure about their purpose in an ancient temple I would have to spend time at that particular temple and focus purely on the door, something I have not yet done.

So do not assume that every false door you see is a decoy, or that they are all thresholds. Sometimes they are one or the other; sometimes they may even be both. In many Egyptian temples the false door is on the west wall of a remote chapel, at the back of the temple, where the air gap operates. So again, there may be a different function for those. Think about the work you have done with the air gap in the east and the doors in the west.

I suspect that this is one of those situations where one thing can have different applications. If you come across one in a building, the best way to find out what it does is to try and use it to access a space in vision, and see what happens.

In inner construction false doors are deployed as decoys, and often have very intricate carvings or reliefs around them with lots of words or patterns to keep a curious spirit busy—and a gatecrashing magician confused. If an inner place really needs protecting then false doors can be constructed that lead to mazes, ‘false chapels,’ or fake work spaces. They are constructed using inner vision and patterning, and were often used in Inner Mysteries to filter out the curious and uninitiated. Do you remember, in vision, having to stand before a selection of doors and choose the right one? That is a very old construct designed to divert people away from the true path if they were not ready to open the real one.

If you are lucky enough to have a proper, dedicated magical space, then it can be a very interesting and useful experiment to paint a false door near or next to the real one on the outside the magical space, and see what a difference it makes. I once lived in a house that had two front doors, one of which was false, and it did make a difference to the flow of beings in and out of the house.

7.4 Time decoys

This is a curious one that I learned purely by accident. It was one of those situations where necessity brings forth a solution. When I sat back and analysed what was going on from a magical perspective, I discovered that fate patterns and inner ‘drivers’ of events were particularly sensitive to time.

Before we get to the actual decoy, let me explain a little of what I went on to discover about time and magic, which later triggered my use and understanding of the necessity of time as an element in magic.

With a natural wave of destruction or death, or a magical attack, part of what makes that

power successfully reach its target is time. Our fate patterns are huge and complex, and you have learned about their hotspots, but sometimes the different elements that make up a hotspot have to be in perfect alignment for the power to properly out itself as an event. If the time is confused, then the person is either sideswiped rather than getting the full hit, or they avoid the hit altogether.

I found this very curious, and realised that at certain times of danger I was not getting the full-on hit that was aimed at me. One thing those times had in common was that time around me was out of synch. So I started to experiment, and I became fascinated.

I have a problem with watches and digital clocks. They quickly start go out of sync around me, and watches invariably die within a week or two of my wearing them. The more technologically advanced the timepiece, the quicker it runs down and stops. As I grew older, clockwork timepieces in the house were slowly replaced by battery-operated or electric ones, and they all began to keep different times. I tended always to have a lot of clocks around me, as I had a weird obsession with keeping the right time—which is a bit unfortunate if you affect timepieces!

I found that if I stopped continually resetting clocks to the right time, and just let them do their own thing, then not only did it slowly wean me from my time obsession, but I also noticed that the heavy tides and occasional attack aimed at me dissipated in the house. Interesting. I wondered if it was just a coincidence, and the deity powers around me were doing more than providing their usual layer of help and protection.

Later, I had to live in a house with no magical tools, deities, objects, or anything. I was having downtime away from magic to protect my children from an acrimonious divorce that included hostile magical aspects. The only weird thing in the house was how its five clocks all kept different times. Some were an hour out, some were twenty minutes or so out, and one of them even stopped. I also found that heavy incoming fire was being dissipated in the house, even though

magically shut down.

After a marathon divination session to try and pinpoint what exactly was working and what was not, I managed to identify the time confusion in the house as a layer of energy that was giving me protection. This did not make sense to me at first, as time, in my mind, was just *there*, and the clocks were simply measuring it.

But I began to experiment anyway. I took out most of the clocks and kept only a very accurate one. The energy of magical attack came in like a tsunami. So I put the clocks back, set them to slightly different times, and let them go out of time as they tended to do around me. Bingo: the energy thrown at me dissipated considerably. It did not get rid of it totally, but it took out a lot of its sting. I got a very mild sideswipe instead of the full-on attack.

So I took it a bit further. I got a day-to-day calendar and put it up, but I always left it a couple of days out of date. I let the clocks meander about in their own little time world, and I also changed my front door number to something wrong. Then I had my first truly peaceful night's sleep in months. Was this purely psychological? I was not sure.

So the next time I was contacted by a magician under attack, one that used the same type of magic aimed at me, I suggested they get three or four clocks, keep one in each living space, and set them all to different times. I told him to take off his watch and simply go by the clocks in his house. Within twenty-four hours the power of the attack had lessened considerably. He contacted me very excitedly to tell me it had worked, but some was still getting through. So then I told him about the calendar and the door number. Within three days of him trying them, life was back to normal.

The attack was still going on, but it was fragmenting when it got to the confused exterior presentation of time and place in the house. What bits did get through, the target's guardians mopped up.

Remember about working in layers? This is a far better method than constantly doing protective rituals or workings, or having large

stomping guardians circling your house, or constantly having to do talismans. It is simple, effective, and you can leave it to work while you get on with your life.

However, sadly, when I tried this technique on a non-magical person in the path of destruction, it did not work. I tried it a few times more with non-magical people or magical beginners, and it still did not work. Yet it worked for all the more advanced magicians I told about it. Once more I was curious: why? I was pushed back on observation and divination.

The time decoy, like some other decoys, works due to the magician's magical patterns and tuning. I discovered that when you work magic at an adept level, your fate pattern becomes highly tuned and focused, and that little things can be deployed as a distraction from that highly tuned pattern. Time for an adept is a major element of their pattern, and it can become very defined, right down to the minutes.

This does not mean you are locked into a restrictive fate pattern; quite the opposite, in fact. It means that the more power and contact you work with as an adept, the more sensitive your pattern becomes to the slightest variation in key elements like time, place, and so forth. It is like the lens becomes highly tuned.

This sensitivity of timing plays itself out through an adept's the everyday life. They will be delayed by something so that they arrive at exactly the right moment; they will choose a seemingly-random date which will turn out to be highly significant or perfect timing; or clocks will start to fail around them if they need to be in a confused time.

Funnily enough, the village where I live has an ancient church and bell tower with a clock. It was always known to keep great time, and the locals used to set their clocks by it. Then I moved in. Now it is rarely right and sometimes goes out by hours. As well as my house of clocks that all live in their own time universes, any power sensitive to time will not get anywhere near me.

7.5 Oppositions

Oppositions are a poetic way of triggering a decoy that also balances something. Again it draws on what is in the magician in terms of skill, contact, and patterns; and it can be used when an energetically affecting presence has been brought into being by another magician.

For example—and this is a real example—a certain group of magicians are social friends but do not work together at all. They get together occasionally throughout the year at conferences, and so forth. Though they do not and never have worked together, being in the same social circle still creates a pattern, as they are all working in magic, albeit different forms.

Once, one of those magicians jokingly got a toy creature and started talking to it. He treated it like a person, and projected onto it all the ‘naughty’ things he could not do in life. He started to create narratives about the creature, how it was a demon who got up to all sorts of dubious activities. That narrative began to expand to include the creature having an active sex life: it was treated as a person.

Over time the toy became a vessel for a hungry and very intelligent parasite which fed off the magician. The magician was politely warned of what was happening, but he chose to ignore the warning. The toy became a strong vessel, which gave the parasite a stronger presence in the physical world. Then the parasite started to reach out to the other magicians in the social circle to try and connect with them, and a very unhealthy situation slowly developed.

Because the magician would not give up his ‘relationship’ with the toy, even though the being within had started to expand its reach, nothing could be done directly. You cannot force something in such a situation; you can only limit its expansion beyond the relationship between being and magician.

So you create a counterweight.

Remember, when beings naturally flow into the physical world to effect some change, they are always balanced in some way by a polarised opposite. The same is usually true of those beings brought across the thresholds

in magic. Due to the defined magical work, usually a counterbalance either already exists in the world, or is triggered when the being crosses the thresholds.

But the haphazard turning of a toy into a vessel, simply by treating it as a being, short circuits the whole process. Instead, the magician has stepped into the role of Divine Creator without even realising it. The counterbalance cannot flow into this world unless it, too, is invited and given a vessel.

The magician had not projected something of himself into the toy at all; rather he had created the vessel by talking to the toy and treating it as a living being. When you do that the intent, character, and purpose you have in your uttering tends to define what sort of vessel it becomes, which defines what sort of being would want to move into it.

Solution? Find a polarised opposite. Get another one of the toy/creature, tell it that it is the problem toy’s counter-being, stick it on a shelf, and let it get on with it. It is that simple. It works as a result of what is within and around the adept; this would not work for a beginner.

And that is the crux of the whole lesson: remember what I said to you as an apprentice on these matters? I said that when you become a true magical adept, you often do not need to ‘do’ magic, you ‘are’ magic. You become an active and conscious part of the power that we call magic, and it flows through you all the time. Simply doing an action with intent triggers all the powers and contacts into action, so for minor and medium magical remedies, you do not need fancy workings; you simply act with intent.

In regards to the feral toy, the adept stumbled across the same toy in a shop, but it was dressed as a consecrated bishop. He simply bought it and instructed the bishop toy to be the counterbalance to the feral toy. He sat it on a shelf in his home, and the problem settled down.

It did not directly deal with the feral toy, as it was for its magical owner to do that in his own time. If you force such an issue, you end up with more mess than when you started. And

you cannot solve all the problems triggered by thoughtless actions: the magician has to come to an understanding in their own time...or be slowly destroyed by their own stupidity. You simply stop the problem leaking to you, and get on with your life.

You will find that the deeper you go in adept work, the more your focused magical ritual and visionary work is used for the big jobs. Anything below this is dealt with by the power within you. Simple acts with intention—the right acts, relevant to the issue at hand—will deal with most minor and medium issues. The clue is knowing what acts are relevant and how to apply them. Always remember, little is better than lots, and poetic is better than full-on magical workings. Such poetic actions nudge a pattern into action that is already in place and waiting.

So, for example, back to the feral toy. As it grew as a vessel and a being moved in, that being became rooted, strong, and conscious. This triggered a shift in the patterns that began the formation of a threshold for a counterweight being to step in to keep things balanced. Because the toy was triggered by the magician's conversation and actions, the forming counterweight also needs the same trigger. When the adept got the bishop toy, he instructed it with intent and placed it in the magical household. This was a human trigger that invited the counterweight being to step over the threshold and into the waiting vessel.

Because the counterweight toy was a 'consecrated bishop,' the vessel had a certain function embedded within its shape and presentation. It could become what it looked like when uttered at. And remember that the counterweight being is the polar opposite of the parasitical being. It would not feed off people, it would not have sex—surprisingly, some bishops, even today, are celibate—and it has the religious connotations that work within the pattern of 'subduing demons.' It was the perfect choice. And it was amusing how the adept came across just such a toy when it was needed. Remember, things are put in your path to help you, and you will spot them if you pay attention. Or, I should

say, you are nudged to visit places where the solution can be found.

7.6 Copper as deflection

nowhere else in the course to stick this little crumb of interesting magical advice, and this lesson is the nearest in subject matter. I may have mentioned it before, but if I have not, here it is. Copper reroutes power and energy. not a decoy but a deflector and director. If a persistent flow of localised destructive energy, particularly if identified as coming in from a specific direction/source, using copper piping outside a property can deflect it and direct it down in the land.

If a defined path of the power from A to B, usually spotted as a line of dying plants, you can put the pipes at both ends of the line. Simply knock the pipes in the ground so that they stand up, and they will channel the energy between them and in the ground.

Similarly if issues with the body on a particular side, wearing copper on that side can block it out. a lot of magical and medicinal uses for copper, and once I am done with the course and write the alchemical book, it will be all in there.

With the following tasks, regarding working with a mentor, you are required to do at least one of these tasks. For your magical education, worth doing all three, as you may learn quite a lot from the practical experiments.

7.7 Making a body part decoy

Buy, find, or make an organ or body part decoy, particularly if you have trouble in general with some part of your body. If you make one, make it out of clay and put stones or stone dust in it so that it has a strong resonance with stone and the land. Take note of any powers or contacts that gather around you as you make it, or if your energy levels shift as you make it. The more contact and energy around you, the more you need a decoy, as help only turns up when needed. Hang it near your bed, or, better, put it under the bed roughly where that body part would be if you were to lie down.

Before you do this, write a diary entry about how that part of your body is feeling, what has been happening with it, what your sleep is like in general, and what any pain levels are like. Once you have made the decoy and put it by or under your bed, then keep daily short notes about how that part of your body is doing and feeling. Do this for a couple of weeks or so, then compare your notes with how things were before you used the decoy.

If you are young, healthy, not under attack, and not in an area currently undergoing a destructive tide, then little if anything is likely to happen, as no decoy would be needed. But if it is, and you deploy it, then you should see a defined difference in your notes before and after using it.

7.8 Experimenting with time

Once you have finished your experiment with the decoy—and you can continue your lessons while you run these experiments—then experiment with time. Get some cheap clocks you could throw away afterwards if needs be, and set them all at slightly different times, with a minimum of fifteen minutes difference each.

Place them around the house and look at them each day, so that you get used to looking at each one and thinking that each one is the correct time. This may disorientate you a little, but it is worth experimenting with. That disorientation and slight confusion is what makes the pattern around you slightly disorganised, which confuses beings and magical attacks as they come in.

Do this for a month so that it really embeds in your surroundings; and keep a diary of any subtle shifts you feel around you, and how this experiment affects you and your magical work. It should create a new but very subtle 'feel' to your living environment that only an adept, or an energetically sensitive person, would pick up on. Learn this feeling so you can recover it mentally if necessary. That feeling alone can offer a simple layer of protection: when you recover the feeling, the patterns around you will appear blurred, which makes you harder to find.

7.9 Experimenting with substances

This third experiment helps you learn how different substances can affect you. The more sensitive you are, the more effect you will feel. Get two simple, pure, or 99% copper bracelets. Put one on each wrist. Take note of any shift in how they make you feel, any headaches you get, and so forth.

Leave them on for a couple of weeks or more, and observe any changes or shifts in your energy, sleep, and magical work. If you are very sensitive then you may have to take one or both of them off.

If you do get an adverse reaction, which can present as headaches, pain, aching down one side of the body, or feeling energetically blocked, then take notes on what happened, then take them off one at a time. Sometimes only one of them will cause the problem. Wait at least twenty-four hours before removing the second bracelet. Pay particular attention if the problem stops after taking only one off. Which one was it? Was it the right side or the left side?

This is important, as adept magic flows through you in a defined way. The left side is future patterns and paths; the right side is past patterns and harvest. If copper on one side of your body causes problems, think very carefully about why that could be. Similarly, if copper on one side of the body makes you feel a lot better, then, again, think why that could be.

This is a curious test, and can teach you a lot about how power flows through you and what it is doing. Keep careful notes, and before you start, do a quick summary of anything not right in your body. Are you tired a lot? Feeling blocked? Feeling like you are going too fast? Do you have joint aches? Hormone swings? Do you feel like something is not right, but you cannot put a finger on what? Note all these down, and take notes over the coming days and weeks as to how any of these issues shift by using the copper.

Also take note of any differences the bracelets make to your magical work. By now you should have developed a sensitivity to

magical work, and when something is not right then you will feel it. You will feel as if you do not quite fit, or that something is nagging you but you cannot identify it clearly. If the copper changes this, pay close attention, as you have come closer to identifying the issue.

Lesson 8

The Voice of the Bell

In adept ritual, both religious and magical, the voice of the bell is a major tool that can be deployed, once tuned and activated, to open gates and call contacts and powers; and to clear spaces and protect.

Like a lot of adept magic, this relies heavily on the power and contact already within the magician; and when an adept works a bell as a magical tool, all their contact, experience, power, and vibration wake the bell and enliven it.

As an aside, bells can also be trained and used by adepts when they lose their voice for some reason. For example, in women who have gone through the menopause, the vocal cords and throat muscles start to shrink. The level and speed of the shrinking depends on the base hormone levels remaining in the woman's system; and if the hormone levels are very low then the woman's voice can change dramatically, losing depth, strength, and projection.

A myriad of illnesses and injuries can also affect the strength of the voice; and in such cases the bell can step in and take over.

A magician's voice is their most powerful tool, as it mirrors the Divine act of utterance. But when that voice fails, the bell becomes the magician's best friend. Bells can also be used in many other ways that have nothing to do with losing one's voice, methods which we will look at and work with in this lesson.

The sound of a bell comes from vibration—the purest way to mimic angelic sound or 'angelic voices,' as such beings produce sound not as words but as vibration. The pitch of the sound, or its key, defines what power it pulls in and wakes up. Often an adept will work with a few different bells with different tones to connect, awaken, and affect different types of beings.

In churches and temples around the world and in various religions, bells play a major part in the ritual acts. Their sound not only calls the people, but it can also push out beings who cannot stand the sound/vibration and so are repelled. It also calls other beings to the gathering or building, and can be used to herald a shift in the ritual—a good modern example is the use of the bell in various stages of the Catholic transubstantiation ceremony.

In some religions and some magical systems, bell ringing has devolved down into a symbolic act of sound that marks a point in the ritual. Bells and their use are so much more than that, and the deeper inner function of the voice of the bell seems to have gotten lost in the mists of drama and psychology. Because of this we will work with bells magically, so that their true actions can be restored, and worked with properly.

Before we get into the magical dynamics of the bells, here is a very short summary of the history of bells, so that you have some starting

points for any further research.

8.1 A short history of bells

Bells were used in sacred structures all over the world. We know they were present in Egypt, mainly as hand bells. They often had faces on them, especially of gods like Bes, and very small bells would often be hung around the necks of children to keep them safe by driving away evil spirits. Some of these bronze bells, and the bell casts to make them, can be seen in the Cairo museum in Egypt, and in the Petrie museum in London.

They were, and are, used extensively in various Far Eastern countries, and we can see them used today in various temples, including Hindu and Buddhist temples and shrines. In Hindu temples it is customary to ring the bell at the shrine door to let the deity know you are there. Bells are also rung at Puja, and a hand bell is employed in meditation and prayer.

A certain mantra is sometimes used along with the *Ghanta*, a ritual hand bell made of five different metals to reflect the *pancha bhoota*, or the five great elements. Here is the mantra:

*Aagamaarthamtu devaanaam
gamanaarthamtu rakshasaam, Kurve
ghantaaravam tatra devataahvaahna
lakshanam.*

“I ring this bell indicating the invocation of divinity, so that virtuous and noble forces enter; and the demonic and evil forces, from within and without, depart.”

In Christianity bell use first emerged, as far we know, in 400 A.D.. By the eleventh century in France, a church’s bell or bells were often baptised like a human would be, and they were charged with a duty to “put the demons to flight, protect from storms, and call the faithful to prayer.”

Throughout the world from ancient times, bells were used to drive away destructive spirits and forces, and to remind people of prayer. They kept time, indicated the times of the day prayer should be uttered, and warned

the locals of coming danger. Bells were, and still are, an integral part of the community in many ways.

Now let us switch to looking that the magical aspects of the bell.

8.2 Deep vibration bells

Large bells give off deep vibrations. The bigger the bell, the deeper its resonant sound. With very large, deep bells, not only can they be heard over many miles, but their inner effect can spread for miles, too. Rung regularly they keep an area free of invasive, dangerous, or destructive beings and spirits; and the vibration flows down into the Underworld, creating a vibrational barrier between it and the world of the living.

These very deep bells can also call to the area beings of the land involved in the suppression and removal of troublesome beings. Like all powerful bells, these affect the air, and send vibration over a large distance. This can affect and buffer, to an extent, the effects of the beings that flow in with storms or destructive tides.

Recordings of bells do not have quite the same effect. In an enclosed space a *lossless* recording—e.g. flac, wav, or a CD; *not* an mp3—can still affect the space, just not as well as a real bell.

Here is a picture of the large, deep vibration bell in the bell house of Todai-ji in Japan. Todai-ji means “eastern great temple” and it is one of the most powerful of the seven great temples of Japan.

Unless you live in a very large building where you can do what you like, it is unlikely that you will have a chance to work magically directly with a larger bell. But you can still use recordings, though they are getting harder and harder to find. I spent hours looking for a clean recording of the Bonsho bells, to no avail. But if you find any recordings of large bells—on CD, rather than electronic files—then experiment with them in your work and living space, as the results can be very interesting.



Figure 8.1: Todai-ji Shoro Bell House

8.3 High vibration bells

High vibration bells, usually smaller ones, hand-held bells, or ones not too big to hang in a temple space, are the bells that magicians can really get down to serious work with. And that is what we will focus on.

Different tones have different effects, call in different types of beings, and can be used with a differently-toned bell for each of the directional thresholds. The quality of a bell's voice is very important, and it is worth taking the time to find a high quality bronze or bronze mixture bell, or bells. It should have been well cast, not cracked, and not overly decorated. Brass bells do not usually have a good tone, and it is better to work without bells at all than with poor quality ones.

It can take a little time to find decent and affordable bells, but it really is worth it. You will also find that once you tune into the idea of working with the voices of bells, you will be helped to find one or more. I started working more seriously with bells a few years ago. I had been given a really high quality old bronze bell from Tibet, and once I discovered what it could do, I started looking with focused intent for other bells with different voices.

A week later I found a beautiful high-quality bronze bell in a charity shop, just sitting waiting for me. The lady at the counter remarked that she had not seen it, and she did not realise they had one for sale. The ticket price was two pounds sterling, about three dollars at the time. I was over the moon. Its voice was clear and resonant, and its chime rang out for a long time after I had stopped ringing it.

And that is one of the hallmarks of a good bell. Ring it once, and it should carry on vibrating its sound for quite some time. The bell felt at home in my hand—in fact bell and I felt like long lost friends.

And that is another clue with magical bells: they have their own spirit personalities. They are not only tools; they become friends, guardians, and extensions of your voice. Eventually you and the bell become one voice.

Over about two months I came across

various good quality bells, and I hoovered up those I could afford. The last bell which found me is a large heavy bronze one with its name engraved on it. It became the temple bell, and its deeper sound reverberates around the house and garden when struck. It flattens everything out and wakes up any guardians drifting to sleep.

When you embark on a magical search for bells, look in junk stores, car boot sales, yard sales, and online in places like eBay. It is remarkable what you can find. Ideally you should aim to build a family of bells with four different tones for the four directions, a high frequency clear bell for the centre, and a larger, heavier bronze bell to guard your magical work space and/or house.

8.4 Preparing the bell

Wash each bell you get in consecrated water—no salt. Rinse it very well afterwards, and dry it carefully. Anoint it with frankincense oil, wrap it in a clean, plain white cloth like a towel, and place it under your central altar for a week or two so that it can soak up your balancing or service work.

Once you feel ready, get it out and place it on the central altar. Leave it on the altar while you open the gates and do a balancing ritual. Then return to the central altar, sit, and go in the Inner Temple. Do a brief circling meditation in the Inner Temple.

When you have done that work, the first step is to align the bell with your voice. This is done very simply. Open your eyes and ring the bell, and as the resonance of the tone keeps going, sound out that tone with your voice. Do this a few times so that the bell leads the tone and your voice follows. Then switch it around. You sound the tone, then ring the bell, so that the bell is sounding the tone after your voice.

Hold the bell in your left hand and place your right hand over the bell to silence it. Now go back in vision to the Inner Temple. See yourself seated before the central altar with the bell in your hand. Now physically sound the bell while holding the vision in the Inner Temple, and physically sound the tone

of the bell with your voice. Feel how the Inner Temple reacts to the sound.

You will become aware of the Inner Temple walls, the angelic patterns within them, and the patterns reacting and moving slightly to the sound of the bell. Once the temple is alerted to the bell, it is time to discover which direction it works best in, and which type of angelic being responds directly to it.

Get up in vision, wash the bell in the water that flows around the temple, then go to the east altar. Go and stand before the east altar of the temple and hold up the bell to the air gap of the Breath. Ask the powers gathered around the east to “give voice” to the bell.

Watch as the wind flows out of the air gap and over the bell. In vision you will see the bell spring to life, and you will also see the angelic shapes and patterns around the east move and form a shape. Remember that shape. You may also hear the name of the bell in your mind: it will be a name of function rather than an obscure name of identification.

Say the name of the bell physically and in vision, then physically ring the bell and hold it near your forehead so that its sound resonates through your head. When the bell has silenced, say in vision and physically:

“I welcome you, (name of the bell),
into the family of the Inner Temple.”

Open your eyes, get up, and go to the east altar of your work space. You will go around each of the directions, including the centre as a direction. In each direction you will ring the bell. As soon as you have rung the bell, close your eyes and, using inner vision, look to see how the directional threshold reacts.

One direction will react a lot more than the others, and in one direction an angelic being will step up to the threshold. That is the magical outer direction the bell belongs in, and works with. This may happen straightaway, or you may need to go around the directions a few times. Each time, ring the bell, close your eyes, and observe.

When an angelic being steps up to the threshold at the bell’s call, hold out the bell physically towards the angelic being, close

your eyes, and watch what happens. The angel will lean over the threshold and write on the bell with their finger. They are writing the chant of the bell, a connection between the voice of the bell and the angelic power. When the bell is rung, besides the sound it makes, the angelic script on the bell will also resonate a chant that draws the power of that angelic being to the sound.

Wait until the angelic being withdraws, then place your right hand over the bell to silence it. Your left hand always rings it; your right hand always silences it. Step back from the direction, bow, and place the bell on the central altar. Leave the room with the lights going to give the bell time alone in the work space.

While you are waiting, get a piece of white cloth, like a large napkin, and write the name of the bell on the cloth. When it is time to go back in the room, wrap the bell in the cloth and find it a home.

Repeat this magical act with the other bells until each direction and the centre has a named bell belonging in that direction. Each bell has its own cloth with its name on, and they are stored together in, or near, the magical space.

8.5 Working with the bells

The bells are not ‘callers’ of the angelic beings; they are creators of sound that resonate with a particular quality of angelic being. As a particular bell sounds, that resonant vibration sets up a wave pattern that reaches or ‘awakens’ the angelic power. The two begin to resonate and vibrate at the same frequency, and that brings that angelic power and vibration right into the work space, or wherever you are working. Having that awakened angelic vibration in the physical world brings in the angelic power without having the full force of the angel spilling out into the world.

This, as an aside, also helps you learn how to work more deeply and authentically with angels. It moves you further away from the idea of an angel being an individual person, and more towards the understanding of angelic beings as being

light/sound/shape/vibration that can affect things very deeply and powerfully.

These bells are not used to ‘summon an angel’ so that you can harass it with silly questions and requests; rather they bring in a different level of power, and a very high one, that can then be worked with in construction, exorcism, and long-term projects that require a layer of angelic work.

Sometimes you will work with all five bells, their sounds mixing in harmony. Remember the angelic and planetary harmony of sound in the act of creation and conception? The bells are a lower, weaker octave of that. All five bells bring together the physical directions, which creates a vessel for power, from above or below, to fill. So you should be able to work out from that what acts of magic would need, or work with, the five bells.

You can also use these bells in combinations. They work similarly to having inner contacts or beings on the thresholds in a working, and you can work with one, two, three, or four bells in various ways in ritual to bring defined power to a directional threshold for power and presence.

The central bell is always the fulcrum, regardless of whatever else you are doing. It can even take your place as a fulcrum in a ritual, but it would not be needed if the fulcrum is already manifest in the ritual in some other form.

You can also experiment with working with opposites and unions. A bell can work opposite a human in a polarised ritual, and it can also leave its own direction to bring the power of that direction to another one. So, for example, if you needed to link or move power, or threads for weaving from the east to the south, then you would use the east bell in the south.

This is a whole forgotten side of magic and there are many ways of working with it. It can be very powerfully built up once you have the right bells and they have been switched on in the Inner Temple, and have been worked with in practice for long enough to establish their power.

You will do a series of exercises to build your

connection with a bell or bells, and build the power of each bell.

8.6 The bell as the voice of the planetary spirits

Before we get to the exercises and other details about using sound in such a way, I want to talk about the bells working with planetary spirits. Just as bells can be aligned to the vibration and frequency of angelic beings, bells can also be used in basically the same way to align to and resonate with the various powers of the planetary spirits.

You would need a separate set of bells kept specifically for working with planetary spirits, and you would attune them similarly, but with some magical differences. The work to awaken the bells would be done in the planetary temple accessed from the main Inner Temple, and you would work with seven bells for the seven classical planets.

This involves working with the sun and moon within the planetary temple, something you have not yet done. If you wish to work with a set of planetary bells, it would be a good idea to first work in that temple with the spirits of the sun and moon.

The sun and moon are very different from the planetary spirits and yet they work in harmony together. The sun and moon powers are far more immediate in their effects on us, and are also far more powerful, so caution is urged.

Or you can forgo that pattern and work with the planetary spirits including the ones not included in the classical system. So you would have bells for Uranus, Pluto, Neptune, etc.: eight bells in total. They are then worked with in conjunction with the planetary sigils on the floor to build resonant patterns in the work space. Again you can work in various combinations to bring certain planetary powers and spirits to the fore in a working.

If you wish to explore this avenue of working with bells then experiment, and keep notes of successes and failures, and of your experiences. You will be working in largely unexplored territory in a magical sense,

and your findings, developed techniques, and ritual workings can benefit the next generation.

8.7 Other instruments

Once you develop working methods with the bells and have got them working properly, it can be tempting to explore the use of other instruments. Deep drums or single-stringed instruments can be very interesting to work with, but you have to think in terms of pitch and tone and what that attracts and/or triggers. High and very high vibrational instruments work best with angelic and planetary beings; low/deep vibrational instruments resonate better with Underworld and ancestral beings.

They do not work on human or once-human inner contacts, or on a lot of other types of beings, and some tones can seriously aggravate land beings. You have to experiment, make mistakes, take hits, and get in messes to find out what does what and to whom.

The one instrument I would really caution against using is the horn, and in particular the ram's horn. This is used in Judaic ritual to declare and call. However, in adept magical hands and with all the patterns within the adept, the ram's horn can trigger the herald of destruction. The horn will call to arms beings who destroy everything in their path—and they are beings that you cannot control. So it is probably best to leave the ram's horn alone.

8.8 Exercises for building up the bells and their power

These various exercises will teach you how to use the angelic bells, and how they can be applied. They are just a taster of this work; the rest you can discover and work out for yourself once you have the basics in place.

Always remember that each bell has been enlivened by the breath in the temple, its naming, and by the angelic inscription written on it by the angel. These three things turn it into a vessel that becomes a reflection of the

angelic consciousness. The individual naming of the bell not only helps you focus its identity and function, but it also triggers a bridging being to reside within the bell and mediate between the powers and yourself. It can take a few weeks for the bridging being to fully take up residence within the bell: such processes take time and happen slowly, like a pregnancy and birth.

You will know when the bridging being is fully in the bell, as the bell will start 'talking' to you. When you talk back to the bell, remember you are talking to the bell itself, not the being that resides within it. The being is merely the interpreter.

8.9 The Fulcrum

Before you work with the directional bells, get used to working with the fulcrum bell. Start off by getting used to its power in a neutral working. Do a stillness meditation holding the bell in your left hand, with your right hand over it to silence it. When you are ready, open the gates in your work space, greet the contacts, and circle the directions a few times, all while holding the bell in silent mode.

When you have finished circling, stand by the central altar, facing south. See in your mind the path ahead, beyond the south threshold. See the adept power pattern around you, and feel in the Limiter power in your arm. This is where you learn that the sword power also has a voice: the Limiter is air, and the power of the Limiter contains and limits the power of the voice of the bell so that it works with necessity, as opposed to having free rein to express its power.

If the bell had magical freedom to expand its power without checks and balances then the angelic pattern it forms through sound could begin to expand exponentially, so the power of the Limiter in your arm puts limits on the 'voice.'

Hold the bell in your left hand in front of you, with your elbow bent and lifted to the side, so that the bell hangs in front of you near your solar plexus: the fulcrum bell must be on the centre-line of the pattern when rung.

Give a single strong ring, and let the vibration spread around the room. bell.

On the second ring, see the line of power from above to below, and below to above, run straight through you. Feel it anchor in the depths of the earth and the height of the stars. Feel the line vibrate with the tone of the bell.

On the third ring, as it vibrates, see the line from north to south pass through you, and feel in your mind its expanse in the future, south, and its anchor in the past, north. You are the centre where the lines are equally balanced, and where above and below, and future and past, come together. Your centre is the centre of everything, and the bell vibrates its tone to that centre.

This is a sound meditation that ‘trains’ the bell to its job; and trains you to understand the bell. Repeat the sequence of the three rings, each one done slowly. Each time, wait for the silence to return before you make the next ring. Each round of three rings should be: awaken your centre, vibrate the above–below axis, and thirdly, vibrate the future–past axis.

Each time you focus on the two furthest points of the line, and the centre within you, and the centre point where the lines come together. Repeat the process ten times—so thirty rings in all—until you can ring the bell once and instantly ‘feel’ your centre, feel the two lines in their extreme, and feel the two lines coming together in your centre and flowing through you.

Wait twenty-four hours, then do it all again; but this time, as you bring the two lines together, on the third ring of each round see the two lines as an equal-armed cross with you standing in its centre. Instead of your arms being the arm of the cross, the arm of the cross runs through you from back to front.

Strengthen that feeling and visual pattern, until as soon as you ring the bell you can see the cross pattern, feel the expanse and centre of the lines of power, and have a strong feeling of your centre. Once you have built up that shape in your mind and connected it with the sound and feeling, you have a strong sigil of the fulcrum within you to work with, as well as the bell. That + is also the sigil of the fulcrum

8.10 Adding the directions

Once the + is embedded within you, you can move on to adding the next axis of the bells. To do this, you first have to have the individual directional bells tuned inwardly to you and their directions.

Here are the tuning workings for the directional bells. Do each directional bell standing in front of the directional altar where it belongs.

East The Bell of the Wind.

The first ring is tuned to the feeling of the Breath or wind on your face coming out of the east. To do this, stand in front of the east altar and tune your mind to the east altar of the Inner Temple with the air gap. As you ring the sound of the east bell, feel the wind/Breath touch your face from the east. With the second ring, be aware of the above–below axis flowing through you, and on the third ring, feel the line come out of the east, pass through your centre, and go to the west. Build up that pattern in your mind by repeating the three rings, allowing the bell to fall silent between each ring. Do this ten times, as you did for the fulcrum bell, so that you really get the tone and feeling embedded within you. Ensure that as soon as you ring the east bell, you feel the wind on your face and are aware of the east–west and up–down axes.

South The Opener of the Way.

On the first ring, feel the sun on your face and be aware of the Companions on the path before you. On the second ring, feel the above–below line, and on the third ring feel the flow from north to south. Only the fulcrum feels the flow both ways from south–north and north–south. Work the bell as you did for the others until you have a clear sense of its tone and power.

West The Bell of the River.

On the first ring, feel waters flowing from the west and swirling around your legs as

if pulling on them—the tides of the river of death. On the second ring, feel the above–below, and on the third ring, feel the line flow from the west, through you, and to the east.

North The Caller of Silence.

On the first ring, feel darkness, and being enclosed and silent. On the second ring feel the above–below axis, and on the third ring feel the line flow through you from south to north.

Work all four bells using the method outlined for the fulcrum bell, working repeatedly in focused intent and vision, so that each bell is firmly established in its own power, and established within you. This will take some time, at least a week, as you spend at least one session on each bell. If you want to take longer, do so, as it is worth it.

Eventually you need to get to the point where you can recognise what bell it is, and feel its power trigger within you when rung. Rather than line them up and ring them in turn to learn them, work intensively with one bell at a time so that you create a bond and connection with each one individually.

If possible, mark the name of each bell on it. You can paint it, engrave it, etc. Do not put anything on it that would alter its voice, so be careful. You can use the formal name of each bell—Caller of Silence, for example—or a functional name that comes to you from working with it. The formal names I have listed tell you the overall function of that bell, but you may be given a name from each direction that reveals a more focused power for that bell.

For example, the bell of the north, whose formal name is the Caller of Silence, as it triggers the absolute silence and stillness of rock, may be called something like The Room Silencer, or The One Who Sends in The Silence, or The One Who Binds in Silence, or The Sleep Maker.

These are all powers of the north vibrations, but they do different things. A north bell called Sleep Maker will trigger things to go ‘to sleep,’ which means to go into energetic hibernation. Room Silencer will force any being in the room

to fall silent and will essentially flatten the room’s vibration.

These types of subdivisions of a directional vibration power usually turn up when the adept has begun to focus on a specific, specialised path in magic—exorcism, national or land service, construction, and so forth, and the adept is in need of more focused tools.

But in general the bells tend to have overarching directional powers of vibration, and these are reflected in their formal names.

Once you are fully familiar with each bell, then it is time to expand the groundwork with them.

8.11 Patterns of Sound

Remember, back in your apprentice days, when you worked with mediating energy/power threads from one direction to another? You learned a basic exercise where you receive power from the east, take it to the centre, then from the centre to the south, from the south to the west, from the west to the centre, and from the centre to the north.

That is the basic template for energy circulation that intersects with, and moves it around, time. It is a good basic working to get power moving and flowing in a room in a healthy way, and the power from above to below, and the reverse, as well as the centre flame, which was the fulcrum. That very simple basic pattern holds a great deal within it as a foundation for a whole body of magical work to stand on, and when you learn a new layer of magical expression or mediation, it is often a good idea to revisit basic patterns in new ways.

The stability of the basic pattern, and the working knowledge and experience within you, will let you use that base to experiment and practice new skills. Now we will use that foundation base as a template for learning to work the bells in harmony to create a power flow in a space.

Essentially the sound of each bell replaces the human bridging and mediating done between the directions. It also slowly highlights for you an interesting energy

dynamic that you may or may not have picked up on.

When you go from direction to direction accepting, holding, and dispensing power, then each action creates a vibration or frequency of power. We see this as lines of energy that make up patterns. But they are also vibrations of sound, as well as light frequencies, pulses of time, and so forth. With the bells, we work with the vibrations of sound; and just as the lines come together, overlap, and intersect, so do the vibrations of sound. They make harmonies.

These harmonies are patterns, magical patterns, angelic patterns, Divine patterns... What sort of pattern the harmonies create largely depends on the tones of the bells, and their magical tuning and 'enlivening.'

What you are working with are angelic bells that work angelic harmonics. These are the 'sound' versions of the angelic solids and patterns that you see in the walls in Inner Temple construction. As different bells ring, and their sounds are allowed to overlap, they create harmonics: magical patterns that 'do things.'

However in practical terms you need five magicians to sound the bells and hold them as they vibrate so that the harmonics can come in full power...unless you find a way to ring a bell and leave it vibrating while to ring the next one.

So, back to the basic energy directional pattern from your apprentice work. You will work that pattern again, but instead of using your body to move around the directions and carry energy, you will do it all through the sounds of bells.

We will start with the expansive action, then condense it down into a tight power harmonic.

Set up your workroom, put the directional bells on each of the respective altars, open the gates, circle a few times, and the ring the fulcrum bell at the central altar while facing south. See the line of power running through you.

Then do the following in a quick, but measured way. Walk to the east, ring the east bell. Go back to the centre and ring the centre

bell. Go to the south and ring the south bell. Go to the west and ring the west bell. Go to the centre and ring the centre bell, then finally go to the north and ring the north bell. Immediately return to the east and do it all over again.

While you are doing this, also focus on the first aspect of each bell: wind, path, water, silence, fulcrum, and the flow of power.

If you find a way to suspend each bell so that it can continue to vibrate then you will get to hear and feel the full pattern of vibrations of the power pattern...so for you engineers, you have a problem to solve!

For those adepts in contact with other adepts nearby, this is something you could do as a group experiment.

8.12 Contraction

The contraction of the last working teaches you how to enact a flow of power in a very small space to affect something. Use a large enough surface for the central altar—like a table—to hold all five bells and a stem glass of water.

Fill a stem glass, like a wine glass, with water and place it in the centre of the table. Place the fulcrum bell next to it, then the directional bells in each of their directions on the table. Work with no candle in the centre: the water takes the place of the working element.

Go around the directional altars and open the gates, greet the contacts, then circle a few times while seeing yourself circle in the Inner Temple. Briefly align the two spaces together. Your intention in this working is to redo the energy flow of the last exercise, and to have that energy flow imprinted in the water. When you have finished, pour the water out onto the land. It will act as a reminder to the energy of the land of the balanced flow of power in and out. This helps nudge anything stuck.

Once you have finished circling, stand before the altar, facing south. Focus on the fulcrum within you and the + pattern that flows through you, heading south.

Start with the fulcrum bell, which you ring over the water. Every time you ring the fulcrum bell, hold it over the water so

its vibration is directly above it. Do the directional pattern again, with each bell rung directly over its direction on the altar, and use both hands so that at least two bells are vibrating at the same time.

So for example, ring the east bell with your left hand, and keep holding it as it vibrates while you ring the fulcrum bell. As the fulcrum bell vibrates put down the east bell and ring the south bell, and so forth, so that two bells are always vibrating at the same time.

This can end up a bit like a tongue-twister for the hands, as you are constantly swapping hands back and forth with the bells. But get yourself into a rhythm and keep it going, repeating the pattern over and over. This will build up a pattern of sound around the water which will imprint on the water.

While you do this, keep your mind silent. Because of the speed of the work, you cannot try to focus on the quality of each bell at this stage.

When you feel that the water is 'full' of vibration—and you will feel it, though it is subtle—then stop and silence the bells on the last north tone. Immediately take the water outside and pour it on the ground, earth, sidewalk... whatever.

If this type of work really interests you, then you should know that it has a whole avenue of magic attached to it that you can explore. The bell can replace the voice, bridging, visionary making of patterns, and so forth, in many areas of magic. You can work exclusively with bells and vision on many projects, or you can simply use the bells in ritual and vision to deepen work you are already doing.

But if you want to get very deeply into working with bells, then you need to do the directional exercise of ringing each bell on its directional altar, that you did earlier, daily, as a form of meditation. You can shrink it down and do it on a central table, but each bell needs to be rung separately from the others, so that you really get its tone, direction, and quality of power embedded in your brain.

Doing the three rings for each bell, with the three understandings, and doing it accurately

and in a measured way, over a long time, will really engrain the sound and power in your brain. Eventually you will be able to ring them at speed and with overlap, and still mentally focus on the quality of each bell's power in your mind as you hear it. Eventually you will recognise which bell is what power simply from hearing it, and the power pattern/quality will immediately be forefront in your mind.

That sort of disciplined training over time really rewires your brain to a focused point, so that you become a 'magician of the bell.' You gain the ability to work with sound and vibration to achieve the same power of result that you would expect from ritual and vision.

Given years of that sort of work, you can become the exorcist who walks into a space, rings a bell in a magical way, and the problem is dealt with. The same goes for construction: you can construct and switch on a space simply by using bells in gnosis. But that level of work takes years of deep practice and regular practical application work with the bells.

The person who taught me about bells was at that level, and I was amazed by what he could achieve simply with bell and voice. I never got to his level, as he focused on that method exclusively for three decades. But I have spent twenty years working in lesser, but still focused, ways with bells, and I include them as a major part of my magical practice. I must say, it really is interesting what can be done with them.

8.13 Rewriting a ritual for bells

In Adept Module III, Lesson 8, you had to construct and do a visionary ritual, ensuring all the necessary elements were included. Go back to those notes. Remap and rewrite the ritual for use with bells and a stone from outside that will be put back where you got it.

Do not use the magical tools; instead use the adept power pattern within you. And do not use your voice in the ritual; use the bells instead. Essentially, take apart the whole ritual that you wrote and put it back together, inserting the bells where they will work.

Create the pattern, put it in the stone, then dispense the stone.

How and where you use bells is totally up to you. Experiment. See what can be taken out and replaced with vibration. Look at how you worked in that ritual, and see if you want to change things, insert more or less vision work, more or less ritual, and so forth. This sort of work is always needed, as we are living in destructive times.

Write up your notes on computer and keep them in a file for discussion with your mentor. If you are not being mentored, it can still be very interesting to look back over old notes and see how you expanded, developed, or evolved your rituals, particularly when you add a new element to them.

If there is anything else you have learned between doing module three and doing this working, and something you wish to include so that you can experiment with it, do so. The deeper you get in adept training, the more important it is to experiment, change, and evolve your work.

Now do you recognise the bell in the Dürer engraving? I highly suspect that the bell in the image, with its engraving, is pointing to the same method of working with bells, or one very like it. I may be wrong, and it may be a chiming code inscribed on the bell, but I really suspect that Dürer was exposed to this sort of work.

I wondered what connection Dürer may have had with magical bells, so I did a bit of digging. One bell in particular stood out, but I could not find a direct link between it and Dürer. But I did find other interesting things along the way.

The bell that stood out was reputed to have been owned by the Jesuit thinker Athanasius Kircher, a very interesting man. He was a polymath and authored many books, including one called *Musurgia Universalis* (Rome, 1650). In chapter two of his book he outlines in depth the making and proportions of a bell, as part of a section on the construction of musical instruments.

It is obvious from reading the book in translation that he was very interested in the most

miniscule details of bell construction, so it is no surprising that he was given an unusual bell as a gift. This gift was a bell constructed in a cup shape, 'wreathed' by four serpents, and decorated with magical symbols. Inside the bell were the signs of the zodiac as well as more magical script, and the clapper hung down from Capricorn. This description, along with a basic provenance of the bell, is listed in *Telepathie Okkulte Krafte* by E. Hellberg, 1921. It was said to be a magical bell made by Enrique deVillena (1384–1434), a Spanish noble who was very interested in magic, astrology, and philosophy. Villena penned many books, including *Los Doce Trabajos de Hercules*, as well as a translation of the Aeneid.

Villena had a reputation as a necromancer, and on his death his belongings were scattered among various people and many of his books were burned. The bell he made turns up about a hundred years later, then owned by Gianbattista Della Porta (1535–1615) the Viceroy of Naples, and the founder of the Academia Secretorum Naturae in 1560. The ASN was a secret society interested in natural magic, astrology, and so forth. It met in secret in the caves of Naples until the Pope ordered it closed in 1578 for suspected sorcery.

Porta was another friend of Kircher, and they shared a love of natural magic and curiosities. Porta had a private museum in Naples of his curiosities and discoveries, a museum which Kircher visited on more than one occasion. It inspired Kircher to create his own museum in Rome, and through this close relationship the bell passed from Porta to Kircher.

Could Dürer have known about the bell, or indeed come in contact with it? We hear nothing of the bell between Villena's death and it coming into Porta's hands, and in that near hundred year gap, Dürer was in Venice.

Because of the Peace of Lodi in 1454, and the peace agreement of The Italian League in 1455, a lot of people travelled frequently between Venice, Naples, and Sicily, and not only traders, but also nobles, thinkers, artists, etc. That would have allowed ideas to flow back and forth, and it certainly would have contributed to the very interesting community

that Dürer later stepped into in Venice. So he may well have been exposed to ideas about magical bells, or even the Villena bell itself.

I just found it very curious that a little-known aspect of magic, the “voice of the bell,” showed up in his engraving—and even more interesting, the repeated S that marks Dürer’s bell. It may well just be the ‘signum’ marks, but I do wonder...could it be there to indicate ‘serpents’? We will never know, but it makes for an interesting mystery!

8.14 Module V summary

This module has been a bit of a hodgepodge of different techniques and subject matters. As we go deeper into adept work, there is a lot left for you to find out on your own. I give you pertinent triggers to explore deeper aspects of your foundation work, as well as techniques to which you have not as yet been exposed.

Some other modules in the remaining adept training will also be like this, particularly for those subject matters in which you already have foundations. There you simply need to look at, and work with, offshoots of those foundations, as well as learn standalone techniques that do not need a whole module to themselves.

You have plenty of elbowroom for your own experimentation and discovery. Such expansion of work on your is a vital part of adept development, and is where the dynamic of “the magician is given ten percent of knowledge and is expected to find the remaining ninety percent for themselves,” really comes into its own.

Some things in the adept training will not interest you too much, so there you learn the basics and move on, but at least you know about it. Other things will really catch your eye, and these are the subjects to expand on by yourself, doing your own work, research, and experimentation.

The more you experiment and push the boundaries of your work, the more you will learn and develop into the role of the adept.

Adept Module VI

Advanced Visionary Magic

Lesson 1

Serpents I

At various points in the course you have come across the magical aspects of serpents. As an adept you need a much deeper understanding of the various types of serpent powers and beings, what they do, and how they do it. Working as an adept with serpents requires wide-ranging skills, and those skills can serve you in various ways in the situations you will need to deal with.

Unless you are a skilled snake handler who can work with still-venomous snakes—which is highly unlikely—the best way to work with such beings is in vision. Visionary work with serpents is a cornerstone of very old magic. Some serpent powers work for humanity in certain circumstances; others work actively against us. You need to be able to work with, and handle, both types.

Remember that as a justified adept, one of the constant, powerful companions that works with you is the serpent who is the staff. This is a major key to many different forms of magical patterns, and we have not yet even scratched the surface of what that power can do. It takes a lifetime's work to learn about just that one power, and because of that, the more you work with serpent power, the more you will begin to understand the sheer depth of power patterns around you.

Work with serpents and the serpent staff stretches back deep into our history. When you work on these visions, you are reaching far back

into the cradle of magic to learn. Here is an image of Asclepius, a mere child in the history of magic.



Figure 1.1: Asclepius

In the legend of his birth and training, Asclepius healed a snake. In return, the snake licked his ears clean and taught him secret knowledge. Remember the dynamic of a spirit entering the left ear to teach you or warn you? Remember the Philosopher's Hand, whose little finger is 'key,' because that finger tends the ear, the ear where teachings come in? Now you start to see the trail of breadcrumbs passed down through time, in plain sight, leaving hints and showing you what is important.

The serpent in the staff of the magician

priest/priestess is very ancient, and when you learn to work in different ways with that power, you tap very ancient magic. One of your next steps, as an adept, is to understand the many different layers of the snake staff and to work with it in diverse ways. The next step for you as an adept is to understand that the serpent staff actually houses *two* snakes. Some of you may already have found this out for yourselves in vision; for everyone else, the work in this lesson will trigger this dynamic.

The first snake in the staff, whom you met in vision when you gained the staff, ‘opens the way.’ The second snake sees ahead and tells you things: it is the snake of prophecy and of ‘seeing.’ One sees what needs to be done; the other opens the way for it to happen.

But in adept magic nothing is ever simple, and everything of power has many layers to it. Both snakes are protectors, and while only one snake lives in the staff, it also performs the second snake’s role until it is time for the second to appear. They can both open the way, they can both protect and warn, but when both are present, their individual powers become stronger.


In Egyptian magic, these two snakes are Wadjet and Nehebkau. Wadjet is a fierce protector, an oracular snake who tells you what lies ahead—prophecy. She is the root power expressed in the Wadjet eye amulet, and a cobra that spits at those who attack the holder of the staff.

Nehebkau is ‘the one who brings together,’ who holds spirit to body, and as such can keep the magician alive in times of danger. He heals venomous bites, has medicinal power, and opens the way ahead when he is cast on the ground—probably the source of the story in Exodus where the priests cast their staff to the ground and it turns in a serpent. No one stands their ground when an angry venomous serpent is suddenly before them!

Nehebkau is said to have the power of seven cobras, the magical number, and is limited by Atum. Think about Atum’s role here: it will tell you a great deal more about the powers that flow from Atum, and how they relate to magic. This serpent is also one of the gods who sits

in the hall Ma’at, the Hall of Judgement, and is one of the powers that challenges the newly dead or the initiate.

Both snakes are powerful holders and teachers of magic, and are impervious to magic, meaning that magic cannot be used to bind them or stop them working. Now you begin to realise how powerful they can be to work with.

Sometimes these two powers, which are endemic in ancient magic regardless of the culture, are depicted as two snakes on one staff, or two staffs each with a snake, or as a non-divided power holding two snakes. One of the hieroglyphs for Nehebkau is a ka hieroglyph whose ends have two snake heads instead of the usual hands, and the ka symbol often rests on a staff, or a snake staff:  *nhb-k3w*.

Now look at this image of Djehuty on the wall of the tomb of Seti I at Abydos. You have seen it before, but now you will understand it a little better. Note who is holding the two staffs, and look at the two serpent powers of the staffs: Wadjet and Nehebkau. Think about this deity’s magical role in history, and how he morphed from Djehuty to Thoth to Hermes in Greek legend, and incorporated Imhotep as the first adept in the Greek and subsequent magical patterns. This starts to give you an idea of how the ‘lineages’ of magic developed.

If you research double serpent staffs and the deities holding them, you will find many different versions.

So let us move on and get to work. In this round of inner work, you will first meet and interact with various forms of the serpent powers that work with magicians in various ways. Once you have absorbed the inner resonance from such visionary interactions, in the next lesson you will work in active service with them. This will not only deepen your understanding of how these beings work, but also give you a context in which such work can be applied.

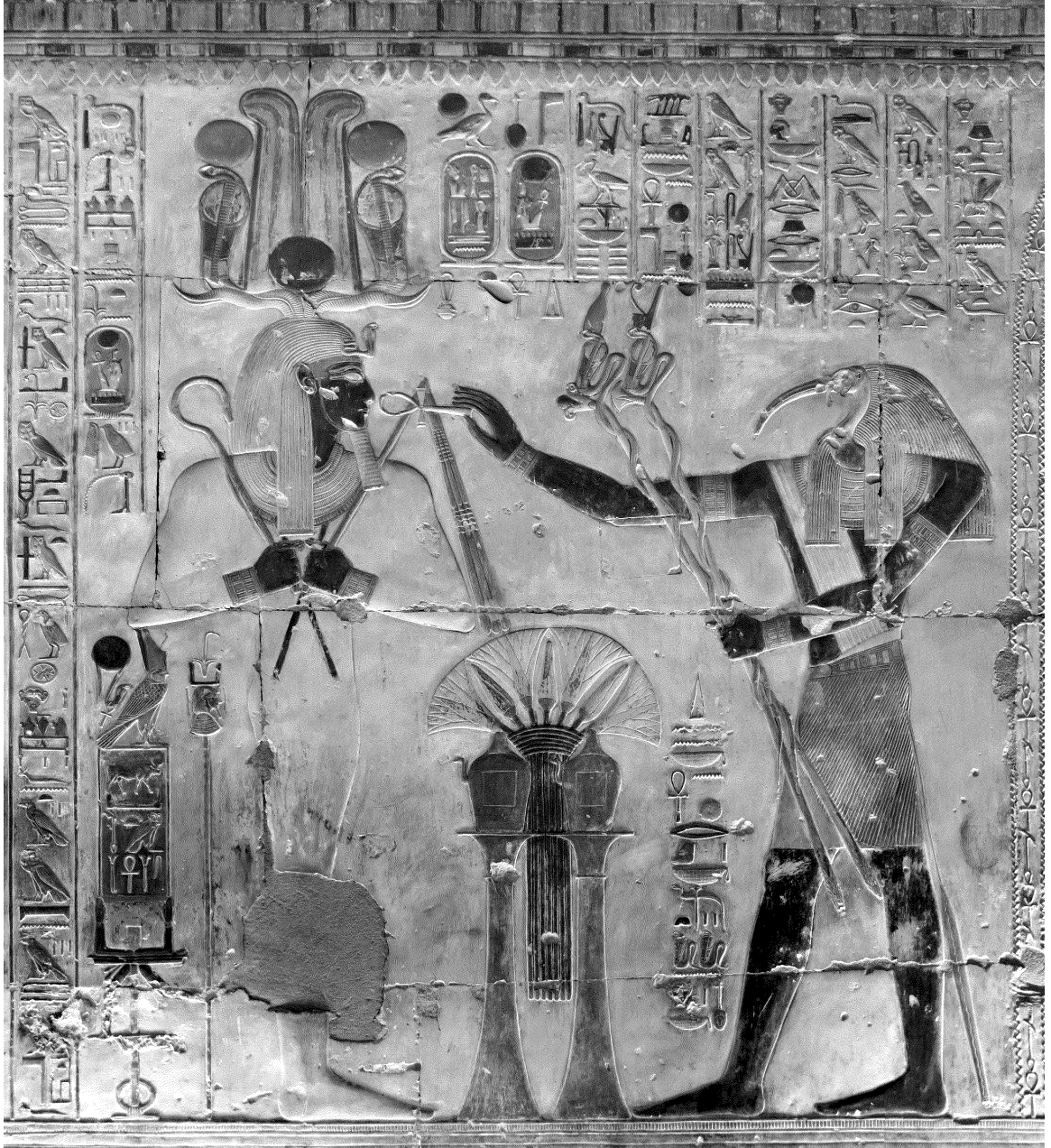


Figure 1.2: Djehuty in the tomb of Seti I

The contacts and powers you will meet are still active and powerful, and they all spring from a clear source. Once you have absorbed the method of connecting with and contacting these powers, you can then use the same method to spread your reach further, should you wish to, to connect with other serpent powers that express through different cultures, and that run along parallel sources.

Just bear in mind that many of the serpent powers are strong, and can at times be dangerous. If you expand to connect with other serpent powers, just make sure you are clear what they are, and that the power is the same, and so should be treated in the same way. Not all serpent powers are amenable to human contact, and some are outright hostile, so know what you are reaching out to before you make any magical steps.

And a last bit of advice: whenever you connect with these powers, always have your staff with you, held in your left hand.

1.1 Vision I: The Cobra Meretseger—She who loves the Silence

You have crossed paths with Meretseger before, but now it is time to connect with her as an adept. This serpent power is very specific to a fixed place, as are many serpent powers of the same quality; but she is open to ‘outside’ contact, and is a valuable ally to have on your side as an adept, particularly if you work in adept construction, art, or the work of a scribe in the context of funerary texts. I worked with her first in the Valley of the Kings when I visited that place, then later in vision, and in my home. She is a very powerful presence.

She is not a power that you can just draw to your threshold; you have to go to her either physically or in vision to make the contact. But if she connects well with you then it is possible to work with her from your work space through a ‘window’ or vessel.

She guards the deep threshold between the silence of the garden of the dead and the land

of the living; and she is a guide to those who mediate that threshold through script, image, and sculpture. She is also a powerful and profound teacher who will guide an adept and oversee the serpents that the adept works with through their staff.

To start the work, open the gates in your work space, do a tuning visionary ritual that uses the adept power pattern, then sit before the central altar with your staff in your left hand. Having the staff not only protects you, but it also acts as a mediator and advocate for you: the serpent power within the staff will speak to Meretseger on your behalf.

Once you are still, go to the Inner Library. Whenever you visit a contact in a fixed place, particularly one connected to any temple culture, they can be accessed through the Inner Library. Once in the Library, ask to be guided to the threshold of Meretseger. You will be guided down a long and narrow tunnel that opens out into an outer Desert landscape, but the contact that guides you there will not step over the threshold from the Library complex: they will simply point the way ahead.

As you step out into the Desert, the first thing to strike you is the silence. It is an inner silence as well as an outer one: no contacts can be found here, no spirits, nothing. Stand on the land and look around. You will spot a pyramid-shaped mountain among the rugged bare hills and the dry rocky earth. Start walking towards the mountain, and watch where you put your feet: vipers rest in the shade of the rocks. When you spot one, be well-mannered and greet them respectfully: they are the guardians of the Garden of Silence.

You will see a well-worn path that climbs up and winds around the sides of the pyramid mountain. Step onto the path and climb to the top. See yourself holding your staff as you walk, and when you have climbed higher, nearly to the top, cast the staff to the ground. It will turn in a snake. The snake goes ahead of you, and you follow.

Near the top of the peak, the snake suddenly vanishes from the path. As you look to see

where it went, you hear it hissing. Follow the sound of the hiss. You will find a crack in the rock face, just big enough for a person to slide through.

You find yourself in a narrow crack in the rock that goes deep in the peak. Climb and walk into the cave. Hold up your lantern in your right hand, not only to see, but also so the guardians of this place can 'get your measure.' You will see your serpent on the ground waiting for you: follow the serpent, who will take you deep into the Peak of Silence.

The narrow pathway you are following suddenly opens out into a small, round cave. At the far end is a small opening, over which is carved a cobra with gems for eyes. They glitter in your lamplight, and you feel as if you are being watched. Your serpent waits before the small opening: watch what it does. The moment the serpent slithers off to one side, go down on your knees, as She is approaching.

Drop your head and look at the ground before you. A huge cobra emerges out of the small opening and rears up to look at you. Do not move. Wait, however long it takes, until you see feet appear where the cobra was, and you realise a human person has appeared. Look up.

You see the body of a woman with the head of a cobra. She sniffs the air to see who you are: she remembers you, and will therefore not destroy you for intruding on her silence.

Slowly put your left arm to the ground so that your serpent can wind up your arm and rest its head near your left ear. It will translate for you. Meretseger looks at your serpent, and you realise they are speaking to each other. The serpent whispers in your left ear, asking you questions Meretseger wishes you to answer.

"Who are you?"

Tell her who you are now, as an adept.

"What do you want?"

You wish to serve.

"What do you need in order to serve?"

Learning and guidance.

Commune with her, be completely honest in your answers, and remember you are there to learn what she has to teach. She is not there to answer stupid and thoughtless questions. If

you do not speak wisely to her, she will strike you without warning.

If she approaches you to touch your body in any way, stand completely still and hold the vision in a focused way. Do not react to anything. When she is satisfied with what she sees and hears, she will gesture with her arm for you to follow her. She takes you down a steep, narrow, natural passage into the heart of the mountain, through a narrow crack in the rock which opens out in a hand-hewn cave. You realise that you are at the back of a tomb. You may have been here before.

Follow her as she walks into the tomb, which is being decorated. It is a vast tomb with a series of chambers, and a group of artists are working on its walls. Some are plastering the walls in one part of the tomb, some are preparing the surface of a plastered wall, and three others are working in different areas, placing images and hieroglyphs on the wall.

In the corner sits an older man on a small foldout stool. To his left a staff is propped against the wall. He has scrolls on his lap, and he is intoning the words from the scroll being painted on the wall: he is filling the space with the sounds of the words.

Meretseger taps you on the shoulder. As you turn to face her, she spits in your eyes. For a moment you are blinded, and the pain is real and physical. But if you wait, your pain and blurred vision fades, and as you look back at the scene you can now see various spirits and contacts standing beside the workers, guiding their hands and whispering to them in their left ear.

She pushes you towards a worker painting a wall. He is painting serpents that guard the ruler whose tomb this is, and he is also painting the deities to be present in the Hall of Judgement when the ruler's soul will be weighed. Place your right hand on the worker's left shoulder. As you touch the worker, you can feel his power and focus, and you can also feel the inner powers and deities that work through this man. Listen. You will hear sounds, vibrations—the tones of the celestial spirits being gathered together for their power to be impressed in the stone of

this place.

Listen, then mediate that sound. Open your mouth, remember your power to mediate the breath in the Inner Temple, and see yourself before the air gap of the east. Once you are tuned to that power, let the sounds flow through you and into the worker's ear.

Watch how the workers face changes. Something has inspired him and 'switched him on' at a deep level. He had been struggling with the painting, as he felt he was losing his focus. Now his eyes and his hands light up, and as he paints, the light, sound, and power flows through him into the painting.

Watch also as the voice of the elder scribe sitting in the corner produces words that turn into shapes that settle in the walls. The whole tomb becomes a living musical drum that vibrates with a quiet power. Observe this carefully, as you are watching magical construction in action. Your job, your service in this vision, was simply to retrigger the Divine inspiration in the artist: you mediated the utterance of the serpent to the artist.

Spend some time in this place. If you are nudged towards any more artists and scribes then do the same for them: mediate the power of the serpent to them through sound in their left ear.

Before you leave this place, there is an image you should stand before. It has just been completed and empowered, and it will mediate power into you that you can absorb.

Look for an image of a ram-headed god with outstretched wings: the god Khnum. When you find it, stand before it and bathe in the power that radiates from it. If it is appropriate, your serpent will act as a translator between the power in the image and yourself. Answer any questions asked, and listen carefully to anything the deity power tells you.

When you are ready to leave, bow to the image, turn and bow to Meretseger standing in the background watching you, and leave through the back of the tomb, through the narrow passageway in the rock. Lean down and pick up your serpent, who will turn back in the staff.

As you finally emerge from the mountain,

you find yourself in the Inner Desert, standing before the Small Temple of the deities. Go into the temple and bow at its threshold. Step into the temple and stand in the centre, with the deities sitting in rows on either side. Stand in silence. The deities too are silent. Simply stand in their presence and feel the stillness and silence within you. Bathe in that power, remember that silent power, as it is what you will step into upon your death.

When you are ready, bow once more and leave with the intention of going to the Inner Temple. Once there, circle a few times and sit, the staff still in your left hand. Sit in the silence of the temple. You will recognise the feeling of the power of Meretseger in the Inner Temple. She overlooked the construction of this place from a distance—she held the silence that let the temple form. Without the silence, there was no vessel for the tones and vibrations of the angelic powers to fill.

When you are ready, do not leave the temple, simply open your eyes. Write down everything you can remember and type up a summary. Here is a photograph of that painting of Khnum from tomb KV14.

Note: Meretseger is a very particular serpent power, and not only in terms of guarding and overseeing. She is also a power that holds the silence which exists in opposition to the 'noise' of the physical world. She guards and mediates that power potential before it manifests, and she is one who can trigger the inspiration within humans to create from the Divine utterance that manifests out of the silence. She is the deep serpent power from within the stone, that bridges the silence of stone and the Divine utterance that is then manifested by humanity. She can release the utterance of knowledge and memory from the stone, and she can encase the utterance and knowledge in her silence. Hence her importance in magical construction.

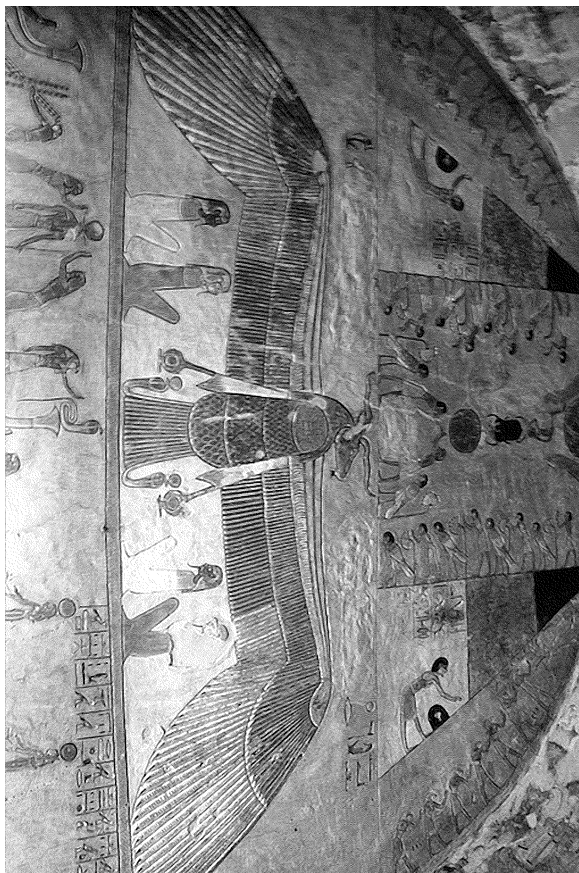


Figure 1.3: Khnum in tomb KV14

1.2 Vision II : Wadjet, The Green one: Spitter of fire, Lady of the house of flames

You can work on this vision yourself. Work as you did in the last vision for your preparations, and go to the Inner Library. Ask to go to the oracle temple of Wadjet, the outer version of which is in Per Wadjet, on the Nile Delta in Lower Egypt. When you get to the temple you will be challenged by a priest guardian. Let your heart spirit speak on your behalf, show your staff, and answer any questions.

When you are allowed into the inner sanctum where Wadjet resides, she will appear as a cobra. Commune with her. She may tell you things of the future that you need to know, and she may show you things. When she tells you to, cast your staff to the ground and watch as another snake joins yours and they wind together. Once they together take the form of the staff again, pick it up. Bow to her and back out of the shrine, and ask

the priest about the two snakes and how they work together.

Once you leave the temple, take some time to meditate in the Inner Temple with the dual snake staff. Observe any interactions of changes that occur from taking the double snake staff into the Inner Temple. You can also spend time either in the egregore lake or in the Library, to absorb as much learning as you can.

When you finish your work, write up your notes and type a summary. Ensure you put your staff to the left of your bed for at least a few nights, to allow you to commune with the two serpent spirits in your dreams.

Together the two snakes make far more than a double power: together they are a whole power, and they greatly amplify each other. One of the powers of the Wadjet serpent is the 'spitter of fire,' that heads off attacks on you, but that power will turn against you if you misuse your magic: the fire becomes aimed at you. It is the fire element's version of the sword poised to defend you, but also to strike you down should you work in a way counter to Ma'at.

The Sword of Damocles is the air version of that power, Wadjet is the fire version, and in time the earth and water versions of that power will also come into your orbit. These four elemental guardians are always two-way streets: they will defend and teach you in a very powerful way, but if you become heavily corrupted then one by one they will strike you until you learn...or are destroyed.

As you work more and more with the staff, you will learn a great deal more about its power and about the two snakes and what they can do. You will also learn how to work in unison with the staff in your magical work.

1.3 Vision III: Facing Djehuty

Once you have both snakes settled in your staff, there is another vision to do that is a key moment in an adept's development. A junction point, it triggers a deep shift in power that can then be brought into outer manifes-

tation in your ritual work once it is embedded and settled within you.

As you will have now gathered, becoming an adept is not a single ritual or act. It is a constantly evolving development of power, layer on layer of which is built within you, which informs your work as well as moving you up the ladder of development. It is also wise to remember, particularly as we are using a lot of old Egyptian interfaces, that adept magicians today are like babies compared to the skill levels attained in the past.

But it is also wise not to glorify the past as a golden era of magic. Each successful wave of magical development brings something new, and loses something of the past. The trick is to recover the best of the past and reform it with the best of the future.

This vision introduces you to a place and contact that can act as a teacher, guide, and refuge for the adept in times of great need, or in preparation for long-term or dangerous service work. It can also be worked with when you are in serious need of retuning, Divine connection, and learning. Do not overuse this vision, though it is a deep and powerful place of contact, and you will need to return to it periodically.

Prepare as you have for the other visions in this lesson, then go to the Inner Temple. Ensure you have your staff with you in your left hand. Circle a few times, then sit before the central altar in stillness and silence. Feel the wind coming through the air gap, listen to the water as it flows around the temple, focus on the flame on the central altar, and tune into the Mysteries of the altar itself, the Divine substance.

When you feel you are ready, get up and circle once more. End at the corner of the temple between the north and east walls. Slip into the gap there, and cast the staff to the ground. It will turn into the two snakes. Lift your right hand to light your way with your lantern, and follow the snakes. They will take you down a very narrow passageway cut out of the rock, something you have never realised before existed in the temple. It is as though you are walking inside the temple's walls, but

straight, as if the temple wall were vast in length.

Eventually you will come to a round cave. Hold up your light. The floor of the cave is heavily decorated with painted tiles with different designs, and on the cave's other side is a false stone door, also heavily carved and decorated. The serpents come to a stop, rear up, and spread their hoods wide, as if waiting for something. Watch them. They fix their gaze on the false door. If you try to move from where you are standing, they spin round to warn you to stand still.

A sound builds up inside you. Open your mouth and let it out. It may come out as words, a wordless tune, or simply sounds. The cobras sway with the sound, and as you watch the false door as you sing, it starts to light up. The light gets brighter and brighter until you can no longer see the door itself, only a wall of brilliant light.

Through the door/light steps a figure, but because the light is so bright you cannot see who or what it is. The figure comes forward into the cave and stands opposite you. You are standing on one side of the centre of the cave with the cobras blocking your way forward, and the figure is standing on the other side of the centre. The centre itself stays empty.

Hold up your lantern. Your heart spirit speaks to the figure, your lantern grows brighter, and the two cobras seem to be conversing silently with the figure. Once the figure is satisfied with what they have heard about your development, it reveals itself. Before you stands Djehuty, and he holds two staffs in his left hand, each of which has a snake coiled around it.

Bow deeply to him. Your two cobras move to the two staffs of Djehuty and they talk to the serpents in the two staffs. Wait until they have finished and have returned to you. They coil around each other and turn back into your staff. Pick it up in your left hand.

A voice tells you to cast your eyes to the floor. In the centre of the cave's floor, between you and Djehuty, is a mosaic. Look at it and recognise it. The mosaic is square, and depicts the four living creatures. You are asked if you

are ready to step forward. Answer that you are, and step into the square. Look down at the mosaic. By your right foot is the bull, and by your left foot is the lion. Place your right foot on the bull and your left foot on the lion. Behind you is the falcon, and before you is the man.

Djehuty steps forward and rests his two staffs on your forehead. You can feel the two cobras licking the air around your face and the power of the staffs flowing through you. The bull image under your right foot seems to come alive, and you can feel his hair and the strength of his horns: he is moving and has come alive out of the mosaic.

The same happens under your left foot: you can feel the lion's fur and the heat of his breath on your foot. He is also moving and has come alive. The two animals stand up out of the mosaic and support you through your feet. You feel a fluttering behind you and a weight descends on your shoulders: the falcon has risen and landed on your neck, and spreads its wings around your shoulders.

Before you, Djehuty shines. His voice says: "I give you life." He gets brighter and brighter until it is hard to make out his features. In the brightness, as you look deeper, you see many wonderful things, and you begin to realise just what power this deity is. You stop looking and start feeling. The images around you in the vision fall away until you are standing in a feeling, an experience. You can feel the serpents of your staff weave their way around your arm as they join with you in the experience.

You are everywhere, you are nowhere, you are everything, and you are nothing. Stay in the vision for as long as you need to. When the experience starts to fade, be aware that somehow you are back in the Inner Temple before the altar, with the wind blowing in your left ear, and the water running all around you. The two snakes come down off your arm and turn back into the staff.

Stand before the altar in silence, and simply be with the memory of the experience. When you are ready, withdraw from the Inner Temple: either walk through the Library, or

simply open your eyes. Write down your thoughts on that vision and the experience, and type up your notes.

The experience, and the level of intensity it triggers, largely depend on timing and necessity. By doing the vision in a lesson you learn it, but you might not experience it to its full extent until the time is right. But you will know when it is time to return to this vision, which opens up the Mysteries for you in a deep, internal way.

It is one of those experiences that cannot be explained or taught: you are led to it, but the actual switching on of the experience is very individual. You will find this more and more with adept development: you are given the outline, but the actual experience in its full power comes to you when it is time to do so.

When you experience this encounter in its fullest power it changes you deeply, and opens doors for you in ways that, again, cannot be explained. It is something that awakens you, enlivens you, stills you, and reconnects you with the deepest aspect of the Mysteries. As it subsequently resurfaces in your conscious mind and outer life, it brings with it learning and knowledge that filters through into your mind as and when necessary.

The type of serpents that you have met in the previous visions all fall within one cultural pattern. This layer of serpent power is very willing to work with magicians, and they can be found in cultures all over the world. However, the adept must also work with deeper serpent powers, less culturally defined ones, to establish a rapport with a layer of Underworld serpents that acts as a buffer between surface presentations and the very deep, powerful, and very dangerous chaotic serpent dragon powers that occasionally surface in our world.

Working with this 'buffer' layer is not as easy as the surface presentations, and is less predictable. However, through establishing connections with them, a mutually beneficial working relationship can be forged to enable the adept to work on keeping the more destructive powers at bay. This next vision connects you with these deeper but beneficial

powers. Just remember to tread cautiously.

This vision also helps you reground and reanchor after the last vision. Did you notice that the last vision is a layer of the powers that work through the ‘ascent’ process? It is approaching that work from a different angle, and working in this way helps you draw together, from an inner energy perspective, the various inner strands that come together for the adept to step into the deep Mysteries.

1.4 Vision IV: The spirit of the land

The last two visions worked very much within a ‘temple’ pattern in terms of the energy and contact. This vision is more feral, more natural in its connection, and as such it is hard to predict what level of power you will connect with. You all live in different lands, and this power expresses at different levels of power depending on where it is and what has gone before on that land.

Some cultures learned to suppress this layer of serpent power; others learned to work with it. For example, in the stories of the conversion of Ireland to Christianity, St. Patrick ‘expelled’ the serpents. This is not literally about casting snakes off the island: they were never there to start with. The legend states: “Standing atop a hill St. Patrick used his staff to herd the slithering creatures in the sea, banishing them for eternity.”

What we are looking at here is something most adepts would understand. by the power of his staff he banished the serpent power from the surface of the land, driving it deeper into the land or into the sea. Heavy magic indeed. Historians have the impression that the ‘serpents’ meant Paganism, and I too thought that for a while, until I tried to contact the deeper serpent powers in the land in Ireland, and I hit a wall of silence. I had to dig very deep to find them, and I also had to turn to the sea. This is not a natural suppression. I hit a magical wall when trying to connect with them on the land, though I did find small islands of serpent power still within the land that had not been suppressed.

So if you do hit a magical wall when trying to connect in this vision, do not try to hack through it. Simply look to the waterways instead. These powers can also be found in the sea, and in deep underground rivers and lakes.

Work in your work space in vision. Open the gates, have your staff with you, silence yourself, then go down into the Underworld in vision. Go to the Underworld Forest with the intention of meeting the serpent powers in the Underworld of the land where you live. As you walk in the waters and among the trees, let your staff guide you. It will take you to an area where the trees are overgrown and have formed into a cave-type shape; or you may be taken to a small stone cave.

Before you enter that enclosure, cast your staff to the ground so that the two snakes release. They will escort you into the space, and they will act as interpreters. They will also convey to the serpent/s who you are, what you do, and what your intentions are: to constantly work from necessity and balance.

As you go into the enclosure, start to hum: serpents like music and sound. At some point the serpent power will make itself known. It will appear large, as large as you or bigger. Bow to the snake and give it a gift. Reach into your pocket and whatever appears in your hand, give it to the serpent. Remember, if it is something you own in the physical world, you must physically drop it into the sea or a river for the snake. Often it is something gold, silver, or a precious stone, the favourite substances of the serpents.

Ask the snake if it would be willing to be an ally should that be needed in the future, to maintain the balance of creation. That help would mean giving you safe passage in the Underworld, protecting you against the destructive deep serpent/dragon powers, helping you make connections with the less dangerous dragon powers, helping you with prophecy, and with healing venom. Ask the serpent if it is willing to help with these things and more, and what they would require from you in return. Listen carefully as your snakes interpret and whisper the response in your

left ear and into your mind.

Think carefully before you agree to the terms: ensure you are willing to do what is being asked of you. It may include things like giving all the gold you own to the river and never wearing it, or removing barriers for them in the Underworld, and bridging the powers of the storms down into the Underworld to keep the deeper chaotic serpents under control. These deeper serpent powers can destroy everything in their path, including the snake powers of the shallow Underworld. Remember, the relationship between you and this large serpent must be mutual and respectful: you must truly be willing to help them as they help you.

If you cannot come to an agreement, say so to the snake, very respectfully, then bow, thank them for their time, then leave. If you do come to agreements, bow, and the serpent will lick part of your head or body with its tongue, leaving a mark there. That mark stays on you and warns any serpent power that you are an ally to this powerful snake. The mark will also act as a form of communication between you: it will come strongly into your awareness, or the area of your body where the mark is will start to hurt or itch: this is the serpent calling you down to it.

Similarly if you really need the power of this serpent around you for whatever reason—make sure it is a good one—then touching the mark and seeing it in your mind while calling for help will bring its power to you.

When you are ready to leave, bow and go back to the Underworld Forest. Spend some time wading and swimming its waters with your two snakes: this will help you forge closer bonds with them. They can teach you to swim like a snake, and you can teach them how to talk like a human.

As you get out to leave, reach out your left hand and call the snakes to you. They will twist around each other to form the staff. Pick it up and go back to your work space.

Write up your notes, and in particular write out, carefully, the deal that you struck with the serpent, so that you never forget it. Type up a summary.

1.5 Summary

Now you have made contact with the ‘friendly’ layer of serpent power, you are much better placed magically to observe the deep chaotic dragon and serpent powers that can surface in a very destructive way.

Also, just as inner contacts and angelic contacts are valuable, so are these Underworld serpent powers. The more you work with them in various ways, the more you will learn, and the more you will spot hints of this branch of magic in ancient images and texts.

When you look back at late antiquity and early Christianity, you will see the move away from mutually respectful work with these powers towards suppressing, destroying, shunning, and reviling them. And yet they are a valuable part of the magical pattern, and of the health and vitality of the planet and nature.

Just remember, they can be extremely dangerous just by nature of their being, and they should always be treated with respect and caution. Never fall into the fluffy ‘pet snake’ syndrome with these beings. Not only are they powerful and dangerous, but they can also be unpredictable.

Like many things in the adept aspect of your training, you are introduced to contacts, concepts, and patterns. How and if you decide to continue and expand that work is up to you: I will not keep spoon feeding you the ‘next step.’ I open the doors, but it is up to you to decide which ones you want to walk through.



Figure 1.4: Ishtar, from the Louvre Museum, Paris

Lesson 2

Serpents II

Now that you have made certain connections and contacts, we can move on to look at the various ways to connect and work with these powers, and reach deeper into the presentation of serpents and dragons, which are essentially the same thing at an Underworld level.

There is no way to show you all the different methods and reasons for working with these beings, as the span of application is vast indeed. However, working in vision with key functions and methods will open enough doors in your mind for you to explore further in a powerful, yet safe way. Once you go back and look at myths and texts that include serpent power, you will start to recognise what sort of serpent powers they are, and how they can be applied and worked with magically as and when needed.

The first working we will do kills two birds with one stone. It not only shows you a key function of these powers, but also moves the Inner Temple construction on another step. Though now a solid and functioning Inner Temple, some subtle layers still need to be added to move its function to a new level. This is the best way to learn, by doing 'jobs' rather than simply learning theoretically or through simple contact.

This layer of construction will also bring to light deeper aspects of the Western alchemical Mysteries, what they do in practical terms, and why. All too often people look at

alchemical texts or images and theorise over their meaning without ever quite getting a practical understanding and application of what is being depicted.

2.1 Vision I: Completion of the stones

Set up your workroom, have the staff with you, put the scales out on the west altar, and open the gates. Draw the contacts to the thresholds, then circle the room a few times. Sit before the central altar, the staff to your left, and still yourself. Once you are ready, go through the Inner Library to the Inner Temple. Bow at the threshold of the temple before entering, and circle the temple a few times while feeling the presence of the Gathering also circling with you.

Go to the book of the temple on the east altar and place your hands on it. Allow its knowledge to seep into your hands. When you feel it finish, bow to the book, circle the room once more, and go to the northwest corner that accesses the Underworld Cave, and also the Temple of the Deities.

Cast your staff to the ground and watch as the two snakes emerge. One indicates that it wants to come up onto your left arm, so lean down and let it wind itself around your left arm. The other one slides before you, wanting you to follow. Pass through the crack

in the walls in the passageway that holds the staircase that goes down, and the one that goes up. Remember the ledge to the golden brick that vanished once you had put the brick in place. It has reappeared, and the snake travels along the ledge. Follow it to the corner of the building where the brick was hidden.

The snake rears up and spreads its hood while staring at the wall. The cobra then spits at the wall, which reveals the golden brick. Stand, watch, and wait. You hear a faint sound like a far-off call. Answer the call with a sound that flows from you. The call comes again, and you answer again. On the third call, the temple wall turns golden, and from it emerges an angelic being who appears in a human form, but shines beyond all human brightness.

The snake talks to the angel, and the angel nods, then leans over to touch the golden brick. The angel uses their left index finger and writes something on the brick. Watch as letters and shapes appear on the brick. The cobra then spits again at the brick, and the words seem to vanish into the brick. The angel leans into the brick, pulls out a scroll, and hands it to you. The snake on your left arm whispers in your ear, telling you to eat the scroll. Take the scroll and eat it.

Once you have eaten it, the angel vanishes back into the walls of the temple, and the snake at your feet starts winding its way back to the Inner Temple room. Follow the snake, which goes up to the central altar and waits for you. Put down your left arm so that the other snake can get down. The two wind together to make the staff again. Pick up the staff.

Circle the space and go to the northeast corner where the golden brick is on the other side of the wall. Touch the bottom of the wall with the staff, and say:

Shine, golden skin of the gods.

Also say it physically, out loud. You may notice that the words that come out of you in vision are different from what your voice speaks: you are speaking the words of the scroll. The corner of the space shines with a golden light, and the lowest brick in the wall turns golden.

Now walk across the space to its southwest corner. Touch the wall in the corner with the staff and say:

Shine silver skin of the Nobles, the
Justified ones of the temple.

Again, what comes out of your mouth in vision may be different from what you speak with your physical voice. Watch as a silver light shines from the corner, and the lowest brick in the wall turns silver.

Turn and look across the space to the golden light shining from the low corner of the temple. Watch as the golden light casts out like a beam, and watch as the silver light also casts out as a beam. They join at the altar, into which they flow. They intermingle in the altar so that a beam of gold and silver is entwined within and through the altar.

Now circle the room. Go to the southeast corner of the space. Touch the low corner with the staff and say:

Shine, light of the ancient knowledge,
the light that is all things.

Watch as a brilliant white light shines out of the corner. On the floor, right in the corner, appears a clear crystal stone that has been worked and shaped into a floor tile. The clear crystal casts its brilliant light out into the space.

Walk to the opposite area of the space, to the northwest corner. Touch the low wall in the corner with the staff and say:

Stone of the gods' eyes, can you see?

A blue light starts to shine from the corner of the space, and a brilliant deep blue Lapis Lazuli stone, shot through with gold specks, shaped into a tile, appears on the floor. It makes a sound, and says back to you:

I see.

Watch as a beam of bright light flows from the crystal tile on the opposite side of the room. It flows through the central altar and triggers a beam of clear, deep blue light that flows from

the blue tile. The two meet in the central altar and wind around each other: a beam of white and blue. The white and blue beam crosses the gold and silver one in the centre of the altar, and where the two beams cross, a Void appears.

Cast the staff to the ground. The two cobras appear and go with you to the central altar. Stand before it facing south. The two cobras position themselves on the east and west side of the altar. They both rear up and spread their hoods, so that their heads are either side of the centre of the altar. Above the centre, the flame hangs in the air in its working position. Lean over and look into the centre of the altar. See the four beams all coming together in the centre, their lights shining out of the stone. Where they intersect is a Void, a nothing around which circles a tight band of stars.

Look into the Void. Take your time. Stare into the nothingness, and let your mind flow into it. Be absorbed by the nothing, become the nothing, yet remain standing in the temple. Slowly a face starts to emerge in the nothing, like someone looking through a window back at you. Though the face does not look like you, you know it is you, another part of you, in some other time and place.

Look at yourself, and know yourself. You are in the nothing surrounded by stars. You are in the Inner Temple out in the stars, but also in the Inner Desert. You are in your body sitting in a room, and you are the point where the gold, silver, clear, and blue come together to make a sacred life. You are all these things, yet you are nothing.

The knowledge of what you are looking at surfaces slowly in your mind and emotions, knowledge released from its deep sleep within you, triggered by the scroll. It is the knowledge of the most sacred temple, the most sacred Mystery, and Divine Mystery. You can see it, you can feel it, but your mind has no words: the true Mysteries can never be spoken because no words can express them.

You become aware of the two cobras, one to your left and one to your right. The cobra on the east side of the altar, on your left, speaks to you:

I guide you and I protect you. I open the way for you so that you may serve the gods. Remember, I am the servant of the gods, I am not your servant.

Thank the snake for its service to you, and the sacrifices it has to make in that service. Remember, this being has sacrificed a lot of its freedom to protect and guide you. Always treat it with honour and respect, and listen carefully to its advice.

The cobra on the west side of the altar, on your right speaks to you:

I teach you, I warn you, and I speak on your behalf. I ensure words of truth are placed before the gods on your behalf. Remember, I am a servant of the gods, I am not your servant.

Thank the snake for its service, and remember, like the other snake, how this being has made many sacrifices to assist you, on behalf of the will of the gods. Again, treat this being with the utmost respect, and honour what it does and says.

As you listen and talk with the snakes, the face in the Void strengthens, and you see two cobras behind the head of the face, guarding it. The face is trying to talk to you, to send a message through time and realms to you. Listen. Watch. Listen again. Hear the words that reach across the worlds:

All will be well.

A simple message, yet a deeply profound one. It will unfold for you over time, revealing its wisdom to you many times over. It will also light your way in dark times. The face vanishes, and the snakes withdraw, wind together, and turn back into the staff. Pick up the staff, bow to the altar, and take a step back. Look at the four powers in the temple's corners, their different lights shining and combining in the temple space. The two stones and the two metals are foundations, powers that each mediate a very specific energy in the temple.

Look down at your right hand. You see ring on it. Its band is pure silver, and it carries two stones, one clear crystal, and one lapis with gold specks. Between the stones is a mark on the silver, an X that denotes the combining of the brems of power from the two bricks and the two tiles. The stones are not cut; they are smooth, cabochon. The inner ring carries the power of this magical temple pattern, and the powers of the eye, the temple knowledge, and the Justified one come together to work with you in your inner and outer life.

Hold your right hand to your forehead so that the ring touches your third eye. It springs to life and shines on your hand. It will strengthen your right arm, and it will uphold your lantern. It also is a vessel for the knowledge within the gold of the gods.

Before you leave the temple go to the egregore. Swim in the lake with your serpents, then sit at the foot of the great tree. Meditate there on the implications of the ring, and your responsibility as its wearer. Talk to the goddess within the tree, and listen carefully to what she has to say.

When you are ready, simply open your eyes, so that your deeper spirit can come back when ready. You will feel when everything necessary has been done, and that deep part of you is back. When you are ready, close down the room and write up your notes.

2.2 Aspect of the vision

Key elements within that vision are anchored within the Mysteries, and trigger changes not only within the adept, but on the structures within which the adept works. The two stones and two metals bring specific qualities to the Inner Temple construction, and the inner resonance of that presence deepens the stability of the Inner Temple, and the relationship of the adept to that temple.

If you look at the utterances connected to the stones and metals, it will give you clues about why they are key elements, both from an inner sense, but also an outer energetic sense. It tells you, as an aside, the magical properties of

those substances. Then you can work out how to apply them in an outer, alchemical sense.

They were not all included in your first rounds of temple construction, because there needed to be within the adept a deeper connection with the serpent power. That inner connection and acceptance between the adept and the various layers of serpent consciousness allows the adept to work in deeper layers with the metals and stones.

Various metals and stones from the earth are very much power substances, externalised companion substances connected to the various serpent powers of the Underworld. You are stepping into their territory in terms of power and energy. When a magician uses various metals or stones in their magical work, the inner beings most aligned to those substances are the serpent powers. They are the best beings to connect with to learn and unlock the potential magical uses of those substances.

For example, in mythology, the connection between gold and dragons is not an accident. It indicates long-term magical knowledge about how that metal and the inner being, that expresses as a dragon or large serpent, are interconnected. The dragon power is the inner expression of the power of gold. This also shows us the connection between gold and kingship: gold is deeply connected with kingship, not because of its value, but because of its inherent quality of power.

It is also connected to the 'skin of the gods'—in other words, this substance has a resonance in tune with the deities, and a king or queen's use of gold is an attempt at bridging between deity and monarch.

In magic a justified adept does not become a god or a monarch, and as such does not adorn themselves in a 'golden skin.' Rather they work parallel to that substance, using it in the construction of walls, stairways, etc. to bring the construction into the orbit of the deities.

You will have also seen, working with that vision, some of the ways that serpents, in the form of cobras, work well with adepts. They open ways. For instance, by the touch of the staff, what lies hidden is revealed, things

dormant are triggered into action, and what needs containing is contained.

The serpents can help the adept learn about the substances, and the adept learns how different types of metal and rocks have different qualities of serpent power. The adept can quickly learn, through exploration and experimentation, which stones mediate disruptive serpent powers, and which mediate helpful ones. This can come in very useful if as an adept you are called to help with problems in an area where intensive mining has occurred.

Not all mining causes deeper energetic problems. But when you get a mixture of, for example, mining in an area of granite, quartz, and gold, in order to extract the gold, then you are likely to get 'magical' problems. Granite holds very deep and dangerous chaotic serpent power—as does most metamorphic rock. Gold often carries dragon power. Quartz acts as the memory keeper.

When those powers are brought to the surface in a violent way, as through blasting, hydraulics, or other types of invasive mining, then there is a much bigger chance of something unpleasant coming to the surface. These powers, transformed, can become helpful substances and powers for construction. That transformation relies heavily on the cooperation of varied forms of serpent powers acting as advisors and intermediaries.

In the next vision we will look at two opposing natural powers that, balanced, keep each other in check. The dynamic is one I suspect is behind the Egyptian pattern of Set keeping Apophis, or Apep, in check in the Underworld.

2.3 Vision II: Bridging storms in the Underworld

Work from your work space and open the gates. Tune the space and still yourself before working. Also have your staff with you. When you are ready, go to the Inner Library. Ask to be guided to a place where you can view the potential dangers of the chaos serpents.

Stand on the cliff edge that you have been led to, and watch. Look at the land, then look 'in' the land. Look deeply in the land, and you will see an area of compressed rock which appears to move slowly. You will see, as it moves, that areas appear like eyes, and a body that bends and twists like a snake. Watch as you see tension building in the rock, as though an energy within the rock, an energy dark and volatile, is building up to an explosive level. Feel into that power. It makes your brain feel agitated and angry. You begin to feel aggressive, explosive, and ready to lash out at something. What you are feeling is the power quality of that serpent.

Before the feeling gets out of control within you, withdraw your mind from that power. Still yourself to become calm, then continue to observe passively. As you look, you start to see bright lights sparking out of the rock, like electrical charges. They build and build, sparking more and more, until you feel a change in the sky above the land. A storm is gathering.

The wind begins to blow. You see that the wind is blowing the earth and sand around on the surface of the land. Watch the dust and sand, how it seems to form a shape, part man, part strange beast. It seems to stalk the land in the wind storm, and you feel a gathering of destructive power on the land. Continue to observe.

Now look deeper into the land again. Look at the deep snakelike shape within the rock giving off the electrical charges. You will note that a second serpent shape is beginning to form itself around the troublesome rock: the second serpent has many heads, and coils itself around the troublesome rock, restricting it further. One serpent power holds the other in check. But still the charged lights appear from the dark rock.

Look up. The storm is gathering pace and dark, heavy clouds have formed over the land. As you watch, looking between land and storm, you see sparks of light surfacing on the land coming from the deep rock. Its power is releasing up onto the surface as its power expands in an unbalanced way. It cannot rise

to the surface because of the serpent restricting it, but the limiting serpent cannot stop the cascade of light/charges emitting from that deep consciousness.

In response, a sudden and powerful bolt of lightning comes from the storm, hits the land, and meets the charges coming up to the surface from that deep rock. The lightning travels down in the rock, paralysing the deep serpent being restricted. Between the storm and the restricting serpent, the deeper dark power is limited, discharged, and put back to sleep.

When you are ready to leave, simply return through the Inner Library and come back to your work space. When you are ready, open your eyes and make any notes.

This vision shows you some inner dynamics of natural processes, ones with a direct impact on creatures of the surface world, and particularly humans. What we see in vision as various serpents are Deep Underworld powers. They are natural to the land, but when they surface, they can have defined and dangerous effects on the minds of people who live on that land.

In Egyptian mythology, these powers are named as:

Apophis or Apep The serpent of chaos, whose power when released on the surface world can bring destructive changes in the mental balance of living creatures, as well as more obvious events like earthquakes, and so forth.

Mehen The coiled one. Mehen is often depicted as coiled around Ra as he descends into the Duat. Mehen protects Ra from Apophis. Mehen can also coil around Apophis to restrict or limit him, while Set strikes him.

Set The god of storms, the Desert, disorder, and conflict. As you should know by now, Set is the necessary destructive force that keeps things in check.

These inner and outer natural dynamics are often also portrayed in other cultures, where one serpent power restricts the more dangerous one. The myths usually contain elements of the rock and Underworld, storms

and lightning, and a necessary destructive power that restricts an unnecessary chaotic one.

Work with that vision a few times to learn the skills of looking into the land, while learning to identify different types of serpent powers in action. Actively witnessing natural events as a magician brings an element of change to them: you are doing magic and effecting change simply by being there and watching.

Also do your research into mythology and stories. Often the stories tell you a great deal about how natural powers relate to magic, which tells you how to work them effectively.

For example, if you detect a build-up of chaotic Underworld power trying to surface, learn to trigger and engage the Coiled One who contains or restricts by calling them. Have your staff help you with that. Then reach up and call to trigger the lightning to discharge the deep power. This will put it back to sleep. A lot of learning, research, and skill sets are hidden in that one vision.

As an aside, you may or may not have noticed something by now, from all the work you have done. As an adept walking the Quareia path, you have done many different workings that work on yourself, and many that work in service for others. Everything that you have done in service, be it for the land, for other humans, for other beings, or for the inner worlds, has also worked directly on you. You and everything around you, outer and inner, is deeply connected together.

So for example, your last vision, of limiting and hibernating a destructive power, also works deeply on you and your body when it is performed for service. Whatever is destructive is limited, then put to sleep. This could be an illness, a virus, emotional baggage, energetic baggage, or anything destructive at a spirit level that no longer serves a purpose for you.

Everything you do externally for others also works on any personal, internal level that needs it. As you work to bring balance, you bring it to yourself; as you uphold something, you are upheld.

This reveals two important keys of the

Mysteries. You truly are connected to, and are of, everything else. And everything you give in service comes back to you. You cannot truly give anything away. It simply transforms and comes back as necessary. You are the universe, not in an ego sense, but in a deep energetic and consciousness way. As you work through various acts of service, you work on yourself. And yet, if you consciously try to work on yourself rather than be of service, the process does not work. You have to learn not to be self-centred, but universe-centred.

The various steps you have gone through in this course will have triggered all sorts of changes within you, even the construction work. Think about this.

2.4 Dragons

Before we get to the vision of working with dragons, let us first clear up the confusion common around the name. Through images that we have been exposed to, often magicians think of dragons as something very different from serpents. In fact they are variants of the same land power. In some cultures, these deeper powers were expressed as vast serpents; in others they were depicted as what we think of as classic dragons.

Essentially, the imagery speaks of the age of these beings and their power. The image of a dragon is deeply imprinted on us through images we have seen. But when you come face to face with such powers they will either express through the filter of your imaginative images or, if you have learned to get out of the way of such vocabulary, they will present as themselves, which can look rather different. Keep this in mind.

But the images and names do serve a purpose: they differentiate between the serpents that express in our world or just under the surface, and the very deep expressions which are older, more powerful, and in general are not to be messed with. So we will stay with the common imagery and description in this text.

Dragons are found in rock, usually in mountains and rock outcrops, and particularly

ones rich in seams of various metals. They are also found in deep caves, the oceans, and deep lakes. In a way they are ancestors of the serpents, and their power tends not to surface in our world unless they are disturbed by volcanoes, earthquakes, or deep invasive mining—or though stupid but effective magic.

Their power in the land flows not only through the rock but also through the metals within it. When we bring those metals to the surface, we risk bringing these powers to the surface with them.

Many older cultures found ways of putting these beings to sleep on the surface of the land, or pinning them so that their expressions would not wreak havoc among the humans on the surface. We can see elements of this in various myths, including Apollo at Delphi, St. George, and St. Michael.

In some cultures those dragon powers more compatible with human existence were exteriorised, both by using metals and stones and through direct magical interaction with them. We see this in the connection between gold, stone, and kingship where dragon power was used to uphold kingship, as in China. They also appear in various Celtic texts and images, particularly in connection with kingship.

Where sacred stones are connected with crowning a king or queen, along with gold, there is usually a connection with dragon power from a magical perspective. This dragon power, whether harnessed or only connected with by kingships, often brought bloodshed. Surfaced dragon power, even when cooperative, is fiery, bloodthirsty, and destructive.

Only fragments of Celtic lore have survived on this subject, but still enough to see how the powers of serpents and dragons were part of the magical landscape of these ancient people. In the British Isles, the Celtic lore comes to us through Welsh and Irish texts, oral traditions that were eventually written down. With what you know of magic, it is not too hard to spot, and understand, the small references to dragons, and how they related magically to what was being done.

The most common story that everyone

knows is the story of Uthyr Pendragon, Chief of the dragons, from the old Welsh tales that eventually gave birth to the Arthurian legends. Other more obscure references crop up in Irish texts, for example in the *Dinnseanchas*, the Lore of Places. This ancient text was probably first written down in the eleventh century, but its place names, many of which were out of use by the fifth century, show this text is a good example of an ancient oral tradition that used metre to facilitate the memorisation and long-term recall of its stories and poems. It will have existed for a long time as an oral tradition before it was written down.

Here are a couple of brief examples from the Lore of Places, so that you can see how to look at these ancient writings, and how subtle the mentions may be. The examples are in Irish and English, should you wish to also work with the Irish.

Nemthenn

Neimthend, cid dia ta? Ni ansa. Dreco ingen Chalcmáil meic Connaith bandrúí & banlíccerd, is le conairnecht laith neime do ceithrib macoib fichet Fergus Leithdeirg, co n-eblatar uile dí sodhoin, conid don airm a n-eiplotar is ainm Nemtenn.

Dreco daughter of Calcmael son of Cartan, son of Connath was a druidess and a female rhymer, and by her was prepared a poisonous liquor for Fergus Redside's four and twenty sons, so that they all died of it; and the place at which they perished bears the name Nem-thenn 'strong poison.'

Note the name of the daughter, Dreco, which means dragon. I find it interesting that a word with Greek origin is used in medieval Irish. But naming a human Dreco tells that her power is as feared as the dragons were themselves.

So Dreco, a female druid, bard—rhymer—and poisoner: her name points out how dangerous and powerful she is. Through that

small mention, we can start to understand how 'dragons' were feared and revered.

Mag Slecht

Mag Slecht, canas roainmniged? Ni ansa. Ann roboi rigidal Erenn .i. in Crom Croich, & da idhal decc do clochaib ime, & eisium dí or, & is é ba déa do cach lucht rogab Erinn co toracht Patric. IS dó no ídpradis céatgeine cacha sotha & primgene cacha cloinde. IS cuca rosiacht Tigern mas mac Follaich ri Erenn dia samna co firu & co mna Erenn imalle dia adhradh, coro slecht uile fiadhu co ræm[d]jetar tul a n-etan & maetha hi srona & faircledha a nglun & corra a n-uillend, co n-eplatar teora cethramain fer n-Erenn oc na slechtonaib sin. Unde Mag Slecht.

Tis there was the god of Erin, namely the Crom Cróich, and around him twelve idols made of stones; but he was of gold. Until Patrick's advent, he was the god of every folk that colonized Ireland. To him they used to offer the firstlings of every issue and the chief scions of every clan. Tis to him that Erin's king, Tigernmas son of Follach, repaired on Hallontide, together with the men and women of Ireland, to adore him. And they all prostrated before him, so that the tops of their foreheads and the gristle of their noses and the caps of their knees and the ends of their elbows broke, and three fourths of the men of Erin perished at those prostrations. Which is why it is named Mag Slecht 'Plain of Prostrations.'

(Translations by Whitley Stokes)

Magh Slécht was the place of Sacrifice, and notice the use of stones and the mention of gold, and the bloodlust needed to placate the deity Crom Cróich. In Irish, 'Crom' means bend, as in the bent or bending one, and

‘Cróich’ mean bloody, slaughter, harvest or heap/mound. Think carefully about this text and the meanings of the deity name from a magical perspective, and in light of the many Near Eastern ancient tales of Underworld monsters that wanted human sacrifice.

Also note that in the Irish texts, the direct word for the specific being is never used. Only *people* thought to carry that power were called Draco/Dreco, whereas the power itself was named by describing its power or action. I suspect this was deliberate: not uttering the word stopped its power being drawn to you. So a woman could be called Dreco, but the power itself was called the ‘bloodthirsty bending one.’

Also think about the role of St. Patrick in the tale, and what we know of him and his staff, and the casting out of serpents. Also think about this in context of the heroes of the ancient world who slayed these powerful, ancient Underworld beings, which let other, less bloodthirsty deities rise and take over.

These tales give us a glimpse of ancient memories of the vast Underworld serpent powers, their bloodlust and destruction, and how they were put to bed by combative deities who brought through *necessary* destruction to halt total chaos.

Through these ancient tales we come to understand that, as magicians, great caution must be exercised if one finds oneself before one of these beings in vision, and never to bring their power to the surface. To do so would unleash waves of bloodlust not only out in the world, but also within yourself.

Certain outer actions can also bring these beings closer to the surface—that is, modern extensive mining. Not all mining causes this, but some can. In such instances, problems start to occur. Then an adept may need to step in and, with help, put these beings back to sleep.

We can use myths to learn how to do this. In the Greek myths, often a muscled hero fights the dragon or serpent back in the Underworld. However, there are useful hints in the tales and images of figures like St. Patrick, St. George, and so forth.

All these figures work with a staff which, in imagery, is interchangeable with a spear.

When you look at a spear magically, you see a staff with a blade. Therein lies a magical secret. The snakes of the staff are already limited in their breadth of action by Atum, so that they are powerful, but cannot get out of control. The staff is held in the left arm, the blade that limits. The ingredients are brought together magically to create something with many applications. Think about this.

Also think about the rule of orbits and echoes. The serpent power within the staff is already limited, which brings an echo of that condition to every serpent power it touches. There is a lot of learning here for you.

2.5 Vision III

This vision, service work, will also help you learn about these powers and how to put them back to sleep. Only when you have become skilled at putting these powers to sleep—which requires working in this type of service many times, not just once, as skills are learned by constant application—will you, as a mature adept, learn for yourself how, when, and where you can work appropriately with these deep dragon/serpent powers in a restricted state to achieve something.

Set up your workroom as usual and have your staff in your left hand throughout the working. Ensure that before you start that your feet, and in particular the soles of your feet, have been washed with consecrated salt, dried, then anointed with frankincense. Your footsteps in vision must be clean so as not to invite fragments of these powers to stick to you. You may also be prompted to outline a word or sigil on the soles of your feet using the oil.

Go in vision to a place where mining or blasting or bomb testing has brought this deep serpent/dragon power up to the surface and released it. You should know by now how to get there, and how the location is indicated.

Work with the staff, its serpents, and any other powers that turn up to help, to bind, and put to sleep these deep, destructive powers. Do not go in with an aggressive or combative attitude: this would simply draw the destruction to you and feed through you.

Be still in your mind, be without emotion. Just do your job.

Remember, certain stones and metals blasted out of the earth hold a resonance of these powers. If you own such a metal or stone then you will come to realise it. If this happens in, or just before this working, then whatever you own, drop it in the Underworld with the serpent/dragon as you put it back to sleep. Once you come out of vision, physically bury it. If the serpent power you have been prompted to restrict is in the ocean or a deep lake, then physically drop the stone or metal you need to let go of in the sea or in a deep lake. Do not hang on to it for any reason.

Once the being is safely put to sleep then come back to your work space. Immediately take a ritual bath to break all connections and to clear yourself of any fragments of the power that may have clung to you.

Then write up everything that happened. Include how you found the right place and what beings you worked with. Type it up into a computer file and store it.

2.6 Optional service work

If you are interested in this type of work then, among other things, periodically go in the Underworld to where one of the destructive or chaotic serpent/dragon powers lurks, and start closing doors.

Find your way to the doors either by asking for help in the Inner Library or by going to the Underworld Forest and asking the beings there if some territory of one of these serpents needs closing off.

The gates to these places are most often opened by other magicians. This can happen either by accident or by someone calling on these powers without truly realising what they are doing. Once you find the serpent's cave, work your way back, closing and sealing every gate on your way. You have done this before, so you should know what to do. Close all the gates until you reach the Underworld Forest: from there on, the powers and beings of the Underworld Forest can filter and block any further access routes for these powers.

In your previous training you will have worked on returning these powers to the Abyss using the limiter sword when they have been released to the surface. But now that your staff is fully powered, you can work in a more subtle and effective way. Rather than having to deal with these beings on the surface as and when they rise, simply closing gates and sealing them magically will stop a lot of accidental releases, including those caused by thoughtless magic.

When you have finished, clean yourself off and spend some time in the Inner Temple to rebalance from the deep power of the Underworld. If you do decide to do this sort of work periodically, you will learn a great deal. All sorts of unexpected things can happen, and you will have to react carefully and with precision. Keep detailed notes of how the work develops so that other magicians can learn from them in the future.

If major events happen as a result of doing this work, or you learn a totally new skill, then spend some time in the Inner Library once you have written your notes, and 'deposit' them there for future magicians to find and absorb. This moves you from being a student of the Library to a contributor who helps expand the corpus of knowledge held there.

The inner notes can be accessed in the future by other people, and your outer notes can be passed along to the next generation of magicians. Don't forget, our work is constantly evolving and changing as we change, and our body of knowledge needs to develop accordingly.

Don't ever get into the mentality of wanting to hang on to knowledge so that you know something other people do not. That is a power grab and is about you wanting to be important, not about being an adept. Work should flow freely from you as and when it is appropriate. There will always be some work very specific to you that should therefore not be shared, but when you discover some technique that works, pass it on when it is fully formed. You, I, and all other magicians are responsible for the future survival and development of magic. We are the shoulders that future generations will

stand on, so make those shoulders strong for
those to come!

Believe me, they will need it.

Lesson 3

Working as an Inner Contact

You have done various workings to introduce you to the concept of working as a living inner contact. For an adept this can become an area of specialisation. A lot of your work could end up focused on assisting other adepts, priests, and priestesses, both in your time, and in the past, future, and inner worlds.

The various workings you have already done have 'stretched' you into that role as a key assistant in inner work, which has prepared your body for the impact that can sometimes come from such work. As an inner contact you carry a great deal more power than the 'outer magician' doing the ritual work. The inner contact that bridges power without physical expression becomes a catalyst in a chain of work between Divine powers, deity and angelic patterns, and the outer expression which is the magician's ritual.

Working as an inner contact takes you 'out of time.' The more you realise this, the more you realise what you can do, and what you cannot do, because of the very real strain it can put on your body. For this reason, inner contact work is not taken lightly. You choose carefully when and where to act, and always in response to necessity rather than curiosity. Before we get on and do some of the work, let us look at the dynamics and implications of working in different times, not only regarding how it can affect you, but also regarding how you affect time, events, power patterns, and the results of

those patterns.

Rather than simply learning by doing the visions, it is also important, now that you have some experience of the work, to understand its underlying principles and power dynamics, and how the effects of such work can spread out to bring change. This will also deepen your understanding of the inner contacts you have worked with in the past. Some will have been living contacts in their own time and place.

3.1 Working in the present time

Working as an inner contact in your time is easiest and least stressful for an adept's body and mind. This can take various forms, from appearing as an inner contact for other outer magical or sacred acts that you are not generally connected to, to being as an inner contact for your own work—think about that and try to get your head around it!

When working as an inner contact for magical acts happening in your lifetime, you never gatecrash the workings. Rather, you turn up as a result of a request put out for help by a magician or group of magicians. Some areas of modern magic do not have a particularly deep understanding of inner contacts and what they are, what they do, and so forth, but such a group in ritual will often still utter a request for help, usually from an angel.

When angelic power is not actually needed, that request fails to reach that level of being, but the request is heard in the Inner Library. Then an inner contact—non-living—will respond, or, if more appropriate, a living inner contact will be asked to respond.

If the request put out by a group is just silly or heavily unbalanced, it is unlikely to echo through the inner worlds. More likely it will attract parasites or Underworld beings. However, if the group's request comes from naivety, or if they are, in fact, children, then if any call goes out at all, it will likely be for inner contacts to limit and protect the group, rather than help them.

This is where it can get interesting, not only as an inner contact, but in the wider pattern of balance constantly seeking expression. For the most part, when people, particularly kids who know no better, engage in magical acts, usually for curiosity/power, nothing happens. At the most, parasites may turn up—and having to deal with their effects tends to teach the kids not be more careful in future.

But if those kids do silly but potentially unbalanced things that could have a much wider reach than they intended, and in an area or time where patterns of balance are in action and seeking expression, then their magical act will trigger an action. This action is a call for beings or inner contacts to intervene and do damage limitation.

This does not always happen, particularly if the time and place is currently undergoing a tide of destruction, is already heavily involved with a large group of parasites, destructive beings, or an old but complete magical pattern has been triggered.

These situations are not black and white—and this is something you will come up against a lot in adept magic. Every situation is complex, and sometimes an inner contact interaction or intervention can make a bad situation worse. This is why you, as a living inner contact, only answer calls that come through an inner source. You do not go out looking for work to do in general. For training purposes you will be instructed to seek work, but after that you respond only to calls. If an

inner contact is really needed, the call goes out. If not, it does not.

This puts you back in the dynamic of not wanting control or power. Often magicians fall into the trap of wanting to save everything, or feel that they know better; or they are glamoured with the power promise of swooping in and saving the day. All these are unhealthy and damaging, not only to those involved, but also to the magician themselves.

So you can see that there are all sorts of situations where a living inner contact may be called in work. If you answer that call with simple acts of necessity and nothing more, then not only do you do what needs doing, but the effects of such work can be far-reaching. If you are working within the correct parameters, many other levels of power and beings can join the chain of work, and much can be achieved from a simple act. Nothing works in isolation: everything has a knock-on effect, and the ripples can keep going for years.

The living inner contact that works in their own time brings a particular quality to the work. Because you live at the same time as the work you are engaging with, you act as a constant fulcrum for the ripples of change that spread out from the work. You may only do one visionary act, but the energetic weave from that work forms long-term patterns and continues to draw on you and refer back to you as it constantly seeks balance. You become a reference point for that work. A good reason to not overdo such work!

But because you are working as an inner contact, and not just as an adept doing vision work who intervenes in an ongoing or current magical working, you do not get drawn into the actual pattern itself. While the pattern may touch base with you periodically for reference, you are not drawn into the outer events expressed as a result of the pattern.

And this is very important. As an adept, over the years you will likely do a lot of different work. Sometimes you will become part of the pattern you are working on. This becomes a burden. The last thing you need is to be drawn into other peoples' patterns as well, just by helping them. Your fate path can

become entwined with theirs, if you are not careful. By working as an inner contact, you do not partake of that joining of fate paths.

So what is the difference between the action of a living inner contact, and a visionary magical working where you intervene in a magical act that you are not involved in?

The first difference is the important one, and is a technical one. The method of approach takes you out of the human current fate pattern weaves that all interlock. You become a true outsider who can step in, do a simple act, and step back without connecting to the people and their fates. You do hold some connection to the actions of the forming pattern, as I said earlier: you become a reference point. But this is for the fate patterns themselves, not the people.

So for example, a year or two after the working, you may find a day where your energy slumps, and you are suddenly reminded of the work you did as an inner contact. It comes to the fore of your mind, and you realise that a key event is happening from that flow of work.

When this happens, you keep an internal stillness for that day, not by meditating, but by keeping your day as simple as possible and not thinking back to that work: do not get drawn back to it. When this happens to me, I go about my day, usually being very tired, and I stop every so often and simply visualise the scales and the fulcrum.

The balance of the scales is usually your role as a living inner contact, regardless of anything else you do. Simply remembering the scales and bringing their image into your mind will give the pattern seeking reiteration what it needs. You are the reference point for the scales, and simply visualising them, using the dripping tap method—remember that?—lets the pattern remember that focus.

As soon as the pattern is reminded of balance, the pressure will come off you and your energy will come back up. If what you had been working on was a magical event that would have repercussions out in the world, then a day or two later you may see the result of the pattern activating and the balance expressing itself. This is most easily seen if

the work involved political or social power. The pattern sought a reference point, you gave it, the pattern triggered its next key step, and then an event happens which is specific to the work done. Once it has outed, your life goes back to normal.

If, however, you intervened simply as a visionary magician, then your fate path may become entwined in the expressing pattern. You may find yourself getting drawn into events as a direct player. This also means that your fate path is interwoven with the fate paths of those involved. This can get pretty messy, and it can take years to detach from it. You find yourself meeting in physical life those involved in the pattern in some form, and you become swept up in their events with direct effects on your everyday life. You can imagine the nightmare scenarios that can ensue.

How you approach the work defines how you will interact with the patterns and the magic. So let's look at the approaches. The differences between them are pretty minor, but the effects of such differences can be massive. The same dynamics apply when you work in different times.

3.2 Differences in approach

The differences are simple. When you approach work as an inner contact, you first have to detach from your living pattern and step out of time. The easiest way is through a method that you have been practising since your apprentice days: you go to the Inner Library, which takes you out of time.

Then you go to the Gathering Place, and join them as an inner contact out of time. The four gates there give you access to places out in the world, and the time/place you visit is defined by your focused intent. Working in cooperation with that group places you into a group consciousness out of time and away from the physical realm. You have done this before, yet approaching this as an adept with clear understanding and intent deepens the bridge that you will cross to achieve what work you intend to do.

When you go to a place in the physical realm by walking, flying, or going through the Underworld, you are still within the confines of time and physicality. Therefore, when you begin your work, you are working as an adept within the patterns of fate and time.

So you can see that the differences are subtle, but they can have far-reaching consequences. How you get to a job defines how deeply you will be involved in that job in the long term. Sometimes it is necessary to work within the confines of the physical world, the fate patterns, and time; sometimes it is not. You will learn as you work how to choose your approach, and why.

For instance, here is an example very pertinent to the current social and political situations in the West. There has been, as I write this, a sharp rise in fascism, governmental stupidity, and corruption, and Britain has voted to pull away from its union with Europe. The long-term consequences of this action will be far-reaching indeed, and will have both bad and good effects on the population for many generations to come.

There is a long history of magical intervention in the seat of government in Britain. Various groups over time have triggered various magical actions to shift the political climate one way or another to suit their own agenda. This makes for a very messy muddle of magic pulling in various directions, and such a mess feeds a parasitical unbalance that both fuels and encourages political corruption.

In magical terms, the actions needed are to clean the seat of power and install the scales there, to bring into balance whatever needs balancing without interfering in the political choices. That is important: it is not the job of the adept to magically force one political structure over another. Rather, we must ensure that political decisions flow from, and are affected by, silence, balance, and a clean energetic space. Otherwise you become part of the problem. We have looked at this before.

If you lived in Britain and wanted to help restore balance, then you would stay within the physical fate patterns of the country and work from within that structure. You would not

work as an inner contact. This means that any magical work done would affect you energetically and would affect your fate pattern. This is how it should be: you are part of the land and the society, so you should trigger rebalance from within that structure. You also become a recipient of the results of that work: what flows through your bloodline is deeply embedded within the land, if you live there, and all this comes together in its various forms, even if your parents or grandparents were not from that land. Remember: you are a *future ancestor* of that land, and whatever you do magically to that land and society is also magic *done on you*.

If, on the other hand, you were a Briton called or pulled to work on a similar situation, but in another land that you do not live on, then you would work as an inner contact. In this instance you would enact the same work, and would most likely find yourself assisting and guiding others in the cleanup work from that land. Your work is in service to the society of that land as an inner contact: you do not become part of the pattern, as it is not your land. In such cases it is even more important that you do not try to force a magical pattern with a political agenda. Such manipulation, particularly when you will not be there in the long-term to carry your part of the burden of such forced change, is magically criminal. You become nothing better than a dictator.

Hopefully by now, as an adept, you will have learned that the best way to trigger change is not to decide what that change should bring in formed terms, but to clean, balance, and open the gates. Whatever is the next phase for the nation's fate will come through in the most balanced way possible, as you have prepared a clean and balanced vessel for that fate to fill. Hopefully by now you fully understand what that means.

3.3 Working in different times

Working in different times can be very weird, and still a lot I cannot grasp about the twists and turns of fate patterns over time, but what I have learned is interesting to me. What I did find is that if you go back in the past to

work magically, for whatever reason, if you go in to that work as an inner contact, you do not trigger shifts and changes in your family lines, and you do not trigger shifts and changes within yourself.

To the people whom your work affects, or whom you will work on, you will be perceived as a spirit, an angel, a deity—whatever is within their cultural pattern of understanding that marks out something ‘other.’ You are ‘something’ that turns up in a moment of dire need and assists or holds a space, then withdraws again. They cannot draw you back or try to contact you: such work as an inner contact is anonymous, and for good reason.

If you go back in the past through imagery of the surface world or the Underworld, you are also going backwards through the complex patterns of fate and existence that run through your bloodline, your nation and so forth, even if the work is not directly connected to your family or country. You are not working as an inner contact when you do that, rather you are working as a future ancestor or magician wading back through the rivers of time to uphold something, trigger something, and so forth.

Just be aware that when you work that way, the changes triggered also bring changes to you and everyone you are connected to on an energetic level. You have dipped in this sort of work in your training, as an important aspect of magic, and over the years to come, you will slowly come to realise what work had a long-term effect and what type of work did not.

The same dynamics apply in working in the future: working as inner contact works out of the pattern, working as a magician in vision in the physical realm keeps you within the pattern. Sometimes you need to stay in the pattern. For instance if you are reaching far back in time to retrieve and bring forward ancient work or knowledge, approaching it as a magician standing in the flow of time and substance helps you absorb that work deeply and carry it forward. Staying within the pattern of life/fate enables a stronger bridging of such knowledge, and will embed itself within you and within your body.

Whereas if you approach such work as an inner contact, your connection to the physical world regarding bridging that work is not so strong: the work embeds more within your spirit than within your body. If you intend to externalise that knowledge, work with it, evolve it, and move it forward, such action would be much harder if you worked as an inner contact. Having it within the substance of your body makes it easier to unfold.

However if your intent is to carry that work forward within your spirit for lifetimes, then working as an inner contact might make that an easier burden to carry. The key is to think carefully, and think around all the parameters of the work you are doing before you decide which approach to use.

As an apprentice and initiate you did both, often without realising it. This enabled you to experience both methods of working, and to also look back and see what approaches affected you in what ways. Having direct experience of both methods, before you even realised what they were, gives your body and spirit experience to draw on for when you start to make decisions as an adept.

3.4 Why do such work?

Working as an inner contact is not something that every adept does, not even visionary adepts. But it can be great service work to do, and it provides many different opportunities for learning. Each situation is unique and has something to teach you as you help others. Just be careful not to tip into ‘saviour work,’ as that degenerates the work down to being all about your ego, and not actually about the work.

But answering a call of need plays directly into the very first magical dynamics you learned as an apprentice: you must give before you can receive. If you work in service without any agenda or expectations of return, then what starts to happen is that when you are in great need and you put out a call for help, an inner contact will step up to the plate and help you out. This is not a matter of, “oh, well, if I work then I get credit for my time of

need." It is rather simpler and less self-centred than that. Once you take that step and work as an inner contact in service, then you step into a pattern of interconnectedness between magicians, priests, priestesses, angelic beings, and so forth. You become *visible*. You become part of an inner collective which will respond when you have real need.

To be helped you need to be visible; to be visible, first you must step forward to join that collective by giving assistance as an inner contact when needed. You join the collective by your actions. It is a simple dynamic. This is why I introduced you to many different types of service work early in your training: it put you into the pattern so that your back was covered in times of danger.

In turn, you can work as an inner contact for magical students when they have great need, and such work would be anonymous: they would not know you are a living adept somewhere.

Working as an inner contact can range from joining a massive, long-term project that you step in briefly to assist before withdrawing from it, or it can be as simple as going and sitting silently beside someone in a time of terrible suffering and holding a space for them. It can be cleaning up power centres, holding a gate for a trainee magician, filtering out imbalanced consecration lines as they are passed from bishop to bishop, warning a group of people in imminent danger who are not aware of it, guiding someone lost in the desert, acting as a ritual stand-in for a group, carrying power over thresholds for a ritual group... the jobs are endless in their size and action.

3.5 Practical exercise

The best way to learn is by doing. You have done inner contact work before, but now it is important to experience it as an adept who has a better understanding of the parameters so that you can not only work, but observe all the dynamics as you work.

Learning through practical application is one thing. Learning through practical application while knowing more about the

dynamics is quite another: it puts you into a deeper layer of learning. You become not only a worker, but an observer and an analyst of the underlying mechanics of what is happening and why.

And that is the route to true knowledge: being able to analyse an action or dynamic, and come to conclusions based on your observations of how the work shifts with your intervention, will teach you a great deal more than working passively.

To do this, go to the Inner Library and ask to be assigned some inner contact work in order to learn. This request is different from answering a call of need. By asking actively for direct experience to learn from, you will be bridged into a place and time to work. You will have to draw on everything you have learned to decide what work needs doing, what purpose you serve, and when to leave the work, even if the overall ritual, situation, or event is still ongoing.

Another important point: do your bit, then leave. Do not be tempted to stay until the end to see what happens. That can step you into the pattern and away from being an inner contact: you can get drawn into the fate patterns out of curiosity, or from wish to control things. The end result of the work is not your business; you are simply a cog in a wheel.

When you ask to be sent to work, ask to go somewhere in your time first. Once you have done that, write up your notes. Then on another day, ask to go to work in a time in the past. In another session, ask to go to a time in the future. Do not do all these on the same day, as you will regret it: the physical impact can be too much. If the work you are sent to is very important then you will be filled with power to do your job. Immediately afterwards, you will still be filled with that power, and it can be tempting to continue. Don't. Conserve your energy, and work another day.

This rise and fall of energy levels gets far more pronounced when you work with a group of magicians: remember that. The levels become high for the work and the residue can hang around for a couple of hours afterwards before you finally crash. Hence

regular and repeated group work on powerful projects is not such a bright idea: you will burn out pretty quick.

Learn to pace yourself with such work, and learn how you yourself deal with the rise and fall of power when working. It is slightly different for everyone, but in general, with inner visionary work, always spread it out.

Write up your notes from the three training sessions, and think about why the events needed an inner contact. What necessary thing did you bring to the table? Why was there a deficit? What other beings were there that could not do what you could do, and why?

Whenever you do such work, don't just do the task and write the notes. Always think about why, how, when, who, and so forth. Questioning the dynamics of a working teaches you to be curious. This lets you learn far more than if you simply did as you were told. And this goes for all magic: it needs a curious mind.

3.6 Optional task

If you find that this style of work agrees with you and you are interested in it, then you can expand the work by asking to go and assist in major construction work in temples, both inner and outer. You can work with the scribes in the tombs of various cultures that used magic to enliven their space, or in major ritual workings that were, are, or will be, key catalysts.

Don't just choose an event and gatecrash it. Always go through the Library and ask if it is appropriate. If you get blocked from some work, then not only is it not right for you to do it, but your presence in vision as an inner contact could be detrimental to those involved. So tread lightly, and in a mature way.

Lesson 4

Merging

Throughout the course you have been introduced to different forms of visionary work: learning how to access different realms, learning how to work on bodies, and so forth. Another visionary technique that you have not used yet is called *merging*.

Visionary merging is where you step into a magical expression of another human to learn about what magical patterns and powers were flowing through them at a particular time. When a person expresses themselves creatively through paintings, note-taking, composing music, writing poetry or prose, or singing, they leave an energetic imprint and construct within that creative expression. Most of the time the expression left behind is weak and difficult to access, but in some instances the person's creative outputting forms a pattern that can be accessed like a window, particularly if inner contacts or beings were involved in the process.

Such a window will not tell you everything about the person, but it can put you inside the moment in time when they were creating. You can access the point in time when the deeper creative powers were flowing through them. To understand this, let us first look at what happens when you create something.

4.1 The artist's expression

When someone creates artistically, they express something from within themselves, either consciously or unconsciously. When a magician, empath, psychic, and so forth creates something, then the process sometimes switches from their expressing something within themselves, to something expressing *through them*.

This happens a lot more than people realise. So first we have a voice, either the voice of the artist or thinker; then we have the voice speaking through them. This is one layer in the creative process.

Then there is the process by which the creator's thought patterns and 'Sod' moments, and the subtle weaves of creative forces, imprints themselves through the creative medium onto the artwork's image, words, or sounds. It is truly magical without a person using magic. And this brings us to looking at artistic and creative expressions beyond their surface presentations.

Say for example that a painter starts to paint who is deeply empathic and naturally connected to everything around them. As they develop the painting, something starts to move through them: a contact, a power, or a natural pattern seeking expression. The more the artist delves into the painting and allows their hand to take over and not be governed by what they think the painting should look like,

the more the power, contact, voice, or pattern can take over and flow through the artist. This takes the work in directions the artist had not intended, but he or she allows the power to flow and form as it wills.

The painter stops being a creator and instead becomes a bridge: a mediator for power and expression. The power and expression flows not only into how the image forms, but also into the *substance of the painting itself*. The image's substance and form become two different layers which hold that moment of bridging and contact in a fixed way, so that it travels down through time.

Interestingly, when a painting is formed this way, it subtly changes with each viewing. Having a living person standing before a painting and looking at it changes the painting's inner pattern and expression. The painting matures from interaction over time and becomes not a living thing, but an active, mutable pattern through which connections and interactions can happen and evolve.

This is also true of things like mathematical notes written down in a moment of true inspiration, as well as inspired poems, prose, music, and so forth. When they are fixed in time by being painted, written, etc. the interaction between the creator and what is 'talking through' the creator travels through time. This means that we can go to look at these creative works and, as magicians, tap into that moment of creation and *conversation*.

There is another layer to this process, but one that cannot truly travel through time in its entirety: *performance*. When a singer, musician, or dancer performs a composition, they mediate the composer's voice and pattern through their secondary creative expression. Again, mostly this is purely an artistic event. But when the performer is a magician or empath, they can become a magical interpreter and bridge for the work.

Sadly the extraordinary experience of attending a magical interpreter's or mediator's performance cannot truly be captured on film or recordings; something is always lost. The pure conversation that expresses through the creator, then the performer, cannot be

captured by devices, only the beauty of the external expression.

I became aware of this very early in life, when as a child I went to the theatre to watch a ballet. My father had taken me to watch Natalya Makarova perform, and as I was enjoying the experience something important happened. The setting, dancers, orchestra, and music had already entranced me, but when the principle dancer Makarova started one particular solo in the ballet, beyond the skill and beauty of her performance, something else started to happen.

It was like time stopped. The background noise of the audience faded away, and a stillness settled around me. As she danced, something seemed to start talking to me. A spirit began to speak through her, forming its words in her steps. She became lit by a light not of this world, and in my mind, the spirit that flowed through her began to show me that it truly existed, and most importantly, where to find it. It was a spirit of the forest saying "look can you see me? Here is my story, this is what I need, will you come and find me?" The dancer was mediating a voice; a voice brought into sound by the composer.

As a nine-year-old, I did not understand what was happening; only that my whole mind and soul was being changed at that moment in time. But I did follow through on that conversation. A few days later I took myself off to the woods and wandered about, calling out for that spirit. And the spirit reemerged out of the forest: many beings gathered around me, and the spirits guided me through the trees to a spot where I could play with them.

At the time I did not think beyond the simple chain of events. As all children do, I took things at face value and ran with them. But looking back, this was a major turning point for me. It was my first direct call from, then encounter with, a being of nature, and this contact has stayed with me ever since.

The performance I watched had been filmed. Years later, when I came across the film in some archives, the power that had moved through the dancer was nowhere to be seen. And I have found this again and again:

watching something, being in the room with something, lets the power of the interaction be picked up on. But watching something on film, or looking a photograph of something where a spontaneous mediation had occurred, does not allow the power to transfer: this is something that has to be experienced in person.

Later, as an adult and magician, I had another encounter that brought back those childhood memories strongly. I was in an art museum, visiting a temporary touring exhibition of 'the Greats,' and I was wandering from painting to painting and marvelling at the power and skill expressed in many of them. As I got closer to a particular part of the museum, my antenna started to tweak. Something was near me that was full of power and conscious. There were some ancient artefacts in the museum, so I presumed it was them, calling me through the building. But it was not.

I came into a small room and on the wall was a beautiful painting. Its beauty drew me first, and I stood before it, looking quietly. When other people had left the room and I was alone, I became aware of different layers of power in the painting. There was a deity pattern, a pattern of interaction between the deity, a goddess, and the painter. It was not that the goddess power was in the painting; rather the interaction between that female deity power and the painter that had been captured in the substance, an interaction that created an inspired moment of clarity at a deep magical level.

That interaction was frozen in time, like a recording; yet by standing and looking at the painting I was stepping in that interaction. I could feel what the artist was feeling, I could feel in my mind what the artist was becoming aware of, and of what passed between artist and goddess. By looking and allowing my own energy to interact with the painting, I began to join that conversation, out of time, captured in a moment.

I was not very familiar with the artist, their life, or even the goddess power flowing through the painting. I was just intrigued. But

what passed between artist and deity, then them and me, opened many different layers of understanding, magically. The moment was broken by people coming in the room, so that night I tracked back to the museum in vision and stood before the painting once more.

Working in vision away from the painting is different from standing in front of it. In front of it you feel the energy that radiates off a work like this, and you get a more direct 'sensation' contact with the being or pattern within the painting. In vision you do not get that very physical, energetic interaction, but you can see the interactions captured in the paintings as patterns. The pattern becomes a threshold that you can step through. It can take you into the artist's mind as he or she was painting, or into the centre of the interaction between the artist and the power coming through them.

In that vision I was able to step into the pattern of the mediation that resulted in the painting. I could see what was flowing through the artist's mind, and was also able to be a brief part of the power interaction. I was able to discern what had been imprinted in the painting for it to travel down through time.

4.2 Why do this?

This technique of stepping in the forming patterns of creative works can be very useful for magicians. Not only can you learn about the creative work itself and the artist, but you can tap into the root of what was being mediated. At the time I was doing this, my focus was on creative works in my own life. It taught me a great deal about how the powers of creation and destruction can be mediated in a work of art, and how those powers then continue to affect the artwork's surroundings, and sometimes even the larger world, while it exists.

It also taught me a great deal more about mediating power into creative works so that they spring to life. This is of particular importance for sounds, images, and words that could act as power windows for deities, angels, and inner contacts.

One downside of such learning, if I could call it a downside, is that once you have stepped into such a mediation pattern, it can change you at a deep level. From that point on, whenever I painted, which I used to do for enjoyment rather than magic, the paintings went from being simple creative expressions to fully mediated windows. Every painting became a window and sprang to life.

That might sound great, but it is not. I had to start being very careful what I painted, why I painted it, and where I put it. Some paintings I had to destroy once they were finished because of the power coming through them. I could not simply paint for fun any more: it became a job. So there was a downside to that interaction.

But for an adept who specifically wants to expand their art into the sacred, and is willing to step into a stream whereby casual paintings are no longer possible, such triggering and learning can become a major aspect of their work. The same is true for writing and music composition. As an adept, you become a specialist in true sacred icon creation: true bridges that trigger power and presence before the person or people who view it, listen to it, or watch it.

The other use for this technique is that stepping into a pattern frozen in time can teach you a lot about how power is passed from a contact/power to an artist, thinker, or writer. You can also learn how to *pick up that pattern and bring it to life* magically if needed.

4.3 Seeing through their eyes

Another very valuable reason for doing this sort of technique, as well as putting you into the pattern, is to put you into the orbit of the creator's artistic mind. With practise you can learn to see through their eyes as they create: you see what they are seeing. This is not an easy technique, and you should know that stepping this deeply into pattern to get within the orbit of another person's mind can be energetically exhausting. It can also be pretty uncomfortable.

If the artist/creator has manic, disturbed moments as they create—which many artists

do—you can end up stepping into that mindset, which becomes imprinted in the pattern. And it is not comfortable. It is like stepping into, or merging with, a noisy, overheated, overcrowded room. What they feel, you feel. But they are used to their 'feelings,' and you are not, so it can come as a bit of a shock. And as you withdraw, you have to be careful not to bring any of that pattern back within you.

Remember, you are not intruding on the artist in their time, and you are not gatecrashing a special moment; you are stepping into the *imprint* of that special moment. Everything is recorded in the pattern held by the painting.

With a music composition, the dynamics are different: there is no original vessel. A painting or sculpture acts as a vessel for the complete thing: the pattern, mediation, interaction, vision, inspiration, emotion, and everything else is stored in the substance of the painting. This makes paintings and sculptures easiest to work with.

When it comes to words, music, and so forth, it is a second-hand experience. You get a lot of the pattern from the sounds of the words or music, but some of it is lost, as there is no vessel. But you can still gain a great deal.

I am sure you can also do this sort of work with the writings or illustrations of scientists where a moment of 'Divine inspiration' has triggered them. You can step into that moment, if you have an anchor for that moment to work from. A notebook with scribbles on it, for example. I have just not stretched it that far, as for me it is only a side-skill, something I have used a few times, for very specific reasons, to learn.

4.4 What this does not work with

This method does not work with creative works strictly commissioned to very tight parameters that do not allow the artist or thinker to divert suddenly from their plan and essentially step into contacted writing, painting, or any other form of expression.

As you will now realise, the works that hold these powerful, inspirational patterns are created on the spur of the moment without planning: something takes over the creator, and their hands, minds, and eyes are guided by something outside themselves.

Nor do all inspired works hold these patterns. As a magician you have to experiment for yourself. Usually, though, an adept can feel or see when they are in the presence of such an inspired work, a work that holds far more than its image or words portray. Often the painting itself, or the words or music, seem to be fairly 'ordinary.' It may be a landscape painting, a love poem, or a musical nocturne, but the inspired and mediated power that comes through them, the magician picks up on.

4.5 Tapping into the ancients

If it has not already occurred to you, part of this technique can be used to step into defined magical patterns expressed in paintings and writings. Again, you have to step into words or paintings to capture that creative moment, but when approaching ones created with magic, you have to be careful not to trigger guardians.

Most special works created with magical intent become protected due to the methods used. Their guardians will assume that you intend to destroy the works, and they may lash out. However, if you approach such work very carefully and the guardians can see that you do not intend to destroy or tinker with the pattern itself, then they will give you safe passage.

A lash-out from a guardian will not result in you dropping dead on the spot: that is the realm of movies. Rather, a strike from a guardian will trigger a cascade of events that either unravel you, bind you up, or, if you are close to a fate pattern hotspot, put you directly in the path of destruction.

So you would come away from the interaction in one piece, then get hit by a truck a few weeks later. Or a year later you would go down with a fatal disease or sustain a life-changing

injury. So real magical caution is needed for such work.

So what types of magical artworks are we talking about? Usually, the works are in temples and tombs with a Divine process going on, and the art or expression was done by a trained priest. Don't forget that until you get to about A.D. 600, most priesthoods and religious artists were also trained in inner arts that we today would call magic. There used to be no clear distinction between the act of a priest and that of a magician. So, often, statues and wall paintings had magic woven into them.

As a learning experience, tapping into the more natural, 'spur of the moment' creatively inspired mediation, then tapping into a sacred artwork done by a priesthood, can give you a great deal of insight into the differences of how patterns form in such situations. You will find that sacred works done by a magical priest or priestess are far more formed in their patterns, and the interactions between an inner being and the outer sacred artist are far less feral and are more measured in their approach.

This work can be done by touching base first with the art *in situ*, in a temple or in a museum, then going back in vision to step into the creative pattern embedded within the art itself. With a sacred work, once you have touched base with the outer expression and while you are still in front of it, utter quietly to the art to address the guardian of such work, and ask permission to return and step into the formed pattern within the art.

When you do this you can sometimes find yourself visiting the art in your dreams and having a direct interaction that way. But mostly it falls to you to retrace your steps in vision, preferably from somewhere nearby, and present yourself to the artwork. Still yourself and tune into the stillness and silence, then tune yourself to the Inner Temple before you reach in for the pattern.

Having that tuning carries the hallmark of the temple on you, and will tell the guardian that you are not a risk but are there to learn. Wait to feel the acceptance of any guardians, then step into the artwork in vision, *but do not*

put yourself within the image. Do not visit the landscape of the image or stand before any figures in the picture or words; rather step into the vessel, the substance that holds the patterns.

This is far more abstract than what you are used to, which is why it is such a good exercise: it will vastly broaden your inner understanding of what lies beneath an outer presentation magically and energetically.

Stand in the pattern and use your inner senses. Any emotion from the artist will be in the pattern, and you will feel it as your own emotion. Any knowledge from the contact will also be within the pattern, and will flow into your mind as if you were having a direct inner contact. Yet you cannot converse with it: it is a snapshot held in time within the pattern.

You are there to experience, observe, feel, be changed, and step away. In magical terms, your interaction with the art will change its inner energetic pattern slightly: it will not take away anything already there, but it will add to it. All your knowledge and contact comes with you in such an act, and though the pattern is static, it is not dead; rather it is fixed in its action and carries on its job through time.

Interacting with it to trigger some slight change is like submitting a little patch to a piece of open-source software. You slightly improve its vocabulary, which helps translate the power for those who will stand in front of the art in the future, if they have any inner senses. And the same is true for you: by interacting with such art, part of the knowledge and understanding of the creative act, and the pattern formation, becomes embedded within you.

4.6 Practical exercises

The practical exercises in this lesson are optional: you could just simply absorb the information and move on to the next lesson, you could set out to experiment now, or you could hold onto the information for some time in the future when you come across a work of art that really inspires you to step into it.

I would suggest, though, regardless of whether you do this work, that you visit museums, sacred places with art, and ancient buildings and temples where possible. If you do not do this already then, as an adept, you will slowly begin to realise that you can distinguish between what is simply good art and what contains a contact or inspired pattern.

Putting yourself in the presence of ancient, historical, and sacred art changes you subtly as a magician, as such art is meant to do. They are there to trigger change, as beautiful, quiet catalysts. The more you expose yourself to such works, the more you will be polished and changed by them. If you can, go to the theatre to see classical works: plays, ballet, opera, and classical orchestras. Go to museums, art galleries, and read classical poetry or prose.

If you are not used to such works, it can be hard to adjust your palate or find things that will interest you. Our world is loud, fast, and instant, as is the cultural diet that most people these days consume. And your tastes are often defined by your childhood/youth. So instead of approaching these things as entertainment, approach them as potential magical curiosities. Let them unfold slowly for you, let your deeper self surface and experience them, and don't try to make sense of them. Just let the sounds of the words play with you, or the image or music affect you. Suspend everyday thinking and let emotion and imagination come to the fore.

This will open your deeper doors so that if something has inner inspiration within it, you will be open enough to feel it, be moved by it, and be changed by it. Once you have identified such a work, you can reach out and touch base with the pattern flowing through it.

4.7 Working with the Quareia deck

The digitally-printed cards in your Quareia deck are obviously not original works of art, but reproductions of original paintings. But those originals are all hand-painted: there are no digital paintings in the deck, which is important regarding how they work magically.

You cannot step into the moment of creation through the cards, but the magical patterns that came into creation when the images were painted allow you, as a magician, to step into the images and interact with them.

This is a different technique to what you have just read about, but as a side technique, if it is not something you have done for yourself, it can be an interesting experience. Because they were created to be worked with in this way, the patterned doorways have a resonance within the cards that help you step in and interact with the powers represented in the images. This is a good exercise to do, and an important one for a Quareia adept-in-training.

Get your deck and get out the following cards: Keeper of Time, The Grindstone, The Unraveller, Threshold Guardian, Mother Earth, Magical Temple, and Communication. These are all key cards that mark the progression of power from the Divine to the human magician. Work with them in the order listed, and one by one go to visit with them.

Set up your workroom, open the gates, draw the contacts to the thresholds, and place the card you are working with on the central altar, propped up against something so that you can look at it. Still yourself, then spend some time just looking at the image. When you are ready, close your eyes and look at the altar in vision. See the card form itself into a gateway, with its imagery visible beyond the gate.

Step through the gate into the imagery, and watch it come to life. For the ones with beings within the image, watch the being until it notices you. Once you have its attention, introduce yourself and commune with it. Remember, these images are not psychological archetypes; they are images of real powers that exist outside you. And remember that these powers can affect you spiritually, mentally, and *physically*. So tread with respect and caution.

With the landscapes, wander around and talk to any trees. With the Magical Temple, go into it and use the method you have learned regarding door guardians: place your hands on the door and let it read you. In the temple you are likely to meet inner contacts: converse with them, learn, observe, and be respectful.

When you have finished each card and come out of vision, write up your notes on the interactions and type them up on computer. Put them in a file for your mentor, or for your notes.

Working with the cards in the order presented will slowly step you down through the realms of contact, so that you get more out of, for example, the Magical Temple, because you have started at the creation of time, gone through the polarised powers, crossed through the threshold being, and so forth: you have mimicked your descent into life. Each step, each layer, adds something so that you get the most out of each contact.

I leave you with a famous quote by Igor Stravinsky regarding the composition of *Le Sacre du Printemps* (The Rite of Spring), something which I think I have quoted to you before. Now it might make even more sense:

“I was guided by no system whatever in *Le Sacre du Printemps*, I had only my ear to help me; I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.”

Lesson 5

Visionary Technique I

We have come to a point in the course where it is less about sorting yourself out or learning techniques, and more about moving outwards in how you affect the world around you in everyday life, and how you as an adept facilitate others on their path.

By now you will have learned a great many magical techniques that can be applied in more ways than were outlined: you know more than you realise. Magic is not about thousands of techniques, methods, and rituals, but about a much smaller number of methods that can be applied in many different ways, according to the situation and task at hand.

Though there are more things to learn about technique and application, you are now at the stage where *wisdom and understanding* need to flower on top of your knowledge and practice, and this is the stage where the adept begins to trigger and facilitate others at the beginning of their path.

Magical learning has many faces and paths. Some paths are simple, and what a person learns on them helps them live a better and more meaningful life without plunging them deep into the ravine of adept training. Not everyone wants to be an adept; not everyone wants to push themselves to their absolute extremes in search of magic, the Divine, and themselves. Those people are ones you help along the way.

Once they have worked a bit within magic

and understand what it is and how it works, and they make an inner or outer decision to step onto the arduous path towards adept training—the Path of Hercules—that is when you, as a facilitator, takes a step back. That path, above all others, is a lone path. All you can do is point the way.

Later in the adept section is a module that focuses completely on teaching a seeker who wants to stick their toe into the river of magic; but for now, because we are looking at visionary technique, it is time to understand how visionary technique works, and how you can help and trigger others on their learning path. The next few lessons of this module will look at those dynamics.

In this lesson we will look at how you, as an adept, can work with another person or a small group to trigger inner learning and inner development. Remember, throughout this branch of magic, the biggest trap is your ego. Helping or teaching someone puts you in a position of power over them, particularly in their eyes. You know something they do not; something they want. This is a basic human dynamic, but if you are not careful and go about this work for wrong reasons then you can end up in a bit of an unravelling mess.

The best way to avoid the mess is not going out looking for people to work with or ‘help.’ Don’t advertise yourself. People will find their way to you who really need your assistance:

they will be guided to you.

If you find yourself sliding into one of these traps, take a step back, recognise what is happening, and act accordingly. You cannot override human nature, but you can modify it within you so that it helps you evolve instead of devolving into a mini-messiah.

5.1 Resonance

Resonance is an important aspect of visionary work, and one that you have had to struggle through your training without. The way you trained through your apprentice and initiate training, without resonance, help, or a group, is the toughest way to learn magic. But it is also the way that teaches and evolves an adept most powerfully.

However, not everyone goes down that road. Teaching people face-to-face or in a group, while a weaker form of training, is a much easier way to learn. This is suitable for people who just need to learn a few things to get them through life, or who need help but also need to be an active participant in that help for their own evolution, or who want to paddle in the river of magic without going in the deep end.

Resonance, particularly with visionary work, is where your magical act of vision creates an energetic pattern that vibrates in a particular way. The other person or people are 'caught up' in that pattern and vibration, which essentially 'gives them a lift' in your vehicle. It also helps them begin to vibrate at the same frequency, which allows knowledge to pass from you to them at a deep level.

You can see straightaway how much easier it is for someone to learn this way; but it can also disable them in so many ways. They can become reliant on your ability to travel through the inner realms, hitching a lift with you as you go, and this becomes a massive strain on you as you haul people about energetically.

But an occasional lift, or at least a starting lift, can get people in the inner realms to have an experience, after which they can go off and work for themselves. So it can work as a catalyst for many. It is also a handy thing to

work with if a person is ill, out of balance, or having difficulty on the land where they live. Teach them the skill, and then it is up to them to keep working with it.

The phenomena of resonance are strange, and you have to be careful with them as an adept. By talking, and taking, someone through a true visionary experience, your energy is responsible for theirs. Your energies merge for a short while, and you as the more experienced person are responsible for upholding the other person energetically if something goes wrong. This can create a major drain on your vital force—and if you take them in vision to realms they should be visiting by themselves or not at all, then by bypassing the natural gates and guardians that would not normally give them safe passage, you can take a substantial energetic hit.

It is also a time when the person you are taking in vision is vulnerable, and your behaviour regarding ethics and honour will be tested. Some magical teachers use group visions to parasite off the energies of their students. As they mingle with the students' energies, they can literally suck the life out of them. Because of all these various problems, it is always healthier for a student to develop the majority of their vision technique alone.

As an adept, helping a student with their first few visionary steps, within certain boundaries, can really get them on their feet; but beyond that it can quickly devolve into an abusive situation if you are not careful.

I have injured myself and damaged my own vital force by taking people in vision who should have been getting there themselves, and it was a tough lesson to learn. I also slowly learned that I was doing them no favours, as I was short circuiting their magical development by reaching them deeper in vision than they could have managed by themselves. Always have the best interests of your student in mind as a priority. Their true needs are what is important, not their 'wants.'

But resonance can be used in a healthy way to break them through the first barrier, or to plug a dying person into inner contact if appropriate. It can change the lives of people

living with a chronic condition: by teaching them how to clean themselves, touch base with the Divine within the land, and access their own bodies, you are giving them tools to help themselves.

Just always keep an awareness of the power of resonance, and what it can do if misused. Sometimes just being in a room with someone is enough: the resonance you bring with you into a space can affect everything and everyone about you. Similarly, if you have taken responsibility for a student or students, then if they go in vision anywhere near you, the resonance of that act can draw your vital force and spirit into the vision. Just going out of the room will not break that connection—remember that.

5.2 Differences between vision, hypnosis, and psychology

You need to be clear about this in your mind before you ever take anyone into a visionary experience: the differences between true inner vision led by someone, hypnosis, and psychological pathworking.

On the surface the differences can appear minor, but in fact they are huge, and the way you approach such work will determine not only the experience of the person you are leading, but also how they step onto a serious magical path of study. So it pays to know the differences and to operate in a clear, precise way.

We have talked a little in the past about these differences, but when you actually come to take someone in vision into the inner realms, you really need to be clear about what you are doing and how you are doing it. To be clear, first you need to know the differences between the different acts, and by being clear on this, you can employ any or all of them suitable to the task in hand.

Not everyone should be working in true vision. Sometimes they need to first focus themselves, in which case hypnosis is the path. Sometimes they need to step outside and view themselves mentally and emotionally, in which case you use pathworking. And when

they are in need of true inner connection, then you need real vision work.

Hypnosis is a form of suggestion through repetition. Though you need to study hypnotism properly to use the skill widely, there are some methods for facilitating magical beginners which draw from hypnotism. For example, sitting down with a beginner, having them close their eyes, and using a few very carefully chosen sentences which are repeated and then elaborated can slowly bring someone into a calm, peaceful state of silence. Then they can experience that stillness, which prepares them for magical visionary work.

The key is to use the same vocabulary over and over, with short visionary interludes within the words, so that the conscious and subconscious mind absorbs them. The beginner can then use those key words for themselves when they are attempting to quiet their mind for meditation and stillness. Later in the lesson I will give short examples of all three methods so that you can see the difference in practical terms.

Hypnosis, even used in this very simple way, has a lot of ethical considerations. The beginner goes into a passive state, trusting the adept and allowing their mind to accept their words and follow them in a focused way. You can already see the massive implications of such work in the wrong hands. It is also easy to make a mistake and affect the beginner to their detriment. This is why common sense, responsibility, and caution should always be used when leading a beginner in any way that involves their focused mind. The same is true of pathworking and true vision work.

Pathworking and creative visualisation became very popular in the 1980s, but it had been used for a long while before it became popular. The older method of pathworking was mainly, but not exclusively, used in kabbalah to ascend the Tree of Life through a series of measured visualisations.

The kabbalistic pathworking uses a mixture of actual vision work and preconstructed images and letters to focus the consciousness on a particular stream of power, and draws that stream of power to the sphere of the

person. Then, if the magician is skilled or is a natural visionary, the construct can create a window through which the magician can interact with the beings that express through that power—usually angelic beings—for learning.

The key difference between this form of pathworking and true vision is that the form of visualisation is very heavily structured and operates through a defined pattern. The pattern itself is the vessel and destination of the vision work, and the pattern is embedded within the human—the pattern of Divine creation within the human that is also expressed in every living consciousness. You do not ‘go out’ to the pattern, rather you realise the pattern within you by way of structured keys.

In the late 1970s and early 1980s, with the advent of more commercial magic and related subjects, the concept of such work—up to that point a pretty obscure corner of magic—was taken up in a more popular way. Pathworking became a psychological act with a side order of magic. Students would be guided by the voice of a teacher through ‘landscapes’ and buildings themed to the area of magic being worked with, and the student would interact with the landscapes and characters in their imagination to reflect on themselves and to access the more subconscious aspects of themselves.

One of the more popular forms of pathworking was the use of imagery from the Arthurian tradition, or through the images of the traditional tarot. Some students with natural visionary ability would sometimes break through the psychological pathworking and make real contact with a being or place.

But mostly such pathworking is purely psychological, and is a more externalised version of ‘looking at oneself in the mirror.’ Through the aspects of the story and images, the person can look at deeper parts of themselves. The downside of such work is that it often gives a student an inflated ego, particularly if they project themselves into an important role within the scenario.

These pathworkings, or creative visualisa-

tions, mostly stay within the consciousness of the person, and at most within the collective consciousness of the group. Kabbalistic pathworkings, which are different, have a similar restriction in that the mind can operate only within the prescribed man-made pattern—in this case the Tree of Life. It leaves no room for the student’s mind to expand beyond the parameters of the religious pattern to truly connect with the power that lies behind and beyond it.

But these techniques do have their place in magic, particularly in some specific paths, and are not to be underestimated. Even though what we often come across today in popular magical culture is basically nothing more than creative flights of fancy at worst, or deep inward analysis at best, beyond those two limited extremes are techniques that can sometimes facilitate a magician in their work. And they are particularly useful for beginners, if the beginner understands what they are actually doing, why they are doing it, and what will come of it.

If the magician is operating within a very specific religious expression in their magic, again the boundaries of the pathworking and the focus on very specific aspects of that sacred expression can be useful.

However, my bottom line with such things is “what fruits do they bear?” I have yet to come across a magician who has stayed purely within the boundaries of pathworking in their vision work who I would consider balanced and plugged-in. Whereas I have come across a great many magicians who have worked only within these set boundaries who are, after decades of practice, still emotionally and magically immature, with massive egos.

Pathworkings are exercises originally designed for beginners, and like so many other magical beginner exercises, a lot of magical paths have never moved beyond them and have thereby kept their magicians stuck in their first stages of development. I am sure that sentence will cause a lot of screaming from some branches of magic, but *tough*. It needs to be said. I have been around these methods for many decades, long enough to

see not only the working methods, but their results over the years.

You should know enough about true visionary work by now that I do not need to explain the difference between it and pathworking; but you will come across both titles, and others, used to describe both practices, which can rather confuse things. The names 'pathworking' 'creative visualisation' and 'visionary work' are often bandied about by people who do not know the differences between them. When in doubt, always go by the actual work: *what is it, what is it doing, and where is it going?*

Group visionary work is where one person goes in vision to a predetermined place, and describes what they see as they go. The description is not about how pretty the trees are, or the in-depth details of the dress of a goddess. True group vision work often uses only a sparse, limited description of the vision's key points: the door, the contact, where they are, and so forth. The rest is left to the group to see for themselves.

When beginners do this work, their imagination often fills in the sparseness, creating details based on what they think they should see. But once that layer of imagination is stepped through into a real encounter with a realm or being, then the imagination gives up trying to fill in the gaps. At that point the student begins to interact with what is there, as opposed to what they think *should* be there. After that breakthrough, the student should then be cast out to continue their vision work alone: they have bridged from themselves, and now need to go off and discover, learn, and develop.

And this is where problems have really started to develop with visionary magic. When a group is brought together to conduct visionary magic, money is usually involved, either as earnings for the teacher or to rent the space. It is very tempting for a teacher to retain students so that money continues to flow in. This hobbles the development of the students, and restricts the inner experiences of the different realms. Exploration becomes a passive pursuit instead of a true step of

development.

Whenever a teacher leads a group in true vision, the very act of leading the students into a realm bypasses the checks and balances of the inner worlds which protect not only those places, but also the student. So once a teacher steps beyond very basic visionary interfaces and starts to take their group into deeper and deeper aspects of the inner realms of time, the Underworld, the Overworld, and Divine realms, then he or she is enabling students to access realms that they could not access on their own.

The energetic and developmental consequences of this for the student and teacher are massive, in so many ways. It can degenerate into a very unhealthy situation very quickly. I know, because as a teacher I made those mistakes in my thirties. I would pride myself on being able to take anyone into deep and obscure realms, and the students would have very real, powerful interactions with all sorts of beings and places. But I ended up producing a group of students who were very limited in their capacity for individual work, development, or exploration. Instead I became the dealer of 'fixes': people would come two or three times a year for their visionary 'fix.' I was not creating magicians, I was creating visionary addicts. And the income was *good*.

But I learned that by short circuiting the gates and thresholds for people by resonance, and taking them in and out of vision, I circumvented the natural stages of their development. This had all sorts of bad effects. So be very aware of this and very thoughtful about the whole issue. As I have said many times before—and this cannot be said enough in magical training—do not repeat my mistakes, make your own! If generations of magicians constantly make the same mistakes because 'it is their right to do so,' then magic devolves. If you learn from others' past mistakes, but make new mistakes, and pass on what you have learned from them, then magic evolves.

Bridging in vision for a group of beginners has its place, and can be the key that unlocks them, preparing them for the long road of magical development. But know when it

is time to stop and leave them to their own devices. We will look at this in more depth in the adept module on teaching.

As you can see, meditation, pathworking, and vision are all interlinked in many ways, yet also very different from each other, particularly on the inner. All have their uses and all have their limitations, and the trick for an adept is to understand them all, and to know what to use, when, and why.

A good way to look at the differences and the approaches is for me to give examples of the different techniques in a teaching setting. We can look at how they are applied, when, and for what reason. As you find yourself drawn to teaching beginners you will find these various techniques of great help.

5.3 Examples of different techniques used in group work

Here are three different examples, and they look at techniques that draw from hypnosis, pathworking, and visionary work. You will notice, as you look through them, that at times the techniques cross paths and draw from each other. But it is still important to understand fully what the differences are, differences very much about what the consciousness of the student is actually doing.

5.4 Use of hypnosis technique to establish stillness in a student

Stillness and silence is the underbelly of magic: without it, magical development does not really happen, and stays at the 'spells and curses' level; and even then, work at such a level without stillness is largely inadequate. The opposite route from stillness, for power development in magic, is whipping up ones emotions to a feral level, then using that energy to project the magic. I should not, by now, have to explain to you the limitations of such work.

Techniques that border on hypnosis can be used to trigger the experience of stillness within a student; and with gentle training, they will then learn to reach that experience through lone meditation. This method would be used in a group setting.

The group sits in a circle on the floor with their backs supported, or on a chair in a comfortable position that they can maintain throughout the session. Or they can lie down. If they fall asleep, it does not matter.

A candle is lit in the centre of the room and the students are told to close their eyes. When people are not used to stillness, as soon as they close their eyes, they will often fidget, scratch, or constantly move about. This is normal, as they have no stillness. Do not try to stop this: it will fade as they develop the stillness within them. If you tell them not to move, it will just make it worse and turn the whole session into a battle between the students and their bodies.

When you speak the words that take them into stillness, do not rush: always talk in a measured way, and speak with confidence in your voice—this is important. This technique taps into the human wish to be led: to be passive in the face of the unknown. The group need to trust your voice, so speak firmly, clearly, and without emotional embellishment. This is also important, and a mistake many make when leading a group into a state of mind or a vision.

When someone is not used to leading a group of potential magicians, they will often fall into the trap of being a performer. They will add emotion to their voice, or add flourishes in their tone and cadence. This can imprint emotion on the listener, and the vocal embellishment taps into the listener's imagination. Whether this provokes an emotional response or simply irritates, it always distracts from the task at hand: to induce stillness in the listener.

However, speaking flatly will also distract the listener, so it is not as easy as it seems. You need a calm, clear voice, with a gentle cadence that does not stray into singsong or imprint emotion, but that compels the listener to listen.

Here is an example of the sort of words

used to take a group into a place of stillness and silence. Take note of the repetition: this imprints the phrases in the listeners' minds, so that when they go away, they can hear that voice, remember the phrases, and repeat them back to themselves when they start their own meditation.

This is a shortened version of what you would use: there is no need to write out a full one, as you will get the idea from the text. Simply repeat core sentences to deepen the meditation.

Close your eyes and listen to your breathing and relax. Do not slow your breathing, just listen. Breathe in, breathe out, and listen. Feel the calmness as you breathe, feel the peace descend upon you as you breathe. Listen. Now relax. All other noise falls away as you listen to your breathing. All distraction and tension falls away as you listen and relax. Breathe in and out, hearing nothing but your breath. Everything around you becomes still: there is no movement, just the stillness. Everything around you becomes silent: there is no sound, only your breath. Breathe in and out, and relax deeply.

Feel your body relax and grow heavy as you breathe in and out, sinking deeper and deeper into relaxation. There is no sound, and no movement, only relaxation, only stillness and silence (this phrase can be repeated many times throughout the meditation). The room around you falls away. The building in which you are seated falls away. Your awareness of your body falls away, until you drift in the nothing. You are nowhere and everywhere, drifting in the peaceful stillness and silence. Relax deeply as everything falls away from you. Stillness and silence is all around you. You are filled with stillness and silence. There is no

time, no sound, no movement, only stillness and silence.

Now go very deep into the stillness. Drift in timelessness. There is no body, no time, no movement. You have always been still and silent, drifting in the stillness, drifting in the silence. You flow in the nothing, spreading out in the nothing; you have no body, no time, no movement, only the deep, beautiful silence. This is where you came from, and this is where you go to, this place of silence and stillness, this place where you drift in the nothing, you are filled with peaceful silence.

Feel your mind become silent and relaxed. Feel your mind at home in the stillness and silence: this is where you belong. This is where you come to for regeneration, this is where you come to when you need the beautiful, peaceful, deep silence and stillness. Drift, be silent, and regenerate.

(Leave a long pause of silence where you do not speak. Let them fully experience the silence. When you are ready, start to speak again—gently, so as not to startle them).

Remember who you are in the silence. Remember who you have always been and always will be. In the silence, your deepest voice can be heard. In the silence, where you are drifting in peace, hear your name called. Remember, you have a name, remember that you have a body.

Remember your body and remember the stillness. Remember your breathing, in and out, remember listening to your breathing. As you remember, bring the silence and stillness with you.

Remember you are in a room, in a building. As you remember, bring the silence and stillness with you. Feel your body in the room, feel your

body breathing in and out, listen to your breathing, and remember the stillness and silence deep within you.

Feel the stillness in your body. Feel the silence in your body. Remember you have always had this still, silent place within you; let it fill your body. Feel the stillness and silence within you, filling your whole body with beautiful peace, with stillness, and silent regeneration. Feel the beauty of the stillness within you. Feel the beauty of the silence within you. Let that silence fill your body and your mind, bringing stillness to your mind, bringing restful, peaceful silence to you mind.

Feel your body. Feel your feet, your legs, your torso, your arms, your hands, your head; feel to the top of your head. Feel the stillness flow up through your feet to the top of your head as it flows around the body. Feel the silence flow down through your head to the soles of your feet as it flows through the body. Feel the body being nourished by the stillness. Feel the body being nourished by the silence.

Bring your feet together so that they touch. Feel the stillness in your feet. Bring your hands together so that they touch; feel the stillness in your hands. Be aware of the room around you, be aware of the other people in the room. Be aware of their stillness and silence, and be aware of your stillness and silence. Listen to your breath, in and out, and feel the silence on your breath. Open your eyes slowly, and feel the stillness and silence within you and all around you. You are stillness and silence, you always have been, and always will be, a being of the stillness and silence. Sit quietly for a while until you are ready to move.

meditation for silence, you will realise that it not only uses techniques from hypnosis, but it also draws on the magical Void: it slowly edges them towards the state of the Void within. This is a meditation that you can record for students, and they can go away and listen to it to retrigger the experience. Used that way it becomes a form of self-hypnosis where the student listens and works with the meditation to bring them to a still place within themselves.

This is very useful for beginners with problems getting started in meditation, who cannot focus or quieten their mind. If they do this meditation with you or their teacher, then use a recording of it every day or every other day for a month or so. You will find that they are then far more able to settle into meditation proper.

The more that people are bombarded by constant electronic stimulation, social media, constant noise, and so forth, the harder it is for them to break into meditation, to still the internal noise. Using something like this breaks through that barrier and instils repeated phrases in them that they can then recall, and draw on, as they attempt to meditate or be still.

Remember, this is not true meditation, but a tool that can facilitate a beginner to develop the ability to meditate. It should not become a crutch to be relied on indefinitely: there should come a time, after a month or a few months, when they no longer need this tool; but they may return to touch base with it on occasion.

It also has the added bonus of touching on the power of the Void: it takes the person's mind to the edge of the Void, to that place of total stillness from which everything flows. By experiencing it this way, their deepest part of their spirit will remember it, and thus it awakens it within them. It is far better for a student to learn about the Void by experiencing it as opposed to reading volumes of theory.

This will make it far easier for them to work with the Void as magicians: this beginner experience can awaken many layers within a person, which helps them connect deeply

Now that you have read a basic group

with the Void in magic.

5.5 Example of pathworking

This is a short example of pathworking that operates psychologically within a spiritual or magical tradition. As I said earlier, this is different from a kabbalistic pathworking of the Tree of Life, but there are lots of examples of that on the net, so I do not need to reproduce one here. You can look up a kabbalistic pathworking in order to look closely at what it is doing and how it is doing it. You should know enough by now to figure it out for yourself.

In this example I will use the Corpus Christi carol—which has been used for pathworking before. It is a good example of how a myth, poem, or story can be used in pathworking to bring about change within a person. This is a Christian carol written anonymously in sixteenth-century England. It holds within it some of the Christian Mysteries, which is probably why it has been used in Christian mystical and magical pathworkings. I will also include a tarot image, as often a few different triggers are used in pathworking/guided visualisations.

Here is the carol itself, then we will look at a pathworking designed from the carol.

The Corpus Christi Carol

Lully, lulley! Lully, lulley!
The falcon hath borne my make away!

He bare him up, he bare him down,
He bare him in an orchard brown.

In that orchard there was an halle,
hanged with purple and pall.

And in that hall there was a bed,
And hanged with gold so red.

And in that bed there li'th a knight
His woundes bleeding day and night.

At that bed's foot there li'eth a

hound,
Licking the blood as it runs down.

By that bed-side kneeleth a may,
(maiden)
And she weepeth both night and day.

And at that bed's head standeth
a stone,
Corpus Christi written thereon.

Lully, lulley! Lully, lulley!
The falcon hath borne my make away!

So the elements are a wounded knight, a maiden who keeps vigil, a dog, and the stone which is the mystical body of Christ, the Corpus Christi. We also have the tarot card of the Hanged Man, of sacrifice. The intent of the working would be personal healing. I do not need to write a complete visualisation, as you will get the idea if I simply outline the steps.

The group is told to close their eyes and be still. The tarot card of the Hanged Man is placed in the centre of the room. Imagery of the falcon is used to 'fly' the group to a hall in the forest which, when they enter the hall, they see decorated in rich fabrics of purple, gold, and red. They are directed to a wounded knight lying on the bed, with the weeping virgin and the dog licking the knight's blood and wounds.

The group are directed to think of their own 'wounds,' to think of the sacrifices they have made in life, and are then directed to think of the Christian theme of the sacrificial king, of the Christ, and how those themes affect their lives. They are then directed to lie down on the knight and merge with him: the two become one. They explore their 'wounds' and 'sacrifices,' with the mother who keeps vigil beside them, the mother who is the virgin, and that coming to terms with their wounds also heals the wounds of the 'knight.'

Their attention is then directed to the stone, and they explore the mystical link between it being the body of Christ, and how that stone is also part of them and can anchor them. Time

in silence is given to the group to interact with the imaginary interface, to explore their own wounds and come to conclusions regarding them.

So you begin to see how imaginary interfaces can be used to explore a theme within oneself. It uses the same threshold methods of true visionary work, but stays within the realm of the individual's imagination while also being a collective group experience. This method taps into the use of the imagination to trigger deeper, often hidden aspects of a person's psyche to bring understanding and to trigger change within. It also gently taps into deeper magical Mysteries that you should recognise, but the work does not expand in a magical direction.

This can be a powerful tool for triggering psychological change, but it can also, used long-term, encourage self-obsession and the unhealthier aspect of a person.

The key point about creative visualisation, or pathworking, is that the constructs are *imaginary*. The person stays within their own energetic orbit, and images, colours, and keys are used to trigger the mind. The main differences between this style of work and true vision work is that this method does not reach into realms not of the person, or trigger interactions with beings not of themselves: it is not magical, it is psychological.

This can create major misunderstandings in magical debates when a magical group has only ever worked with psychological pathworking and creative visualisation. They perceive visionary work as being a form of this psychological method, and they cannot grasp how the mind can be used to connect with and interact with beings, powers, and places not of you, not connected to you, and which exist without you. This happens when a magical group has only been trained in the psychological sphere: as a beginner exercise this technique can trigger change within a person, but used much beyond that, it becomes a trap for the mind.

This makes it much harder for developing magicians to break free of their own psychology and truly step into the inner

worlds. It essentially hobbles them, and the magical path they work within becomes one of psychology, not magic. While the two have shared areas, they are not the same.

But it can be a tool that an adept can use, if they use it cautiously and not too much, to teach a group how to self-reflect by using the imagination, and by using external cues and keys like stories, images, poems, myths, and so forth. If you do choose to use such a method when working with a group, then ensure that you tread carefully, and do not allow the group to use such work as a psychological bellybutton-gazing exercise.

5.6 Example of vision work

True vision work is used when you wish to connect a group of people into an inner realm or place, or connect them to a being, inner contact, or deity. If the group are experienced adepts then you can use group vision work to connect them into a place or contact that you have found through exploration, a place or contact that they have had no previous experience of.

Or it can be used in a group setting for specific work tasks and service work: having one person lead the vision, and the group's energy brought together, can take the strain off of the individuals, which facilitates more powerful work overall.

It can also be used to give a group of students a key experience of true vision in a resonance situation, after which they can go off and develop that work for themselves. Once they have learned how to 'get into' vision properly by being guided, it will then open out their lone studies more powerfully.

There are a few important keys to true vision when working with a group that you need to be aware of, so that your group work is successful, but also so that you do not stray into areas of psychology or lock the group into your individual interaction and expression.

So let us look at an abridged example. Let us presume, to give a hypothetical example, that you have found, deep in the Underworld, a large cavern with a very ancient but still very

active goddess. (Note: though this human scenario is hypothetical, the inner place and contact is real, should you wish to explore this contact for yourself.) When you came across this goddess, she presented to you as a large serpent/human combination, and she was both friendly and helpful towards you. She asked you to do a service for her: she asks you to bring a light from the stars down into her cave to light the darkness and keep her company. She points to the roof which is dark, and tells you that not being able to see the stars depresses her.

In return for your service, she offers to help you develop prophetic utterance. She also asks you to bring others to her, to bring her starlights, and keep her company sometimes. She tells you that she stays in the Underworld as it would be bad for creation, at this time, if she was free on the surface world. So she volunteered to go down into the Underworld, and she will stay there until she can rise again without causing havoc for those living on the surface: she is in voluntary seclusion.

You mention to a group of adepts that a goddess who is on 'time out' in the Underworld has asked for company and for starlight. You do not describe her in any way, nor do mention what she offered in return, as the deal might be different for each person. Those who agree to do the work with you gather for a group working.

First you need to gather the 'starlight,' whatever that may mean. So as a group, working silently with no voice leading the vision, you all go to the Inner Library, tell the contacts there what you are doing, and ask to be guided to where you can find and gather this 'starlight.' This first part of the vision needs no voice to lead it, as all gathered are experienced at going into the inner library. All the group, though working in vision in silence, all experience the same thing: they are led to a platform that reaches out into the stars. The goddess Hathor appears, and holds out her hands. The stars of the Milky Way flow from her breasts and into her hands, and she holds out these 'stars' for the group to collect.

Once everyone has their 'starlight' they do as

they had previously been instructed: they hold the vision, but open their eyes to signal that they are ready to continue. The adept leading the vision waits until everyone has their eyes open while still holding the vision, then begins to speak, telling the group to close their eyes and to see a stairway in the Library leading down into the Underworld. The adept voice is needed to help the others find the cave.

The leading adept talks the group down into the Underworld with minimal description, down the stairs until they step into the pathway the adept originally took when they found the goddess. The adept talks the group down passageways and into the cavern where the ancient goddess is—again, with minimal description.

Once the group has crossed the threshold, the adept states that the goddess is sitting in the shadows beyond the threshold, but does not describe at all what she looks like: this is important. The individual magicians have to have a direct experience for themselves. The adept tells the group to interact with the goddess, and when they have finished communing, and have given her the stars, they are to make their own way back out of the Underworld. Once they are out, they are to open their eyes and sit quietly, waiting for everyone else to come back.

The group then takes turns, one at a time, to outline what they experienced. They all experienced Hathor with the stars flowing from her breasts, and gathered those stars in their hands. This was despite having no prompting or description from the adept. They all worked in silence, having their own unique experiences. Or so they thought.

The group then also finds that they all saw the goddess as part snake, part human, and that she took the stars from them and released them from her hands. The stars drifted up to the roof of the cave and formed the Milky Way, reaching over her and lighting up the cave. They all experienced the goddess then beginning to cry in relief and joy: they each also had the intuition to dip their finger in the tears and rub them on their own eyes.

A large percentage of the group are now

experiencing a burning sensation in their eyes that slowly fades as they continue to talk around the circle. They had all seen the same thing, with slight variations, but the key elements were all the same, even though they had worked in silence. This is because they were all working magically in the same place before the same being. This was nothing to do with individual psychology; this was about working magically in service, bridging a power from one realm, the stars, to another realm, the Underworld, while in service to a deity.

When the group convenes a month later, they all talk about how their inner senses, divination, and precognition have strengthened or changed. They are surprised that many of them had been having the same dreams and experiences over the previous couple of weeks, and had also had issues with changes with their eyes. Some had incidents of blurred vision or inflammation, others had found that their glasses' prescription needed changing...their outer eyes had been triggered as part of the inner change regarding the magical ability to see.

One of the group, a historian, had researched the connection between the Milky Way, Hathor, and a serpent goddess in the Underworld. She presents this research to the group, and they talk about who this goddess is and, more importantly, why she had voluntarily withdrawn into the Underworld. They begin to understand who she is and what she is doing. From there, they decide to go and visit her regularly as a group, to keep her company.

So you can see how visionary work uses the same mechanisms as pathworking; but you can also see how those two different methods quickly part ways when the magicians step beyond the personal and into the inner realms.

Though the example of the visionary work was how adepts would use it, the same method can be used for beginners. Providing the opportunity for individual 'seeing,' through a combination of directed vision and silent vision, can help a beginner make the transition from the psychological to the

magical. For beginners this can sometimes take time and practice. Not overstructuring group vision, and giving time within each vision for silence, enables the beginner to make that step. Once they are able to do such work, then it is important to step back as a teacher and let them get on with it on their own.

Guided meditation, creative visualisation, and visionary work are all tools that can have a place in the training of a group of beginners. The trick is to know what to use when, and when to back away and wean the group off their dependency on you.

These tools also have varied application in the wider practice of magic when you are dealing with people who need help. Some of these tools can be used to help someone trigger their own healing, to enable them to continue longer-term upkeep of a difficult house, to protect themselves, to clean themselves, and for younger people to help work through crisis situations.

If you think about the wide range of things you have learned regarding service that helps other humans, then you can start to think about how things like guided meditation, guided creative visualisations, and, at times, guided true vision work, in a gentle simple form, can really help.

5.7 Tasks

Look through a newspaper for a few days and choose a situation out of the news. Imagine that the victim or perpetrator of a crime or event came to you as a magician and asked for help. Besides anything else that you would do, choose from the above three methods and decide how and why you would apply it.

Think about how you would approach it, how often, and how you would deal with the psychological unfolding that could result. This can be an interesting exercise. You can do it simply by identifying a situation and thinking about what you would do, how, and why. If this area of magic really interests you, take it a step further and design the meditation or

visualisation that you would use. Ensure it relates directly to the event you have chosen.

Write it out and, as you write, think about each element you introduce to the guiding voice. What words, imagery, tones, and inflections would you use, and why? If you do write it out and type it up, and you are being mentored, then you can discuss this in a bit more depth with the mentor.

If this aspect of group magic does not interest you that much, simply do the 'choosing an event and thinking about it' exercise, as it can really make you take things apart and look carefully at them. This can give you deeper insights about bridging between magic and non-magic. Then, simply move on to the next lesson.

Lesson 6

Visionary Technique II

In the last lesson you were given a technical overview of different ways to use the imagination to achieve something. One of those was psychological creative visualisations and pathworkings. Though such work has but little use for an adept themselves, it can have many applications as a tool for an adept to use with a non-magical person or beginner. As we saw, it can also be used in early training for self-reflection and development, but it also has other uses for the magician—for example, to help someone help themselves, particularly for someone who must actively help solve their problem.

Such creative visualisation can help someone learn to focus, calm themselves, defend themselves, and solve their own issues in measured steps. By first helping them through the work, then teaching them how to develop it for themselves, you put responsibility for their healing and development back in their hands, where it should be. We all need a helping hand now and then, no matter how mature or adept we are, but it must never develop into dependency or reliance on another person.

By giving someone first the help and then the tools for their own healing and development, you give them the ability to choice to evolve and grow: what they do with this is up to them.

Sadly in this age, as in many previous ages,

healing a person physically, psychically, or mentally has become a commodity; and a healer can easily be tempted to keep helping someone—for a fee—for far longer than their 'client' needs it. People begin to rely on their healers as if they were parents or problem solvers, and the healers begin to rely on their clients as sources of income. It can become very unhealthy for all concerned very quickly.

This is not about whether a healer should charge, but about knowing when to step back for the other person's good, so that the relationship does not become parasitical. In an income-driven world, this is an easy trap to fall into. So stay aware of that.

So how do you use such methods, and how do you weave magic into them to fuel the person's healing and development? Weaving magic into the process distinguishes it from pure psychological work, and can truly fuel someone's regeneration. Always remember: you are a magician, not a psychologist, and your work should always draw from the well of magic.

So let us look at how this method can be used and why, and how magic is used to support the process. Remember, if someone clearly needs just psychological work then send them to a trained psychologist.

6.1 Example—Post-war trauma

In this example a magician comes into the orbit of someone needing help from a magician, not just a psychologist.

A man called Greg contacts you, an adept, through mutual friends. He is a soldier returning from a two-year stint of service in the Middle East, and he is having problems. He is on a waiting list for further psychological assessment, but there have been delays in getting him what he needs.

He is a pagan and has dabbled a bit in magic, though only in a small way, and he feels as though ‘something’ has come back with him. Your mutual friend gets in contact with you and asks if you can be of any help, as this guy is not sleeping well, is having nightmares, and is feeling more and more paranoid about having something around him that should not be there.

First you get some background on Greg’s service. Whether or not ‘something’ came back with him, if he is severely psychologically traumatised from his service then you do not want to make things worse by not knowing what you are doing.

However, you are told that Greg did not see action; he was on the periphery of the war, working in a stores/food supply situation.

On meeting Greg you notice that he does have various emotional problems: he is hyper-vigilant, cannot sit still, and is emotionally distressed. He tells you he feels that he has “something on board” with him, and he is frightened.

Your first action is to ask him to lie down and relax while you go in vision and look to see if indeed he has some type of being around or attached to him. You see nothing of that nature, even though you look very carefully.

His baseline vital force looks good, but as you get nearer to him in vision, you feel agitation around him. It comes from his own mind, and is full of conflicting emotions, but it does not have the feel of a fractured mind. When you come out of vision you do not discuss this; you simply say that you need to get more background, then get to work on

him.

So you spend some time talking to him. It slowly becomes clear that he is very conflicted about being part of a war waged on a land that, as a Pagan, he had been very interested in and had a great deal of respect for.

You decide to help him using creative visualisation. It is unlikely to harm him, it could really help, and it would not interfere with any future psychological work he may receive from trained professionals.

And that is the key in these situations: do no harm. When there is clearly no true magical way to help the person, i.e. no being is involved, you can still help in gentle ways without making the situation worse—but only if you are sure they can cope with it. If they are showing signs of damaging mental illness, psychosis, and so forth, then you must walk away, as you can really make things a lot worse.

However, also bear in mind that the person’s fear of having a being attached to them is very real and strong. Saying “no there isn’t any being, so we need to do a *psychological working*,” will make the person shut down because they will feel you have rejected their deep fear. Better simply to listen, nod, and then get to work without discussing this with them.

So, Greg is battling with himself. You can use the visualisations, and as you work you can draw in magical energies to help him with the healing process. The first thing to address in the visualisation is his almost unspoken fear that he has angered the gods on that land by being part of the war. This fear was something he had briefly mentioned before changing the subject when you talked to him. Remember, you have to pay attention to the slightest hint a person may make when they are in distress. Often they will not point straight to it: it will be a throwaway line in the middle of a conversation.

You also have to address his internal conflict with himself, between his Pagan beliefs, his deep instincts as a human being, and the war situation and all it is causing. He needs to put things straight in his mind, so that he can

process them and lay them to rest.

You plan to work with Greg over a few sessions, and see how it goes. The first session needs to get to the issue whereby Greg, as a Pagan, fears that he has angered the deities of the land he was on, by being part of an invading army. So the visualisation needs to address that. He is in far too vulnerable a state for you to take him in vision to confront those deities for real; but as an adept, if you do a creative visualisation for Greg, then the nature of your adept power can bridge a fragment of those deities' power into the visualisation.

You get Greg to lay down. First you do a simple stilling exercise, a shortened version of the hypnosis technique we looked at. Then you talk him into a scene of a desert with a temple in the distance. As you do this, you keep strongly in mind that you are building a psychological interface, not a true visionary one, to keep the power to a minimum.

If contact then breaks through this creative interface, it will be of a low enough power that it will not impact Greg. The way to keep it in the psychological realm is to limit contact by not changing or adapting your 'script' if you find yourself breaking into true contact. Stick to your script.

You walk Greg through the desert to the temple, and tell him to dust his feet off before he enters. You describe a square stone temple with niches all the way around it. Each niche has a deity statue within it. In the centre of the temple is a small pool of water fed by a spring. On one wall is a taller deity statue that you do not describe: let his mind fill in the blank, as he will see whatever deity he privately feels he has insulted.

Tell him to wash his face, hands, and feet in the spring, and to stand before the deity statue, while keeping an awareness of all the other smaller statues around him. Tell him the deity asks why he is here. He is to answer silently in his mind, to keep his deeper privacy.

Tell him the deity asks if he respects them. Again, let him answer silently. Tell him the deity understands he was part of an army, and that the deity respects him as a warrior. Tell Greg to say to the deity whatever weighs heavy

on his mind, and tell him that as he speaks, the deity moves forward and places a hand on his shoulder, accepting him.

Give him some silent time to talk to the deity, and to the other deities in the space. Tell him the deity says he can come back at any time to talk to them, or simply to sit in the temple's peaceful silence. Tell Greg to indicate, by raising a finger, when he is ready to leave.

When he signals, talk him back out of the temple into the desert. Tell him to notice a path in the desert that leads to a forest. He is to follow the path through the trees, to sing to the trees as he walks, and that the path ends in the city where he is, and that it will lead him back to his body.

When he has recovered from the visualisation, tell him to write down what he saw and heard, what he experienced, and to keep what he writes completely private. Arrange another session with him for a few days later, so that you can build on any progress.

Before we move on to what would be done in the other sessions, let's have a quick look at what was done in that visualisation, and why.

The visualisation used a desert as the setting because Greg was stationed in the desert; and the temple was chosen because Greg had a defined interest in the deities of that area, and had included them in his Pagan/magical practice. So you draw the imagery from the environment that the person has connected to in regards to their issue. Because of his fear of angering the local deities where he was stationed, he was placed in a temple where he 'interacted' with those deities through his imagination.

Would real contact occur? Maybe, maybe not—and that is not the point. The point is that he *feels* that contact occurred. The object of the exercise is to place Greg in a situation where his fears and worries are given an arena in which he can externalise his stress and talk to the deities through his imagination.

Often such traumas happen when there is a clash between what a person has to conform to or do as part of their everyday life, and what their conscious mind tells them about that activity. In Greg's case, he was a soldier

expected to obey orders, yet his conscious mind, which had an interest in the spirits and deities of the land where he was sent, told him that his actions were 'bad.' His conscience clashed with his responsibilities.

In magical terms Greg's situation may well have angered the local deities—or it may not have. Humans are always at war in one way or another, and most of the connections between Middle Eastern local deities and their populations have been broken for at least a thousand years.

When someone like Greg follows a spiritual, magical, or mystical path open and accepting of deities, then whether they are aware of it or not, their deeper subconscious mind will connect to such structures and interact with them. As a result, somewhere deep within Greg, he will know or be aware of any true disturbance with the local deities. The visualisation will allow that deeper, subconscious part of him to surface and have a voice. This voice will be expressed through the deity in the visualisation; and because the adept is talking 'on behalf' of the deity, this interaction will have boundaries to negate any self-destructive voice from within Greg.

For example, if Greg harbours self-loathing, and that plays out through his sense of having insulted the deities, he will perceive the deities as being angry with him. This would simply deepen his sense of distress, which could tip him further towards mental illness. By having the adept lead the visualisation and speak on behalf of the deity, you filter out such negative emotive thought processes and limit their ability to surface.

If Greg has been stilled enough at the beginning of the session, he is far more likely to take a more passive stance in the interaction. This will make him less antagonistic towards himself, and more open to a sense of forgiveness, something programmed into Western cultures by Christianity. Even though Greg is Pagan, his formative years will still have been shaped by the wider 'Christian' society.

Remember, the object of the exercise is to bring Greg to a healthier way of thinking and

lessen his sense of distress. Such passivity on Greg's part will also give his subconscious mind more of a voice, and that voice is far more likely to be 'true' than his conscious mind that holds the self-loathing. That true voice can be expressed through the conversation with the deity.

The secondary object of the exercise focuses purely on the magical and inner aspects of the overall situation. By placing Greg in the desert in a temple regarding imagery, and due to the magical connections within the adept, not only is it a psychological interface, but it can also cross over into a magical one, as I mentioned earlier.

What can cause that crossover? The presence of the adept and the magical lines within them, the similarity of the imagery to the Inner Desert with the Temple of the Deities, and Greg's previous interest in the deities of that region, as well as his subsequent presence on that land.

It will not automatically bridge the interface into a true magical window, but it will leave open the possibility. Through your lead in the visualisation, if a real antagonistic power around him did come from that area, then the interface will allow that to manifest in the visualisation. And by sticking to a predetermined 'script,' you can limit the power and interaction with any deity or other inner presence.

Let us assume for a moment that there actually was an issue with a deity or deities from that land and Greg's presence there as a soldier. By creating a psychological interface that can cross over into a magical one, you give an opportunity for that deity or deities to communicate with Greg, and vice versa. And by taking the voice of the deity on yourself, you bridge that voice through your understanding.

Remember, inner beings of any sort can only communicate through your unique vocabulary. If someone's vocabulary has been scrambled by stress, fear, and so forth, then that deity can only express through the filter of that scrambled vocabulary. This can deepen the problem rather than solve it: the person's

distress and guilt becomes the dominant emotion in the interaction, which flavours the interaction.

So you as the adept become a clearer filter through which the deity can speak. If this interaction occurs as you take on the deity's voice in the visualisation then you will find inner prompts to communicate aspects of the issue that can bring about understanding and resolution.

Don't forget, you have Greg on one side with his childhood programming of guilt, and the deity on the other who is more concerned about a return to balance within the format of their power and reach.

Should you as the adept discover a vengeful voice trying to move through you, then such a voice would alert you to the fact that what is trying to bridge through you to the person is likely a land spirit, an ancestor of the land, or a parasite. In any of those cases, you have to push out that voice and not give it a platform. Rather, it is more productive to use the visualisation interface to reach a genuine deity of that land and plug Greg into that power. This would override any lesser interference.

The next step/session would be to engage Greg in acts that move towards the search for balance, not by looking or acting inwardly in his own psychology, but by projecting outwards.

Remember, such complex issues in a traumatised person in such a situation is not about true self-hatred or fear, but about hatred of their *actions*: there is a difference. This can be addressed by creative visualisation that addresses actions, not by going back and changing actions, but by forming a new path of actions to balance the scales. Doing this opens a door for power and interaction with the deity. The deity can engage with the person through their creative, imaginative expression of the new action.

If no deity is actually involved then the new creative action works on a psychological level, developing new pathways of thinking and subsequent action. Either way, the person moves towards acts of rebalancing scales as opposed to 'fixing' broken ones. It

externalises the rebalancing action through visualisation, which of course embeds it within the consciousness as a first layer. That layer then begins the new pathway of externalisation which can progress to outer action, which completes a sense of rebalancing.

So, for example, subsequent visualisation sessions would repeatedly return to the desert, but the sessions would involve talking Greg through acts of regenerating the land around the temple. This could involve imagery like digging down into the land to find water and bringing it up to the surface to create an oasis of life. Planting trees in the newly watered land, tending the trees, talking to the birds subsequently attracted to the trees, planting herbs and flowers in the new oasis... all these facilitate a creative, positive action of land regeneration.

Another session would take him back to the oasis and the plants would be flowering, so you get him to open the doors of the temple so that the deity can see and smell them. His service is to regenerate the land, and through this action he begins to regenerate as well. He would then be encouraged to tend physically a small bit of land, either a garden, or going to a park or little patch of nature to pick up litter, talk to the trees, and so forth. Externalising this helps him step forward in a gentle way and gain the feeling of being useful, without the pressure of interacting with other people until he is ready.

This also triggers the externalisation of any inner deity or land being contact he may have had or picked up from the visualisation, without it being a direct contact that would put stress on him.

In a later session, once he has stabilised and is 'coming back' in terms of his emotions and mind, is visiting his *House of Life*. Again, this would be approached psychologically; but again, because it is done with an adept, the visualisation can bridge into true contact if necessary. The point of such an exercise is to put him in deeper contact with his subconscious and to give him a sense of not being alone.

Because of the parallels to actual magical structure and contact, the visualisation can

bridge into a true magical experience, but by approaching it psychologically the adept leaves the door open for whatever level of experience is needed. Greg will either experience it psychologically, or he will experience it as true inner contact, or possibly both.

6.2 House of Life—Per Ankh

The $\square\uparrow$ *pr ankh* “House of Life,” in ancient Egyptian terms, means a place of scrolls, a house of memories, and a place where information is stored. Magically it can also mean a place of storing the harvest.

The Inner Library is the *Per Ankh* of humanity, and a personal House of Life is the inner construct which magically expresses the sum total of a life’s experience. It is the place where the vital force is measured, and it is overseen by the person’s guardian angel.

Though a real magical construct, approaching it psychologically as an initial contact gives the person a sense of order, protection, and stability. From a psychological perspective it can help a person feel safe, and that a power is looking after their best interests. If they cross over magically into contact with this real place then it will reconnect them with a sense of real stability like having ‘mum and home’ in the background. It is a stability at a deeper level, and can reconnect them with their energy pots...remember them?

As with the previous work with Greg, this is approached by the adept as a creative visualisation with defined boundaries, and the voice of the adept keeps the psyche of the person within those boundaries, which prevents situations occurring where the person could inadvertently play out their fears in an uncontrolled way.

The adept keeps the person’s mind focused on certain points of the visualisation so that it works as necessary. Not only does it work in the recipient’s conscious mind, but at a much deeper energetic level it can also reconnect them with various aspects of their inner energies, which allows them to draw deeply on their reserves if needed.

In practical terms the visualisation would go something like this, and we will stick with ‘Greg.’

First the adept does a stillness and silence talking meditation with Greg to settle him down. The way to the House of Life is accessed by first describing a square stone building that looks a bit like a temple. They are standing before it, before its closed bronze doors. The two doors are guarded by large griffin-type beings.

Greg is told to place his hands on the door for the door to ‘read’ him—notice the first crossover with magical patterns? The doors open when they recognise him and he walks into a dimly lit stone temple. As he looks around the temple, he sees various doors on three sides of the space, and on the fourth an angel, standing silently, watching you both.

The angel is tall, has four wings, and holds a very bright lantern in one hand and a sword in the other—notice the second crossover with magical patterns? These two crossover points are placed within the visualisation as true vessels and windows for power to flow through if the visualisation becomes a true vision for Greg.

Greg is told by the adept that each door opens into a storage room filled with large pots. The angel holds up the lantern and shines it on the first door. Greg is prompted to open the door and look inside. He sees large pots and two beings, ethereal looking, watching over them and checking them periodically to make sure that each pot is storing the right amount of substance. The adept tells Greg that these are his pots of health and life force.

Greg is prompted to thank the beings for watching over his life force; then he is told to leave without touching anything. The door is closed behind you as you leave the room, and once again Greg is back in the main room with the guardian angel.

The guardian angel then talks to Greg. You speak the voice of the angel. You tell Greg that each room has pots that store his health, his mind, his emotions, his practical resources—home, food, income—his vital force, his magic, and his skill for life—for example artist, writer,

healer—which skill is not about his income or career, but the skills he brings to the world. Seven rooms in total. Assign the rooms for him, i.e. the first door is health, and so forth.

He is told that he must never interfere with his pots, or try to move them from room to room, but that he can come here and sit with the angel, tell the angel his fears or worries, and the angel will shine a light on the room representing the root of his worry. Knowing the root of the worry, he can take practical steps in his life to protect that resource and be careful with it.

A good example of how this can work is when I used this construct in a psychological way, but it gave the person I was working on an opportunity for their inner latent ability to come to the fore.

After I had worked with the person, they used the construct of the House of Life to visit in their own visualisation when they felt they were under threat and getting sick. Their energy was down, and they felt like they were under attack. This was a person who had a similar background to Greg's. They went into their House of Life and placed their hands on each door. The angle shone a light on the room that held their 'pots of the mind,' and it felt much weaker than normal.

This alerted them to the fact that a creeping depression was causing the drop in their energy and the feeling of being under attack. They were not getting physically sick; nor were they in any real magical or physical danger. Subsequently this person went to visit their doctor and the doctor decided from their symptoms that they were suffering from depression. It had been caught early, and was easily and successfully treated.

Had this person broken through into the inner magical aspects of this place and so gained the information they needed, or had their own deeper subconscious guided them? I don't know. What was really important is that they were able to use the visualisation to help themselves.

And having a protected place that holds an angelic being—an image deeply connected in the human psyche to protection, and one

that can cross over into real contact—gives someone a private refuge where they can go in their imagination, hide, ask questions, and feel secure.

6.3 The Approach

What is important in this aspect of the work is that even when you are working with psychological scenarios and constructs, they are always treated as 'true,' and they always have elements within them known to the adept as having real magical and/or mystical potential. However it is approached and used psychologically to help someone, not through pure magic and inner contact, and tight boundaries are kept with the imagery and words.

But approaching everything as true enables deep triggering within the person. If you say to them, "oh, this visualisation is fantasy, but it will help you," then it likely won't. Approaching everything as real triggers the *dynamic of absolutes*, something you will learn a great deal more about in the teaching module. The rule of absolutes taps into the deepest part of a person's psychology, which enables self-healing and rebalancing.

This also enables true inner and magical experiences to happen should that be appropriate for that person, but that happens within tight boundaries and as a result of their own deep, inner self, not through our intervention. This difference is very important in healing a person. It must come from within them, and not be prompted or triggered by magical intervention. The differences are subtle, but profoundly important.

6.4 Summary

There are no tasks for this lesson, only information for you to ponder and file in your "may come in useful" files. It may also, if this ventures into a field that you are interested in, trigger you to think more deeply about this line of service work, and help you design and adapt techniques to develop work in this field.

The human mind is deeply complex and inherently connected to everything around it, but our societal structures these days do not recognise this, and they tend to bully, compartmentalise, and suppress many of the more interesting sides of a person's psyche. Creative visualisation within a psychological remit, with a magical door potentially open in the background but the intent and focus purely on the person's conscious and subconscious mind, can be of great help to someone. It can also be a major learning curve for the magician.

However, always know your limitations with such work, and if someone is truly mentally ill with psychosis or some similar profound condition, do not dabble. You can end up pouring fuel on an already out-of-control fire. This type of work is best used when the person is generally mentally healthy, but suffering from emotional distress, mental fatigue, prolonged stress, or grief. It can be one of many things for them to engage with in their healing process. But always tread gently and carefully, and never, ever, try to push a magical aspect of such work on someone. You are there to assist their recovery, not prove a point.

Lesson 7

Visionary Technique III

This lesson addresses issues and dynamics pertinent to advanced visionary work, and advanced techniques and exercises for visionary skills. As we are now in the middle of your adept training, there will be things that you need to think about and ponder over, as well as learning skills. As you read through the different dynamics talked about in this lesson, take some time to look back over your journals, and see if you can find, in your notes, experiences and conclusions relevant to the issues raised in this lesson.

By now, through your long studies with Quareia, you will have had a series of experiences triggered by vision, ritual, and both. Some of those experiences will have been emotive and subjective; others will have been unemotional and had an objective outcome. These differences are very important for you to experience, as they teach you a great deal. They teach you not only how magic works as opposed to religious experience, but also teaches you what is biological and what is magical.

As an adept you will be in a position to understand these differences more clearly, not only from your experiences, but also because you can draw on a good body of knowledge acquired in your training. You are now at a point in your training where being able to make dispassionate distinctions is very important, both for your adept work and for

your energetic health. So let us look at these differences before we move on to other things.

Through the course you have been introduced to various structures that form part of religious thought, both ancient and not so old. The main structures you have touched on are the Ancient Egyptian religious pattern, and the Abrahamic patterns. These two very different patterns, which have a mutual source, work in very different ways and can trigger diverse experiences.

Your work with them, through immersion as well as by looking sideways at them through mystical and magical patterns, allowed you not only to understand them, but also to experience their energetic currents directly, so that you gain that experience. If you simply studied them, you would not get the same direct knowledge—which is why you have to work from *within* them.

Though the magic you are learning is not connected to any specific religion, you still have to understand them truly, not only to know how they affect people and magic, but also to discover how the inherently unbalanced side of religion can affect you directly as an individual. This alerts you to any weakness within you, while teaching you how these patterns work.

So let us look at religious patterns first, and how they can affect the magician if they connect with them too deeply.

7.1 Religious versus magical patterns

As an apprentice you were told the difference between magic and religion, and shown that Divinity, the creative/destructive universal power, is not a human god but simply a power that expresses through everything, inner and outer. Looking at different mystical systems drew you deeper to the threshold of such religious thought; then recitations, analysis of Rosicrucian mysticism, and Arbatel work drew you closer to the orbit of the Judeo-Christian pattern.

At some point along the way, you probably had an ‘experience’ which made you feel a deep connection to ‘God.’ This sort of experience is indicative of one of the traps that can spring for the adept. A ‘religious experience’ happens when a magician taps into the complex pattern of a religion, and their brains are triggered to have a subjective, emotive experience. Why does this happen?

When many people over time connect to a pattern with certain elements within it, it basically becomes an energetic feeding station for intelligent parasites who gravitate towards that pattern and take up residence within it. The Abrahamic pattern—which includes Judaism, Christianity, Islam, and their various offshoots—works from a basis of *passivity*: God knows best, God is a parent, you are a sinner, and so forth. This passivity is subtle and works at an energetic level...which sets the scene for the *dinner*.

It also works from its collective structure. A group mind focuses in one particular direction, and the individual is trained to think that they can only be happy if they are ‘accepted’ by, and connected with, ‘God.’ The concept of God within the religion is one of a powerful male individual who governs your life and will look after you or punish you.

This taps into the very deep need within an adult individual for acceptance by a parent, and to be loved by that parent. The same process occurs when the focus of the religion is about a female: not the gender, but the fact that the god is given a gender and a parenting

role. Many magicians think they have grown beyond such things, but these issues can still linger at a deep level, and this makes you vulnerable to the energetic diners.

The parasites that are drawn to and take up residence in such patterns can affect you biologically, and trigger things within you that give you an ‘experience.’ This is not sinister or ‘evil’; rather I suspect it is part of nature and evolution. These beings can trigger various parts of the brain to give you ‘experiences,’ which make you open up energetically, and then they get to feast. You get a profound ‘god’ moment; they get dinner.

Triggering people to have these religious, emotive experiences can strengthen belief in a religious pattern, which can then bring a collective together: a religious movement. This often becomes the basis for cultures and societies. It can become a symbiotic relationship, but it can also be the energetic inner basis behind religious conflict, persecution, and so forth.

For a magician these experiences can be alluring, but they are not necessarily *true*. Such experiences triggered within a religious pattern should be treated with suspicion, no matter how powerful they may seem. It is never simple and straightforward to say that these experiences are *fake*; it is all a bit more complicated than that. Sometimes these energetic connections which trigger experiences can also open a door for a true connection with the Divine power—remember, nothing is ever black and white, nothing is ever simple.

Emotions and religious emotive experiences are a product of your biology. A cascade of chemicals in the body triggers, and you have an emotive reaction. These chemicals, besides the biological triggers, can also be triggered by energies around you. When you connect to a pattern inhabited by parasites, either because of your emotional wants and needs or through vision and ritual, the energetic links within the pattern and the links flowing from you connect, and you have an experience. When the experience comes through a religious pattern or collective emotion (for example at

a music festival), or from anything to which many people are connected, then you should suspect a parasitical element.

When you are walking down a lane and see a beautiful tree, waterfall, or meadow of flowers, and you suddenly have a profound experience, then it is more likely that you are connecting energetically to a natural expression of Divinity—a naturally-formed pattern. Such an experience connects you into the Divine pattern which is nature and the consciousness of the beings around you, who reach out directly to you, and this causes an emotive reaction. But the emotive reaction is a *secondary experience*. A true, deep connection gives you a profound and deep sense of 'knowing,' of 'recognition,' and this experience can be obtained without the emotion.

Essentially, emotion is an energetic form of connection and conversation. As an adept, it is important that you know what your energy is 'talking to,' and whether it wants to 'eat' part of your energy. Sometimes such eating is necessary: everything in nature eats everything else. When energetic eating happens, the trick is knowing if this will trigger certain behaviour patterns by triggering your brain; and if so, are those patterns of behaviour helpful and valid for you?

You can see the many rabbit holes this issue can open up. Your way through this complexity is yours to find for yourself. Know the warnings, know the dynamics, and make your considered choices. Just do not be driven by such experiences without thought. This is one of the adept traps that binds you out of magic. Many a religious fanatic has been made by magical traps that are there to take adepts out of magical circulation if they are working with power but not paying attention.

Hopefully you can see why you had to immerse yourself in some religious patterns through your training, without explanation, so that you could work within the rule of absolutes—working within something wholeheartedly without realising you will need to draw back from it in the future. Only by working within the rule can you fully open

out to learning through experience. Once that knowledge and experience is gained, the absolute becomes obsolete.

The Egyptian pattern that you worked with is also technically a religious pattern, but it is so very different from the Abrahamic one that it gives you a chance to compare and contrast the two. Ancient Egyptian religious patterns varied a great deal according to their era and area. The religion relied almost exclusively on its priesthood to do all the intervening in the pattern: the ordinary individual tended to leave most of the religious interaction with the deities to the priesthood. The priesthood kept the deities happy and in balance, and the people got on with their lives. There was not the regular, popular collective 'worship' that we see in the Abrahamic religions, nor was there the sense of a parent god who took care of everything. It was a very different picture and, as such, created a very different pattern.

The pattern's health was therefore reliant on the priesthood and how they approached it. This had less emotive connection with the ordinary person, but it still left open the possibility of corruption within a priesthood degenerating the pattern. When you approach this sort of pattern as a magician, you do not come across a consistent emotional outpouring as in the Abrahamic pattern, and the Egyptian way of approaching the pattern left less room for a major parasitical presence to develop.

This allows the magician to interact with the pattern without getting caught up in any energetic feasts...unless of course the magician approaches the pattern with an Abrahamic mindset. We see this in magicians who adopt and worship one particular Egyptian deity and treat them like the Abrahamic parent-god. So again, it is about your individual approach as an adept, and how you build a unique relationship with the powers within the pattern to facilitate your magical path. And that is the crux of the issue: why you work with them.

This was talked about *ad nauseam* in the apprentice section. You work with the deities; you do not slavishly worship them or project a parental relationship onto them—a mistake

repeated many times through magical history.

All this is of the utmost importance for the adept to understand as they delve deeper and deeper in the Mysteries. Only by going through the various experiences triggered in your training by the rule of absolutes will you have a real chance of fully understanding such dynamics as a result of direct experience and not theory. To fully understand something, you have to be fully immersed within it, then withdraw and observe. That method underlies most magical training.

Working in vision can help sidestep some of these issues, as you are working from the imagination, not from emotion. One can trigger the other, but if you are focused in your work then there is less chance of triggering an emotive dinner for a parasite, and more chance of you learning to interact with a being, consciousness, or realm through the vocabulary of the imagination as opposed to the vocabulary of the emotions.

Magical work conducted almost exclusively through ritual, without trained visionary techniques, leaves the door open for emotive vocabulary to be triggered. This is far more likely to put you in a feeding situation and leave you vulnerable. The same is true of passive imaginative triggers like scrying, forced dreaming, drug use, or starvation to trigger the imagination. Such methods rely more on altering your brain chemistry, which again leaves you vulnerable.

This is one of the many reasons that you have spent so long learning focused visionary techniques within defined boundaries: it trains the imagination and suppresses the more feral emotive responses. Learning to work without emotion is an essential part of adept work, and to do this you need to know your emotive triggers. Some of this was addressed earlier in your training, by looking at situations in the world that trigger an emotive response like anger, want, love, revenge, and so forth.

Once you get to adept level, that focused observation of emotive response shifts to look at religious experience, and to learn how to approach powerful Divine connection without triggering such responses. This is

done through visionary work, particularly those involving work with angelic beings, concepts, and shapes rather than humanoid babysitters.

7.2 Learning your limits

Another thing that you really need to think about as an adept is your limits. When you engage with powerful visionary work, as you will now know—or at least have begun to suspect—things are subsequently triggered in your outer life to address unbalance within you, and also to steer you onto the right fate paths for your work. What this also does, by connecting with inner powers, beings, and realms, is teach you your individual limits for coping.

When you first step onto the path of magical development, you begin the Grindstone process, which slowly, over your training, widens out beyond yourself to put you in life situations where you have to face yourself. At first this is a process of learning who you are and what you are.

As you step closer to adept levels of work and begin to immerse yourself in that work, another dynamic kicks in that once more puts you back in front of the mirror. You are placed in situations where you have to face your limitations, not only in magic, but also in life. These are not limitations of power, but of *coping*.

When we are young, we are full of confidence in our abilities, and we create ideals of ourselves that often have little bearing in truth. We think that we would be totally honourable to the death, that we could cope with whatever adversity life can throw at us, and we ‘know’ that we can succeed. This mindset is often formed by our culture, by stories we are exposed to, and by the inspiring words of others. We watch situations on television and declare that we would know what to do, that we could do a better job, and that we would not fail as the person in the movie did. This is a child’s mentality, and the adept must put away childish things.

But once you knock on that magical door and request learning, learning is exactly what you get. First, anything in your life that no longer serves a true purpose breaks down, and you have to step away from it. Then, over time, you are placed in situations where your idealised self is challenged. The timescale for such events is very individual—and to be honest it never really stops, it just changes.

So you think you are brave? Then you are placed in a life situation where true bravery is called for. So you think you are ethical? Then you are placed in a situation which tests your ethics to the extreme. It is easy to be ethical on a full stomach, with a roof over your head, and where you are generally safe. When you are stripped of all resources and are faced with real danger, real hunger, real homelessness, real fear, then you discover just what you are willing to do to survive. This does not often match your ethics.

The more potential magical power lies ahead for you, the more likely these situations are to occur; and the more you will be tested to breaking point. This is not some Divine, masochistic game; rather it is very necessary. By going through such situations and being forced to face your fears, inadequacies, and weaknesses, you will begin to learn the limits of what you are willing to do...and capable of doing.

You cannot, and will not, be given access to real magical power until you have learned your limits in a true sense; until you know what you can handle without breaking, what you are willing and not willing to sacrifice, and until you can look in the mirror and see the truth of yourself. Before truly knowing yourself, really knowing yourself, you cannot make real, informed decisions about when to act magically and when to pull back.

When you make a decision to take on a round of magical work, you will never quite know just how involved that work will become, or how long its resonance will last in your life. But if you truly know yourself and your limitations, and agree to take on work based on those limitations by saying "I will agree to do this, but only within my own

limited capabilities, and I can offer no more than that," then the inner contacts you work with will not take the work beyond what you are capable of.

This also begins the process of true wisdom. If you really and truly know your limitations then you will know what magic not to do, what jobs not to take, and when to stop exploring because you have reached your limit. All this was introduced to you as an apprentice and strengthened as an initiate. It goes around in ever-expanding circles, so that the more you develop as a magician, the more you come to learn about yourself...and the more you learn to limit yourself.

Remember the words over the temple door as the aspiring magician steps forward? *Know thyself*. This is not something just for apprentices; it is a constant process that never ends, and the real key to the Mysteries. Through trials both inner and outer, step by step, you come to know yourself in deeper and deeper ways. You come to realise, as a mature adept, how little you actually know, and how little you are capable of compared to the universe. You come to that understanding by knowing the realms and worlds around you, how vast and complex they are, and what a tiny player you are in that theatre.

The life lessons run alongside the magical ones. The magical exercises you do in Quareia trigger externalisations, so that life becomes your teacher as well as your magical practice and study. We are talking about this now because to an apprentice such words are just theory to be mused over. Now, as an aspiring adept, you have enough real experience under your belt, and enough bruises and scars from your work, to really understand this practically.

And this is not something you should think about, then file away in your 'done' pile of work, but something you should continue to think about and revisit for the rest of your life, even if you leave magic behind. It is a life-skill as well as a magical skill.

Now let us move on to visionary techniques that you need to learn and practice.

7.3 Advanced visionary techniques

Note: Do these techniques regularly for a while as you continue with your studies.

These techniques build on the skills you already should have. They may appear simple, but they are very difficult to put into practice. However they are basic techniques and essential to the adept in all sorts of ways. You have practised similar versions of them, but now is the time to tighten them up, strengthen them, and, most importantly, speed them up.

Visionary magic is not only used to get in and out of places and commune with beings; it is used extensively by the adept in everyday and magical life to respond quickly, accurately, and powerfully to unexpected events. By the time you get to adept work, you will have found, or will find, that magic follows you everywhere, and while it will be now fairly easy for you to work in the safety and comfort of a magical space, often an adept is called to respond to a situation in a split second, often under stress. In such situations, these techniques really come into their own.

We will go through them looking at the techniques, what sort of situations they would be used in, and what exercises you can use to practice. These techniques are really important, so take the time to practice them and become skillful in their execution. The important underlying dynamic in all these techniques is *speed*—you must trigger these responses in seconds while in noisy and difficult situations. You have practised lesser versions of these techniques which will have prepared you for more powerful and fast deployment. All these methods have no preparation, no steps to build up access, contact, or power; they are immediate, powerful, and focused.

7.4 Meditation

At the start of your training you had to undergo a pretty rigorous meditation schedule. As you

progressed deeper in the course, you stepped it down to short sessions of stillness mediation at random times.

As an adept you must follow your individual mediation path, which may mean keeping up with daily practice or going for lengths of time with no mediation. How and why you meditate is now up to you. At times you will need to become invisible energetically, which means, among other things, no meditation for a while, and sometimes for a long time. However, even within this will be brief moments when it serves you well to be still and silent while chaos surrounds you. You have already learned to be briefly still in a public or noisy situation; now you have to speed that up.

There will come a time when you need, for a very brief moment, to step into stillness while maintaining the noise around you so that you continue to be invisible. There are all sorts of reasons for doing this: you may be weak, you may be about to step into something dangerous or powerful and need stillness to spring from, or you may need to drink from the well of stillness in times of extreme stress or threat. By going through a time without meditation once you have been doing it for a while, you will learn to feel the difference. You will learn what the stillness feels like from your training, but you will also, if you stop daily meditation, really begin to understand what the energetic noise feels like in the world around you. Having the two to compare is an important key to this technique.

Split-second meditation is where you send your mind into the meditative state very quickly, just by thinking about it and recovering the feeling of that stillness while maintaining the awareness of your 'noise' and the noise around you.

When you do not meditate for a time, you build up energetic 'noise,' for want of a better word. This becomes an exterior energetic projection that others pick up on. Psychics can see it around you or within you as a busy or chaotic energy. It is more apparent in adepts, as your core always remains still due to your magical work, so it 'sits' on you as a surface

layer, which makes it more visible.

This becomes like a mask that you can wear if you need to go undetected for a while, particularly if, for example, you are having to spend time in a very parasited place, or a place where you are more likely to be energetically spotted as the still person standing out in the crowd. If that mask of noise becomes too thick then you risk losing your inner stillness; and at those times you must quickly dip into and refocus the stillness without removing your noisy mask. If you forget to do this then you can become weighed down by the noise, which will make it harder for you to focus.

So an adept does not walk around in total stillness all the time like some cartoon monk; rather you first establish and strengthen the stillness, then touch base with it regularly. At times you will only cast your mind to it briefly when necessary, and mostly appear as a normal, noisy human. So how do you do that?

Practice this when you are at work, doing jobs at home, or in any situation where you do not have time to stop for a moment to focus. As you do something, remember how it feels to be still in meditation. Quickly recover that feeling in an instant, and feel the noise in your body and the world around you as an 'orbit' of noise around you, or a skin of noise. Be aware of that deep stillness underneath all the noise, but do not allow that stillness to spread throughout your body.

It is simple, yet very difficult. It draws on your past experience of stillness, and therefore does not work for someone who is not adept at touching base with the inner stillness. It is something you need to practice and touch base with often.

You will immediately recognise this as a faster, more refined version of the micro-meditations that you have done before. You must do this without stopping what you are doing, and you should do it in seconds, as opposed to minutes.

When you are alone and away from other people then you can practice a second step of this work. As soon as you touch base with the stillness surrounded by noise, let the stillness

fill your body briefly, then withdraw it again, like a light being put on, then put out again. I use visualisation for it, so I see it as stillness and light filling me, then withdrawing it again quickly. This can be used to make you 'visible' briefly as an adept, should you need to do this.

However, if you practice the second step with other people around, you run the risk of suddenly becoming visible to beings—or people—that may try to latch on and feed off your energy. Practice it alone, but use it when you need to show a person, creature, or being who you really are.

The first stage of the exercise can be used in chaotic situations where you need a still base, but also need to be fully present in a situation and invisible energetically. In emergency situations, where you may be under threat, you need to draw on that stillness, but you will not have time to still yourself. You need to cast your mind quickly to your centre and feel the stillness while doing something or talking to someone.

A good way to practice is to sit and talk to someone you know well and trust; and as you talk, practice touching base with the stillness. When you have done this a few times, for a second or two, then try doing it and letting the stillness expand outwards while still talking. See how the other person reacts to the change.

This can be a very powerful tool, which is why you have been learning it over time in different ways, and getting faster with it each time. It has been invaluable to me in both life and magic, and is well worth mastering.

Practice it for the next month, and keep notes in your journal about your experiences and any difficulties you have with it.

7.5 Projecting constructs and patterns

This technique builds on your ability to still yourself instantly. By being able to trigger stillness in a split second, you will also gain the inner muscle to project instantly a construct or pattern. This is used when there is great immediate inner or energetic threat, or there is a need for an instant reaction that does not

give you time to prepare. Again, this builds on all the skills you have learned so far, and is the next step on from the work you have done with patterns and constructs.

This technique launches a fully-formed pattern or visionary construct in a few seconds, and holds it energetically to block something, trap something, open a door to an inner realm, close a door, seal an entrance, and so forth. You can also use it to project a construct that you can then quickly walk into. This will affect how you are perceived on an energetic level, either by beings or other people.

I will give you a series of set exercises for you to work with, and from there you can figure out all the different ways the technique can be deployed, and under what circumstances. Mostly it is used for inner threats, or to create an inner pattern or construct around you, to affect the energetic space around you. As you can imagine, it has many different applications.

These four different exercises should be done while walking at a reasonable speed rather than ambling down a road. You are training to do them while walking at speed or running, but start off with a reasonably active pace of walking. Experiment with doing them in the country or in a park, then try them walking down a city street or around other people. You will need to hold the visual projection if someone stops you to talk to you.

7.6 The seven pattern

This works with the seven directions as a pattern. See the pattern as two four-sided pyramids. Here is an image to help you.

Before you do the walking exercise, practise visualising the shape before you, then visualising stepping into it. Once you can do that, start practising walking with the shape around you. When you are able to project the shape, step into it, and walk while keeping it around you, then move on to practising the projection while walking briskly.

Get up to a good walking speed, project the shape ahead of you, and walk into it and

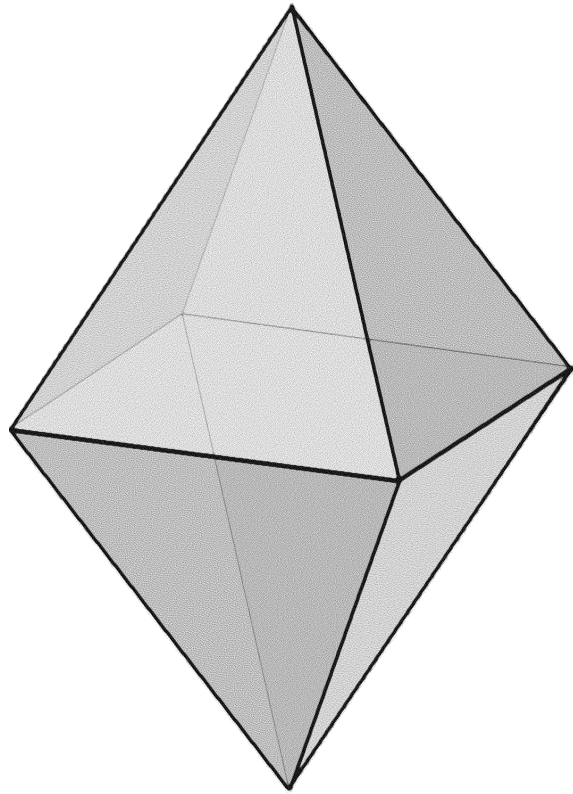


Figure 7.1: Square bipyramid

‘collect’ it, taking it with you. Walk for as long as possible while remaining within the shape. Once you have mastered the ability to project, collect, and walk in a matter of seconds, then move on to the next stage.

The next stage: as you walk, be aware of the powers of the shape—the creative pattern flowing down from above and filling the shape, the destructive pattern from below coming up and filling the shape. So the shape is filled with both creative and destructive power, with the Divine points of above and below foremost in your mind.

As you can see, it can get difficult, but it is a very powerful energetic projection to work with. Being able to walk, talk, and interact with others while keeping that Divine pattern around you has many different applications. The more you work with it and learn to get used to its feel, the more you will discover what it can be used for. Use both your direct experience of working with it outside, and your magical knowledge of the pattern’s power to discern why and when to use it.

7.7 The cube that traps and retains

As you should know, the cube is a containment pattern of energy in matter: physical expression. That shape can be used to contain something and limit its expression. It mirrors angelic patterns and, as such, depending on what you are doing, it can trigger angelic power around you to assist you.

This can be very useful if you are doing exorcism work or are in an everyday situation where a powerful and destructive being suddenly turns up, or you come across one accidentally. It can also be used when there has been a very sudden death and the dead person's spirit tries to cling to you. You can contain them and hold them until you get to a safe place where you can bridge them where they need to go.

The starting technique is the same as the seven pattern, except that you do not step into it. If you do, you will contain yourself. Such self-containment *can* be useful if you are suddenly dying and not at the end of your measure, so that, for example, you can survive some accident.

But normally it is used to contain something in front of you. As you walk briskly, project the cube before you and keep it there as you walk. If you are walking down a street filled with people, see the people pass through the cube unhindered. Once you can hold that visual, then practice projecting the letter B in the air before you. Once you have formed the B and it stays in the air before you as you walk, quickly form the cube around it to encase it. Keep walking and see the cube with the B trapped in its centre. This part of the exercise trains you to spot something, lock onto it, then limit it in the cube.

Once you can hold it no longer then, as you walk, see the cube descend down into the land and vanish. Send it down to the Underworld. Again, this trains you to deposit something in the Underworld while walking and working visually with the cube.

The key to this technique is to spot something, hold it in your vision while

walking, form the cube around it, then lower it down into the land. You should be able to do this and hold it if someone stops and talks to you. One of the major adept skills is magical multitasking: working in your mind on one thing while holding a conversation with someone or doing some physical task.

Practise this skill until you get good at it—and like all of the skills in this lesson, practise it fairly regularly so that it stays sharp. You never know when you may need these techniques. When I am bored and have to walk through town, I practice these skills to keep them in full working order.

7.8 The door

Being able to project doors while walking is also a very useful skill, again particularly for an exorcist. This is a harder technique, as it crosses into inner realms, usually the inner landscape, but it can also be used to place you in an inner place while you are also being physically active. It is a particularly adept skill, and success in it relies heavily on your past body of training.

As you walk down the road, see a door before you. Have a focused intent of where that door goes: you are creating a porthole or threshold to a place. So, for example, if you needed to check out the inner landscape, it would take you there.

First, practice walking and projecting a door before you. Once you can do that, project it with the focused intent that it is a door to the inner landscape. Learn how to walk through the door, and see the inner landscape while seeing the physical landscape around you. When you can no longer hold this, see a second door before you and walk through it to leave the inner landscape.

When you can do these things, learn to see, then walk over, the threshold without a door. Simply hold the focus that you are walking into the inner landscape while walking in the physical world.

Once you can visit the inner landscape, which is an inner expression of the outer land, then try doing the same with an inner realm

place, like the Inner Library. When you do this, you act as a bridge and are able to bring the two places into closer energetic union. Doing the threshold of the Inner Library while browsing in a physical Library will bring the two places closer together briefly. By doing this and seeing what happens, both as you do it and watching for any lasting effects, you will learn how you can apply this, and in what situations it would be necessary.

7.9 The body construct

This is another variant of this series of techniques that can be very useful for the adept. You looked at this very briefly as an apprentice. Now you should build strongly on it, as you should by now have good visionary skills.

A body construct is where you build a 'body' in your mind, step into it, and walk with it, wearing it like a suit. This can be used to project something energetically which, if your visionary skills are strong enough, will be picked up by people around you.

The type of 'body suit' you could step into could be anything that your imagination can hold in a focused way and continue to project as you walk, talk, and interact with people. This can be used to dissuade people from seeing you too closely, or it can be used to blend in, to stand out, to appear harmless, to appear threatening, and so forth.

Not everyone will react to your projection, but in general a person, unless they are a psychic brick, will pick up on your projection at a subconscious level and react accordingly. This can be an interesting experiment to play with, and it will give you a good idea of just how much we all interact with, and pick up on, the subtle energies of each other without being aware of it.

The success of this projection relies solely on your ability to build a strong solid projection, then hold it as you move around and interact with people around you. It is not an essential magical skill, unlike some of the previous ones described in this lesson, and if it does not interest you then do not do it. But if you are

interested then practice it, and think about how you could use it magically in your work and daily life.

7.10 Immediate contact

This is one of the important skills to gain as an adept, as it comes in handy in many different magical situations. This is about connecting to, and interacting with, an inner contact as you go about your daily life. This needs to be something you can do in an instant, again under noisy conditions, while you are going about your daily life.

For it to work, the inner contact needs to be one you have worked with many times before, and one whom your imagination has given a recognisable physical form or energetic feel. For some adepts this is easy, as they have, over time, built a defined and often detailed image of that contact in their minds. But for others it is not so easy.

I tend to not project too much detail on an inner contact, as I feel it can get in the way of the communion: my imagination could build a strong image that would block the contact's true nature. I tend to go by an inner sense and feeling of the contact. When I work in vision with an inner contact, I could tell you what they feel like to me, what power they hold, what they can and cannot do, etc. But I cannot often tell you what they look like.

Sometimes human inner contacts project strong images themselves, and I pick up on those, but mostly it is the nature of their voice, their power, and the feel of their energy that identifies them to me. So work with what is best for you.

Like the other techniques, you practice this while going about your everyday life or by walking down a street. Think of the contact and recover their feeling or image with the focused, direct intent of connecting with them. You will feel when the connection is made, and then you commune with them as you walk.

With practice you can make a powerful and direct connection with the inner contact in a matter of seconds, and have a conversation in your mind with them as you go about your

day. I have used this when I need important guidance suddenly, or protection, or angelic help to deflect something or get out of its way. Sometimes such contacts turn up anyway in dangerous circumstances, but you can use them to gather power and information around yourself when you walk into a building or situation where you will need inner help and guidance.

It also helps you build a better awareness of how beings and contacts are often around you or connected to you in various ways for most of the time by the time you become an adept. So practise it, experiment with it, and see where it goes. Don't forget to take notes.

7.11 Immediate access

This last technique is about moving your mind into a place, or into the body of a person, animal, or thing quickly and efficiently. This is used in emergencies to extract something, drive something out, or to repair or hold on to something, or to scope out a place from an inner point of view.

This is mostly used in healing and exorcism, and can also be used to look at something quickly and get away before you are noticed. It is about casting your mind into a defined space immediately, and being able to extract information quickly without having to form visuals. It is a difficult technique, but is another major skill for adepts.

With bodies, it is very much about looking quickly to see what is there. It may be that you do not want to work in full vision because you are currently operating 'under the radar' in general, yet someone has great need, or you need to glance quickly, from an inner point of view, into a building as you walk past it.

When you work at such speed there is no time to interact with your imagination to build a vocabulary of images for what you are picking up on energetically. Rather you have to go by your inner senses which, if you have continued your work with them from your apprentice training, should be pretty strong by now.

When you cast your mind into another person's body, it is only for very good reason. The reason is the intent which filters the mind and senses to look only for a specific thing. If you do not have time in an emergency to flow into a person's body and take a good look at going on, then you use this technique. It is also valuable with squirming babies and traumatised animals who will not stay still for more than a few seconds.

Before you cast your mind, you hold the intent: "I am looking to see if there is a major problem." Touching or holding the person or animal, 'think' straight into the centre of their body. Does anything immediately stand out? If it does, remove it from the body and drop it in the Underworld. You should be able to do the whole thing in under three minutes.

If you are casting into a building, again you hold the same intent, but you have to focus your mind specifically, as energetic pictures can get messy. If you are casting your mind into a bank as you walk past it, then if you are not looking for a particular focus, you may pick up on all the grubby energetic things that happen in banks...it's just how they are. But if you suspect a major destructive being or parasite in a building, then you can walk past it, cast your mind swiftly into it with focused intent, spot the problem, and withdraw yourself quickly before you are spotted. You can see how this can be handy if you are scoping out a suspect building for someone who needs an exorcist. You should do this in under a minute.

Practice is the key to all these techniques, and particularly this one. Spend time walking down streets and casting your mind into buildings, at first without focused intent so that you get used to the energetic feel of such places. Remember, there is no time to build imagery as a vocabulary; rather you have to learn to filter the energies by how they feel. That feeling becomes your vocabulary. Do the same with some animals, though they tend not to like it. Be as fast as you can, literally in and out, and if you pick up on something in the animal that should not be there, or you feel sickness or something wrong, then use

divination to see if you were right.

Because you must work at speed with these techniques, and have no time to filter your experience, you will find yourself back in the apprentice state of not knowing what is real and what is just your imagination. Just as you did in your apprentice training, treat everything as real so as not to overfilter and block anything. You will learn discernment as you develop the skill. Use divination to check what you felt, to see if you were right.

All these skills are about practice and focus, about inner senses and the ability to detect energies and shifts in energies. It moves you away from the usual visionary practice towards a deeper form of visionary work that works purely from inner sense, energy, and your ability to focus.

Practice them, keep notes, think about how you would use them, expand on them in your own way, and see where experimentation takes you. Type up summaries of your successes and failures so that your mentor, if you are being mentored, can discuss them with you if needs be. And don't worry about failures: these are hard skills, and they can take time to develop well. You will learn just as much from your failures as from your successes.

Lesson 8

Visionary Technique IV

This lesson is short on text but heavy in practice for you. This lesson is about how to externalise a visionary process should you need to. Sometimes it is not a good idea to go in vision, and the reasons for this can be many and varied. Other times you simply need to externalise the work, yet without ritual—taking it to that in-between place.

In these instances and others, there is a method that can trigger magical patterns and powers without going fully in vision and without ritual externalisation. You started the development process towards this skill when you were an apprentice, and by now you should be ready to take the next step. It may have already happened for you, as much magical development and discovery can happen by chance once you are training.

In your apprentice work you started with contacted writing, and in the initiate section, you started writing your own rituals. Both of these will have started to open doors that can lead on to other techniques, one of which is visionary writing. With the practice you have with contacted writing, and the large body of visionary work and contact you have behind you, you should by now be able to trigger visionary writing. But what is it?

Essentially, visionary writing is where you work in a vision, but you are writing it, not seeing it. It is not writing from the imagination or subconscious; it is a focused

and specific technique for working in magical vision. The difference is that you work in the vision through text/word/magical utterance through the imagination, as opposed to using your inner sight and thought process to construct the interface.

The imagination is still the filter and the threshold beyond which you pass, but instead of seeing it in your mind, you write it out in words as it is happening. As it is a different pathway from the one you are used to using, it may take some time to get used to it, and to write without it coming purely from your imagination. It may feel like going back to apprentice-level work for a while. It may also be a bit of a struggle for some of you to stop yourself going into full vision while writing: remember, it is an in-between state.

Just as you had to learn slowly as an apprentice how to discern between your imagination and a true visionary contact, again you may go through that phase of not knowing until something comes through your written words that clearly was not from you: you are 'seeing' something there and you are converting it into words instead of images.

This work can be done by handwriting or typing, it is up to you. Each method has its differences as to how the power interacts with you, and it can be interesting, though it is not totally necessary, to try both a few times to find how they differ for you. Often by the time you

get to adept-level work, your experiments will have already become very individual.

On the surface of magic, which the apprentice touches, things are very predictable, which makes it much easier to guess how something will interact with you, and vice versa. But once you get to adept magic and beyond, you start to form more as an individual magician with your unique responses to power. So whenever you get the chance to experiment and learn, do so: it is very interesting what you can stumble across.

Once you get used to the technique, you can use it for explorations into unknown territory. It steps down the power you get from a full visionary working, so you can get the information without the energy hit that can sometimes come from regular visionary work.

However, remember that it is not a substitute for visionary work: lots happens energetically in full vision that cannot be reached using this method. It is a 'second best' option. Externalising it through writing creates a strong filter for the energy and power, so you only receive up to a quarter of the power interaction you would get if you were doing the work in the normal visionary way.

8.1 The method

To first develop your technique, start with a foundation vision to plug you into the stream of magical information. Write a vision of going into the Inner Library. Do this in your magical space with the directions open. Sit in the centre, east, or west—whichever direction draws you—and find a comfortable spot on the floor or in a chair where you can write without physical hindrance.

Write out the visionary steps as a complete vision, as if you were writing it for someone else to follow. Have as an intention before you start writing, *to make contact with a particular being or to visit a specific area of the Library*. Write without thought. Write without preplanned ideas of what you will write, and vaguely 'see' the place and interactions in your mind as you write.

Don't plan what is to happen, just let it happen as it flows through you. And don't try to filter yourself. Just write. It may take a few times of doing these different visionary exercises before you can do this without letting your imagination completely take over, or letting your subconscious voice take control. You will know when you have made a breakthrough.

After you have done the Inner Library, in another session, write about going into the Inner Temple. For a third one, write about going down into the cave with the ancient goddess at the threshold of the Underworld and connecting with her. And for a fourth one, go to the Underworld Forest and out into the Plains of Death by the River.

We all write at different speeds, and this is much harder for some than for others. You can choose how you want to do this: you can focus solely on completing these four visions before moving on to the next module, or, if you find writing hard, you can break them up so that you do one every week or fortnight while moving on to the next module. It is totally up to you how to handle it.

Doing them all, and sometimes needing to do one a few times to get the true engagement, will solidify the technique within you and strengthen it. But if it turns into a battle, then it is counterproductive. Just use your common sense.

Keep notes about how it worked or did not work, and things that surprised you, contacts you made unexpectedly, or ones that would just not work. These notes will come in very useful in the future, so keep them together with your transcripts of the visions. Do the four as a minimum, and if you want to do more or experiment further, then do so, and again keep notes. If you are being mentored then your mentor will work through the transcripts with you.

The next module tackles exorcism and related skills—the adept level of such work. Many of the skills and techniques you have learned in this module, as well as the information, will come in very handy in the various areas of exorcism work, so make sure you have

gained the skills and understood them. I will not go over them again. I will expect you to spot for yourself where they can be used to good effect, and to cross-reference them in your notes.

