

QUAREIA—THE ADEPT
Book Fourteen

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 VII

Adept Exorcism

Lesson 1

Introduction and Curses

Note: It may be advisable or at least helpful for you to get a book I wrote about exorcism: *The Exorcist's Handbook*, by Josephine McCarthy. If you are being mentored and you cannot get access to this book, or cannot truly afford it, then contact us.

Keep in mind that this book was written for a public audience, so while some solutions are outlined, the details about how to actually do certain things are often not included. However, as a trained adept, you should immediately spot what is being talked about and know what to do. It is not mandatory to get this book, but if you are interested in this aspect of adept work then it will add to this module in many ways. It covers things that I will not repeat in this module, simply because the subject is so broad that it would be impossible to include everything in eight lessons.

1.1 Introduction

In this module we will look at the one percent of situations where an adept has to deal with something as a magical exorcist.

Ninety percent of the time, the situation does not need an exorcist. People in general are too ready to blame the results of bad life choices, bad luck, or the Grindstone mechanism in action, on a 'curse.'

Most of this is the result of fantasy, ignorance, and superstition. Lack of knowledge of what magic can do, and *does* do, leaves many people afraid when their life goes wrong. It can also be the result of watching too many horror movies, or being unable to cope when things go wrong in their lives—which is in fact part of life itself.

The remaining ten percent of situations divide into two parts. For nine of those percent, something magical will be going on, but it is minor—even if the victim does not feel that way! These issues, and their presentations, are more or less covered in the initiate exorcism module and in other parts of your general training. These situations can be disturbing and difficult for the victim, but they are also easily dealt with by an adept; and unless the victim slides back into the same behaviour that triggered the attack, then once the adept has dealt with the situation that should be the end of it.

The remaining one percent consists of powerful, focused, and directed magic flowing to a victim, or an inner being clashing with a human. That one percent is what we will deal with in this module.

In Initiate Module II you learned about assessing situations and how basic situations can present, as well as some basic fundamental techniques to deal with them. For the most part, these techniques are all that is necessary;

and with the many varied magical techniques you have learned since that module, you have, even if you are not directly aware of it, acquired quite a wide-ranging set of skills and tools to deal with most situations.

By now I should not have to talk much about how to assess a situation and so forth, as you should already understand all that. This gives us the chance to look in detail at the remaining one percent of situations: the dangerous, deadly, and complex ones that occur rarely, but which, when they do happen, need the skill and experience of a true adept.

The one very important thing for you to understand is that the ‘one percent’ cannot be solved easily and quickly. Often someone’s life may be at stake. Some situations can take months, or even years, to fully resolve, and the victim is likely to sustain some permanent damage. The work is often very involved, is physically and energetically hard, and you may well come away from it with an injury or two.

When young magicians think of exorcism, they get caught up in the glamour: they think of themselves as superheroes who will sweep in, make everything safe and better, then sweep out again on a tide of congratulations and a flourish of their velour cloak. This is the mentality of a twelve-year-old boy who thinks he can go into battle and save the damsel while shooting up all the baddies as he zooms into view in his batmobile.

This is sheer fantasy, and for adult magicians, it is a very dangerous one. This is no game; this is no fantasy. As an adept, you are far more likely to come across the real ‘one percent’ at some point, so you *must* have shed the bullshit in your mind and personality ahead of time.

Think more in terms of being a sniper sent to a vicious war zone. There is a much higher probability of your being hit, captured, or killed. Dealing with the ‘one percent’ comes with risks and, just like being a sniper, those are sometimes very heavy risks. The adept exorcists who survive are those who pay attention, are well disciplined, know their limits, and do not get caught up in the emotions of the situation, the victim, or their

own ego. Now you can see why so much emphasis was put throughout your training on your ego, discipline, and emotional control.

Thankfully the majority of real situations needing a magical exorcist tend to be in the ‘nine percent’ and not the ‘one percent.’ But also bear in mind, particularly those of you in Western cultures, that when societies are in decay and decline, more opportunities arise for the ‘one percent’ to present themselves.

So throughout this module, keep in mind that we are examining those extreme, most difficult situations, and put this in context with what you know from your training so far.

This lesson looks at curses—real, powerful, nasty curses, the types not cast by a disgruntled neighbour or local witchcraft person, but ones cleverly and powerfully crafted by adept magicians of various cultures and styles of magic.

The ‘one percent.’

1.2 Curses

Curses are the most common ‘one percent’ situations that an adept will encounter, or will have to deal with for themselves or those they care about. A powerfully, skilfully crafted curse will either tap into the victim’s fate pattern and alter it, or will magically attach or connect a being to them which then makes preemptive strikes to the victim’s path ahead.

The major presentations that come with such an attack tend not to be direct indications of the curse; instead, the first symptoms are the victim’s physical, mental, and energetic *reactions* to the construct or being.

For example, if a lot of bad things are happening around the victim, but there is no symptomatic picture in their overall individual wellbeing, then those unfortunate incidents are unlikely to have been caused by a curse—or if they have been, then it will be a simple, weak one.

This underscores a very important mechanism in this field of magic: powerful magic imposed on a person, regardless of its intent, will trigger a bodily and mental response. The symptoms of that response

are caused by the person's body, mind, and energy struggling against the impact of the magic. Bear that in mind.

At their core, powerful curses are either *patterns* or *consciousnesses*, or occasionally both. We will look in depth at the mechanics of these different approaches, but bear in mind that as these lessons are freely available on the internet, it would be unwise for me to outline fully how to construct a curse. Instead, at times in this module I will point to something and expect you to draw on your training either to fill in the gaps, or to draw the pertinent information from the text using your knowledge and skills.

When you look at curses, don't make the mistake of focusing on the magic's exterior style or cultural presentation. First you need to know what holds it together and what drives it: you need to know the mechanics of the core magic used. So let us look at this in detail.

1.3 Looking under the hood at curses

When a car goes wrong, you do not look at its paintwork, interior furnishings, or flashy hubcaps; you pop the hood and examine the engine. You take the same approach when dealing with powerful hostile magic, be it a curse, binding, or something else.

A curse needs a structure to hang in. That structure is a pattern through which the curse's power, focus, intent, and consciousness can operate. When a magician crafts a curse, mostly they are unaware of the patterned structure, unless they work specifically with magical patterns in a conscious, direct way. Rather they will use a known ritual pattern to draw in a being and bargain with it; or the being may be bound into the action by the way of ritual utterance. Tools will be used, deities may be called on, substances may be used, and so forth.

Bringing together those ingredients triggers the formation of an inner pattern. Unless they consciously understand those forming patterns, the cursing magician will work in a feral or dogmatic way, adding more

ingredients and intent, and a side-serving of emotion to fuel it. Then the curse is 'sent,' usually through ritualised action and/or utterance.

These methods are the outer dressings of various forms of magic, and are often deployed without any understanding of how the deeper mechanics work. This is why so many magicians get themselves in such a mess: they often have no deeper understanding of what they are triggering and how it could affect them.

The various styles of magic—like Enochian, Golden Dawn, Goetia, witchcraft, Vudon, among others—are all outer style dressings with different ways of bringing the ingredients and powers together: the surface dressing. However, once you pop the hood and look at the engine, then you start to see what those ingredients are actually creating as they are worked together.

The reason to prefer the pop-the-hood approach is that it is impossible to learn all the styles well enough to recognise them. However, if you trace back to the patterns they form, then you will instantly realise what base powers are being used and how—and then you become the mechanic.

Let us start by looking at how to identify a curse's purpose or intent. This will define its underlying pattern, or at least gives clues about it. The purpose/intent, if unknown to the victim, can sometimes be discerned by what is happening around them. Remember, the victim's bodily reactions are mostly reactions to the curse's energy, not its intent—unless the intent is to kill or disable the victim.

1.4 Identifying intent

When you are dealing with a 'one percent' presentation, often the victim themselves will be involved in magic in some way. It is really rare for an all-out, skilled, well-crafted curse to be put on someone not involved in magic. Such an attack needs a great deal of power, skill, and energy, and few magicians are willing to waste their time on that when a simple attack will work on most 'normal' people. But when

the victim is also a magician, or is heavily protected by adepts of some system or culture, then it would take a highly skilled attack to damage them—a ‘one percent’ situation.

A victim who is also a skilled magician will not have the same bodily reactions to a curse that an ordinary person would have. A magician’s body is far more used to the energy of magic in general, and so is less likely to suffer the sort of systemic reaction an ordinary person would have. Think of this in terms of an inner immune system: an adept’s body is already primed to be at least partially immune to many different types of magical energies.

This makes it easier to spot the curse’s intent if there is a massive bodily reaction. So first you start with the victim’s body. First comes divination: a health reading, looked at carefully, will indicate whether there is an inner immune reaction to the curse, or the curse is having a *direct* impact on the body due to its intent.

You then talk to the victim and take note of really unusual reactions. Ordinary illness should already have been medically ruled out by a doctor.

1.5 Assessment to identify intent

Let us walk through an assessment of intent. We will assume that divination has already confirmed something magical happening, and it indicates a curse.

First, sit and talk with the victim. Watch carefully how they talk to you, how their body responds to your conversation, how fluently they can talk, and how your energy reacts to being in the same space as them. For example, if the person talks normally and fluently about various things in their lives, then suddenly gets fragmented or unfocused when it comes to magic or a particular subject, then you should suspect that something has been done magically to gag them on that subject.

This can happen, for example, when a magician leaves a skilled and powerful lodge or group who do not want their ‘secrets’ getting out. The victim is ‘cursed to silence’

on specific issues. When a magician suddenly fragments when communicating about a particular thing, or keeps experiencing coughing, gagging, loss of voice, or a feeling of being strangled, but only when they talk about magic or a specific issue, then a gagging curse is highly possible. If their communication is disrupted regardless of their subject matter, then a medical or psychological issue is far more likely—but don’t make a decision at this stage. Just make a note of it and carry on. Sometimes things are not as obvious as they may appear.

If your energy suddenly starts to become uncomfortable when they start to talk about their magic or what they suspect has happened, then silently feel into what you are picking up on, particularly if everything felt fine up to that point.

When something triggers that affects your energy, then a being is involved in the curse attack. When a curse is patterned but not inhabited by a being, it affects only the victim. If a being or beings are involved in the curse, then they can stretch beyond the victim and affect anyone nearby who also triggers the curse’s intent. This is far more common in curses from tribal cultures and those magical systems that derive from them.

So we have looked at a picture of a gag curse. Let’s look a bit further. Is the victim progressively weakening, fatigued, and fogged in thought for no medical reason? That could be caused magically by a number of things. Their energy could be completely taken up trying to fend off the curse—this would make it a symptom of the curse’s power, but not necessarily its intent. Or they could have been cursed to death, in which case their vital force is ebbing. Or it could be both. In such cases it can be difficult to discern the curse’s intent, as divination is likely to show the same outcome regardless of the intent: the energy taken up trying to hold off the curse could itself bring death or long-term weakness.

If you observe this picture in the victim, then you need to look again with divination. “Is the intent of the curse to kill this person?” A Tree of Life layout should give you a straight

answer if the intent of the curse is to kill. If it shows “no” then, using the same layout, you would ask, “what is the intent of this curse?” Its answer should not be taken as definite, however: sometimes curses can have glammers woven into them to give a false answer. You have to tread carefully, and use all your observations, before you reach a conclusion.

Once you have looked at the victim’s body and mind, and observed their energies, then you need to start moving outwards to see if how they live their life has been affected. Are they continually losing jobs when this has never been an issue before? Has their partner suddenly become hostile to them? Is the land and beings around them suddenly becoming hostile? Is the reverse happening—is the land and beings around them suddenly turning up and staying close to protect them?

Look at what is happening in their lives. What is being blocked or torn apart? Are bad things happening around them? When you are talking to someone in this sort of situation, no matter how grounded they usually are as a person and magician, be aware that drama may play into it.

Under extreme stress or difficulty, a person will often dramatise their situation to get across how bad it is. This is both a coping mechanism and a symptom of their distress. Never dismiss something because of the drama attached; simply see it, recognise it, but do not get caught up in it.

The emotions of such drama can attract parasitical elements which feed off the drama and make the whole situation worse. It is better to listen, but stay detached. Do not judge, just take a careful note of it.

Look out for situations described where they begin to burn, get breathless, disorientated, or suddenly lose their energy when involved in a particular part of their lives. This can indicate a directed, focused curse that triggers only when they do something connected to its intent.

For example, if the curse is to break them up from their partner for some reason, then they will feel like they are burning when they touch their partner or draw close to them. If they get a sudden loss of energy when doing

something, which is then restored when they back off from it, then you may have isolated the curse’s direct intent—or at least part of it.

It can be a very intensive process trying to sift through the presentation’s various aspects to see what is causing what, and why. Some forms of curses work in stages, binding and trapping aspects of the victim’s body and mind as it seeps further into their sphere. This is a particularly nasty form of cursing which works through specific patterns.

For example, if the curse has been constructed using Kabbalistic patterns, then it can inch its way slowly up their body, affecting limbs, organs, then the mind/emotions, as it successively triggers each stage of the pattern. Usually such a presentation is designed to take the magician out of magic, and sometimes physical life.

Other curses are like total body slams: they are brute-force constructs designed to destroy everything about the person and eventually lead them into death. These body slams are often designed through patterns that use a particular elemental power: fire, water, air, or earth.

For example, a curse constructed from fire—which will include all variants of fire manifestation—will also have a being of fire woven, trapped, or negotiated into the curse to dispense it in successive waves of attack.

All the symptomatic pictures of the magician’s health and life will manifest as variants of the element. With fire, their body will be badly inflamed and they will feel like they are burning. Their house may catch fire. Their job may ‘go up in flames.’ Their partner may become uncharacteristically ‘fiery’ or aggressive. Animals may attack them...

A body slam curse’s intent is hard to pin down: they are often like a blunt instrument designed to seek out a person’s hotspots and weak spots, then lean on these until they crack. So you do not get the specific symptom of the curse engaging during a particular activity: *everything* will affect the victim.

These sorts of curses are usually constructed in rage, or when the attacking magician does not know how to target specifically, and does

not understand the different dynamics of magic.

That in itself can be a clue. Through careful questioning, you would seek to find out if a skilled magician, or someone with access to one, is raging at them.

Rage is a primal emotion. Primal emotions are usually triggered by sex drive, threatened resources, the need for vengeance, or territorial disputes that have status heavily woven into them. So you need to track back through the victim's recent life actions to see if any of them could have kicked someone off. Have they, for example, taken up with someone else's wife or husband, someone deeply connected to powerful magic? Have they aggressively taken over a company that may have connections to magic or magicians? I once had to deal with a terrible curse levelled at a CEO who had been involved in a hostile takeover of property and resources in Central America. That was not pleasant.

So look at aspects of their lives, and what cultures and communities their life has extended into, to find the trigger when looking at body slams. Always ask: who is raging at you? While those types of curses are very dangerous, they are easier to deal with than the very focused ones. Why? Because very focused curses are dealt without emotion and crafted very carefully by a skilled person who will very likely put traps into the pattern. When you try to dismantle the curse, a wrong move may trigger a trap that will just make the whole situation worse.

Gaining a deeper understanding of the triggers and intent behind a curse should hopefully help you identify its underlying pattern. How? Well, when you step back from the intent of most curses and look at them carefully by taking out their surface details, you start to see their mechanics. Here is an example:

You have identified a curse on someone, a gag curse. Its side effect, besides stopping them communicating, is them having trouble breathing. They are getting frequent, unusual asthma attacks which not only disable them but threaten their life. They are not fighting

the curse magically, but with bullheadedness: they insist on still communicating magically, and each time they do, the gag tightens.

The dynamics at work here are the restriction of air and utterance—restriction of east in the pattern, the use of earth to provide the restriction—triggering of north in the pattern, and the blocking of south and west—future and audience. Think in terms of the magic you know: the Limiter, the power you work with to limit something. A similar mechanism will be at work in the gag curse, as will threshold powers that limit the directional powers of south and west. Think about how the two bridging powers limited Set in the Egyptian ritual you learned.

Identifying the dynamics at work will give you an understanding of the underlying pattern triggered by whatever magical work was done to construct the curse.

However, there is another pattern that can be used to gain the same effect, but it displays a different symptomatic picture: the pattern of ten. This is not a pattern you have worked with for two reasons. First, it is specific to one system—Kabbalah—and it does not appear in the same power dynamic in other systems. Second, it has been so badly distorted by misuse in Hermetic magic that it is heavily parasited in its Hermetic form. However, you have bumped up against the deeper inner dynamics of that pattern in your creation and destruction studies.

As a mystical inner pattern it still works well, so long as you keep it in that form and observe it as a creative/destructive pattern of the universal Divine. But in general it has been heavily debased in many, many ways, particularly in magic.

When used to curse—one of the more particularly debased ways it is used—the pattern of ten is imprinted on the person, on their body. The attack works its way 'up the Tree,' first cutting them off at the legs, binding their heart spirit, then throttling their 'utterance' when it gets to the throat.

This is not often seen, as most Hermetic kabbalists have no clue how to do this, and most Jewish kabbalists would never do such a

thing as it goes against the flow of the Divine. However, there are always a few ignorant but naturally clever people around who might consider such an attack as being justified.

So if you see this creeping effect on the body and inner energies of a person who has been 'gagged,' then they may have some connection to kabbalists, or have strayed into debased magic that uses that system. It is also possible that a knowledgeable, but emotionally immature kabbalist could have attempted the curse. In that case, this sort of curse can be a long-term gift: it is one of those situations where it is better not to remove it, but for the person to evolve and grow despite it.

Whereas the pattern of four remains very much in the manifest world, the pattern of ten reaches deep into the pattern of creation, and can even reach the threshold of the Divine. Because of this, working with that pattern can trigger its thresholds and bridges: angelic beings. Getting caught in such a pattern draws the Divine powers down into a pattern that expresses through the person, so the curse can slowly be negated by the victim's personal evolution, as cursing a person in such a way stands them in the orbit of the Divine.

If the cursed person chooses to not fight it but to evolve through it, then they trigger these bridges and thresholds within and around them. It is like thrusting someone into a pattern of Judgement. If a Kabbalistic curse is done in full gnosis of the possible results, then the attacker essentially—and stupidly—puts themselves into the role of Acher, the rabbi who cut down the plantings. And for such an act, there is no Divine forgiveness or mercy.

And the victim will have a strange life from that day on. Whenever they do something counter to balance, the curse will trigger and hurt them. But if they move towards balance and the evolution of their soul then it will protect them; though they may suffer minor long-term health issues as a result of the pattern imprinted on them.

So you can see how such a curse can be a powerful, if somewhat painful gift. This is not usually the outcome the attacker intends:

they see someone who needs punishing, and take it on themselves to punish or limit. Using a Divine pattern to do something like that is both stupid and arrogant. In effect it creates two polar orbits: one for the victim, restricted against their will, who through that restriction gains wisdom, strength, and knowledge; and one for the attacker, who for lack of self-restriction creates a power of unravelling and second death around themselves. Those two polarised orbits draw on the well of creation and destruction. Think about it.

This is also an example of how a fate pattern can absorb a curse. A curse pattern with the elements of creation and destruction within it, like the pattern of ten, causes its victim's fate pattern to adjust around the curse's structure. The fate pattern slowly begins to integrate the curse pattern into itself. Instead of the curse tearing the fate pattern apart, it becomes subsumed in the pattern, which finds places where the new structure can be put to use. So for example, if a curse is put on an adept to keep them always alone and never with a partner, and the fate pattern of the cursed adept has the potential for great works to come as a result of isolation, then the curse will add fuel and focus to that part of the pattern.

Perhaps the adept has the potential to become a great scientist, but up until that point they had been too busy with relationships to step into that part of their fate pattern. The curse sweeps away those partners and the future potential for new ones. It then fills that area of the fate pattern with focused energy to drive them in their quest for discovery. While ever they are focused on that quest as their life's work done in isolation, the curse will add to their success, not take it away. So you can begin to see how complex the issue of curses can become.

Whenever a curse is constructed with powers and patterns that reach away from the manifest world and dip into the powers of creation and destruction, then, regardless of system or tradition, and particularly when the curse is aimed at an adept, you can see just how complicated it can become, and how it is not necessarily a bad thing.

Never think in good and bad, black or white terms with ‘one percent’ curses. You need as much of an overview as possible to deal with it—when you *can* deal with it. Other times you will discover that it is better to leave the actual curse alone, and just support the victim as they adjust around it.

Now let us look in a bit more depth at how to pick out a curse’s underlying patterns from their presentations. We will do this by looking at two different presentations of a ‘one percent’ curse.

1.6 Example I

The victim has become increasingly weak without medical cause, and is a usually-healthy thirty-year-old magician heavily involved in a magical lodge whose focus is not teaching, but magical projects. His left arm is getting very weak, which gives him trouble writing, as he is left-handed. He is suffering from nightmares and has lost his job, home, and partner; and any time he engages in anything magical he starts to sweat profusely, he cannot focus, and he feels like a barrier is all around him.

He is constantly dehydrated, no matter how much he drinks. He is chronically constipated, which does not ease with changes in diet or with medication. He has become impotent, and his work has been suppressed. He is a graphics designer by trade—a creative pursuit—but each time he tries to create something, his mind seems to become tangled. He gets the same feeling when he tries to read anything magical or do any magical work. He cannot focus in vision work, and he cannot reach any of his contacts.

Any time he tries to communicate with other magicians, the phone dies, the email gets lost, or his computer crashes. As you watch him talk, your energies pick up a hostile presence around him which seems to appear in his face to your inner senses. He feels defeated, locked out, and he says he feels emotionally flatlined. He is about to step forward into his role as an adept, but this has brought his magical work to an abrupt halt.

When questioned about his magical work, and what projects he was working on, he manages, in fragmented language and with great difficulty, to explain that he was involved in a project to shut down a magical lodge that he and his colleagues felt was dangerous and abusing their power. By contrast, when you ask his opinions on his neighbourhood, he speaks freely and articulately.

When you ask to see his magical tools, you notice that his vessel, which is metal, has a fine stress fracture down its side which he had not noticed.

You do a directional reading with the Quareia deck on his overall current situation—on what is happening to him. The centre card is Restriction. The card in the east is the Utterer, the card in the south is the Magical Attack, the card in the west is destruction, and the card in the north is the Staff. Crossing him is the Occultist.

When you look at this picture, bear in mind that a lot of his bodily symptoms could be from an as-yet-undiagnosed illness. Just because doctors have not *yet* found a cause for them does not necessarily mean that there isn’t one. So bear that in mind. Usually with a curse there are a lot of general, peripheral symptoms that could be caused by many things, and then some other more specific indications and symptoms.

So let us go through the approach in steps.

First, rule out the physical reasons for the symptoms. You would do a health reading, asking: “Show me this person’s actual bodily and mental health, and take out anything caused by a curse. Show me the individual’s actual underlying health, minus any magical affects on the body.” If the health reading looks okay, or the only bad cards are in position one or two, then a magical reason for the symptoms becomes far more suspect. You have to learn to move aside one layer of causation when doing a health reading, so that you can look at what is underneath.

The next step is to look at the overall picture of what is happening and see what pattern dynamics are underneath it. Looking at the description of effects on the victim’s life, we

can see that his 'west,' or element of water, is being interfered with. This is indicated by his physical symptoms, through his emotional flatlining, and through his sudden loss of creativity.

You can see that his magic is being limited, as is his ability to communicate; and his description of issues with his magical lodge makes it likely that magic is causing whatever is happening to him. This is confirmed by the directional reading.

The bound angel in the centre tells us that he has been bound out of action, but the symptomatic picture displays far more than you would expect from a binding. It should not affect communications around him; nor should it cause burning when he approaches magic. This makes his problem more likely to be a curse.

The Utterer shows you the curse being uttered from the east: classic magic when you use this layout to look specifically at an attack. You know that his ability to communicate is being limited, so the Utterer's power is not something inner flowing to him in his work, like a contact, but more likely something being uttered at him. Remember, the cards have to be read as a whole, not just individual units.

In the south is Magical Attack, and in the north the Staff. This shows two points of power being worked with using fire, and lodged in the flow of time. The Magical Attack shows that the person's future, i.e. their fate pattern, is being attacked to limit their future actions. The Staff in the north, a fire tool, is being used to create a boundary of fire across the north threshold so that the magician cannot tap into their past: this effectively cuts them off from their acquired knowledge, past skills, ancestors, and so forth.

Crossing the centre card is the Occultist. There you have the magician engaging with the victim to curse them. The destruction in the west is the result of the magic drawn from north and south, uttered from the east to the west, and the occultist in the centre is the attacker directing the power. The west is the receiving direction, and the victim is the vessel that receives and contains the curse, which

then causes destruction. You then remember the cracked vessel: his magical vessel will have taken the first impact of the curse to try and protect him.

It is very unlikely that the magical attacker used the directional pattern intentionally. Probably the magical system used draws from that pattern, as most Western magical systems do. However, as it flows into manifestation through that pattern due to the magical system that triggered it, it is through that pattern that you can then begin to work.

There are no signs of beings attached intentionally to the curse, and it has not been on the victim long enough to attract any parasites strong enough to be an issue. This makes it a lot safer for you to take a look at the curse with your inner vision.

Light a candle in the centre of a room. Have the victim sit to the south of the candle, facing away from it, and sit opposite in the north, facing the victim. Tune yourself into the directions, and briefly tune yourself to the Inner Temple.

When you are still and ready, cast your inner vision to the person sitting before you with their back to you. Be still and observe. Seek out the power flows around them. Seek patterns around them, and look for anything else that may be within, on, or around them. Take careful note of what you perceive. When you are ready, come out of vision and write down what you saw.

Then give the victim a ritual bath, and give them a few eight-hour or three-day safety candles to burn overnight in their bedroom as they sleep. This does not cure anything, but it will give you time to work on the dismantling process.

Before we move on to the second example, here is a brief overview of what a curse such as one from the first example would look like if it had a being attached to it, in this case, a being that operates through fire: The general physical picture would be one of burning, anger, rashes, and inflammation. Animals attack the person, their magic burns them, and they are having constant nightmares. They are becoming very sick and anyone who

tries to help them also starts to get the same symptoms. This is an indication of beings attached to the curse who will attack anyone who tries to interfere with the curse. It is preventing them from doing their magic and interfering with their relationship in a very bad way. This sort of picture is stemming from the use of fire/south, and west/beings. Where beings are involved in such a way, you need to look at the person from a viewing place in the inner worlds: you need to take your mind out of the manifest world and plant it in the Inner Library so that you can look safely. You know how to do this. You would eventually work from this vantage point to first detach the beings and place them in their own element, fire, then remove any patterns from them. Once done a ritual bath is given, then the person's pattern has to be worked on.

1.7 Example II

The victim has stupidly violated a sacred ground or place, and triggered an old curse upon them. They are constantly cold, no matter what they do to warm up. Their legs really hurt, and it is getting harder and harder for them to walk. They are constantly very tired, and have started sleeping for many hours during the day as well as at night. They sense a constant bad smell around them, and their bodily odours are becoming rancid, no matter how much they wash. They cannot digest food, they have constant nightmares, their blood pressure is dropping consistently, and they have a real and horrible sense that they are about to die. Bear in mind that sometimes thyroid disturbance, or a viral infection, can cause some of these symptoms.

People are drawing away from them. No matter what they do in magic the south seems closed to them, and their own readings keep showing death. When you do readings for them, you get the same thing. Your readings show Death, Parasite, the Underworld, Destruction, the Bridge of Death, and the Abyss—oh, joy. You do a Tree of Life reading to ask directly if they have been cursed, and the last card confirms it.

You also feel cold when you draw near them, and get a sense of dread. They feel like a black hole. It is also affecting their children, who are starting to get the same symptoms. They are being drawn into the orbit of the black hole, so you need to act quickly and effectively.

In terms of patterns, you realise that west and north are the active parts of the pattern, and east/south has been limited or blocked. You also realise, when near them, that you lose your sense of 'above.' You were not aware of that power around you until suddenly it is not there. When you leave the person and the building they are in, your 'above' plugs back in. This tells you that a being is intentionally blocking the 'above' flow of power to the person: they are being locked out of life and walked into death. The leg pains they feel are their 'inner muscle' fighting the tide of the Underworld River of Death. The smells around them they sense are the inner odours of the Underworld beings active in this curse.

For a death curse like this, the remedy is quite different from the previous example. Fighting an old and powerful death curse can be like trying to fight a tsunami: you don't fight the tide, rather you flow into it with focused intent. In the four-directional underlying pattern, in such situations, usually the centre, east and south are blocked off and guarded by Underworld beings to stop the victim reconnecting with them, and they are forced into a pattern of three: centre, west, and north. It forces the person in the centre, the victim, to walk into the west to be composted, and then to be stored in the north. The pattern may also have a 'down' element if an Underworld deity or very powerful Underworld being is used. That 'down' connection acts as a power source, beacon, and highway for Underworld beings to ascend to attack the victim in the surface world. If that is the case and you spot it, then you have to get rid of that part of the pattern first. You have to cut the power before you can deconstruct the pattern.

This use of the directions may be intentional and a patterned part of the magic used, or the outer surface layer of the magic may have triggered the underlying pattern uninten-

tionally. Either way it doesn't really matter: you spot the pattern of energy behaviour, you know what basic directions are in action, and you also know that you run the risk of getting trapped in the river flow yourself if you are not careful.

The variables in curses are far too many to outline them all, but from what you already know, and from these pointers, you should be able to work most things out for yourself. Remember, most curses work from the four pattern, or a triangular pattern if a deity is involved. The deity is the peak of the triangle in the pattern, and the flat bottom is the threshold over which the power is dispensed through the curse. So the pattern is not around the victim like the pattern of four; the triangle pattern is a gun pointing at the victim. Big difference. The pattern of ten is imprinted on the person's body, and the pattern of two, which would be a highway of power from up to down, east to west, north to south, etc., cuts across the victim's fate pattern and literally slices it in two.

Now let us look at some of the important aspects of dealing with such curses beyond the obvious ones that you should already know.

1.8 Gates of death for death curses

Many of the 'one percent' death curses cannot be removed. Instead the victim has to flow into them by doing the gates of death while in life. This obviates the curse: the curse does its job in a poetic sense, and the person usually survives it. However, the way the victim lives their life, and the choices they are prepared to make, play a major part in the success of this 'cure.'

If they behave in a very unbalanced, vindictive, or stupid, unravelling way, then this 'cure' will not work. Why? Because by going through the gates they are held to account in order to gain safe passage through the gates. If they make a conscious decision to change their behaviour with a determination to keep such a change as a long-term pattern in their lives, and they are capable and willing,

and actually *do* keep to that change in their long-term future, then they will be safe going through the gates: remember the flow of time versus action and intent. Their future actions flow back constantly and will be picked up by the guardians of the gates.

However, if they are a person with good intentions who does not follow through on them, then one of the gates will catch them. This will put them in a pattern of being unravelled out of life and in death, thus strengthening the death curse—or even overtaking it. So going through the gates of death is not a safe solution, but it is the only one I know of to totally obviate a serious and highly skilled death curse.

Before you take them down through the gates, you must place them in vision before the scales for judgement. This is not to become 'justified,' which puts you in to a different cycle from death/rebirth, but to simply be judged. You would talk them into the vision, stand them before the scales, then fall silent as they interact with the contacts and deities there.

In the next session you would take them through the gates. There must be a gap of twenty-four hours or more between the vision of the scales and the vision of the gates. Just do not leave it too long. Remember what you learned about taking others into vision, it is something you have already looked at.

In the next vision you would take the victim down through the gates, into the Cave of Osiris, and talk them through the process of coming back up again. A major difference from how you did it would be that when you get to each gate and greet each guardian or goddess, you would then fall silent to enable the victim to talk in vision to the contact there. They must answer questions truthfully.

Another version of this work, one that would also obviate the death curse, is to take them in vision to the Inner Library and out into the Desert. You would then walk them in the vision to the River of Death, which is in the opposite direction to the Abyss.

Take them to the river and have them cross the bridge, walk the plains, climb the

mountain, then step out from the top of the mountain back into the Inner Library. This, like the gates, imprints the process of death on them, which will take up the energy of the death curse, thus completing its task. It may need to be done a few times, and again is not without risk.

However, just doing a couple of visions does not mean that all will be well. A profound, powerful curse leaves a resonance around their victim's energy for a long time after the inner process has been worked through; and because of that, the victim will have to be vigilant and magically focused for a long time afterwards, sometimes for years.

Any incoming death tide, any hotspot on their fate pattern, will be a danger for them, as they are 'marked,' which is not something that can be removed. If their fate is strong and it is important that they survive, then people with very similar fate elements in their patterns, people somehow in the magician's orbit, even faintly, will be taken out instead.

All images of death—any bones and so forth—must be removed from their house, and they should not have anything connected with death around them. They will also need to work with a female deity like Sekhmet or someone similar, a goddess with many facets to her power, not a goddess like Kali who is a total destroyer. If the victim-magician is happy to work within Hindu patterns then it would be good for them to work with Durga: a goddess who is about Ma'at and the restoration of balance, with power over war, disease, and death, but also over regeneration, knowledge, and justice. Sekhmet is the protector of Ma'at, for example.

Remember, a 'one percent' death curse has to be dealt with in layers, and those layers will need to stay active for a very long time. Such a curse will change the victim's life, and they need to be willing and able to adapt to it. The visionary work simply negates the curse's end result; it does not get rid of its peripheral effects. Look on a 'one percent' curse to the death as an event like a major car crash. First you get the victim out of the danger of death. Then you deal with their

deep injuries to ensure they stay functional. After that, they have to learn to adapt and flourish despite any permanent disability they have sustained.

There is no such thing as waving a wand or doing an elaborate ritual to make everything better, and anyone who offers such a thing is a charlatan. However, you can divert the curse's impact and mop up the mess, then help them get back on the road of life, knowing that they will never be the same again.

Many years ago I did not take a death curse seriously in a friend of mine. She went to a tribal healer who, for a fat fee of a few thousand dollars, 'took off' the death curse and told her she was now safe and well. She was killed a few weeks later in a freak car crash.

The steps of approach with any serious 'one percent' curse are basically the same. First, change the pattern to give the curse something else to work through—giving a death curse a gates-of-death process, for example. Clear anything from the victim's home and life that could resonate with the particular type of curse, and help them change their magic, lifestyle, and attitude to live with the permanent impact damage. Show them how to keep an eye on themselves through divination if they are a magician and level-headed enough not to panic every time they see a bad card. Their fate pattern will have been weakened in places, so teach them how to keep an eye on it.

With time, the impact resonance/injury of such curses fades from acute into a milder, chronic phase that the victim must learn to live with. You have already learned many skills to help them, protect them, clean them, and advise them: draw on everything you know, and do what is truly necessary, and no more.

Do not let them become reliant on you in the long term. They must learn to adjust, then thrive, despite everything. It will be a major learning curve for them that can also open up some good, powerful things for them if they approach it properly. They will get stronger in the face of such attacks, they will gain immunity from certain inner things, and their learning curve can be the making of them.

For an adept, surviving a one percent curse is a major addition to their knowledge, power, and experience.

1.9 Working from the vantage point in the Library

When you are dealing with patterned, 'inhabited' curses with beings woven, bound, or connected into them, then working from the vantage point in the Inner Library is a good, safe way to work. Once you have identified a serious curse, one magically patterned and contacted, then it is wise to view it a few times before you dive in to deal with it.

Look at it from the Inner Library, then in a working magical space with the victim in the centre. Look at it from all angles more than once, so that you do not miss anything. And when you look, be still and silent within, so that no being entangled in the curse's structure spots you or connects with you.

As you look, the curse will appear as a pattern or series of shapes around the victim. This could have been magically constructed, or could have formed naturally as a result of the magic used to set the curse. Think back to your work on magical construction and the use of angelic beings in geometric shapes: this is a similar, though not identical, situation. The pattern's shape, if intentional, will be very clear: you will recognise the pattern. If it formed naturally then it may appear more organic, similar to looking at viruses or fungi under a microscope. Either way, it is the energy pattern that holds together the curse's power: it is the attack's circuit board.

If you look carefully, you will see a central point of origin in the pattern into which all its shapes connect. That is the key to the attack, and the seed from which the curse was 'grown.' You can learn a great deal about the curse's construction simply by observing its pattern. This is why important not to get glamourised by the curse's surface presentation in the victim, but to look at its underlying circuitry.

The central point may be guarded by beings—and if so, then they were tied in there

intentionally to protect the circuit's integrity. There may also be beings guarding the curse's thresholds or periphery; again, this will be intentional. If, however, any beings seem gathered randomly around the pattern, then they were probably simply attracted by the curse's power and intent.

These power patterns are very attractive to parasites, for obvious reasons, but they may also attract the attention of destructive Underworld beings: the curse's power and intent gives them a weak spot to flow through, which will add significantly to the curse's power and danger.

If the attacker's fate pattern, situation, and skill is powerful enough, then you may also come across angelic patterns or presentations bound or co-opted into delivering the curse. This is rare, but it does happen, and I have come across it more than once. In those cases you are dealing with a tangle of events of the curse as well as the weaving in of the fate pattern of the victim and the attacker. It can get pretty messy. If angelic power has been used then it cannot work against the victim's fate, but it can lean substantially on their fate pattern's hotspots and bring them right into focus. So think about that.

In all these cases, the first step is to go in vision and, working through the interface of the Library, to remove the curse's central core. If you can do this, then the rest of the pattern loses its power source and integrity, and can then be dismantled. If you start from the periphery and work inwards, then you are more likely to trigger an attack on you, or even to have the curse transferred onto you.

When you go through the Library, gather up contacts who will help you. Also call on the help of contacts from the Gathering Place. Together, step into the space where the victim is. If they are sitting in a magically tuned and working space then it will be much easier. Throughout this work, maintain inner silence and stillness, and keep a focus on the adept power pattern around you. Also keep an awareness of the Inner Temple and your connection to it.

Once a group of contacts are circling the

pattern and victim, then stand before the victim and 'call them' to you: in vision, tell the victim to get a hold of your hand. Feel the adept power pattern and angelic beings around you from that pattern, and reach out your hand to them. See the person's inner aspect, their spirit, step out of the patterned body. Pick them up in your arms and immediately carry them through the north gate with the intention of taking them down into the cave with the stone at the centre of everything. This is the cave that held Osiris in death. Lay the person on the stone and call for the contacts at the back of the north wind to come and guard them, and to reweave them if need be.

Go back to the cursed body. The contacts should be circling the pattern: this will contain it and down its power temporarily. As you step back over the north threshold, see your skin turn to stone, and project the appearance of stone as you step into the room. Immediately, reach into the pattern and grasp its core, however it appears. Remember, keep your mind blank: this will stop the core's guardians seeing you. Take the core, turn, and place it in the flame of the candle in the centre of the room, on the central altar. Cast it through the flame and into the Void.

Now you will need to work with the reverse, Underworld power of Neith/Ananke. See the arms of a vast spider reach up through the floor, while calling for the Underworld power of Neith, and ask her to work through you. Ask the contacts in the room to move the circling in tighter around you, so that the beings connected to the pattern become limited.

Start by wrapping up each being in a cocoon of silk, as a spider would a fly. Let the arms of Neith work through you, binding up each one, as the contacts tighten the circling around you more and more, which prevents the beings moving about to attack you. Be aware of the cobra that works with you: she will have appeared and positioned herself over you to spit at any being who tries to attack you. Through the limiting by the contacts, the venom of the cobra, and your weaving, each

being will be paralysed and bundled.

Once all beings have been wrapped, you will feel the Underworld aspect of Neith withdraw her arms; and as she withdraws, she will take with her all the bundled beings.

This leaves the pattern behind that needs to be dismantled. Because the core has been taken out and the beings disposed of, taking the pattern apart is fairly simple; but caution should still be used in case traps have been laid within it. Again, this is sometimes intentional; other times they are formed due to the beings attached to the pattern, who will defend their territory not only by direct attacks, but also by forming cross-patterns of energy that then meld into the main pattern. These appear like scar tissue on the pattern.

When dismantling such patterns, work with the contacts around you, and work to the pattern's own sequence—another reason why you need to understand the curse's underlying pattern. In a four-directional pattern, you would start north and work your way backwards around the directions, for example. Always start at the last point in the pattern and work back to the pattern's initiating threshold or direction, removing that one last. Always work from in to out, down to up, and so forth. Remember your work learning how to weave power threads from one direction to another? This is the same technique, only in reverse. Take the thread from the centre, roll it up, and deposit it back in the direction whence it came, handing it over to a contact on the threshold.

One the pattern has gone, then use a magical scraper—remember those? Scrape the person both in vision and physically from top to bottom, tapping or flicking the energy down into the Underworld. Use the bell at the same time, ringing it around them, to create a wall sound around them which will loosen any residue on them, making it easier for the scraper to collect it. The person's spirit is then escorted back in vision to the body.

Finally you would give them a ritual salt bath and put a talisman on them to protect them for a few months. In most cases of curses, bindings, possessions, and so forth, the person's vital force becomes damaged and

their inner immune system will be weak for some time, so they will need an additional protection layer by way of a talisman.

The victim-magician should be advised to stay away from any form of magic, vision work, divination... anything that makes them visible. They will not be able to filter or defend themselves for a while, and they will need to stay under cover. Such an attack always weakens their inner immunity, which can then seep out into their physical immune system—hence the victim's physical reactions to the curse. They will need to address for themselves any physical weaknesses and any bodily effects, while staying magically invisible.

1.10 Reactivation of their fate pattern

When a serious curse has been put on someone, and you have removed the patterned layer, that removal is only part of the work needed to help them. The visionary process removes the pattern, but it does not repair the damage done to the victim's fate pattern. The other main point to think about is resonance: when a serious curse has been patterned onto someone, it creates a resonance of energy. A death curse, for example, creates an energetic resonance of death around the person, which can affect their future fate pattern. It will amplify hotspots and draw beings to them.

A ritual bath will take some of that off and will weaken the rest, but trying to remove it all is like trying to take cat hairs off a black T-shirt. Better to strengthen the person's fate pattern, which will change the energetic 'weather' around them. You cannot fix the whole thing, and there is bound to be some permanent damage to the victim that they must learn to live with, but you can help by strengthening, reconnecting, and tuning what you can.

The change in the victim's fate pattern is a result of their fate shifting to accommodate the curse's pattern: their natural fate pattern will try to adapt and grow around the intruding curse. These inner structures operate very much like the human body, so when in doubt,

think about how a person's physical immune system, central nervous system, and circulation would adapt to injury, infection, and damage. You cannot restore the victim's fate pattern to its original state before the attack, but you can help it adapt by moving its focus away from reacting to the intruding curse and towards strengthening the adapted pattern.

The steps for doing this would be to work with the victim in the magical space, or in a cleaned, tuned space, once the curse's own pattern has been removed. Do not do this the same day as removing the curse pattern itself, as you will weaken yourself and the person you are trying to help. Working in vision, step into the person and view their fate pattern in the same way you have done for your own. Note the weak spots, hot spots, broken bits, coagulated scar tissue, and so forth.

Work with the beings who operate within fate patterns, as you did on your pattern in your training, and work with Neith/Ananke from above. Your job is to make the pattern as coherent as possible in its current form. Do not add new threads or new aspects to the pattern. Rather, try to smooth out lumps of scar tissue and reconnect broken threads, and ensure that it is plugged into its power core. Work passively with the angelic beings who work on these patterns and let them guide you—they will give you tasks and ask you to hold things while they work on them; and if they stop you from doing something, do not fight them.

There may also be need to establish the scales in the person's fate pattern. Sometimes this is appropriate, and sometimes not. If they are not a particularly mature person then planting scales in their pattern may trigger a series of short sharp lessons that they may not be ready to cope with. So such work must be decided on an individual basis, by taking in to account how they live their lives and how much they choose to evolve through direct experience. Planting scales in another person's pattern may also trigger the scales, or strengthen them, in yourself, so you too must be living a balanced life if you choose to do this.

When you have finished, do a Tree of Life reading, asking “have I done what I needed to do magically for this person?” Ensure that you stress the *magical* part, as in the future you may need to help with more mundane aspects of their life. For now, you need to know that your *magical* tasks are done. And remember, you will need a ritual bath once you have finished your work. After about a month, visit with the victim and go into their inner landscape in vision while physically holding their hand. Just look around and check all looks as it should. If it does not, then more work is needed: you will need to use divination to work out what needs doing next.

1.11 Things to think about

Here are some things for you to think about on this subject matter. Do bear in mind that this subject is vast and complex, and we have not covered even ten percent of it. Knowing a few basic dynamics, and with what you have already learned, as an adept, you will develop far more skills by experience, and you must learn to draw on what you already know in creative ways. Yes, you will make mistakes; just try not to make dangerous ones.

Personal responsibility

The personal responsibility of the victim for their own rehabilitation is paramount. Old patterns of behaviour that may have contributed to the attack need to be addressed by the individual themselves, not through your help or through therapy. A magician must sort out their own ‘house’ as part of their evolution, and not rely on someone else to facilitate that. It is really important for magicians, particularly adepts, to take responsibility for themselves.

Your job is to remind them that their lives are forever changed and, if they wish to survive this and evolve in life, that they need to clean up their act and make every effort in the long-term to be as balanced as possible. It is akin to having a physical condition that permanently weakens the immune system.

There are no magic bullets to cure it and restore everything to ‘factory settings’—a mentality all too common these days.

Also be aware that as an exorcist or adept with these skills, that many people who are badly and dangerously attacked have behaviour patterns that triggered the attack, and they are often disinclined to adapt their behaviour. Instead they will expect you to repeatedly ‘fix’ them. Help the first time, but if they get themselves in the same mess again, it should be up to them as a magician to sort themselves out.

Approaches

We have barely scraped the surface of this subject matter, as it is so vast, complex, and involved. However, with what you have learned as a student, combined with the knowledge you have gained from other sources, and from this lesson, you do have the basic structure needed to tackle a ‘one percent’ curse. The same applies to all the other scenarios and techniques in this module.

Do not get wrapped up in the surface presentations of the different styles of magic; instead always dig down to the underlying power pattern dynamic and work from there. You will be surprised at what you know that you did not *realise* you knew. Many of the different layers of magical knowledge and skills that you have learned throughout the course can be applied in these situations, and you need to think outside the box. Every presentation and situation is different, and there is no ‘stock’ method of dealing with such an issue: you have to learn on your feet. But if you have the foundational knowledge then you can figure out the rest as you go.

Drama, emotion, and looking for trouble

Drama and emotion are the two very dangerous dynamics in this sort of situation. Do not get caught up in drama, or let yourself dive into a dramatic state of mind. Such work needs no emotion—I really cannot stress this enough. When people read about the need for a lack of emotion in magic, and

the dangers of emotive connections with mystical and magical work, it makes them feel uncomfortable.

It is about knowing what your emotions are, how they drive you, and what lurks under them. Emotions are energy that triggers you to do something or feel something for something to be achieved. In terms of mystical connection, they are a vocabulary that allow you to experience and communicate with something. They are also, in properly trained adepts, an energy that allows you to experience the root Divine power of creation: as you feel emotion, you channel it into creating something, which mirrors Divine creation. If you think carefully about this, you can see how wonderful—or how dangerous—that can be for an adept.

As an exorcist, because emotions trigger a release of energy and ‘open you up,’ emotions can become very dangerous indeed. They make you visible, vulnerable, and easy to manipulate. Remember that, and draw on your stillness training to make sure that you can operate without emotions—or at the very least, can keep them under control.

The other thing connected with this issue is ‘looking for trouble.’ Problems like the ‘one percent’ ones we deal with in this module are dangerous. Do not go out looking for them, or advertise yourself, or put yourself on a saviour pedestal. ‘One-percenters’ will be put in your path as and when they need dealing with. You may only ever deal with one or two such situations in your lifetime, or you may get swamped with them for a long time as an adept.

When you are truly needed, you will be put where you can help. Never strut about advertising yourself, and never, ever get in the mode of thinking yourself a magical saviour who will swoop in and save everyone: you will quickly be bound out of action, or you will find yourself unravelling mentally.

Keep good notes and think creatively

In every situation you deal with, always keep detailed notes for the future, so that you can look back on methods you accidentally discovered. Approach this work as an

explorer: think creatively but sensibly, and remember that in each situation, in any aspect of magic as an adept, will teach you a great deal. Finishing your training as an adept is only the start of your learning. It is like coming out of university with a degree and thinking you know everything, only to discover that there is a great deal more to learn, and you have to learn it by doing it.

Maintenance

When you find yourself in a period of learning and working in these sorts of areas, it is of the utmost importance that you look after your body and mind. Look after your body, and feed it cleanly and properly with what it needs, not with what takes your fancy. Be disciplined, be still, spend plenty of time out in nature or at least out in the fresh air, and keep away from other people when you are working on such jobs.

Hanging around with family and friends while you are working on removing a dangerous curse is a really bad idea. You can ‘carry your work home’ without realising and put others at risk. Always clean yourself off before going home, and never ever take anything from a bad situation back to your house, be it an object or a person!

Improvise

For the most part you will have to deal with these issues away from a tuned magical space. You have learned throughout your training how to be mobile, how to tune a space, how to use a cloth shield as a temple floor, etc.

Learn to improvise, and be as mobile and flexible as possible. Always clean any tools, cloths, etc. after they have been used. Do this by first burning galbanum around them, like smudging, then use frankincense; and if they are metal then wash them in consecrated salt and water and dry them well afterwards.

Be prepared that there may be a situation as an exorcist where a tool becomes permanently ‘infected’ and has to be buried. Always be willing to let go of tools if need be.

When in doubt in any situation, be still, go to the Library, or go to the Inner Temple and circle. Get yourself in a perfectly tuned, silent headspace before making an unsure move. Never work from inspired emotion in such a situation: it may have been fed to you to divert you, distract you, or open you up to attack.

1.12 Preparing for future work

Obviously I cannot give you practical work on this subject matter, but if you are interested then you can work in the Inner Library and ask for learning. You will either be allowed to ‘view’ a situation, or one may be put in your path sometime after asking, as the right fate paths come together.

But here is a task you can do to be useful that draws on your training. Get out the ten Quareia cards listed with the ten Sefirot numbers. Put them in the Tree of Life pattern, in sequence, and look at them. You have done this before.

Look at each one from bottom to top in sequence, then from top to bottom in sequence. Look at them in respect of how the dynamics can be used to attack. What would each power manifest in a cursed person? Look at them in terms of how these aspects of a creation pattern—which is what this is—can be locked down by an attack, and what the consequences would be for the victim’s evolution and spiritual health if certain ones were blocked, bound, or twisted by a curse.

Look at the connections between cards: what supports what, what balances what, what would manifest more through the body through the lower cards, what would affect the mind, and what would affect the spirit and evolution. Spend a lot of time musing over this pattern, as it can really teach you a lot and give you flashes of inspiration. Write down your thoughts on this, what you discover, and so forth. Keep them in a computer file for your mentor to discuss with you.

Lesson 2

Possession and Scapegoating

Note: for this lesson, and most of this module, have your copy of Initiate Module II (in Quareia Book Six) and Initiate Module VIII (Book Nine) to hand for reference, as this module builds on the Initiate exploration of exorcism and magical healing.

Possession, and its associated issues, are deeply misunderstood and far more complex than a lot of magicians understand. Our culture, particularly where influenced by the Abrahamic religions, is very narrow in its understanding of these issues, and the huge market for horror films has only compounded the misconceptions.

The slow drip-feed of horror movies has embedded itself in our cultural consciousness and formed an underbelly of subconscious 'understanding' that springs more from fiction than reality. And regardless of how much a person's rational mind can observe this, the media and their religious programming still provide the default setting for their understanding when under stress.

This becomes a particular issue when magicians become involved: their latent programming takes over and common sense goes out the window. Add a side order of drama to the 'meal,' along with fear, excitement, and other emotions, and the whole thing gets very messy.

In this lesson we will look at the different types of possession and their related issues, and how to discern what is actually presenting itself as a 'possession' situation, so that if you are called as an adept to deal with this, you will have a clearer understanding of what you are looking at. You already have the basic skills to deal with most of these situations; the key is knowing how to apply them, when, and why.

I have broken the lesson into two sections: *possession* and *scapegoating*. You must be very clear about which is which, as they are dealt with in different ways.

2.1 Possession

In general, and particularly in Western culture, what often presents as 'possession' is actually some sort of mental illness, attention-seeking stemming from one, or a symptom of psychosis in particular. Some would argue that the 'victim's' mental illness stems from their possession, and is thus a symptom of it: no, it does not. Possession can cause mental illness, but generally the illness has to be latent already for possession to occur. Straightaway you see the complexity of these situations.

Many psychotic episodes and mental disorders can appear to the uninitiated as possession; and some magicians would argue that the mental illness is a result of a possession. But mostly, no being is 'in there,'

and the symptoms are just the displays of a disordered mind. However, in rare instances a possession can drive someone insane or trigger a latent condition. The distinguishing factor is, *is there actually a being in there with the person?*

Many magicians and priests look only at the outer presentation to draw their conclusions. But it is better to look more closely than that, by doing something that would energetically trigger a possessing being, but that would not be noticed by a mentally ill person.

Often a mentally ill person's behaviour, which only seems 'possessed,' will nevertheless attract parasites that cluster around them, or even get inside them. This is not possession but 'infection'—and many priests or magicians could not tell the difference.

Determining the cause of an apparent possession rests on an adept's ability to discern what type of situation is actually happening, why, and how it came about; and, if a being is present, what it is and why it is there.

To help with this, let us first look at the varied types of possession. We have covered some of them before; this is a brief list with a bit more information. This is such an important subject matter, so you need to have a good understanding of it.

2.2 Possession by a destructive being

You have studied destructive beings and the circumstances surrounding them a lot, so I do not have to go over that again. This sort of possession is very rarely an individual case; it tends to be part of a larger tide of destruction which will affect many people. Should you come across someone directly contaminated by such a tide, you have to get them out of the situation and work directly on them.

If they have been affected because their own destructive behaviour is part of the larger pattern being broken down, then unless they are able and willing really to clean their act up, there is little you can do. However, occasionally a destructive being, as part of a

tide or release, is intentionally and magically aimed at a person. Then you have to intervene.

There are also times when a destructive being is busy doing its job out in nature and somehow gets trapped in or around a human or small group of humans. Again, there you can intervene.

When dealing with beings of destruction, you have to reach deeper into your magical toolbox, as the 'surface' tools—ritual, tools, etc.—will have little, if any effect. You have to match power to power. In the case of destructive beings, be they Underworld or angelic, you need to work with angels or beings of creation.

Most destructive beings work through elements: fire, earth, and so forth. And often that is the key to resolving the situation. The victim will show signs of the intrusion's elemental aspect by, for example, burning if it is fire. Not only will they feel that they are burning, they will manifest physical burns in a terrible way: their body will react as if it were burned. The more power a being has when it invades or attacks a human vessel, the more of a physical manifestation reaction you will get.

If they are destructive angelic beings then they will affect the person by way of patterns. This often sends a person mad. They will obsessively draw patterns, or be drawn to shapes in the most bizarre ways. Their body will also buckle under the intrusion's weight. Angelic destructive intrusion generally appears as shapes surrounding the person, and only rarely as a being you could recognise unless there is a shared vocabulary between you and the being, or the being has been ritually bound into action. Then it will appear as a being, but you will see the ritual bindings. This is really rare, as few magicians are able to do such a thing. But it can happen.

There are a few things you can do to help someone possessed by a destructive being. Just keep in mind that the visionary extraction is only the start of the job. There may be many different layers to treat. You may peel off the being only to find other things under it: a layer of parasites, for instance, or a layer of distorted ritual patterns if the person was a dabbling

magician. Often when a destructive being has layers beneath it, you will find that the bottom layer is what started the process off.

First a magician gets involved in, or is attacked with, ritual patterns as a magical attack or curse. Then the parasites are drawn in and start to operate through the human, which sets up a really unhealthy situation. This, if it gets bad enough, draws in a destructive being attracted by the degenerating situation who is just doing its job: taking such unhealthy situations out of circulation.

When you encounter this sort of layered presentation, you can almost guarantee that it has been going on for years. Usually you are seeing the result of decades of unhealthy patterns and beings building up around, and within, the 'victim.' Taking the destructive being out of the picture pops the boil and the whole thing unravels. Sadly, though, that will often start the walk into death for the victim. After decades of living in such a rancid pile of layers, it is often the parasites within those layers keeping the victim alive.

If you take the layers off and they start to unravel into the death process, then their unbalance which started the original layer may not have been addressed by their own evolution, and you will send them into death in an unbalanced state.

The best option for layered situations like this is to explain the situation to the victim. Then it is up to them to start the rebalancing process. If they truly start to shift, they will trigger a natural and self-generated clean-up process. Even if they die before the clean-up is finished, the simple fact that they started to shift and evolve within their layers will enable them to traverse death in a better way.

If the situation is not layered, but is just a destructive being, then there are a few things you can do, particularly if the possession was accidental, unintentional, or sent ritually. The two main approaches are visionary patterns or elements—and sometimes both. No external application, like ritual, tools, etc., will work.

If it is an elemental presentation then take them into the Void. Call an angelic being of that element from within the Void and, in

vision, have the victim walk into the angel. Standing within an elemental angel's pattern will negate that element within the victim. They can work with the angelic being to detach and dismantle whatever is there. Working within the Void, a place without any structures, patterns, or realms, ensures that nothing can interfere with the work, and that you do not attract other destructive beings to them.

With such work always important that the victim works with the angelic being and is not a passive recipient: they must take action for themselves as well as being helped. Once the work is done, take them to the Library and into a side chapel to be cleaned, repaired, and sealed. Then give them a ritual bath and put a talisman on them. They will likely have a reaction to the work as they heal, so you will need to keep an eye on them. They will also have to strip anything unbalanced out of their home and lives: such a possession will leave them vulnerable for life.

If the destructive being presents as angelic shapes then you take them into the Inner Library, to a side temple—never the Inner Temple, which must always remain uncontaminated. The guardians of the Inner Temple are primed to attack anything that threatens the temple's integrity, including unbalanced humans. Working with angelic contacts in the directions, which you draw from the side temple, you first trigger the angelic beings as shapes embedded in the construct around the temple: you activate them. This creates a sealed environment to work from. Then angelic contacts as beings are brought through over the thresholds, and, together, the shapes around or within the victim are carefully dismantled.

Using sound and vibration, both inner and outer, also works well in these situations. The victim must be kept overnight in a magically tuned space with the gates open and lights going, so that they can continue to be worked on through the night. Your work starts the process; the rest is done by inner contacts. However, if the destructive angelic being is supposed to be with that person, then there is

nothing you can do about it. You cannot break a fate pattern in such a way.

If the destructive being is from the Underworld then you would work in the Underworld Forest and draw from beings there to help you. Again, if that being is there to do its job as part of the person's fate pattern, or due to their life choices, then there is little you can do in real terms. If you take off one destructive being, another will move straight in.

There are many different ways to work with these very difficult situations. Just remember: match element to element and power to power, draw on inner beings and contacts that are an inherent part of the pattern the invading being comes from, and always work with angelic beings in these cases. You need to be flexible enough to learn on the hoof; and in these situations your inner contacts, and the deities you are used to working with, will often guide you in ways individual to you.

However, if the victim is in a mess because of their own stupidity and they refuse to change, or you know that they will not change, then there is little point putting yourself in such an energetically dangerous situation. These sorts of cases are always dangerous for you, not just because of the beings involved, but from the sheer amount of power and contact it takes to deal with them. You are likely to walk away from such work with an injury, so you have to think about whether or not it is appropriate to risk your life for someone who will go right back to the same behaviour pattern that first drew the being to them.

But if the possession came about as the result of accidental invasion, or simply from being in the wrong place at the wrong time, or if it happened as the result of a magical attack, then it is worth taking the risk to help someone else: it is what an adept does.

But do know your limits. If you are older or have sustained a few serious magical injuries, or if your body is not as fit and strong as it used to be, then it is time to stop taking on these jobs. Someone else, or an inner being, will probably step into the breach if necessary. You have to know the limits of what you can do and what you are willing to do. Thankfully,

these invasions are so rare that you may well only come across one in your whole lifetime.

It is always important to make sure that, regardless of the type of being or the situation, the victim understands that they also have to take some responsibility for their situation and recovery. We have been programmed through media and culture to think that someone will swoop in and save a possessed person, and that the victim is the defenceless recipient of care and help.

This is really unhealthy, and it encourages people to absolve themselves of responsibility for their fate and life. The victim always plays a key part in their recovery by way of how they live and the actions they must take in their cleaning and healing process, and by adjusting how they affect the world around them by their everyday actions, thoughts, and words.

2.3 Possession by magical intent

This is something we have not really looked at up to this point in your training. It is where a being is sent ritually to occupy or hound someone, or to control them. This is far more common in Eastern magic, African magic, and in other tribal forms of magic; but with the way the world is shrinking regarding travel and relocation, it is something you may come across.

Essentially the victim is invaded by a being, and they are then controlled by the attacking magician by controlling the being around or within them. The magician controls the victim with a construct, which is usually a 'doll,' a clay statue, a complex build-up of sigils, or a sequence of ritual patterns; then the being carries out and delivers the expressed actions. This is a sneaky, nasty way of working, and adepts trying to deal with such a situation can be caught out if they do not pay close enough attention.

Often an energetic umbilical cord can be spotted going from the victim to the object, but the umbilical cord is not flowing energy or magical actions to the person: it is sending them to the being. The being then dispenses

to the possessed victim whatever the attack is meant to do.

The victim will also display all the physical symptoms of trying to expel something; and if you observe them in vision and with divination then the being will be very clearly visible. It may often appear benign—a glamour created by the attacking magician to deflect suspicion. All sorts of land and Underworld beings can be bound magically for the purpose, and occasionally even an intelligent parasite will take the job in return for something they want.

Most adepts would attempt to detach the cord from the victim, but that would do nothing. The cord's apparent attachment to the victim is only a glamour: it is not actually connected to them, but to the being within them. The being is the bridge between the cord and the victim.

Cutting the cord from the being will not do any good, either: the being will simply create energetic 'scar tissue' to bridge the breach. It can, though, cause a temporary loss of power in the being, in which case the situation will appear to be resolved briefly. But it usually all kicks off again within a day or two, and you are back to square one: it does not take long for a being to reconnect the energy line.

In such cases you have to work in vision and track back to the object—e.g. the doll—that is the core and anchor of the possession. Detach the cord at that point, then reel the being in towards you. Once you have it in your line of sight, bind it and take it down into the Underworld. If the being has been bound into the attack unwillingly then you can release it and escort it back to its realm.

However, tread carefully: beings who do this sort of attack willingly, for payment, will sometimes, if they are clever enough, pretend to be bound in service. The way to tell the difference is actually easy: don't listen to what they say, just look at them. A ritually bound being will display their bindings when you look in vision: you will see them as chains, words, patterns, or sigils attached to their leg, arm, or some other body part.

A bound being will transform in appearance

when its bindings are taken off: the bindings alter their energetic makeup and appearance, and when those bindings come off you will see the real being. If you take bindings off a being and it doesn't change then you may be in for a difficult job—it was fooling you, and may now fight you to keep its hold on the victim.

The doll or object's inner pattern must be torn apart, and the Void put in place of the pattern. You are unlikely to be lucky enough actually to find the object, unless the attacking magician lives with or near the victim. But emptying the object of its inner image, inner patterns, and so forth, and putting the Void in its place, makes it much harder for the magician to build the pattern back up for another attack.

The victim will be weak, as their inner outer energies will have been exhausted from trying to fend off the intrusion. Because of this you will need to clean and seal them, fill up their vital force, and tell them how to stay under the radar for a while.

You will also need to find out what triggered such a skilled attack, and talk with the victim about the issues surrounding them, and what they need to do to move forward in their lives safely.

2.4 Possession by intelligent parasite

You have looked at this before: these are the possessions most commonly thought of as demonic. Intelligent parasites are attracted by weak boundaries, frail mental health, and the victim's fate pattern. If there is something ahead in the fate of the person that the parasite wants to be part of, it will try to hitch a ride.

If you remember everything you have learned about these beings, you will remember that you are dealing with very tricky characters. They will likely work hard to evade you. They may trick you into thinking that they are okay and best left alone, or that they are a terrifying demon who wants to eat your face off! An intelligent parasite will dip into their victim's mind, use their stored

vocabulary, and quickly learn to manipulate their body chemistry.

The main thing to think about with these beings is that they are there because the victim is a food source. Either their emotions, mind, or living situation will be providing an opportunity for energetic food. It is up to you to figure out what this food source is. It can be discerned by carefully questioning the victim and watching when they struggle, seem to be 'protecting' something, or evade areas of questioning. A weak or vulnerable victim can be manipulated by a clever parasite, so that the answers you are given come from the parasite, not the person.

This can quickly become a situation in which the victim is pushed down into a corner of their body or mind and silenced, and the parasite generally 'runs the show.' So it will take all your knowledge and skills to figure out who or what is talking to you when you question the victim. This situation can be tempered by using magical techniques to temporarily silence the parasite and give the victim a small window of communication. If the parasite is strong and clever, and the victim is weak, then this window can be short indeed.

The techniques do not get rid of the parasite; they briefly disable it from communicating. Reread "Initial action tools" in Initiate Module II, Lesson 4 (Book 7). The trick with these tools is to use them in a way that the victim or parasite does not see it coming. Approach with a blank mind that is silent and still. The stole or cloth shield can be quickly and gently draped over the person from behind without explanation, so that they do not know what you are doing.

Consecrated salt and water can also be used to temporarily limit the parasite within them: you can use a ritual bath, put their feet in a tray of consecrated salt, lean the staff gently on their foreheads, or place the Limiter, point down, before them and tell them to place both their hands on it.

The person is then questioned. If needs be, the being within them is also questioned. If you get in communication with the being, always give it a chance to leave voluntarily.

Some do. Remember, some can move into a person by accident and get stuck, others can be drawn into the human by the human's actions...do not always assume a hostile takeover.

Once you are sure what you are dealing with, and that it is indeed a hostile, intelligent parasite within the person, then you need to remove it. This is done in stages. First the parasite's reach and action must be limited, and this is done in both ritual and vision. Tune the space, create thresholds for the gates, light the lights, bring angelic beings or contacts from the Gathering Place to the thresholds, and ask the contacts to circle the person.

Have the person facing north and sitting in the centre, and either have the Limiter south of them to block any future path of the being, or build a threshold made of the Limiter's power to the south. Sit in the south behind the person and, in vision, observe the being from the Inner Library. Step back into the room with contact helpers, grasp the being from within the person, and pull it out. Take it down into the Underworld and through the gates, ensuring that each gate closes behind you. Aim for a cave that opens out in the Abyss.

Once you get to the cave, leave the being there. Continue to the Abyss and stand on the ledge of the tunnel that opens out into the Abyss. Turn and close, or create, the gate to close off the tunnel to the cave, then seal it with your hands.

Call on the Keeper of the Abyss to lift you up to the Desert. Walk across the Desert to the Library steps. Working with the Keeper, walking through the Desert, ensures that the being does not continue with you; they will be limited by the Keeper and trapped in the cave and tunnel. Go back through the Inner Library, back into the room where the victim is, and look in their body. Check their organs and repair them as necessary, and remove any minor parasites, dropping them in a hole in the ground to send them down to the Underworld.

When you have finished, do a ritual bath for the victim, then put a talisman on them to seal them up for a while.

This is the basic first step of removal. Many other variants of it work as well, some of which I have written about elsewhere, and others which you will find for yourself. The key is to put the being somewhere it cannot get back to the surface. The next step is answering questions about the victim themselves: what behaviour drew the being to them, what allowed it to get in, and what must the victim do to ensure that it does not happen again?

At the end of the day, it is the victim's responsibility to ensure that the way they are, and the way they live their lives, does not leave them vulnerable to such an intrusion again. Sometimes this sort of intrusion can happen simply by being in the wrong place at the wrong time while powerful things are happening; sometimes the victim's energies and sphere is too porous or impressionable. But mostly the victim's the behaviour, emotions, mind, and physical body are what allow an intelligent infestation to occur.

This highlights a foundational magical truth: balance, and rebalance, comes from within yourself. It cannot truly be impressed on you from outside. This is specific for humans, for some reason, and the deepest key to every issue that calls for an exorcist is that resolution, the restoration of balance, and evolution comes from within *yourself*. The reverse is also true: all true evil comes from within the human, not a being who forces its way in. A being only brings out the worst of what is already in a person; it cannot force something beyond the person's spiritual reach.

When people look at the personalities of mass murderers, war criminals, and so forth, some assume that they were possessed by 'demons.' How else could a human be so evil? The human spirit and mind is capable of profound mystical Divine expression, and this can express as great good or great evil. The human spirit mirrors Divine creation *and destruction*—"we shall make them in our own image."

This is really important for all exorcists, religious or magical, to understand. Any being that moves into a person can only

lean on and bring out whatever thoughts and potential deeds are already there. If the victim recognises this and understands it, by taking the first steps to change and evolve, to recognise part of them and work to balance it, then they no longer become a comfortable vessel for the being. Remember, these beings do not move into people for no reason, unless they become accidentally stuck: they are seeking something. Most of what intruding beings seek is either an energetic meal, or a vessel they can operate for some end, usually destruction.

If that nature of destruction is not within the person, or they spot it and work consciously on it, then they are no longer a suitable vessel for destruction, and the being moves on. This is not 'victim blaming,' but the simple dynamics of energy, mind, and consciousness. As an adept, the deeper into the realms of magic you go, the more you will be visible to such beings, and the more you must strive constantly to evolve as a human being.

This does not mean wallowing in fluffy feel-good 'I love everything' emotions. It means knowing that you are a fulcrum, and knowing where your balance is and where your imbalance is, and working to redress that imbalance in your thoughts and actions. This will keep you safe and pest-free. It is like being a nurse or doctor: you have to constantly wash your hands and stay clean.

2.5 Temporary benign possession

This can happen for a number of reasons and mostly should be recognised, then supported and not interfered with unless it has become detrimental to the victim/host. This of possession is where a being 'moves in' with a human to support them, expand their reach, or keep them alive to ensure that their fate path is upheld.

This is a different situation to a parasitical infestation where an unhealthy situation rears its head. The being can help keep the person alive in a difficult time when this is to the benefit not only of the person, but to future

generations, or to the land/beings/people around them. It can also help expand the person's access to knowledge, energy, contact, and so forth, to enable something to occur.

This is uncommon, but you may come across it occasionally, and it can be shown in readings by the person appearing as a 'composite being.' Sometimes people are born this way, with two spirits in one vessel, or even with one spirit spread across two vessels. The main job of the adept is to make sure that the symbiotic relationship is positive and healthy, regardless of your personal opinion. Such situations should not be dealt with forcibly—rather you should keep a close eye on the situation.

Usually it resolves over time, often slowly in increments, and you can help the body stay strong and healthy in that period. When in doubt, use divination, inner senses, vision, and common sense. Look at the person's long-term future with and without the being. If it looks much better without the being, then talk to the victim about the situation. It must be their choice as to what, if any, action is taken.

There is a lot we do not understand about such situations, and I suspect we have lost a lot of old knowledge regarding this sort of cohabitation. I also suspect that they are more natural than we think: the human body is made up of many cohabiting beings who together make the whole vessel work. Without vast cohorts of viruses, bacteria, and fungi, we are nothing. I suspect the same is true from an inner sense.

Occasionally you may come across a situation—or it may indeed happen to you—where a former human inner contact decides to hang around a magician, then move in to cohabit with them. This has happened to me in the past. For the most part, the contact has good intentions as they see them, but cohabitation may not be appropriate for you. They see the world, magic, and evolution in their own way, and may feel that you need help. However, as our consciousness as humans is constantly evolving, and the contact's will be fixed at the point of their death, you end up with a clash of interests.

It is also very bad for the body to try and hold such a contact. It can cause degenerative

illness as the vital force struggles to uphold two spirits in a way it is not designed to. These sorts of cases are like 'possession with good intent' but without good outcomes. In these cases the victim, not the assisting adept, must eject the contact. The victim must tell them to go, and they must not be willing to 'give them space in their heads.' I gave a personal example of such an event in the Initiate module dealing with exorcism.

2.6 Possession of a group mind

We have looked at this before from various angles in your initiate training. It is an important issue that you need to understand not only for your magical service work, but also for your everyday life. Being the adept in the midst of a group mind being operated by destructive beings is not pleasant.

This can happen to small groups—like magical, political, or religious groups—as well as larger communities and even societies. Convincing a group of people to think in a particular way is not hard: most people are followers by nature, a tendency exploited by destructive beings to achieve something that changes the group's behaviour, their population, or their actions.

Possession of a society's group mind by destructive beings is the hardest thing of all to watch, as there is little an adept can do. You have to watch as the society implodes or destroys itself—and usually everything around it. Not all societies that go through destructive phases are 'possessed'; sometimes it is just raw stupidity, greed, and the evil within humanity. But a rotten society is ripe for the picking and can sometimes become a vessel for a destructive tide, and all the accompanying Underworld beings that ride it.

Because of the vast nature of such a situation, the best strategy for a group of adepts is a small-scale one: to identify and focus their magical work on a central core of the society—usually a political building or palace—and plant the scales there at the centre of power, where the decisions are made.

Keeping that place clean, cleared, and balanced will create a central core to the pattern which will block a strong inflow of Underworld power to the pattern that has formed. Over time, sometimes a few years, that balance resonates out across the pattern and changes how the pattern formed by that society reacts to the destructive tides. This makes it far less vulnerable to infestation and possession: it triggers the society's collective 'immune system.'

However, any adepts who do such work must strive constantly to keep their own balance, and not be part of the problem. The act of planting the scales will resonate with your scales like a bell: if your scales are upkept properly then it will not be too much of a problem beyond an occasional loss of energy when the society's scales trigger. But if your scales are wildly out of balance than the resonance will trigger incidents in your life and body that force a rebalancing action: your shit will come right up to the surface to be dealt with. So be careful what you choose to take on in service: do not bite off more than you can chew.

Possession of a magical group, or any small group, be it social, political, or religious, is a bit less unwieldy to deal with. However, you must have been asked by someone within the collective to help. If you spot the problem from outside the group and decide to take action, then you place yourself in all sorts of difficult situations while shortcutting the evolution and learning of all those involved.

The possession of a group is usually either parasitical in nature, or the result of a destructive breakdown, with all the inherent beings that involves. For the most part it is a parasite problem, where a hive of parasites, or a big composite and intelligent parasite, has taken over the group's egregore. Usually in these circumstances the egregore is a naturally formed one, a group mind whose energetic pattern is a suitable vessel for any passing being looking for a meal.

Looking at the direction the group is going, in terms of their group thought and agenda, will tell you a lot about what sort of being has

set up shop, what its food is, and so forth. If the being is a destructive Underworld being, then it is more likely using the group to achieve an aim like mass murder, political oppression, or something to do with sex, drugs, etc. to trigger a mass unravelling.

If it is a parasite, or a hive parasite, then the being is using the group as a feeding station. It will encourage the continuation of some behaviour in the group and lean on the group's members to push them to deeper and deeper extremes of behaviour so that their energy output continues to provide a source of energetic food.

If the group's extreme behaviour harms none but themselves, then do not get involved. Learning to break away from such a group is part of developing one's energetic immune system, and such groups tend either to clean up, break up, or destroy themselves energetically, mentally, and so forth. Do not interfere in their fate lessons.

But when a group like this is causing the general population a great deal of suffering through political oppression, cruelty, or mounting physical or magical attacks on the population at large, then you have to take a closer look while still maintaining a distance. If you see beings poised to deal with the situation, or that it has already attracted an inner response, then you may not be needed. However, if a member of that collective asks for help, then you have a green light from the inside. In magical terms, one person asking is equivalent to all asking.

Any pattern like this, including the others you have looked at, tends to have an energetic core that acts as an anchor. A hive parasitical infection will have a 'queen' at its centre, and a core to the pattern. If you take out the core and the queen, and dispose of the pattern's threads, then the whole thing will die back.

The only problem is that if you, as an outsider, do the pest control, but the people connected to the group have not developed an awareness nor an inner immunity to the infestation, then the whole thing could form again. Ideally the solution should also come from someone within the group: if one person

‘gets it’ and adapts, then the group will also start resonating and adapting. If the group’s population manage to change their behaviour then they will all become immune to similar events in the future.

This brings up a dilemma that exorcists face every time they go into action. Being a saviour helps no one. Being a catalyst or teacher helps everyone. People get in these messes because of immature, thoughtless, or base behaviour—and we all have those elements in our personalities. We mature by experience. But if someone swoops in and is constantly fixing problems then we do not learn; we do not evolve.

A magician who is constantly swooping in and fixing things is not being of service; they are servicing their own ego. When to act, and when not to act, is always the dilemma of an adept. When in doubt, don’t act. When lives are not at stake, don’t act. When you can teach someone else within the problem how to solve it, do that rather than act yourself.

If you interfere in a group possession by a destructive being then you could be derailing a longer-term regeneration pattern. First the crud has to be brought out and dealt with, and that can be messy. When in doubt, either do not act, or use divination to look at the long-term consequences of your intervention on the group, the people around them, and yourself. Also look at the long-term picture if you do nothing: often they resolve themselves given time.

Don’t forget also to look at the long-term implications for you of doing the work. Sometimes a big job can fatally weaken you or at least damage you—know the stakes before you act.

2.7 Tools and skills engaged in exorcist work

Besides the obvious ones, here are the tools and skills you can draw on from your training when you do any form of exorcist work. You know how to use all these tools and skills; now you have to learn how to apply them and why. That knowledge has been buried throughout

the course including in this module, and you will have to gather that harvest for yourself.

Outer and inner tools Cloth shield, temporary limiter, staff as companion, cobra contact, bell and scraper, inner or outer ring, inner scales, vessels for containment, scrapers, blade for cutting binds, smells and sounds, stones, various inner contacts, animal spirits in outer vessels.

Skills Astrology, divination, sigils, contacted writing, weaving and dismantling, repairing and destroying, limiting and releasing, bridging, creating or destroying thresholds, changing your appearance, inner senses, vision, ritual, working from one realm to affect another, working out of time, working in the flow of time past and future.

As you went through the course, you were taken in circles around some subjects, so that you could pick up key elements as and when they made sense to you. Quareia is not taught by studying reference books; it is more akin to art training, where you pick up the pieces as you go along, learn the powers of those pieces from different angles, then focus on areas of work. It is up to you to put the pieces together.

Remember, magic is not about having tons of techniques and tools, but about knowing how to apply a few key tools, and a few key skills, in many different ways. It is the knowledge of the different ways that is important. Some of this you will learn from the lessons; some you will learn for yourself. Always remember the question: “why?” Why is something happening in the way it is presenting? Answering the “why,” the causation and intent, will take you to the solution.

2.8 Scapegoating

Magical scapegoating is a particularly nasty thing and is the flip side of empathic connection and load-sharing. It works along the same power lines as load-sharing,

but without the consent of the person or being taking up the burden. It is a forced load sharing that is unbalanced, vicious, and destructive.

In Initiate Module VIII Lesson 6, you looked briefly at scapegoating and its basic presentation. Now let us look at its mechanics, and its 'why' aspect.

Scapegoating is used magically when someone does not wish to bear the burden of their unbalanced actions, and instead has something or someone else 'carry' it for them. This is a very old concept that appears in Biblical and Greek writing, as well as descriptions and mentions in the texts from the first Eblaite Kingdom (Syria) during the Age of the Archives, 3000 B.C.—2300 B.C..

In communal religion, scapegoating was used to transfer the sins of the people to a creature—usually a goat—which was then cast out of the community to die in the desert. Over time in magic, the method was condensed and developed to create magical scapegoats.

We still see it today in certain magical systems and communities. An individual or small group is scapegoated, unawares, to take the backlash of unnecessary destructive magical actions. It is vicious, and has long-term consequences for the victim or victims.

Usually this sort of action is taken when a magician wishes to curse someone or a group, or magically attack or destroy them, without incurring the 'judgement' of that action, its recording by their heart spirit, and its energetic burden. A scapegoat not only carries the weight of another person's judgement on themselves, but they also suffer a great loss of energy: the attack's energetic effort is drawn from the scapegoat so that the magician does not have to use their own energy for the purpose.

Suppose that a head of a magical group wishes to attack a person, or group of people, and uses his magical group as a battery. Through group rituals and visions, the magician taps into the vital force of the group's members and draws it out, connects them together, and plugs them into a core that is the anchor of the curse or attack. Their

group energy will then feed the attack or curse, fuelling it powerfully, and none of the magician's energy is used.

Usually the group is unaware of this situation, and think they are contributing energy to some positive project or construct. Sometimes they are not even aware of any energy transfer: they just think they are getting ill. They may also assume that their loss of energy, and the inner backlash they suffer, is the result of group project work. The symptoms can be the same, but the causes and outcomes are very different.

There are many different problems with this sort of situation. The first is that such actions are very unbalanced and a lot of energy flying is around, which attracts many hungry parasites. The parasitical gathering around such a feeding station creates a very complex-looking situation, and it can be hard, when looking from the outside in, to figure out who (or what) is doing what, and why.

The second problem is that the group, usually unknowingly and unwittingly, is bearing the 'harvest' of the unbalanced action. They become the apparent guilty parties, not the magician really responsible. An adept who tracks back the energy lines from such an attack or curse will not discover the cursing magician, but the scapegoat or scapegoats. If the adept is not aware of what is really happening, or is not paying enough attention, and decides not only to stop the attack but to also punish whoever is doing the cursing, then again the scapegoats will receive that attack, not the original cursing magician.

An attack fuelled by such a large pot of energy can become very powerful and vicious, to the point that deeper scales become unbalanced within the pattern that connects the magician, the group, and the victim. This can trigger larger and powerful beings to get involved. The magician may begin to feel the pressure of these intervening beings, but usually anyone willing to scapegoat others is not balanced and has no integrity or inner strength. They will react to these beings like a coward and try to hide from them, and at the same time try to get more and more people

into their group to draw on their energy. It can get really, really messy.

The scapegoats will weaken from losing their vital force. They will have energetic backwash from the curse or attack, and they will start to pick up on things ‘not being right.’ Look to the Initiate section of the course for the presentation of the symptoms of scapegoating. Often they will also start to get feelings of dread, or fear of danger, without being able to pinpoint what the danger is.

Their readings will show that they are in danger and their fate path is being altered. Scapegoating can change a person’s fate path as their scales swing to accommodate the ‘crimes’ they are being forced to take on as their own. This can have a deadly effect on their fate path that can trigger the unravelling process in their lives, and their inner senses will pick up on that shift.

The negative alteration of a person’s fate path is a strong indicator of a scapegoat situation as opposed to a group carrying the burden of long-term project work. Always be aware that the symptomatic picture for heavy projects and scapegoating can be the same, however the scapegoat picture will show unbalanced intent and magical abuse of power. You can always ask in divination if what you are looking at is a true scapegoat situation.

2.9 What to do?

When you are dealing with someone being scapegoated, the most important first action is to identify the area of their lives it is coming from. If they are a magician, this is usually easy: simply look at their magical connections within their magical community, with the leaders as suspects. When a magician is scapegoated, they will usually know their attacker without realising it.

This sort of scapegoating needs a connection to build from, and it needs the victim’s participation to be fully successful. Remember, it uses preexisting dynamics: a magician often has empathic connections with others from their

magical work, so the scapegoating can work down those lines.

Load-sharing is common in magical groups that use visionary inner work regularly, and a natural dynamic that lets a group operate as one, as the heavy burdens can shift back and forth between the group’s members as necessary. This is not done intentionally, but it is a natural part of group magic. The same dynamic is harnessed in scapegoating: the burden travels down these connections.

The energetic difference between load-sharing and scapegoating is that the magician who triggers scapegoats magically cuts themselves off from the group once the dynamic has been triggered. The ritual and vision work is done, the load fans out across the members, and the originating magician then breaks the ties. The attacking magic keeps doing its work, and the backwash flows out to the group, not the originating magician. Usually beings are co-opted to assist the originating magician, and deals are struck to protect the magician from the effects of their actions. It is all very nasty and gets messy pretty quickly.

There is another form of group scapegoating that I have come across. It is not so well crafted, but has the same effect. The cursing magician draws energy from the group like a vampire, and the attacking or cursing behaviour will have some object as its core. This could be a simple paper pattern folded up and hidden, or an object belonging to the victim that has been cursed and projected energetically at them. Every time the group gets together, the object is hidden in the circle or space that the group uses magically and charged by the group’s energy without their knowledge.

This connects the group with the attack without them realising it, and the attacking magician will make deals with inner beings to stop backwash coming to them. Instead it flows to the group. Sometimes the attacking magician is not aware that the backwash has hit the group, and believes that the group’s only involvement is their outgoing energy. They do not realise that it is a two-way street that can harm the group. This comes from the

mentality of some magical groups in the late twentieth-century where many felt that there were no consequences to magic.

This mistaken concept came from comments made by Eastern magicians in the early twentieth century that there is no “Divine punishment” for such acts, which is true. But they failed to understand the natural energetic flows that deal with cause and effect, and how individual the manifestations of those effects are to each person and their fate path.

So you need to look very carefully at the people with whom the victim is involved magically. And don’t automatically assume that the scapegoating was fully intentional. Don’t just look for the baddie; be aware that such things can also be triggered by the stupid.

If necessary, use divination to isolate the scapegoating’s origins. Once these are identified, the victim needs to cut themselves off from the group permanently. There is no going back, as the whole process sets up a pattern within the group’s structure, and even if most of its members change, the pattern will remain if there is any connection at all with any member, the group’s property, or its leader. They must also get rid of any objects, books, trinkets, photos, clothing, or anything else that connects them to the group. All of these must go in order to break their connection to the scapegoating pattern, whether it formed intentionally or unintentionally.

This can be particularly hard if the magician affected by scapegoating has status in the group. When a person gains status, it plays into their ego and their sense of place in the world. Letting go of this can be a real struggle for people, as they find themselves cast adrift without status, recognition, or companionship. I have had to do this more than once, so I know how hard it can be, but it is of the utmost importance to walk away from such an unhealthy situation, one that can have long-term consequences not only for the victim’s life and body, but also for their fate and the balance of their spirit.

Learning to let go of everything when necessary is a very important skill for a magician, and particularly for an adept. It

is likely that all of you who have got this far have already had to face a situation where you have had to let a great deal go...or you will in the not-too-distant future. Not only does this train you for a healthy death and progression beyond it, but it also trains you for non-attachment in life, which again is a fundamental dynamic for a spiritually healthy adept.

Adaptability is the key to adept evolution. Part of that adaptability is being able to let things go from you, and be open to the new. It also trains you not to stick to one course of action continually, but to shift and change how you operate, what powers you work with, and how you let things ebb and flow around you in natural tides. Often a scapegoat situation can trigger a magician to rethink how they live, how to let go of things, and how to move forward: it can be a catalyst for evolution.

In a way, these situations mirror the passage through the gates of the Underworld. At each stage of a magician’s life they are confronted with hotspots. How they deal with them will either mature them or unravel them. This is the inner aspect of magical training.

Once the scapegoated victim has let go of everything, then you can work on detaching them from the pattern, not by working on the pattern, but by detaching the energetic link from them in vision, then cleaning them up. They will then have to work in vision with inner contacts in the Library, either alone or with assistance and with you guiding them, to address the energetic burden they have been carrying. Their scales need to be rebalanced, their heart spirit needs to be unbound and able to speak, and they may need help restoring their organs, bodily integrity, and energetic sphere.

If you are asked by a group member to dismantle the whole situation then you have to be very careful. As an outsider, you can easily become entangled in the pattern and then part of the problem. It is better for the affected magician you are helping to do the work if they are used to working in vision. They, as part of the pattern, can access it and take out the core, along with any beings

involved, without triggering any defence mechanisms that have developed within the pattern. In a situation where a group shares responsibility for something, even if this has happened without their awareness, as in scapegoating, then part of their own rebalancing is to take action from within the pattern to take it apart.

Part of adept wisdom is to know when not to take on work yourself. When it is not your place to do the work, no matter what suffering is involved, you will end up just making a messy, complex situation even worse, and you will bring the mess to your doorstep. Instead you should teach the member or group members what to do, how to do it, and how to move on afterwards.

2.10 Beings as scapegoats

Sometimes beings are used as energetic batteries or scapegoats for an attack, and the attack or unbalanced action's backwash or cause and effect then goes to the being, not to the attacking magician. This serves a few purposes for the attacking magician, the biggest being that they avoid the burden of cause and effect from their attack, and their scales remain clearer—or so they think.

This mentality comes from not only cowardice, but also from a feeling that only humans matter and all other beings are there simply to benefit the magician. This was a common opinion among Christian magicians, as the religion holds that only humans have souls. However, this sort of action against *any* being will still trigger effects action on the scales, and those effects are often unseen by the magician until it is too late.

The attacking magician will use a being or group as a power source, and have a 'slave' being who takes the 'blame' for the attack. This setup can be identified through divination or by observation in the Inner Library. When looking at the magician, you will see an umbilical cord running from them. When you follow the cord, you will find a being attached to the other end. The more the being takes the burden of action, the more bloated it will

become as it tries to accommodate the attack's energetic refuse.

The slave being will often appear unhealthy, sometimes distorted, dirty, and unbalanced. Often this is from the result of the attack and not the nature of the being itself. Just as you would cut a baby's umbilical cord, you bind the cord in two places, then cut between the two bindings. The being is then helped back to their own environment. Often these beings are land or faery beings who are not overly intelligent, and they are often gentle, relatively passive beings with the capacity to hold large amounts of energy. Think gentle giant.

They are often drawn from rocks, the ocean, or trees. Tend first to the creature and ensure that it is in the right place and has what it needs to recover. Once this is done, go back to the end of the umbilical cord that leads to the magician. Then use the power of the Limiter, either through the inner sword or by using that power in your left arm, and seal off the end of the cord. Limit access to it so that it no longer operates as an umbilical cord and instead dies back.

Beyond this, it is not your place to judge or teach the magician. The inner dynamics will deal with such things as and when it is necessary. Your job is to stop an unhealthy situation, make sure the people and beings involved are safe, and reduce the likelihood of the same connections reforming, whether naturally or by intent.

2.11 Scapegoated by resonance

Besides load-sharing within a family or community, you may also come across a situation where the victim is scapegoated by way of resonance with their fate pattern. This where something that was supposed to happen to one person as a result of their actions or their fate path happens to someone else instead. This could be magically induced or naturally occurring.

When the resonance is magically induced, the fate of one person is shifted onto the fate pattern of another person who has key elements the same as the original, intended

recipient. Usually the unfortunate victim of the shift is known to the magician who triggers it, and knowing that can help you block off any further interference in the victim's life.

However, first the fate resonance has to be removed from their pattern. To try and do this by interfering with the victim's fate pattern using magical weaving can cause all sorts of problems for them, as these patterns are complex in how they work. However, you can work with a weaving deity and let them work through you to shift and repair the fate pattern.

What is also needed, though, is for the victim to shift their fate path subtly by making some change in their lives that was not previously in their intentions or thoughts. To find the right action to include, you may need to use divination. Ask, "if they do X, will the resonant fate aspect that is not theirs, go?" It can, for example, be as simple as changing the colour of their hair, changing jobs, changing the inside of their house, stopping wearing something, or changing their plans.

Often it is the little things that can cause enough of a shift; and if the magician involved is identified, then you can usually figure out, by questioning the victim and looking into the magician, whose fate has been shifted. This can give you a great many clues about what aspects of the two persons' fate patterns are resonating between them. By the victim doing something that would not be done by the person whose fate is being shifted, you can break the connection between the two fates. That, together with working with a weaving deity, can be enough to move off the scapegoat element of the problem.

For example, if you found that the shifted fate originally belonged to the perpetrating magician's partner, and they magically shifted the impending fate event to the victim, then by looking at the magician's partner you can get clues about what action would likely shift the pattern back where it belongs.

So, for example, if the magician's partner is known to be terrified of heights, then having the victim join a climbing club to go up to high places could be enough to break the

connection. Do something the other person would not do. That, and the weaving, will usually get rid of the problem, as well as breaking all connection with the offending magician.

If the resonance has occurred naturally—which does happen—then working with a weaver deity will not work. Magical interference opens the door for a magical solution. Natural occurrence needs natural solutions—and remember that rule, as it runs through most situations that need an exorcist. In these cases, shifting the victim's behaviour pattern in some way is the best way to deal with the resonance. If they are a magician with inner contact and the resonance is dangerous for them, then they will probably be warned and shown the best way ahead.

This sort of natural resonance happens a lot, and fate patterns often shift back and forth and interconnect, mostly without us realising. But when it gets dangerous then action is needed. Sometimes it takes only a little action to shift things; sometimes it takes a big action to stop it.

I once had to move house to a totally new area to avoid taking on a resonant death fate pattern. I was warned by inner contacts and given a date before which I had to be completely out of the area to avoid an accidental death that was lining up for someone else. The essential fate situation was this: two patterns were resonating in a very similar way, so the choice of which one the death would express through was undecided. By leaving the area and changing my own pattern, I no longer resonated with that forming pattern, and so avoided the fatal accident.

Though moving house is a massive undertaking, and trying to sell a house to meet a short deadline is often impossible, it all came together quickly for me. I had a lot of inner help, and I was out four days before the deadline.

A few months later the other person died in an accident, and that day I had a massive loss of energy. The hotspot still resonated with me, but it did not take me out. Often some

residual resonance will still happen; just not the whole thing. Also bear in mind that the manifested outcome of a fate pattern of death coming together can be months away from the pattern locking into place. The crucial time is when the pattern locks in position, not when the actual event occurs.

2.12 Summary

There is no way I can give you practical work for this lesson. However, you can read it a few times, ponder on it, and do some readings around the issues. There are far more complex details to these issues, too many to write them all down, but by thinking about them, drawing on what you know of magic, and coming to your conclusions, you will pick up on the rest of the information you need.

You can also read parts of *The Exorcist's Handbook* which will add to your repertoire with this work, as well as giving you different perspectives. Just bear in mind that it was not written for students in full training, so there will be differences in the suggested approaches and methods to avoid causal readers blowing themselves up.

Also, in all this work, you can draw on everything you have learned both theoretically and practically. A lot of the various skills you have learned over the course of your training, methods that may not be directly involved with this subject, can be adapted and used. Ritual visions, different realms, contacts, as well as alchemical work can all be adapted and used as needed. It is part of your learning to gather all the strands of your experience and bring them together for specific uses.

Lesson 3

Self-assessment

Before we get deeper into this module, I think it would be a good exercise for you to work out what approaches, working methods, contacts, and tools you would use under certain circumstances.

This will help you realise what you already know that you may not have been aware of consciously, and identify any areas of knowledge that need tightening up. As I have said before, you know more than you might think you do because of your training, and the skills you have can be drawn on in many different ways if you learn to think sideways. All too often in modern training, regardless of the subject a person is studying, students are trained to think in units and linearly, and each aspect of their training is kept separate.

That is sometimes necessary when facts alone have to be learned, but when you learn an art form you have to think differently. As an adept student you have covered a lot of ground in depth, and you have had to revisit some aspects of your training many times to view them from different angles. You have also worked with the rule of absolutes, which has taught you to immerse yourself in one 'truth,' only to be told later that there are more fluid aspects of that subject.

This has enabled you to build layers of thought and approaches, and to view aspects of magic from different viewpoints. Now you are stepping into the latter part of your

adept training, it is time to once again draw all those threads together and apply them in your own unique way. There is no right or wrong way of doing this; only ways that work with minimum impact to yourself, and ways that work with major impacts. And of course there are also ways that may work in some circumstances and not in others.

When it comes to exorcism, there is no way for me to give you hands-on, practical tasks; but your fate path as a magician will do that for you. When you are ready to work, not only because you have learned the skills, but also because of what is happening in your life, then exorcism jobs will be placed in your path. Until then, theoretical analysis of potential situations will help focus your mind and give you practice drawing on everything you know to theoretically address certain situations. You have done this before in a course test; now it is time to do it again.

I will detail some exorcism-related case studies for you, all of which are real. You should write down what you think should be done, in what layers and over what time period, and what you should draw on. Here is an outline of the approach.

3.1 Approach

Read the brief, which will have all the information you need to decide how to deal with the

situation. Not everything may be spelled out: sometimes with such cases the victim may be unresponsive or give you false information to hide something, usually from embarrassment or because they think your knowing it would make you reject helping them. It is rare in real, on-the-ground situations for you to be given all the information you need. Sometimes you have to fly a bit blind and make certain assumptions. But all the cases presented here are cases that do indeed need an exorcist.

Whenever you have to make assumptions, always veer on the side of safety in terms of your actions and decisions. In such cases, and even when you do get all the information you think you need, there may be a wild card in there that no one thought of, something that could undermine your work so that your initial help fails. When that happens, you simply try a different approach, and you keep trying until something works.

In practical terms for this test, write you approaches in sequence, list what tools, contacts, etc. you would use, and what backup plan you would try if your first attempt failed. Then list how you would follow up your work with the victim, and what you would do to maintain your inner and outer health while assisting the victim.

This is not a pass or fail exam; this is for you to see and assess where you are in your training, and identify any areas of knowledge that you may need to go back over and strengthen. If you are working with a mentor then they can go through this with you and point out weak areas or discuss your reasoning to see what insights emerge.

If you are not being mentored and are studying the course alone then doing this self-assessment can be a very good exercise as an intermediate step between theoretical study and practical application. It will highlight your strengths and weaknesses to you. There is nothing better for learning than hands-on, practical application, but seeing as we cannot do that, this is a good second best.

You may also find, as you start pondering over cases and approaching them, that subtle inspirations come to you. Often an inner

contact will draw close and help you by highlighting certain ways of working.

3.2 Presentations and diagnosis

Look at these presentations and figure out what you think may be the issue. Write out your reasoning that led you to your conclusion. This first section poses questions about diagnosis only, not about how you would then deal with the situation. However, if you wish to, you can also outline how you would deal with these presentations.

Example 1

A twenty-five-year-old woman has asked for your help. She is having problems eating, has no history of anorexia or body dysmorphia, and a doctor has cleared her of any underlying pathology to this condition: he referred her to a psychologist, and this has not helped her.

When she is hungry and sits down to eat, she gets the feeling that food is dirty, that she is ugly and fat. She is not, and she *knows* she is not, but if she forces herself to eat then she has an overwhelming feeling of anxiety for no apparent reason. She then often vomits involuntarily, and seems unable to hold food in her stomach. She has lost weight drastically, and is afraid she will die.

She is having a recurring dream in which she is told that she should starve 'like the rest of them,' and how dare she eat while others are starving. In the dream lots of bedraggled, starving people are standing before her and taunting her, telling her she should be ashamed of herself. She wakes up exhausted and traumatised each morning.

Her situation has become so extreme that she is starting to have health problems related to starvation, and she has no vital force. She also has a constant cold creeping feeling up her legs.

On questioning you find that she is a natural empath but has no magical experience; however she grew up with folk magic and folk beliefs, and she has on many occasions foretold things that subsequently happened.

She does not know if this runs in the family, as she was adopted as a small child and knows nothing of her blood family. She is convinced she will die if she does not get help. You do a reading which does indeed show that she will die without help.

Her issue started when she moved into the house where she is now living. You research the land where the modern house now stands, and you find that a hundred and fifty years previously a religious boarding school for orphans stood on that site. Eventually it closed when it became known that the teacher/carers essentially starved the children to death, seeing them as 'evil' as they were born out of wedlock.

What is actually going on here? What beings could be involved, and what sort of pattern do you think has formed around this woman?

Example 2

The partner of a man contacts you for help. The couple are Pagan, but were Jewish by birth/culture/religion and became Pagan twenty years ago. They are both active in the Pagan community and act as advocates, spokespeople, and policy advisers for the local government on religious freedoms.

The man started having difficulty with his throat and voice about a year ago. The doctors could find nothing wrong with him. They placed a small camera down his throat, and saw that everything looked normal. He has problems swallowing, speaking, and sometimes breathing. He has also seen a neurologist, as the condition has deteriorated to the point where it is becoming dangerous.

When nothing was found, he was sent to a psychologist, who also could not help him. On questioning him, you find that the attacks started when he got a column of his own in a newspaper and began to talk about what it was like to become a Pagan in a Jewish Orthodox community, and how they helped other people step on that same path.

You question him about his life and his other interests, and you note that he can talk freely about mundane issues, but when it comes to his beliefs, or the faith he grew up in, he starts

to cough and have problems breathing. The more you delve into his relationship with the community he grew up in, the worse the issue becomes, until you realise it is dangerous to carry on questioning him.

You ask if he knows any occultists, and he says he does not. His Pagan community celebrates the Polytheistic beliefs and deities of the pre-Judaic Near East. They do not do magic; they approach those beliefs and deities as a religious devotion, and devotion to nature.

What do you think is going on here?

Example 3

You are approached by a man in his early thirties who was born in Tanzania but is now living in the USA. Six months ago he had a terrible nightmare that he could not wake up from. He was being pursued by what he describes as a "dark creature." He cannot describe it any better than that, and just keeps repeating that it was a dark creature. He woke up covered in bruises and scratches, and his girlfriend photographed them at the time. You note that he was bruised and scratched in areas he could not have reached: he did not do this to himself while he was dreaming.

Shortly after the nightmare his personality started to change, and he became depressed and withdrawn. He lost his job and then his home, and now he lives with his girlfriend. She has found that she cannot sleep in the same room as him, as she also then gets nightmares; so he sleeps on the couch in the living room. He has also aged considerably: he shows you photographs from nine months ago, three months before the bad nightmare. He is always tired, everything always goes wrong for him, and he feels like he is constantly struggling to stay sane. He feels as if there is another voice in his head, like an echo. He is scared that he will now lose his girlfriend, whom he loves very much, and he is scared that whatever is happening to him will also happen to her.

You track back to his life six months ago and to the time just before that, and ask him what was happening in his life.

He tells you that he went on holiday to Tanzania to visit relatives he had never met. He spent time with them, showed them photographs of his home and his girlfriend, and generally had a good time. Nothing seemed out of the ordinary. You ask about his parents' life in Tanzania.

He tells you that both his parents were killed in a car crash in the USA when he was fourteen. After that, he was raised by a family friend in the town where they were living until he reached eighteen. He doesn't know very much about his parents' life in Africa, only that they had to leave suddenly and secretly. A local church charity in Tanzania had helped them get to America, where his father became a pastor for that church.

As you talk to him, you note that your inner alarm systems are going off and you feel danger around him.

What could be happening here, and what sort of beings could potentially be involved?

Example 4

You are called to a family house where the twenty-four-year-old son is causing havoc.

He recently returned from a tour of duty in a war zone and was at first thought to be suffering from post-traumatic stress disorder. He was given a second diagnosis of psychosis, a triggering of a potentially latent mental illness. He is on antipsychotics, but the family suspect that there is more to it than illness. The young man will not talk to you, so you have to talk to the family see if indeed 'something else' is going on, or whether they simply do not understand what mental illness and battle stress can do.

Four other family members live in the house: the parents, a younger son aged seven, and a daughter aged fourteen. Since the soldier returned, the family has had terrifying reoccurring nightmares. The house always smells bad no matter what they do, and all the family members have the feeling that they are being 'watched' in the house.

The family originally comes from Pakistan, and they have been in the USA for twenty years. They are Christian by culture, but only

consider themselves "occasionally" interested in religion.

The daughter started to get ill when the soldier returned home. She started with digestion problems that quickly escalated to incidents of melena—blood in her faeces. No source for the intestinal bleeding was found, and the daughter is rapidly losing weight and becoming very ill. She has constant nightmares and is terrified of going anywhere near her older brother. She states that she sees terrible eyes looking out of his.

The younger brother, who until the soldier's return was a quiet and studious boy, has become angry, and he has begun destructive behaviour like regularly smashing things up and self-harming. He has also been caught torturing the family pets. At school he has gone from an A student to the bottom of the class, and is offensive and argumentative with his teachers.

The father is unravelling at work. He is unable to focus on his job as an accountant, and he has been suffering from frequent bouts of anger, sometimes so extreme that he has to take himself away from his family to avoid harming them. He has dreams where he is killing his family, his boss, his coworkers... and the dreams make him feel good. This causes him terrible guilt, and he has started thinking about killing himself so that he does not harm anyone. He started going back to his local church. This would make him feel a little better for a short while, and then it would all start again.

The mother started suffering from severe headaches when her son returned from war, and from feelings of total exhaustion to the point where she has recently had to leave her job. She cannot focus on anything, is constantly coming out in painful rashes, and the doctors have found no reason for her symptoms. She has been told they are likely caused by stress.

You ask about their house. The mother tells you that, very recently, all the electrics keep blowing. Light bulbs, televisions, computers, and so forth are constantly blowing up and setting on fire. The mother tells you that no matter what she does, the house always feels

'dirty' to her, and the other members of the family nod in agreement.

The father tells you that until recently they were an intelligent, rational family with a normal life. All of them were healthy and just getting on with life. But now they feel as if the house were possessed by Djinn. The father jokes that he used to laugh at his older relatives in Pakistan when they talked of demons and spirits, as he sees himself as a rational, educated man. But now he is not so sure.

The father tells you that the area where his soldier son was fighting was a wild, dangerous place that has been a place of conflict for a very long time. He remembered as a child in Pakistan, people talking about that area as a place infested with death.

As you talk with the family your 'alarm bells' go off, and your inner senses pick up on inner danger near you. As you look up, you see the oldest son, the soldier, standing in the doorway, listening. You can see that he is struggling to contain himself, and he seems to be fighting something in his mind. His face seems to shift between rage and pleading for help. He turns and walks away, and you suddenly become aware of the adept power pattern around you. Something has triggered the angelic presence at your shoulders.

You realise this is a complex situation, and that a lot of the physical and mental pictures could be as-yet undiagnosed medical issues, but you also suspect something dangerous and powerful going on.

While in the house you do a four-directional reading, a single short reading so that you can tap into the power of what is going on in the house. The cards that come out are:

Centre	Unraveller
East	Abyss
South	Premonition
West	Bridge of Death
North	Fellowship
Crossing	Destruction

What do you think is going on here, what powers do you think are involved, and why?

3.3 Plans of action

Now let's move on to examples that have been 'diagnosed.' For each one, work out what plan of action you would take if you were dealing with these situations. Give a breakdown of the realms you would work in and why, and what tools, contacts, ritual and visionary approaches, and follow-ups you would use, and why.

For this section of the lesson I will give only two examples, so that you can focus properly on the task and go into detail about what you would do and in what sequence, and your reasoning for your approach.

Example 1

You were called to a house with a history of suicides, murders, and one mass killing (that is known of). The family who have moved into the house were unaware of the building's dark history when they bought it. The house is four hundred years old and very beautiful. Parts of it are much older, and the land plot has an ancient burial site beneath it. You have discovered through research that the burial site contains victims of a bloody war massacre who were killed and then buried in a mass grave.

Since moving in the family have had nightmares, and one of them has already been driven to try and kill themselves. Two family members have started hearing voices in their heads telling them to kill, and the whole situation has become very nasty and messy.

Through your investigations, readings, and inner explorations, you see the pattern of destruction in the house and on the land. Destructive beings are flowing through the pattern, and it is also very heavily parasited with intelligent parasites. This has triggered a hostile response from the land beings around the area, who appear aggressive towards the building and the people who live there.

The family cannot move, as all their resources were put into buying the building, but they are willing to find you accommodation in the local town, and look after your expenses for however long it takes if you are willing to help them. You agree to help.

Outline what you would do, in what sequence, and what methods and approaches you would use. Also outline how you would keep yourself clean and protected as you work.

Example 2

You are called to a situation as a last resort to help someone. A family has gotten in touch with you to ask for help with their daughter. She is twenty-three and until recently was a healthy, happy, intelligent young woman. She was living away from home and got involved in what they describe as “an occult group” that the family know little about. The family is not religious and they do not believe in the Mysteries, but they are desperate: a friend suggested a magical exorcist with the attitude that they may as well try anything that could help.

The girl is in a deep coma. She did not have an illness, nor did she have an accident. She collapsed at work and never regained consciousness. Scans and tests reveal no brain injury, and there is no reason why she should be in a coma. The tests also showed brain activity, so she is not brain dead, but all attempts to bring her out of her coma have failed. She has been in the coma for a month, and the doctors have told the family that the longer she stays in the coma, the less likely she is to come out of it. They are desperate.

You ask for contact numbers for her friends so that you can talk to them. You visit the girl’s best friend who tells you that she thought the girl was deeply involved in Vodou, which she had been learning about at university. The girl had gone to Haiti with a volunteer group to help after a natural disaster, and she had spent three months there. She tells you that when her friend came back she was withdrawn and would not speak about her experiences on the island.

The family agrees to let you sit with the girl in the hospital, which would allow you to go in vision and look into her and her inner landscape, and also to check out her body out in vision. You are left alone with her in the hospital room, and you go in vision to see what is going on. You find her, after much searching,

standing at the side of the River of Death. An umbilical cord connects her to her body, but she cannot find a way back to it. She is very distressed and pleads with you to help her.

You track back along the cord to her body, and as you enter into her body you are met by a large, powerful female being. She is not a parasite, but an old, powerful presence that is too big for the body, and you can see that the body is shutting down from the strain of trying to accommodate this powerful presence. Your inner senses tell you to be very careful, as this is no minor presence and she could kill you very easily.

You carefully ask the being who she is. The words ‘Guabancex of the Taíno’ come into your head, and you are immediately kicked out of vision. You write the words down before you forget them. You call on the directions and for angelic beings to protect the young girl’s vital force and fate pattern until you can figure out what to do.

Later you do a reading which shows a destructive female presence that will kill the girl unless you figure out how to stop it. The reading also shows that the spirit in the girl does not have a directly hostile intent towards the girl; rather it shows that the girl somehow awoke and enraged this spirit by her actions while she was on Haiti.

It also shows that if you approach this the right way, the spirit could be persuaded to leave the girl’s body, which will wake her from the coma. But you have to be careful. This is not a being you can just haul out of the girl; the spirit is too powerful for that. You have to find the right way to bridge this being out of the girl’s body so that you can then repair her inner pattern.

You will need to research the name the spirit gave you, and from that information figure out how to draw out the spirit, how to bridge it to somewhere she is happy to go, and what sort of place would be best suited for her. You will also have to pacify the spirit: the girl did something against the balance of the spirits on Haiti, so amends must be made. What do you do, and how do you do it? Outline your steps of approach for dealing with the spirit and for

helping the girl heal.

3.4 Summary

Some of these examples will require you to think sideways and draw on various aspects of your training. When you have finished working on these examples, think about what having to address such situations has taught you about what you know and what you can do, and how it exposed any gaps in your knowledge. Also think about how you filled those gaps. None of us know everything, and sometimes you have to figure things out for yourself or find innovative ways to deal with complex issues.

Lesson 4

Deconstruction

One of the things that an adept needs to know is how to deconstruct, a skill used in magical exorcism as well as in other areas of magic. In exorcism, deconstruction means taking apart an unstable and unhealthy inner or outer temple structure, a bloated and parasited magical or cultural egregore, a rotten religious pattern that has become dangerous, or the inner structure of a building that is causing havoc in the inner landscapes.

Besides knowing the actual deconstruction techniques, an adept also has to consider a lot of ethical questions. You do not meddle with something simply because you do not agree with it, or interfere in a natural breakdown process that has already begun. If nature has stepped in, then it is best to leave it alone—inner and natural forces are far more efficient at deconstruction than we are. But when a situation is posing a serious inner or outer danger to the land or the people, then it is time to step in and deal with it.

If deconstruction is not done properly then parts can be left behind that will start to grow again, particularly in a parasited situation. In the case of a magical construction gone bad, ineffective deconstruction can trigger all sorts of issues, so it must be approached carefully and methodically. There is also the issue of deconstructing an outer magical ritual pattern: doing it properly puts the powers back where they belong; doing it improperly will trigger a

backlash on the adept.

4.1 Ethics

There is always an ethical dimension to deconstruction unless you have been asked to deconstruct something by the people who use it or 'own' it. When you properly deconstruct something, you take it apart so it can never be put back together in the same way, so you have to make sure it is the right thing to do.

Making that decision has to come from an unemotional analysis of the situation. It must never come from a place of cultural, religious, or magical disagreement, hostility, or differences of opinion. The reasons to deconstruct something are, firstly, that it poses a clear, obvious danger to everything nearby and to the wider community of people, creatures, and nature; or, secondly, it having become so parasited that it is morphing into a chaotic, destructive entity that threatens the balance of everything connected to it.

Often without realising it, our decisions on right and wrong come from our cultural upbringing and our present mental and emotional state. There are many perfectly valid things in life and human expression we may find distasteful, or counter to our collective morals or personal views on what is creative or destructive. You also need a deep, adept understanding of creation and

destruction—which is why you spent so long looking at those dynamics.

We will look at some examples of things potentially ripe for deconstruction, and then see whether they truly need taking apart.

1. An inner temple

You are dealing with a suspected group scapegoat situation. In vision you come across an old, decaying inner temple with seemingly no priesthood or inner contacts, and apparently no interaction with a Divine power within the temple or its structure. The inner building's angelic aspects seem still in place, but it presents as crumbling, decaying, and abandoned. However, in the temple's inner sanctum is a strong, energetic construct that does not seem connected to anything around it, and it does not appear to be a part of the original structure. As you draw near it, you sense a lot of living people connecting to the construct. It appears like a pyramid, and lots of threads of energy are flowing to it.

An umbilical cord runs from the construct and out of the inner temple. You talk to other adepts you know, once you come out of vision, and you find that a couple of them have also come across this structure and did not know what it was.

You decide to investigate further. You find that the cord is attached to a living magician with a working group, and he is drawing energy off the construct to launch attacks on others. You decide to observe this magical group in action as an inner contact beyond the threshold, and you see that they are feeding the construct with their energy.

You go back into the crumbling inner temple and pay closer attention to its walls and doors. You place your hands and forehead on the walls until you find an angelic contact within the structure. You ask the angelic being if the energy construct in the temple is actually part of the temple. The angel shows you in your mind what the temple looked like before it was abandoned, and you see there was no construct there: it had been a tuned, working temple that looked after a particular culture in past times.

The newer construct was built in the ruins long after the temple had been abandoned.

You push a bit further with the angelic contact and ask how the construct was allowed to be built within the inner temple. The angel shows you the collapse of the culture the temple was connected to, and how the temple was constructed in such a way that it needs direct connection with human priests in the outer temple to survive. It was never built as a standalone temple.

You ask the angelic being if it would be acceptable to deconstruct the temple and the new construction within it. The angel says yes, and shows you how the temple's natural collapse into the Abyss or Desert sands was halted by the magician who hijacked the temple to build their scapegoat battery and hide it there.

So, would it be ethical magically to take this temple apart? Yes. First, you found it while trying to solve a scapegoat problem: someone had asked for help. Second, the temple's natural decay process has been halted to let someone hide an abusive structure. Third, the energetic pyramid construction was made solely to abuse and steal the energy of others and to use that energy to attack; and the group whose energy made up that construct were not aware of it, and had not consented to their energy being used in such a way.

In this sort of case, the angelic presence in the temple walls would very likely assist you in your work once they are released from the structure.

2. Unhealthy outer temple

Your attention has been brought to a magical lodge or temple that seems very unhealthy. The group members mix sex, drugs, and some consensual violence into their ritual work, most of which is about triggering things they want: money, partners, power...as well as some other experiments. The group is quite heavily parasited, as is its egregore, but everything seems pretty much contained within the wider territory of the temple. You are asked by a former member to intervene and

dismantle the group, as they think it is wicked and poisoning the minds of its members.

Does this temple need deconstruction? No, it is not your business. When a group of people choose to approach magic in very different way from yours, which maybe runs against cultural and social norms, it is none of your business. Such a temple is operating through the dynamic of the Unraveller, which is a valid way of working with power, even if you do not agree with it. Through their actions and experiments they will either be unravelled, or will find a central fulcrum within themselves through the results and effects of their actions.

You have to be very careful about judging and interfering in magical expressions, even if it seems to be hurting the people involved. By being there they consent to the flow of the power, and how people come to evolution is not for you to decide.

The times you, or someone else, would take action is if the group were murdering or raping people in the area as part of their rituals, people not connected with the lodge. When behaviour spills out from consenting members to innocent victims, and those innocent victims are having their lives truly threatened, then it is an outer matter for the police and legal framework of that country.

If they are intentionally parasiting people with no connection to the temple, are using magic to manipulate the local population, or are dangerously drawing up Deep Underworld powers which are spilling out beyond the temple confines and causing destruction, then there may be a case for action. In many cases where destructive magical actions spill out beyond a temple and its members, inner beings are triggered either to tear the structure apart or to unravel it.

In such extreme cases, always check through divination and future timelines to see if an inner response is dealing with it, or will do. Only act when it appears there is not a suitable inner response; when magical actions, not outer actions, are the problem; and when those actions truly threaten the lives of the people and creatures around it. A lot of time in these instances—and they are truly rare—it

takes a mixture of inner beings and adepts to deconstruct the mess and compost it properly.

For the most part, unhealthy or unbalanced magical groups or lodges go through their own natural breakdown process.

The other thing to think about is that often the truly magically dangerous groups are the ones who appear benign on the surface. The unbalanced behaviour is hidden beneath a layer of 'love and crystals.'

As always in adept magic, it is not about how you feel in terms of your morality, emotions, or cultural norms, but about the inner and magical consequences of a structure, and whether it will unfold and fall apart naturally in its own time.

Also, you have to think about the evolution from within the group. Often these types of groups are reactions to a culture that is itself unbalanced. Through working in such a structure, members of the group learn, evolve, and develop—often in very interesting ways—and through counter-immersion they find new and relevant paths. You have to be very careful not to interfere in that process. You also have to be very careful not to turn into the 'morality police,' judging from a high pedestal. Such actions are more likely to unravel you than do anything else. It is one thing to teach and advise; it is other to decide who operates magically and who does not.

3. Egregores

Very few magical egregores are actually constructed. Most egregores in modern magic form naturally by way of their group members' minds, psychology, and energy. Egregores also develop around religions and political movements. When they form naturally they become a store of the energetic, mental, and emotional patterns of the people involved. The patterns that form and interlock then become a vessel.

That vessel becomes an interface with the group's consciousness, but what flows through it very much depends on the group's structure, the strength of its weakest mind, and the emotional stability of the people involved. A solid, healthy egregore connected

to an intelligent and healthy group will act as an organic Inner Library, battery, and deity interface for them. But if there is weakness or unravelling elements within the group or the individuals involved, then the egregore will be unstable.

You can see how this can attract intelligent parasites, inner contacts, and so forth. If the group is large, or wields a lot of power that affects the culture and community beyond itself, then beings of creation, destruction, or both, will often begin to flow through it.

This is little understood by groups, who often think of their egregore simply as a 'group consciousness' rooted in their psychology. But often it expands far beyond that.

With this in mind, you come across an egregore while answering a call for help from someone involved with the group. Bear in mind that all we discuss is just as relevant to religious, political, or cultural egregores; but because this is a magical course, we will look at a magical egregore.

You have been asked to help with a magical group that has gotten out of control. One of the key members is very concerned with the direction the lodge is taking, and asks you to look and see if anything can be done.

From talking to the member, then looking further into the group, you discover the lodge has expanded beyond magic and into an extreme area of politics. The group has an extreme right-wing agenda and advocates genocide or ethnic cleansing in the population, mind control, summary executions, and tight control of education, health care, and so forth. Their overall vision is for a population of drones who will serve a 'thoroughbred' elite aristocracy.

The group uses magic to catalyse this in the population, and they are not without the magical knowledge or skills needed to achieve it. They have powerful members in key areas of government, and when you use divination to see if it will implode and fall apart naturally given time, the readings show that it will not implode; it will grow and gain strength.

In the readings you see powerful beings of destruction flowing into the egregore, as well

as intelligent parasites who act as an intermediary between the destructive beings and the people. The parasites encourage extreme behaviour in the people to generate energetic food, and the extreme behaviour then draws the destructive beings closer in. In the long term it will explode, but this could take years, and it would do a lot of damage to the wider community before it finally burns itself out.

Do you intervene? Yes, but in a limited capacity. You do not take apart the group's pattern or energetic systems, but you do deconstruct the egregore. Why? People have choices. If they wish to organise themselves in such a destructive way, that is up to them. However, if you dismantle the overstuffed egregore then only the people will be operating, not the collection of other beings who have moved in.

With such a collection of beings in an egregore it can be nearly impossible for an ordinary person to break free, as the group mind is essentially being controlled by non-human inner beings. The humans lose the capacity for choice and decision. If you take apart the egregore then it will just leave the people involved, which lets them either evolve, change, or be destroyed.

Their destructive behaviour will still attract Underworld beings, but with the egregore gone there will be no clever, powerful parasites to manipulate the humans and keep the situation building unnaturally.

Removing the egregore also prevents one possible consequence of the pattern finally imploding, where the 'community' of beings inhabiting the egregore move on as a unit to a new group and begin tapping into them. Usually this happens only when there is another solid 'group mind' for them to attach to—such as a well-formed religious, political, or magical group egregore.

Think of these things as organic hives that form slowly over time and take on a life of their own. Once they have burned out a food supply, they are freed up and can attach elsewhere if the structure is not taken apart.

When you look at the magical group using remote viewing, you can clearly see the

egregore as a vast organic mass of shapes with veins connecting to the humans, and a complex mixture of beings within and around it. This is what you take apart.

The other instance where it is acceptable to take apart an egregore is when it is being used as a weapon in an attack—particularly if the attack is aimed at you. Then it is like taking a gun off someone and disarming it. You still do not intervene with the people involved or with their lodge; you simply take apart the weaponised energetic structure and disarm it. But this must never be done unless it has actually affected you in an attack: the *threat* of attack is not enough to justify such an overreaching action.

4. An outer magical ritual pattern

You are called to place out in nature that the local residents are concerned about. When you get there, you find a clearing with evidence of ritual activity: carefully placed objects, a makeshift altar, evidence of a fire, symbols marked out on the ground, and so forth.

For the most part when you come across things like this, it is just kids or young adults ‘playing’ at drama magic. It may horrify the locals, but there is nothing to it, and is usually simple experimentation, excitement, and so forth.

However, this time you pick up on inner thresholds, power patterns, and other things. You step carefully into the ritual area and stand in the centre with your eyes closed: you look using inner vision and inner senses. Something has happened there, and something is *still* there, but you cannot put your finger on exactly what was done. However, as you then walk around the periphery of the ritual area, you note that the inner land beings are perfectly happy, there is no inner sense of threat, and whatever the ritualists were working on does not pose any great threat to the locals.

You tell the locals you do not think it is a threat, and is best left alone. You get a response of drama and emotion. People think ‘devil-worshippers’ were there, and that their broken plumbing, household accidents, and

minor illnesses have all been caused by what went on in that ritual space. So you look again.

This time you go around each direction and feel into the pattern that has formed there. It is doing something, but it is pretty vague; and again, it has not triggered a deep or powerful inner response.

So you have a situation where the locals are scared and want action, but the magic done in that space, for whatever reason, has not triggered a deep response. It can be easy to be swayed by local opinions and fears, but you also have a deeper duty not to interfere with the work of others if it does not constitute dire and dangerous threat.

Do you take action? No. You have to stand up for the deeper justice of a situation and not be swayed by the emotions, fears, and expectations of others. To pretend to do something would allay fears, but it would also be dishonest.

If the locals choose to dismantle and clear the area, that up to them, but you should have no part in it.

5. Dismantling or moving a temple or work space

Why is this up for ethical consideration? Dismantling or moving your temple or work space has a lot of responsibilities that go with it. When you have structured an outer temple or built up a work space in a defined way then you have a responsibility to ensure that you leave nothing behind that could become feral or be tapped into and used by others.

Whether or not something like this actually needs dismantling largely depends on how it was constructed and what was done in it.

When you plan to move, sometimes the inner patterns fold up naturally and leave to take up residence in the new building before you decide to take action. The inner contacts are ahead of you in your plans, and you find your space closing down without you taking any action. If this happens in a clear way, there is little for you to do other than a ritual cleansing of the space.

But often this does not happen, and if you

simply take the room apart and move on, you leave behind decaying patterns that parasites can move into, or that can unduly affect the people who will live or work in that space after you. That becomes your energetic responsibility, and besides the energetic drag it can cause on you, it can also have undue consequences for the people who will use the space in the future.

So yes, there is always deconstruction work to do in those circumstances, and what you do will depend on what is actually needed in each instance. Most outer temple deconstruction consists of working in ritual vision to fold up the sections of the temple like folding up a table cloth, and handing the bundle upwards to angelic beings: they will hold it in position for you. When you go to the new temple space, you reach up and collect the bundle and unfold it into the new space. It sounds simple, but it is hard work energetically, though very effective.

4.2 Ethics summary

You can see from these examples that the reasons to act, or not act, can be complex and often run counter to how we feel we should act. For the most part the basic advice is not to interfere in a structure unless it poses a real, fatal threat to people or nature outside of the group involved.

It is very easy to stand on a moral pedestal and think that something is ‘wrong’ when in fact it only runs counter to your beliefs. Humans interface with the Divine and inner worlds in many different ways, and there will be some ways that an adept will find distasteful, dangerous, or counterproductive. However that is only your understanding based on your life and experiences. Magical and inner expression has many faces, and has both creative and destructive elements.

Suppressing or stopping an expression because you feel it goes against society’s cultural norms or morals is a worse crime than being ‘against the norm’: remember the cutting-down of the plantings. The deeper you go in adept magic, the more you will come across the complexity of human expression,

and the more you will be pushed to understand things outside your comfort zone. This does not mean that you have to partake of things you feel are wrong, but it does mean that you do not interfere with them.

The main rule of thumb for action is if something is posing a real inner threat to the lives, or inner life, of victims unconnected to the offending group or structure. And even then you do not go looking for action: you address it only if it is placed in your path to deal with. Again, this is all about taking only *necessary* action, and not standing in judgement or on a pedestal, or imposing a moral structure on something.

So now let us look at the practicalities of various deconstruction methods and the various reasons for using them. We will do this mainly through visionary work, as most deconstruction is energetic, and therefore done in vision. Some elements of ritual work are necessary, however, and we will also cover those.

1. An inner temple being misused

We had a look at the way a disused inner temple can be co-opted and misused. Most inner temples naturally crumble and eventually fall into the Abyss when they are ready. However, we are at a time in human evolution when the inner worlds are explored and worked in by magicians who are not tied to a priesthood, or linked to any specific spirituality. This puts these defunct structures at far greater risk of being misused.

When you come across such misuse, and it is harming people, and the temple has no contact connections anymore, then you can take action to restore balance. The action would be to deconstruct the inner temple, then deal with the remnants of the pattern or structure planted in the inner temple.

Before you start, find the temple’s main threshold or gate. Once you find it, stand on the threshold and call for the Companion to work with you. They will appear beyond the threshold, in the Desert, and will walk towards you. Once they have crossed over the threshold into the temple, then you can get to

work. They may need you to stretch out your left arm across the threshold to draw them into the temple structure.

Once you are ready to work, search for any angelic beings, usually formed in shapes built in the temple structure. If you find them, trigger them by placing your hands on the walls and then your forehead: reach into the structure with your mind and commune with any angelic powers you find.

Once they are triggered, start deconstructing them one directional wall at a time. To do this you reverse a lot of the methods used in construction. Find the thresholds of the temple that bring through power. Working outwards along the walls from the thresholds, identify the angelic patterns and place your hands on them one at a time while keeping silence in your mind.

Find the edges of each shape and fold them up, like folding up paper. As you fold, they will detach from the walls: as there is no longer true activity in the temple, they will have become dormant. Take the shapes to the nearest threshold: you will feel if it is the right one. Beyond the threshold, see the Void. Release the shape into the Void. When all shapes from that area of the temple have gone, close the gates, place your hands on them, and thank each for its work as a guardian. Tell it you release it from its work and wish it to go into the Void where it will reform.

When you have done all the shapes and there are no longer walls and thresholds, you will see what was underneath them: a weave of threads that make up the construction's energetic skeleton. Find the core, detach each line one at a time, roll it up, and detach it from its construction anchor. Hand the rolled-up threads to the Companion, who will hold them until you are ready to deal with them all.

Once they are all detached and in the Companion's hands, you will find that any remnant of the temple that you could see vanishes. All that remains will be the intruding pattern or construct misusing the temple space. It will appear to hang alone in a space of darkness. You might expect to see the Desert showing, now that the temple

construction has gone, but you will not: the removal will leave a dark space, the resonance of the temple. This will fade slowly over time.

The offending construct or pattern that had been hidden in the decaying temple will now appear in the darkness. You will have to be a bit more careful taking apart this construct as it will be 'live' i.e. still in use energetically by whoever is using it.

There are two ways to take something like this apart: you either take the whole thing to the edge of the Abyss and hand it to the Keeper, or you take it apart with help. If it is a simple construct, then it should be easy to dismantle with help. If it looks guarded and complex, then you may need to haul the whole thing over to the Abyss.

Energetically, it is less of a strain simply to deconstruct it. However, if this seems too dangerous then it is worth the extra effort to haul it to the Keeper. You do neither of these things alone, as it would be too great a strain on your energy, and there is more chance of something going badly wrong if you do not have help.

For help, you turn to the Gathering of the Inner Contacts. Trigger the Gathering by circling the construct while focusing on the Gathering Place and calling to them for help.

As you circle, they will start to appear one by one, circling with you. Once enough contacts encircle the construct, then you can get to work as a team. You can, as a group of contacts, also draw on the Weaver power in the Underworld to work with you to unravel the construct. That power will reach out of the sands of the Desert and come up underneath the construct. The team will work in opposites: as one detaches a thread from the core of the structure, the other one that stands opposite will also detach one: the threads are taken in pairs. Work with the contact opposite you. Roll up the threads and hand them to the Companion.

Once all the threads have been taken apart, hand them to the Underworld Weaver, or deposit them down a hole you make in the sands of the Desert. Do this until nothing is left.

If no threads show, and instead it appears

constructed, a particular shape, or an organic mass, then, as it is probably full of energy, it is better to haul it to the Abyss.

To do this, you again work opposite another member of the team. Between you all, you literally pick the whole thing up, and carry it across the Desert to the Abyss. You may find that cords appear, like umbilical cords, trailing behind in the Desert as you move the construct, and they will be attached to it.

When you get to the edge of the Abyss, those cords must be cut before the construct is handed over to the Keeper. Living people will be on the other end of those cords, and you must not cast living humans into the Abyss. If the construct is taken down into the Abyss and those cords are not cut, then it will drag on the spirits of those living people.

Cut each cord as you would an umbilical cord on a baby: restrict the cord in two places and cut between the restrictions. Once all cords are cut, call for the Keeper of the Abyss. When he rises out of the Abyss, ask him to put the construct where it can do no harm.

Go from the Abyss to the Inner Library, to the Gathering Place, and circle for a while with the group. This is to rebalance their work for you: you circle for and with them. You can also then go to the Inner Temple to sit and be silent for a while to cut all connections that you may have inadvertently picked up.

When you have finished all the work, come out of vision and take a ritual bath.

2. Outer ritual pattern

When an outer ritual pattern is found, i.e. sigils, objects, shapes, altars, etc., the first thing that triggers in the finder is often fear of the unknown. Usually a magician is called to 'deal' with it, as the finders often assume that they have found something relating to a curse, a 'Satanic' ritual, or something equally horrifying. For the most part in Western countries, such finds are the results of young people experimenting, and no intervention is necessary: we looked at that in the ethics section.

However, occasionally someone does stumble across something real that is affecting

the neighbourhood or local land in a bad way, and eventually a magician is sometimes brought in to 'deal' with it.

You know not to interfere with something doing no harm, but what do you do if it is?

Often the harm is not obvious. A ritual done to worship a foreign deity unconnected to the land can sometimes kick off a reaction from the local land spirits. A ritual done to 'stop war' on a patch of land with a natural well of destructive energy could interfere with the natural destructive flow that helps keep the area clean; or it could wind up destructive natural spirits that reside on that land.

Such events are never straightforward, and if you are called to a situation where something of magical power really is happening then you have to tread very carefully. You need to ascertain what it *is*, what it is *meant* to do, and what it actually *is* doing, as intent and result are often very different. You intervene only if the ritual pattern is causing an imbalance likely to negatively affect everything around it. That negative effect must be understood: it is never something you should approach with a cultural mindset.

A ritual for a benevolent deity on destructive land will have a negative and often hostile effect, particularly one done unskillfully and with a 'love and light' intent. A ritual for a destructive foreign deity on destructive land will throw petrol on a fire. A ritual for raising sexual power on a parasited patch of land will feed the unbalanced situation and make it worse.

Never judge from the nature of the ritual, its magical and cultural expression, or its original intent. Make your decision based purely on the actual results of the pattern imposed on the area, what it has triggered, and if it directly threatens the delicate balance of natural and human power. So, for example, if the ritual was conducted in some woods behind a housing area with the intent of driving away the residents or attacking a particular household, and the ritual's results are doing just that, then that is a ritual that should be dismantled.

On the other hand, if the ritual had been

done to raise its group members' sexual energy, and had a few 'edgy' deities or 'demons' thrown in for good measure, but was not having any true magical effect on the land or local people, then you would leave it. The energy raised, and any beings that actually emerged, will most likely have gone home with the group.

So what do you do? If the ritual is having a true effect, and an actual inner imprint of magic is there, then something has worked, so tread carefully. You do not know if the pattern was constructed with knowledge, or if it formed naturally as a result of the group's energy and actions. Naturally formed imprints can be feral to deal with, as beings usually move into them pretty quickly, but they will not be booby-trapped. Ritual patterns formed with knowledge can have traps in them to protect them, or guardians assigned to them, so be careful.

The key is the outer trappings. These comprise the vessel that the pattern forms within, and by dismantling the vessel, you break up the pattern if the dismantling is done simultaneously as an outer and inner act.

The first job is to spot the pattern. This may have been constructed intentionally, or simply because that is what they thought they should do. Often you will find ritual trappings, sigils, objects, etc. placed in specific layouts not because the group knew what they were doing, but because it was what they learned to do, even though they do not understand the mechanics of their actions. Other times, the ritualist(s) will have known exactly what they were doing: just never assume anything, and be ready for everything.

Does the pattern work in a known directional layout? Or is it all gathered around a central point/altar? Is it centred around a shape like the popular pentagram?

Are there deity statues or images, blood, objects, dead animals...? If dead animals are present, then photograph the scene and the carcass in case animal welfare need to get involved, before you start dismantling everything.

Once you have surveyed the ritual layout

you should start the dismantling process. Remember, you work in inner vision as well as outer ritual movement in such acts. It is not always necessary to work in vision, but when you are faced with something you do not fully know, always work both inwardly and outwardly, just in case.

If a deity statue or image is present, then it is the energy core and should be the first thing removed. If it is a statue then there may or may not be a presence within it. There is a good chance that whatever is resonating through the statue is not the depicted deity, but another being masquerading as it, usually for an energetic meal. It would take too much time to look properly, so always treat such a statue as if it were the deity presence, but do not get into any conversation with it, just in case it is parasited.

Treat the image with respect. Wrap it in a ritual cloth you have previously worked with—something that should always be to hand in your exorcism toolkit. Then take it out of the ritual area and place it in a box. Tie up the box with string, and as you tie, reach up in your mind and call for the Weaver/Neith/Ananke to work through you. Also, as you tie, use utterance: "I restrict this object, I limit this object." In your mind, you are uttering the east wind in the Inner Temple. This does not restrict the deity; it simply temporarily limits the vessel/window.

Place the box in the trunk of a car, or well away from the ritual space. Now go back for the next layer.

The next layer you should deal with is any blood or carcass. The shedding of blood in ritual is powerful, as is the shedding of a life. It will immediately draw in parasites and any destructive beings in the vicinity. When dealing with bloodshed or carcasses, you have to be aware not only of the magical threat, but also the health threat. Blood and carcasses can carry all sorts of diseases, and you do not know the source of the blood or the animal carcass.

Fill a bucket with water and have a large bag of salt. Pour the salt into a container. Anything will do: when I did these sorts of

jobs I always took a couple of buckets and various sizes of Tupperware containers. You don't need glamour, you need practicalities! Consecrate the water, then the salt, using the methods you learned in your apprenticeship.

Pour some of the consecrated water and a handful of salt into a smaller container. Then, as you are dealing with blood and/or carcasses, put something on your eyes, like sunglasses or goggles, and put on rubber gloves to protect you from any splashback. Sprinkle the mixture on any blooded areas and liberally over any carcass. This will immediately break any magical content or connections to them. Just be careful, as salt water kills anything it touches, particularly plant life, so don't overdo it.

Wrap any carcass in a plastic bin liner and take it out of the ritual circle. Place it somewhere away from the immediate area until you can take it away and deal with it. If any inner beings show up and try to stop you, ignore them and focus on what you are doing. The carcass should ideally be burned to break any final connection of magic to the body, as it could have affected or trapped the animal's spirit. This burning, however, will need to take place well away from the ritual area. If burning is not possible then bury the creature—again, well away from the ritual area.

Now you are left with physical objects and the ritual's inner pattern. Collect up all the ritual objects. Take this to mean *anything* left in the ritual area, no matter what it is. Place each object, stone, offering, etc. in a bucket with consecrated salt in it, and sprinkle the salt over each object as you place it in the bucket.

Take the bucket out of the ritual area and do the exorcism of earth, that you learned to do over salt as an apprentice, over the bucket's contents, but do not consecrate. Simply replace the word 'consecrate' with 'cleanse.'

Go back to the ritual area. This time, enter by its east side. I always take a compass to such outings. Use the consecrated water and a bit of the salt, and pour this over any marked-out sigils, ritual shapes, etc.. Then break up the shapes. If they can be rubbed out, or are

made from stones that can be moved, then disrupt and break up the shapes. If they cannot be removed—for instance if they have been burned in grass—then dig into the shapes to break them up. If paint has been used then you will have to get out a steel pan scrub and soap, and scrub enough to break up the lines.

Once all the outer evidence of the ritual has gone, then you can work on the inner pattern itself. Stand in the centre and close your eyes. Using inner vision, look at what, if anything, is left. See any energetic patterns, threads, weaves, odd-looking areas, and so forth, and take note of them.

Start in the east and walk to the east. You will work in the directional pattern of four, regardless of what pattern was used: this pattern resonates strongly with nature, so it will be easy for you to trigger nature's natural immune system. The reason you look at the inner pattern is to see where its points of power are, and where those points are in relation to the four-pattern that you will use. You will know when you may have to do heavy lifting.

You may do this alone if the power is not too much. In most externalised ritual patterns, it is not too strong. But if you find more power than you expected then pause your work and draw the inner contacts of the Gathering to you. By doing this, if more powerful beings are needed, they will flow through that circuit for you.

Work around the directions and detach, fold up, or wrap up, any energetic threads, constructs, or lines that flow to or from the direction. Deposit each bundle from a direction down into the Underworld, through the centre of the space.

Once all directions are cleared, start again at the east and mediate the wind of the east over the east threshold and into the space. Do the same with the path in the south, the water in the west, and the rocks in the north. Do this regardless of what is physically in the directions. Then go around again and mediate the outer landscape back into the space. Mediate the inner flow of the landscape's rocks, water, trees, desert, and so on: whatever is in each direction, mediate it into the ritual area. This

will bring the inner circulation of the land back into the space, which may have been disrupted by the magic there.

To finish off, stand in the centre, breathe the wind, and then silence yourself inwardly. Mediate the deep Void, the stillness and silence, into the space and into the land around you. Let it flow from you in all directions, so that the space is tuned not only to nature, but to the silence.

When you leave, dispose of the objects, carcass, or anything else, well away from the ritual space, and whatever you can, burn. Whatever you cannot burn, break up if possible. Then bury the remains with the intention of sending any inner resonance within them down into the Underworld.

Get a ritual bath when you get home, and put on clean clothing. Have a safe candle burning in your room that night as you sleep, and place your stone shield at your feet in the bed as an anchor. For the most part, little other than inner dirt will have come back with you, but don't assume that: I have been caught out by thinking there was less to a job than there actually was. So clean up, and keep yourself anchored and safe as you sleep afterwards.

3. Feral Egregore

Rather than outline in detail the steps of taking apart a naturally-formed feral or misused egregore, I will give you a short checklist, as you already know how to do this, even if you do not realise it. You know why to do this and why not to, and if it seems like you have to do this work, then work from within the Inner Library: work with the beings and contacts that flow around you and come with you as you go through the Library and to the problem egregore.

Look for egregore's core. This is sometimes a large unguarded parasite at its centre, or it may be a ritual construct, but whatever is at the centre will be holding it together. If no beings or contacts come with you out of the Library, or they refuse if you ask, then the issue is likely already being attended to, and you should probably not interfere. To do so may trigger an attack on you. But if they stream out

of the Library with you then they have been waiting for a human magician to trigger the action.

Remember, all collected crap goes down into the Underworld for composting, so when you put anything 'down,' do it with that intent, so that the beings of the Underworld are triggered to respond.

Once the egregore's core is taken out, work from the outside in and use binding, cutting, and limiting to segregate aspects of the egregore and dispose of them one at a time. They often appear as clumps around the core—the egregore can sometimes appear rather like a clump of cancer examined under a microscope.

Once all parts of the egregore are gone, it will leave a dark space, like a void. Go into the centre of that void and tune it to the silence, which will stop the egregore reforming. Tune above and below, and the silence within: the main axis of creation and destruction with the fulcrum in the middle.

Taking apart an egregore is a tough, demanding job that can take hours and sometimes days, so be ready for that. This is the most common deconstruction job for a magician, so you are very likely to have to do it at some point. Just remember the reasoning process of deciding whether or not to act; and as I said earlier, if beings refuse to work with you they have a good reason, so back off. It may be that a rancid egregore connected to something is part of its natural breakdown destruction process, so by taking it apart, you would circumvent a natural learning process for those connected to it: they have to go through degeneration to learn. So use your common sense.

It is also a form of deconstruction which you will learn all sorts of individual and unique ways to accomplish. It is often a 'learn on the job' situation, and you will develop lots of different ways of approaching it by actually doing it. This is why I have not gone into too much detail here. You know enough, and have skills enough, to do it yourself and learn more as you are doing it. Just think about the various different ways you have worked

in your studies, and you will discover the techniques buried in that learning.

There are many other forms of deconstruction, but by looking at these key aspects you will figure out the rest as you go. When in doubt, refer back to construction, then reverse it. Always match power to power: if humans constructed it with their own energy, then humans must deconstruct it. If angelic forms were used, then use angelic forms to dismantle it... you should get the idea by now. Always question your motives and reasoning, and never act until you are sure it is the right thing to do.

Lesson 5

Objects and Resonance

One of the most common aspects of the work of a magical exorcist is dealing with objects and resonance. Usually this boils down to taking apart a cursed or magical attack object in containment—see Adept Module V, Lesson 2—or releasing people or places from fate traps, tangles, and resonant bindings intended to attack or destroy them. This work is also relevant when someone has a major problem with a very destructive being, traditionally thought of as a ‘demon.’ In such cases you do not deal with it as a possession, as it is impossible to take the being out of the picture; instead you take the person out of the pattern that has tangled them up with the being.

So this sort of work be as simple as sorting out a troublesome object, or as complex as tackling destructive Underworld beings flowing through a community in order to destroy it. We looked at one way of working on the latter in a previous module, with the example of one of those beings surfacing in the Nevada Desert, remember? In this lesson we will touch on other methods. So let us start with the easy stuff, and work up to the more complex situations.

In some of the past lessons you have learned about natural objects that can cause problems, usually stones from sacred or power sites, and that you have to return them or find them a suitable natural home. You also looked at the containment and binding of objects with

‘issues,’ as well as their basic destruction. But there comes a time when you have to deal with such objects, and when the usual methods that you know are not sufficient, you have to dig a bit deeper into your magical toolbox.

5.1 Problem objects

In this section of the lesson we will look at very different object situations. The skills used, as well as the skills you already have, will deal with probably ninety-nine percent of the many and varied object problems you can encounter. The remaining one percent is the once-in-a-lifetime situation where you will have to figure it out for yourself by drawing on everything you know about magic, and drawing on your inner contacts for help.

5.2 Classic Western magical object

This is probably the most common reason people used to get in touch with me for help. Most of the time the object was more or less harmless, but occasionally I came across a real bomb waiting to go off.

The object could be a piece of parchment with sigils or script and blood, or a blade, an arrowhead, or a sharp piece of stone with sigils or script and blood on it. These, when deployed, are usually placed in or around

someone's home, or dropped in their pockets or cars. The usual substance that acts as the vessel is parchment/skin, bone, metal, or stone.

The script can be anything, and usually the object has an offering of blood on it. Sometimes entrails are wrapped around the vessel, or bindings of string, thread, or rope.

Even within Western magic there is a dizzying number of methods, scripts, spells, and such, and it is impossible to know them all. But you don't have to know the details of the delivery method; it is more important to know the mechanics of the attack. Most people who do such things are deeply immersed in a particular magical path, and as such will have studied it from a dogmatic perspective. This makes it unlikely that they understand the actual mechanics of what they are doing: they follow recipes for attack, then deploy them. Their intent is one thing, but the way they construct their attack and the materials they use will have prescribed effects, even if the attacker is not aware of them.

So what is going on mechanically with these objects? First is the choice of the substance for the vessel. Skin, parchment, or bone will by sheer resonance affect the victim's body in terms of their health. Stone will more likely affect their inner pattern. Metal will affect both their body and inner pattern.

Why? This is where we get into the pure mechanics of magical substance, regardless of the attack's intent.

Bone and skin resonate with bodies. Regardless of the animal they come from, they hold a certain frequency, even when dead. This frequency becomes the resonant vibration that triggers a reaction from the victim's skin and bones.

The much deeper resonance of magically-worked stone pulls on the person's 'anchor,' and starts the process of restricting their life pattern. The energetic resonance of metal—and each metal is different—may 'pierce' the outer shell of a person's pattern, letting the attack 'get under the victim's skin.'

Think of it this way: skin and bone 'infects,' stone 'traps' and weighs down, metal strikes

and pierces. The attacking magician will probably not be aware of this, and they will use the materials either for dramatic effect or because they are following a recipe.

The blood on such an object, regardless of why the attacker put it there, will attract destructive, parasitical beings. Blood is usually placed on such objects for its frightening, dramatic effect, to 'pay' the spirit connected to the attack, or out of a 'blood for blood' mentality. There are many magical reasons for using blood in such circumstances, but again an attacker usually just follows a recipe, or repeats what is traditionally done in their magical path, without truly knowing why. Those details are irrelevant to you: all you need to know is that when blood is present in an attack, destructive or parasitical beings are not far behind.

Then we get to the sigils and scripts. When I see these, I usually get eye strain from my eyeballs rolling so much. Using a magical script, more than anything, is nearly always the product of drama. Rarely is it used with full knowledge and skill, simply because magical script is not really necessary.

A skilled magician can tear into someone very easily without using such scripts; so when you see them, it usually indicates that the attacker is an edgy wannabe 'demon magician' who thinks that scripts like Malachim or Enochian are 'really powerful.' They use the scripts due to the sounds of each letter: so if a magician would want to write 'die' in a magical script, they would use the script letters closest to D, I, and E. However, few of these scripts were developed for English. Most developed out of Arabic, Hebrew, Greek, and Tifinagh. The way the letters, sounds, and meanings work are often different from the attacking magician's modern language. If a magician wanted to write 'die' on a stone, and wanted to use Hebrew because they thought they were a Kabbalist, and used Hebrew letters to represent D, I, and E, then it would not achieve anything. And yet this is how most magicians use such scripts.

However, the occasional magician does work with a magical script in a focused, particular

way, often unique to them, and within the script's foundational language. This sort of use can be powerful and effective. So always use caution and common sense. This is what I mean about the occasional bomb.

For every hundred objects I was called in to deal with, ninety nine were duff, empty, impressive-looking things covered in scripts. The remaining one would turn out to be the product of a skilled magician who was a nasty piece of work. So do not assume the object in front of you is a dud. When in doubt, use your inner senses and divination. I tend to not use inner vision unless absolutely necessary, so that I can keep my energetic distance from such objects. Just in case.

The mechanics of such objects are: the substance the vehicle, the blood that draws in spirits, and the script housed within the substance that may, or may not, be an externalisation of an utterance that directs the whole thing.

First strip the substance by using the utterance of exorcism of substance: the first lines of the exorcism of salt you learned as an apprentice. Then deface the script either by scrubbing it off or by using paint to change the images, while in vision you 'blow' the utterance out of the script and into the west for composting. Figure that one out for yourself. Then place the whole thing in consecrated salt to detach any spirits connected to it. Break up the object with a hammer, separate the pieces, cast them into a fire, and then bury what's left.

This method gets down to the basic mechanics of the object's creation and bypasses the need for more elaborate magical methods. If you use more surface magical methods connected to the form of magic used in the creation then you are more likely to make a mistake, and such methods are not really necessary.

However, at times I have had to deal with such objects and have been too tired and too busy to go through all the steps. At such times I have been known to dump the offending object in a bucket, pour bleach over it, smashed it up with a hammer, and told any spirits to fuck off. That worked, too. Often the simple ways work

best.

But those ways only work when you are able to be still, not intimidated or threatened by a being, and avoid being tangled up in any constructs. That takes a skilled, stilled adept who has faced destruction.

For the most part, though, these sorts of objects covered in blood and fancy scripts are just window-dressing and idiocy. If there is a fire nearby, I just toss them into it with the focused intent of having the element of fire tear apart the construct. Don't be intimidated by elaborate-looking scripts; you are more likely to come to harm from dealing with tribal attack objects than Western magical ones.

5.3 Birthed spirit in a constructed vessel

This is not an attack object, but you may encounter one in certain cultures where it is causing all sorts of problems for someone. Dealing with it needs a gentle, consistent hand. These objects are usually created when some magical experiment has gone wrong, or when a bit of a dabbler with some natural ability has accidentally formed a patterned inner vessel for a spirit to be birthed into, and that inner pattern has then been given an outer vessel.

It can also accidentally happen when a sexually active female magical artist creates a statue and a lot of lines of intention and paths of fate collide.

Say a female sculptor, who is also magical and visionary, is in a passionate relationship with someone. In the throes of sex, she perceives a spirit hovering nearby who then moves into the male and moves *through* him so that the woman is essentially having sex with both the human male and the spirit. The majority of the time, these sorts of spirits are faery/land beings. This is sometimes done intentionally in certain magical traditions.

Later—it could be months later—the woman is inspired to create a statue or vessel with a face, eyes, ears, etc., and she begins to talk to it. She is essentially birthing a new spirit: the product of the sexual union that included the

spirit. The statue springs to life in an inner sense, and the being starts interacting with the members of the household. Now at this point it is pertinent to remember that the statue is not the being, but simply a window which enables it to interact in a more human way with its 'mother.'

The spirit will soon outgrow the statue and need a larger, more mature one. It will also start challenging other members of the household for its mother's attention, and may guard the mother jealously and aggressively. That is usually the point when the exorcist is called.

So what do you do?

This is a delicate situation, one you read about previously in the course, and you have to approach it very carefully. Once you have identified that it is indeed a faery being that has been birthed, you have to approach it with the care you would give a human child. The object of the exercise is to ensure the wellbeing of the spirit as well as the wellbeing of the household.

First the mother has to talk to the spirit to ensure that the spirit knows it is loved and will be cared for, but that it also has to 'fit in' with the family members. The mother needs to explain her relationship with each member of the household, and how that member, or those members, serve a purpose for the mother. This might sound coldblooded, but it speaks to the consciousness of faery beings: everything serves a purpose, and that purpose must be outlined so that the spirit understands it.

A husband or partner is there to do the 'physical heavy-lifting,' something a faery being cannot do, to protect the household physically, and to help provide for the family. That is something a faery being would understand: remember, to the spirit, the mother is the most important thing, and anyone around her must be there to serve her in some way. This can run counter to modern ways of doing things, but you are not dealing with human society here. Socially, faery beings operate more in the mindset of a beehive with its queen.

Usually by the time such a spirit starts

problems like attacking the partner and anyone else connected to the mother, they will have reached their 'puberty' the time will have come for them to begin living in nature, close to the family. This is achieved by carefully breaking up the vessel-object and releasing the spirit into the outside world. Again, this must be done by the mother. Your job is to guide her actions and help with divination.

If the mother takes the object outside, breaks it without emotion, and tells the spirit to live in the trees, rocks, and so forth, then she will have to go outside regularly and sit with the spirit while it adjusts to life outdoors. If the mother lives in a heavily built-up city apartment with no garden or wild space directly around the house, then a good-sized stone must be found for the spirit to live in. The vessel that gives the spirit a human face, eyes, and so forth has to be broken, and the spirit must be encouraged to move into the stone.

Don't make the mistake of suggesting a spirit-house, or anything that looks vaguely human. It is important to house and interact with the spirit as much as possible in ways that refer to its roots out in nature. The family will just have to learn to live with the spirit, and the spirit must learn the boundaries of human behaviour.

The spirit will far outlive its mother, so whenever possible it must reside in natural surroundings, not take up long-term residence in a building. The mother will have to understand that the spirit is her responsibility for the long term, and she will need to stay close to it. Normally this means not moving house again, if the spirit has taken up residence outside. It is like having an eternal child that you have to care for and make provision for.

This is why it is really important for magicians not to dabble with magic that includes spirits and sex. If you do not know what you are doing and do not know the potential long-term implications of your actions, then don't go there. If you birth such a being and then walk away from it, you will find that nature and land spirits react to you much as a human community would if you had a baby and left it in the house unattended

while you moved on without it, without even making provision for it. You will make long-term, dangerous enemies.

5.4 Voodoo dolls and curse statues

This technique is very old magic and has been around for millennia in various different cultures. These days most examples are the result of someone dabbling with magic, but occasionally you will come across a real one, and then you have to move very carefully indeed. Again, you do not deal with these within their the cultural-magical framework, but through mechanics.

In this section we will look at attack dolls. When someone is attacked using one of these dolls or statues, then often the doll or statue stays with the attacker, who regularly uses it as a link to the victim. You cannot then get your hands on the doll to deal with it. The only thing you can do, where you suspect such use, is to track back from the victim to the doll in vision, and take out its inner pattern, inner connections, and any beings keeping it all going.

However, when many of these dolls and statues are, or were, prepared, they are set going, then buried or hidden close to the victim's house—or sometimes even *in* their house. When one is found and an exorcist called to deal with it, great care must be taken, as the victim will be closely linked in to the doll. But it is easier, and far more effective, to dismantle the whole magical mess by working with the doll than working only in vision.

So let us look at the steps you would take. Here is a picture of an attack statue, then a picture of the whole ensemble: the attack statue, the jar in which it was sealed, and the lead curse that instructs the spell.



The statue had been pierced by iron nails and placed in the tomb of a dead man to fuel the spell. Though over time methodologies have changed and developed, the basic mechanics are still the same. Note the positions of the pins—in the second image, the ear pins are missing. Top of the head and bottom of both feet, both eyes and both ears, mouth, heart, vagina, anus, and bound hands.

Before we get to what to do with these statues or dolls, let's first look at some of the mechanics involved in the attack.

The top of the head has been sealed against the downward flow of future power. The feet have been sealed off from their connection with the land, Underworld, and ancestral power. Thus the main axis of creation and destruction has been cut off, which seals the person into themselves and can stop them drawing on power to free themselves, and prevent any other being from freeing them.

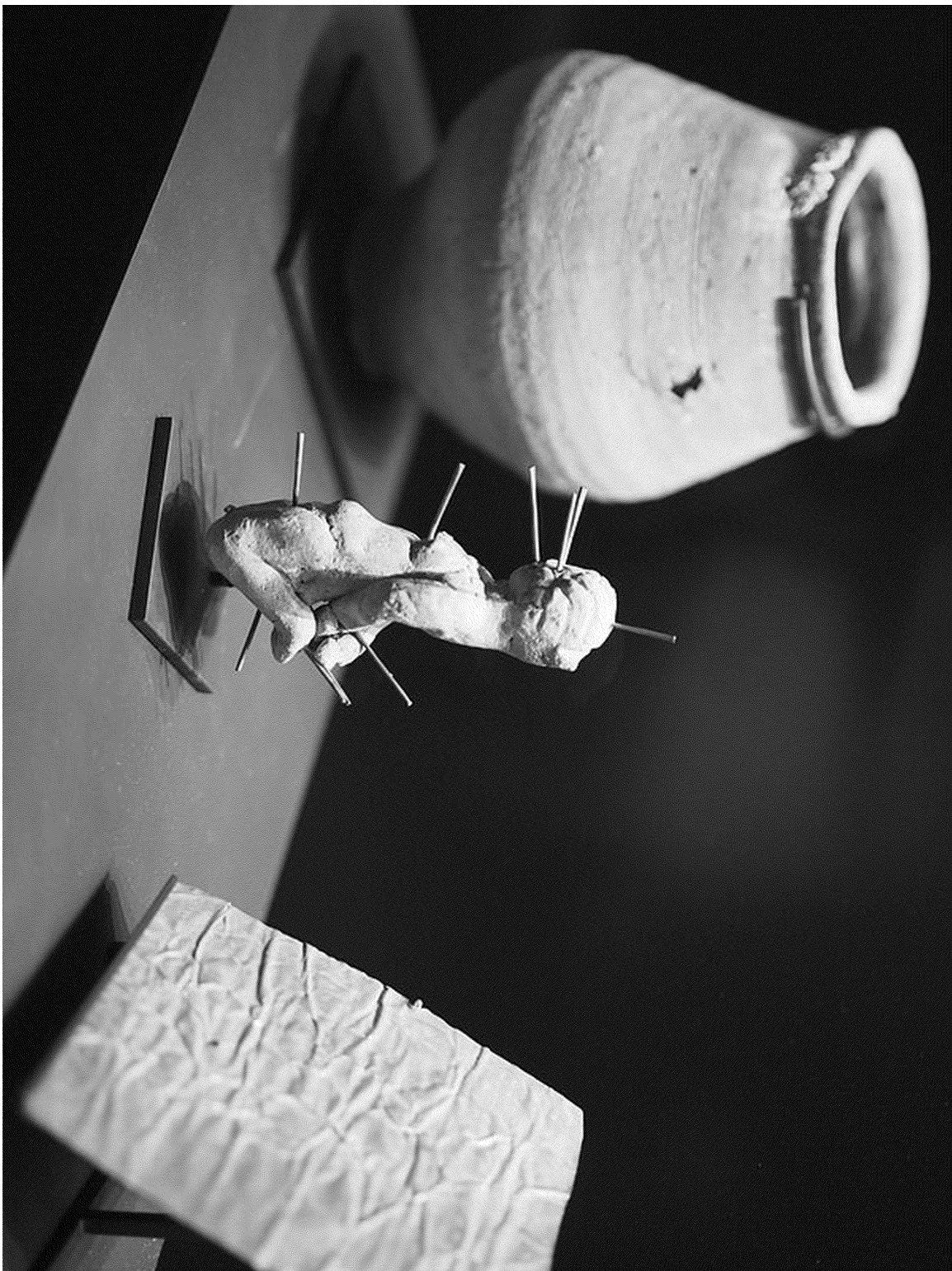


Figure 5.1: Magical Ensemble, Louvre Museum, France.

The ears, eyes, and mouth have been closed off and ‘limited’—note that iron nails used this way trigger the dynamic of the Limiter. The woman thus loses the ability to perceive clearly. The heart is also pinned to silence the heart spirit, the vagina is pinned to stop her sexual activity outside the spell, and the anus is pinned to stop her body processing the magic and again to block sexual activity. Note also that the bound hands are pinned: only one pin is used, to stop the hands freeing themselves from the binding.

The statue is ‘hogtied’ to bind up their ability for freedom and to imprison them. This statue is not meant to kill the victim, but to totally control them in mind and body. The lead curse scroll holds a spell designed to control the female victim’s mind and body, and to compel her to do the attacker’s will.

The statue was then surrounded by the lead curse, written in Greek, and the lead sheet was lightly wrapped around the statue to enclose it. Then the whole thing was placed in a jar and sealed. It was then placed in the tomb of a young man, to draw on Underworld energies, to hide it, and to draw on the tomb’s protections. It was the perfect place to hide such a thing and to fuel it with Underworld power.

This is something of antiquity, but this sort of thing is still used to this day in various cultures, and the dynamics do not vary much. So what do you do when you find one that is active and with a victim on the other end?

First you have to discern what its intention is. You can do this through divination if no text comes with it to outline its ‘instructions.’ You would need to ask, “is this meant to kill?” “To disable?” “To control?” That will guide you as to the urgency and care needed. If the statue is meant to kill then you will need to draw on protections and contacts to work with you to protect the victim and keep them alive while you deal with the statue. If its intent is to disable or control, for whatever reason, then you have a bit more elbowroom in which to work.

Throughout your work on the doll/statue, treat it as if it were the victim’s own body. Depending on the knowledge and power

used to make it, what you do to the statue can transfer to the victim, as they have been aligned through magical resonance.

The first step is to destroy any ‘instructions’ that wrapped around or attached to the doll. These days people use vellum, skin, parchment, etc. It is very rare to find a modern example with the curse instruction inscribed on metal. The curse instruction must be destroyed by fire and the ashes mixed in a jar with urine, which triggers the composting process. The mixture is then poured into a hole in the ground while you send it into the Underworld using utterance.

If the curse instruction is inscribed on metal, then it must be melted with fire, then urine poured over it. Then it must be placed in consecrated salt until the whole process is finished, after which it must be buried far away from where the victim lives. Whenever you bury something to get rid of it, always use utterance to direct it into the depths of the Underworld and to trigger Underworld beings to accept it and take it down further.

Now you have to deal with the pins. For something like this you will need a supply of Yarrow tincture, which is good at slowly but successfully healing such wounds. With such statues or dolls, I always treat them as if they had full power, as sometimes they can be full of power but masked to appear benign in divination.

The use of iron nails and utterance on lead pulls on the east Limiter/utterance dynamic, so you engage the same power. As you utter, draw on the east/air/utterance power. Each pin must be taken out in sequence, the wound tended, and utterance used to redirect action. In such a case this is the order in which you would work.

1. **Head.** Remove the pin, drop yarrow in the wound, place your left index finger over the wound, and say: “I release your limitation, I free up your future, may the power of the stars flow down to you.”
2. **Feet.** Remove both pins, drop yarrow in the wound, place your left index finger over each wound, and say: “I release your

limitation, I free up your passage through life on your path, may the power of the ancestors rise to support you.”

3. **Heart.** Remove the pin, drop yarrow in the wound, place your left index finger over the wound, and say: “I release your limitation, I free the voice of the heart spirit, I unbind the heart that it may speak the truth.”
4. **Anus.** Remove the pin, drop yarrow in the wound, place your left index finger over the wound, and say: “I release your limitation, may you release what is rancid within you, may you expel all that is poison to your body and spirit.”
5. **Mouth.** Remove the pin, drop yarrow in the wound, place your left index finger over the wound, and say: “I release your limitation, I open your mouth, may your words be free and the breath of life flow through you.”
6. **Ears.** Remove the pin, drop yarrow in the wound, place your left index finger over the wound, and say: “I release your limitation, now you can hear the truth, now your companion spirits can enter and leave unhindered.”
7. **Eyes.** Remove the pin, drop yarrow in the wound, place your left index finger over the wound, and say: “I release your limitation, now you can see truly before you.”
8. **Vagina.** Remove the pin, drop yarrow in the wound, place your left index finger over the wound, and say: “I release your limitation, may your fruits blossom and may you birth new powers in the world.”
9. **Hands.** Remove the pin, cut the bindings, drop yarrow in the wrists that were bound and rub them, place your left index finger over the wound, and say: “I release your limitation, now you may once again hold the powers of your destiny. May no one bind you once more against your will.”

The doll is then exorcised using the exorcism of earth, wrapped carefully in cloth infused with frankincense oil, and placed in a wooden box which is then tied up with threads. Add nothing to the doll, and put nothing in the box with it.

The use of wood is important, as wood has an interesting resonance, and will also protect the doll from being crushed. Metal is too harsh and will cut off all contact between the victim and the doll. When skilled magic is used to link a doll to a human, you cannot destroy it in case the destruction washes back to the individual.

If a protected, but tentative, link continues between the doll and the victim, then it can be put to use as a decoy. The doll is safely wrapped and shielded in the wooden box, then placed in an attic or at the back of a cupboard where it will not be damaged or messed with. The box is bound up to stop anyone opening it, and if you bind it up while pulling on the Weaver power then it will develop a protective web around the doll. If the knots of the binding are then sealed with wax, then again it deepens the bindings; but it will also then alert the victim if someone tries to access it.

Once the doll is dealt with then the victim needs attending to. You will need to work in vision on the victim, as such an attack will leave an inner trail or resonance that needs removing. Pay attention in vision to the points of the body that had been pinned on the doll, seal up any inner wounds, remove any inner bindings or blockages, ensure the heart spirit is free to speak and is energised, and pay particular attention to the top of the head and the soles of the feet. Check down the throat to ensure that nothing appears to have been placed there, and check every other orifice that had been attacked.

When you have finished, give the victim a ritual bath and put a talisman on them. Ensure they keep it on at all times, even in the shower or when they are sleeping, and that they wear it for a few months. Then, if the attacker decides to try and attack them again from a distance, most of the attack will probably flow to the doll and not the victim.

5.5 Breaking resonant connections

Another common thing that the magical exorcist has to deal with a lot is the bad effects of resonant connections, either naturally formed or magically applied. This can be on a person, place, or thing, and is where something or someone ‘vibrates’ or resonates at the same frequency as something else, and that resonance is exploited to attack someone.

Sometimes the issue is more about a resonance persisting and causing problems after its outer manifestation or vessel has gone. The most common situation is where a building has been torn down but its inner pattern or inner construction is still there and continues to affect the environment around it. In such cases the inner pattern or structure has to be taken apart.

The use of resonance in folk magic is very old indeed, and was used in many different ways to attack, control, or kill someone. It is also connected to the magical use of cursed objects where the doll, like the one we just looked at, is used to mirror the victim. The methods of dealing with resonance can be used in such circumstances where an attack object/doll is suspected, but is probably being kept and worked on by the attacker. So let us look at resonant magic and what it can do.

5.6 Mirroring resonance

This is an attack method used in folk and tribal magic where the attacker mirrors something about the victim to build a resonance. It might be walking behind them repeatedly and copying their gait and physical habits/actions. This is built up over time until the attacker has ‘gotten into’ the resonant pattern of the victim. Then one day the attacker suddenly breaks the pattern, which leads the victim to stumble onto the road into the path of a car, or fall down a hole, etc.

If the attacker knows the victim well, or lives in the same household as them, then they can do mirroring by repeating a certain habitual daily routine or act until the attacker feels the

connection build enough for them to get into the victim’s head. Then the attacker can plant ideas in the victim’s head, ideas like suicide, leaving home, etc.

Another method, which again shifts the victim’s thought processes, is mimicking the victim’s appearance, dress codes, and eating patterns. Once connected, they can then shift how the victim thinks and what they do. This takes a lot of skill and patience, and cannot be mimicked by a casual magician, but such mirroring can be devastating for the victim if the adept attacker is successful.

By the time the adept exorcist is on the scene, the victim’s mind has usually already been breached or an incident has already happened—such as the victim stepping in front of a truck, but surviving the incident. When this sort of thing happens, the telltale signs are that the victim does not know why they did a certain thing, does not even remember doing it, or felt a powerful compulsion that they could not overcome.

If they do not remember doing the act, then first they must be checked by a doctor to ensure they are not having blackouts or *petit mal* seizures: there can be medical reasons for that sort of forgetfulness.

Resonant mirroring will show up in the victim’s readings if you look carefully. If absolutely nothing at all shows in the readings, and they look fabulous despite the goings-on around the victim, then the victim’s readings may well be glamoured. A skilled adept can cast a glamour over a person so that their readings do not show the truth. When you suspect this, there is a simple way around it: ask the cards if the readings are actually true. Then do a reading and ask: “What is really happening? Show me what has been veiled or hidden.” Usually then you will get the real story.

The way to break mirroring lies with the victim, not with fancy magic. First step in anything like this is to give them a ritual bath and put a talisman on them to break the first layer of connections. Then they need to be clearly talked to, so that they understand that their strange compulsions, suicidal thoughts,

destructive thoughts, and potential actions are not coming from their own mind, but from outside of them. This revelation can drastically shift how the victim deals with the situation.

If the victim learns to deal with it themselves then they will become impervious to the attacks and grow in strength. Teach them to stop every time something out-of-character and destructive comes into their heads, and to dismiss it as not theirs, and then reject it. This technique also builds up a person's immunity to parasites interfering with their mind—in fact it has many applications.

Also teach them to continually change things about themselves: what they wear and how they wear it, how they walk, what hands they use for what actions, and to deviate from set routines. Teach them to think about being impulsive and unpredictable, even if they have a routine they have to stick to, like picking up kids or going to work. Teach them to choose different routes and to use them randomly, to walk on different sides of the street, to move differently: often small, subtle changes will stop patterns forming that could be tapped into.

Besides all this, you as the exorcist must find out why it is happening, and see if the reasons can be sidestepped. If the victim is connected to the attacker then have them break all connections by severing contact, getting rid of any connected belongings, etc.

If they are being attacked by someone being paid for the service, then they need a guardian. That gets you into a whole new ballgame, as inner guardians will only help if the person is truly a victim and leads a balanced life.

Using a *construct* guardian, like a thought form, can easily go badly wrong, as can bribing a spirit to watch over them. It all gets messy pretty quickly. So if you consider using a guardian for someone, think very carefully about it, and look at it from all angles, including the victim's life and actions.

If you find yourself having to deal with an issue like mirroring then you will find many different ways to help, and different layers you can deploy. Just bear in mind that attacker-versus-victim situations are often

complex when you dig under the surface, and they are never short jobs. The more you can teach the victim to help themselves, the less likely you are to be constantly at their beck and call every time something goes wrong.

5.7 Inner house pattern

When a house is demolished that was very old, or that underwent long-term, significant religious or magical use, then it can leave an inner shadow of itself in the inner landscape. This is not the same as an inner temple or inner structure; it is an echo of the building's energy structure that remains imprinted on the inner landscape.

For the most part this does not cause a problem: the echo slowly and naturally decays, and eventually vanishes. However, if the religious activity in the building was not conducive to the land then it can continue to cause an issue with land beings. If the building was a place like a mental institution or prison, or was the site of a massacre, then the imprint can be strong and hold a pattern of suffering, cruelty, etc. Old mental asylums were very cruel indeed, and they often leave a heavy imprint on the inner landscape which then affects the inner flow of everything around them.

If a new building is placed on the site without the inner landscape being cleaned then the old building's collected energy and echo, as well as any parasites gathered around it, can infect the new building. And it is with new buildings that this problem usually comes to light, or where a new nature garden or area has a 'bad feel' to it and attracts both inner and outer trouble. A little bit of research will often reveal the underlying problem, and inner vision investigation will show the building as well as any effect on the inner landscape. Such echoes cause hostile reactions from land beings around the area, which create situations needing an exorcist.

Sudden and dramatic changes in the mental health of people, their dreams, their physical health, and so forth can spring from moving onto a patch of land with an echo on it. It can

make the situation complicated if land beings start attacking the householders, and this can make it hard for the exorcist to discern the root of the problem. Always suspect an echo when the affected house is brand new and the people have just moved in.

From an inner being point of view, the old echo and the new building merge into one, and beings cannot distinguish between the two. So the beings react to the degeneration in the echo's energy, but their reaction affects the new building and the people living and/or working in it.

If you use inner vision then you will often see the old building still in the inner landscape—and it will look very different to the new building.

When you confirm that a problem is indeed being caused by an old building echo, then you need to deconstruct the echo and get the natural elements flowing back into the space once more, particularly wind and water. Once the echo has gone and there is no 'black hole' where it used to be—and that process can take a couple of weeks or a few months depending on how bad it was—then you need to 'construct' the new building in the inner landscape.

You have looked at this before in your training. It can be simply done, as it is not a sacred or magical construction, so there is no need for powers, beings, and so forth to play a part. Simply stand in the inner landscape and visualise the new building. Build up the images over a series of sessions, and do it from both inside and outside the building.

Once the new building starts to appear as soon as you enter the inner landscape, the resonance process has begun. The inner image you have built energetically begins to resonate at the same frequency of the building. This plants it in the inner landscape, so that inner beings can see it and not trample through it. If the building poses no threat to them, they will learn to go around it.

5.8 Fate pattern resonance

By now you should know quite a bit about fate pattern resonance and how to deal with the basic problems that can come up. But there is an aspect of this branch of work that an exorcist may need in extreme circumstances, when a destructive 'demonic' being or collection of them are flowing into a society or community, and someone has been caught up in it. This puts them on the road to destruction as part of the wider pattern of breakdown and destruction.

If you do not know the individual well or at all, then there is often little you can do practically. When these powerful beings flow in and fill a community's interconnecting patterns, then anything or anyone badly out of balance can become fair game for their 'infection.' If you do not know the person then you do not know what their true self is like, what their lifestyle is like, or how they conduct themselves. And most people will lie when you ask them important questions that would highlight areas of their lives that are drawing such beings in.

In such cases, trying to detach them from the pattern and make them invisible will most likely fail: their habitual way of living is the problem which links them in the destruction. Most people can pull their shit together for a short while, but not for any prolonged time, and usually the destructive patterns with such beings flowing through them operate over a years, not months or weeks.

However, if you know the person well, or you *are* the person, then there are some things you can do. What attracts these beings is unresolved baggage that is carried and ignored—which is why you worked so hard on that as an apprentice. The most important attractors are the present and future ways in which the person lives their life. This is not about moral grandstanding, as often the behaviour that can link someone into such a pattern is behaviour that their society may consider 'good,' not 'bad.' It is about moving towards balance, not moving away from it.

Say for example you have a friend who is

a ‘gentle soul,’ who loves everything, squeals at cute kittens, and would not hurt a fly. You might think they would be okay if they were caught up in such a pattern. But if that friend lives in a house far too big for them, spends huge sums of money on unnecessary things, eats far too much, and does magic to ‘heal the world,’ then you are looking at a very unbalanced situation.

And they have a huge garden which is clipped and landscaped in a way quite contrary to the local climate, and stuffed with invasive ornamental plants which serve no purpose in the local ecosystem. And they are constantly spraying the land with chemicals that kill native plants and insects... you get the overall picture. This is someone completely out of touch with how their living destructively impacts their neighbourhood, which puts them very much on the radar should a destructive pulse flow through the area.

Sadly in such cases, no matter what you say, the person will very likely resist any suggestion that they change, and will likely be totally oblivious to the damage they are doing. They will also rigorously defend their right to do as they wish, and because things have been ‘fine,’ they will wonder what you are fussing about. But these pulses do not flow through regularly, not at the level that carries these massive, powerful, destructive beings.

At this point in time—2016—and over the last few years, the USA is experiencing a pretty large and powerful destructive tide flowing through it as a response to the effect that the human species is having on the environment, the creatures around them, and each other. The scales have tipped far enough to trigger a Deep Underworld response. This manifests not only in changes in nature, but in how beings interact with each other and with themselves.

So you can see how complicated it can get; and no matter how adept your skills are, there is often little you can do. But if you want to safeguard your own life should you be caught up in such a tide, or that of someone close to you whom you know would shift how they operated if you made some suggestions, then

there are some things you can do.

The first step is identifying what within a lifestyle or the health of a body needs shifting. Then you must act on that knowledge with the firm intent of making the shift permanent.

That first step forward—personal action—starts to trigger a different set of patterns around the actor. It does not mean they must become a monk: things in life need to be looked at in terms of necessity as much as is possible for a person, and that cuts differently for everyone. There is no overarching list of dos and don’ts: what will be okay for one person will be very bad for another; it is about personal capability.

Once the person has made their first step forward, then you can look at working on their fate pattern in vision. Strengthening the pattern, working on balancing it, working with the Weaver powers and the beings that flow around a fate pattern, can all help strengthen weakened futures and smooth out ‘tangles’ that will attract destructive beings.

You can also work with the person’s birth and transit charts to identify powerful planets that have sprung into action, then work with the planetary spirits in vision and ritual to ask for their help navigating through the destructive tide in the healthiest way.

Divination can also help identify areas in their present life that are making them too visible to destructive beings. Essentially you draw on all your skills with one goal in mind—to shift the path of the individual in a small way to make them invisible, or at least less visible, to the beings chewing through their society.

And here we come to the hierarchy of beings. The destructive ‘demonic’ powers that flow through a long-term destructive tide are huge, often too big for them to perceive an individual human. Their ‘infection’ spreads out to each human, and sometimes the animals, and an individual’s state, inner and outer, will define how that infection affects their minds, bodies, and actions. But these huge beings do not target individuals. However, smaller beings within the hive can perceive an individual and will indeed hone in on something, or someone,

particularly ripe for taking out.

If the individual has already started to make changes and is working towards balance but does not protect themselves, then they will not be totally unravelled, but they may get glancing blows. To avoid this, the magician ‘bloods the doorstep,’ uses the salt at the door, keeps creature guardians and companions, and deploys magical tools at thresholds, etc. These things will rebuff destructive beings, or, in the case of blooding the doorposts or threshold, will indicate that destruction has already visited the house and so their presence is not needed.

So you can see why there can be no one effective recipe of actions for this situation. Instead, when it is presented to you, or when you find yourself in the midst of such a tide, you have to draw on various layers of magic and knowledge. Remember, half the work is magical actions; the other half is changing bad or destructive habits, lifestyles, and actions so that you do not resonate with the same frequency as the pattern of destruction. It is not about judgement, but about whether you resonate or not; and resonance comes from who you are and what you do.

You cannot be perfect, you will never achieve that. Life is always a struggle, a process of development that does not stop until you die. And often it is not what you assume it to be. I have found some of the most clear, balanced people in squats, shanty towns, drug dens, and prisons, and some of the most unbalanced people in churches, eco-communities, and spiritual communities. So be very careful that you never tip into being a pedestal-stander or ‘higher being’ looking down on the great unwashed: that will more likely get you swept up in a destructive tide. Each human spirit is unique, and while we all have some things in common that we need to work on, most of our imbalances are unique to us.

Hopefully now you will see why I did not cover these destructive demonic beings in the possession lesson, as not only can you not really work that way, but also putting it here, in this lesson, hides it from skimmers looking for gems and quick answers.

The other thing to think about on this subject is the old myth—which does actually work, and I have seen it work—that if a small number of people in a community or society work hard to become balanced and live in a better way alongside all nature as best they can, then that small group can sit in opposition on the scales to the hoards of destructive people pulling in the Underworld tide. Even in the face of massive potential long-term destruction, the outcome of that destruction can be mitigated by a few who work tirelessly to make a difference in their own way. It is always down to the individual first, regardless of whatever anyone else is doing. It always comes back to *sort yourself out, and tend the garden.*

Lesson 6

Magical Scripts

“Learn o reader! that which has been transmitted from the secrets and the ancient hermetic treasures, never heard and never revealed to anyone before. I could only acquire this knowledge with pain, enormous expense, spending a lot of time and travelling a lot. And you, who learned it, must keep it secret with the utmost care...”

—Ibn Wahshiyya

In the previous lesson we looked briefly at magical script use, and in your earlier training, you also spent some time looking at them to give you a basic background understanding of their structure and history. In this lesson we will dig a bit further, concentrating particularly on their historic roots and mechanics, as understanding the roots, evolution, and use of this branch of magic will put you in good stead should you have to deal with it as a magical exorcist.

Magical scripts and Grimoires are hugely popular in occult circles, and are often treated as treasures that should be dogmatically followed to do ‘real’ magic. Many think they are direct transmissions of ‘King Solomon’ or come from ‘angels,’ and do not know anything about the long and convoluted history of these texts and alphabets.

Their basic foundation and operating systems are complex, and they should not be

approached dogmatically or simply dismissed unless they are obviously fake or badly corrupted. A deep understanding of the roots and mechanics of these books and scripts will help you dismantle and dispose of attacks, curses, and so forth when these things have been used, and do so safely, without leaving residue.

First we will look at the evolution of magical scripts, where they spring from, etc. Then we will consider the magical dynamics in operation behind these lines of magic. This will bring us to the uniquely human ability to form magical patterns: the mechanics.

Then we will look at the dynamics of using them in magical attacks, and you will work with some of them to gain practical experience.

6.1 Evolution of scripts

Magical scripts have a long and convoluted history, and were created for a myriad of reasons. Some developed as ciphers to control who read a text, others were created for particular individuals’ specific works, and some were created because they looked cool and would sell. Many were originally created for non-magical use as coded ciphers and were quickly repurposed to hide magical writings.

The history of these scripts reaches far back in time. We see examples where people in early Christian and Arab Egypt tried to decipher

hieroglyphs and, in doing so, created scripts. We also see the use of cipher script in the Near East, ciphers that drew from Syriac, Aramaic, Hebrew, Nabatean, and Greek scripts.

Some were pseudo-letters that drew from Aramaic letters, and others copied Greek letters and put little circles on the ends. Some were drawn directly from Coptic, Kufic, and Berber Tifinagh, and some were even derived from genuine Indus ciphers dating from between 2600 to 1800 B.C.. Such scripts have risen and fallen out of fashion many times, and sometimes it is really tough to weed out the scripts made up merely for dramatic effect and pick out the ones that really drew from earlier sources.

However, we have some good sources for the roots of some of these scripts in early Arab works. For instance, the writings of Ibn Wahshiyya, who lived in the late ninth to early tenth century A.D.—he died in A.D. 930. His books, such as *Nabataean Agriculture* (*Kitab al-Falaha al-Nabatiya*, c. 904) and his works on Ancient Alphabets in *Kitab Shawq al Mustaham fi Ma'irfat Rumuz Al-Aqlam: The Long-Desired Fulfilled Knowledge of Occult Alphabets* (which was translated in 1806 in Constantinople by Joseph Hammer-Purgstall) are now thought to be Arabic translations of fourth- or fifth-century Aramaic and Syriac writings that record even earlier beliefs, actions, and traditions.

Wahshiyya's book on Nabatean agriculture is a gem for magicians wishing to look into the deep and ancient roots of folk magic, superstitions, and beliefs, and is thought to be based on the *abniyyah* traditions—people who were not Jews or Christians, i.e., Pagans. Wahshiyya was not the source of the information; he only translated the works from Nabatean to Arabic, and if you manage to get hold of copy in a language you can read—there are few translations, sadly—then you will immediately recognise various things that will inform you about the roots of some of the magic in use today.

This subject matter can be a bit of a rabbit hole, albeit an interesting one, but you will learn a great deal if you take the time to dig

out the roots of magic and look carefully at them; and it will help you develop a mature understanding of the magical issues that an adept exorcist and magician may face. It is also absolutely fascinating to dig into these deep roots.

Let's get back to magical scripts.

Most of the magical scripts that we see today first surfaced in the European Renaissance. Generally they were said to have been developed through contact with angels, inner contacts, demons, and so forth. This simply is not true. Probably this claim was mainly a marketing ploy, though on at least one occasion the error arose from a mistranslated title.

The more you dig into the roots of these scripts, the more you find that they mainly developed in various Near Eastern cultures to transmit or store information securely, without interception, debasement, or interference. They were used in all sorts of ways, including for coding correspondence or hiding specific information, quite apart from their use in controversial texts, such as magical ones.

They particularly appealed to Renaissance magicians in the fourteenth and fifteenth centuries, when ciphers and codes were all the rage. If you had a code, you were cool. If you had a code and were a magician, then you were super-cool, and everyone would want to know you, and more importantly, give you money.

The *Ancient Alphabet* book by Wahshiyya, which contained ninety-three different ciphers or alphabets, would have been known to Renaissance magicians. Its many very different ciphers and alphabets would have intrigued people like Agrippa, who used some of them as inspiration for his own magical secret alphabets. Here is an example of those ideas filtering down through time. The first image is from Wahshiyya's book, and probably dates back to at least the fourth century A.D.. The second is a page from the *Sefer Raziel HaMalakh*, a text attested from the thirteenth-century and likely sourced from the writings of Eleazar ben Judah ben Kalonymus—Eleazer of Worms—most likely from his *Sode Raza*.

And just for reference, “HaMalakh” means “the leader/prince/king”; not “the angel.”

The third image details Agrippa’s Malachim script. Notice the similarities between the alphabets, and how they developed and changed over time?

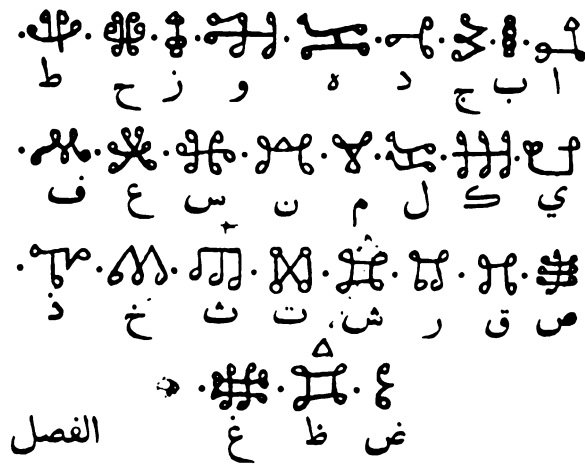


Figure 6.1: From Ibn Wahshiyya Ancient Alphabets and Hieroglyphic Characters Explained; with an Account of the Egyptian Priests, their Classes, Initiation, and Sacrifices in the Arabic Language by Ahmad Bin Abubekr Bin Wahishih

If you start following the trail of Ibn Wahshiyya’s work backwards from Heinrich Cornelius Agrippa von Nettesheim you come to Miamonides, Rabbi Mosheh ben Maimon. The work of Maimonides was popular among thinkers and scholars in Venice in Agrippa’s time. Though he was not sympathetic to such subject matter, I did come across a mention in Arabic history indicating that Maimonides made a translation of Wahshiyya’s work on alphabets, though I have not been able to find it.

So you can see how such lines of transmission can potentially happen, I will give you a brief outline of how Washiyya’s works could have been transmitted to Maimonides. It is important for adepts to research possible roots and links, as they often throw up interesting side information, even if the line subsequently proves not to be a source. I suspect Wahshiyya’s work came to the West in abundance through the fall Constantinople.

Maimonides was an interesting man, a multilingual polymath who delved deeply into many areas of study and travelled widely. His work is briefly mentioned a few times by Maimonides, which is not surprising as Maimonides will have had access to it. In his fifties, Maimonides became the personal chief physician to An-Nasir Salah ad-Din Yusuf ibn Ayyub, a.k.a. Saladin, the sultan of Egypt and Syria. This meant Maimonides had to move to Cairo.

As you well know, many mystical paths have intersected in Egypt, and even in Maimonides’ day many scholars, Egyptian and foreign, were fascinated, intrigued, and deeply impressed by the ruins of Pharaonic Egypt, by its temples, inscriptions, and magic.

Saladin was Kurdish Armenian by birth, and though Armenian territory had shrunk considerably over time, in the Empire of Tigran the Great—70 B.C.—it was a vast territory that encompassed some of the areas included in Wahshiyya’s Ancient Alphabet book. This history would have been of great interest to Saladin, as he was a scholar as well as a fighter. And of course the subject of Wahshiyya’s book on Nabatean Agriculture was of the areas in the quickly growing territory of Saladin’s Empire. Considering the fame of Ibn Wahshiyya, it was almost inconceivable that Saladin would not have his writings in his library. So they would have been accessible to Maimonides, a scholar who was fluent in Arabic and who had an interest in Hebrew and Aramaic writings, which were a particular feature of Wahshiyya’s work.

However, though Agrippa could have come across Washiyya’s writings via Maimonides’, it is more likely that he came by them—and those of other Arabic writers—through books carried out of Constantinople after its fall, books which eventually ended up in Venice.



Figure 6.3: Malachim script

So we see a trail of magic, alchemy, astronomy, medicine, agriculture, ciphers, etc. spreading down through time from a writer who translated and notated these concepts from earlier tribal tradition in Arabic, which were then passed along through war and trade routes. His works were translated into Latin and Hebrew and eventually they ended up in Renaissance Italy. There they crossed paths with European magicians, and were taken to Basel where they came into the hands of German magicians.

With a magical script, it is important to reconstruct its itinerary and chain of transmission, to find out what influences it may have acquired along the way, and how successive cultural and religious groups have interpreted, absorbed, and sometimes plagiarised it. Grimoire work also requires this sort of research—for example to cast a clear light on the tradition that some of these scripts and Grimoires originated with King Solomon.

Usually you can trace their sources, through various translations, back to oral traditions that were eventually written down in late antiquity. Their original geographical provenance is usually somewhere in the vast swathe of the Near and Middle East, and their original culture is usually pre-Christian, pre-Islamic,

and importantly, *not Jewish*: these scripts tend to come from *abniyyah* traditions.

The overarching label “abniyyah” essentially means “all Pagans not of the Abrahamic tradition.” This covers many different cultures’ traditions, but if you look under that wide umbrella you can catch a glimpse of fragments of very old magic passed from generation to generation and finally written down. For his part, Wahshiyya goes to great lengths in his writings to distance himself from such Pagan practices, and to affirm his Islamic belief...no doubt to avoid being tagged as an unbeliever.

So rather than take literally the claim that these magical scripts and texts track back to King Solomon, understand instead that it means “these are very old and come from that region.” This, however, would not have been a fashionable, acceptable, or even understandable explanation in Renaissance Venice...so you begin to see how myths can be formed around books and magic as the facts of their origins become lost in the mists of time.

Let us get to the mechanics of why it is so important for adepts to know the histories and evolutions of magical scripts and Grimoires. Generally, these scripts and Grimoires are a composite of misunderstood ancient knowledge, current magical application, and recent historical usage. This composite creates a pattern all of its own, a weave which mixes all these threads together. Really, the same is true of any magical, mystical, or religious system that has morphed over time.

This sort of multithreaded pattern will include the script or Grimoire’s current intent and methodology, its recent past usage, and some ancient fragments lying dormant.

The magician who works with the system is the final ingredient, and much depends on their ability and contact, whether natural or trained. If they do not have much ability, training, or contact, then the magic used is likely to be ineffectual at best. If, however, the magician is capable, but uses these different magical threads without real knowledge or understanding, then they can trigger unwanted and at times dangerous effects. I know this because as a teenager

I acquired an old ritual sword covered in Malachim script, and I learned firsthand how it can work... and *not* work.

These systems require many strands to come together if they are to be effective. The first strand is the working magician's ability and training. The second is their work with utterance and deities of utterance, as training and work with air, utterance, and so forth can trigger scripts at a deep level and bring very old resonances up to the surface that may have been sleeping.

A third strand is how the script was originally created. If it was made just as a cipher or for glamour, then it will have nothing deeper embedded within it; any magical properties will therefore have developed through repeated magical use over time. But if it was created by a skilled magician or priest who understood the dynamic of exteriorising inner utterance in letters, then each of those letters will be imbued with a defined power and personality, and sometimes a connection to a specific type of inner being. They can also be connected to the deep powers of creation and destruction, as with angelic shapes. So straightaway you can begin to see how issues can arise.

The next strand is the language that the letters were designed around. Hebrew, for example, is a powerful alphabet with many different strands interlinked in its letters, and it was a foundation alphabet for many magical scripts. When a script has been properly magically constructed, the knowledge of the language will flow from its creator's mind into the shapes of its letters: the language is the background operating system of the letters. If, many years later, the script is triggered by someone else, then the power within the letters will organise themselves into patterns around the meanings of the words from that foundation language. And this is when issues can come to light.

If the letters are used within the framework of the original language and the magician can resonate with the inner pattern that forms from pulling the letters together to make words, then the script can work powerfully and effec-

tively if used in an overall magical pattern. But if the magician uses the letters in the context of their own language then a disconnect will. The power and contact that can flow through letters may be there, but the end result is garbled and sometimes feral. Other times it just does not work at all.

Then you have the problem where one sequence of letters—the same word—has very different meanings in different languages. That can really be messy.

Why?

Well, let's come at this sideways by looking at Hebrew. Hebrew is a deeply powerful and magical alphabet, and many of the alphabets in Ibn Wahshiyya's book stem from the same roots it. So we can look at many of their sets of dynamics just by looking at Hebrew's.

Let us look at a powerful Hebrew word, *Emet*, which means 'truth.' I have chosen this word because it also crops up in magic to do with Golems. If you read up on Golems, then with what you already know of magical mechanics, you will learn a great deal.

Emet is not just a mundane word like the word 'truth' in English; it is a spiritual and mystical word connected to the expression of GD's creation. The word *Emet* is made up of three letters: Aleph, Mem, and Tav. These letters are the beginning, middle, and end of the Hebrew alphabet: the first, fourteenth, and twenty-eighth letters.

The word *Emet* is also the 'seal of truth': an old saying in Kabbalah that "the seal of GD is truth." The three letters that make up *Emet* are the last letters of the three words *bara Elohim la'asot* בָּרָא אֱלֹהִים לַעֲשׂוֹת from Genesis 2:3. They mean "GD created to do," as in "created the living world that does and will exist."

So straightaway you start to see the many twists and turns of the threads, meanings, and powers that can run through individual letters and how they are put together.

So. Say a magician decides to put the letters Aleph, Mem, Tav on a sword, and engraves them in its metal, making a sword of truth... folly indeed! But he is not used to working with this script, and does not really understand it. Nor is he good at engraving,

or at writing unfamiliar letters. When he checks his work, he finds that the first letter is not right, and though he tries to redo it he only makes it worse. Now it is no longer a proper Aleph—in fact it is a squiggle with no connection to Aleph—but he stands back, looks at his sword, and thinks, “it will do.”

The first letter is now obviated and does not work at all; and in many magical letter systems, it does not take much adjustment to a letter to obviate it. The second and third letters look pretty good, and he is proud of them. However, what he has spelt on his sword is *Met*: the letters mem tav. These, in Hebrew, spell ‘death.’

So he is likely to have done one of two things, depending on the threads, contacts, patterns, and powers he has pulled into the sword. He has either killed any power in the sword by writing death on it; or, in an extreme case, he has changed the sword from being a tool of creation (through limitation) into a tool of death and destruction. And that does not mean he has a sword to vanquish his enemies; rather he has a magical presence that brings death, probably his: the fall of the sword from above.

This brings up the subject of how we view language today and how it was, and should be, used in magic. Getting a foreign script and writing out a word or words in your language just does not work. Picking words from the language that underpins the script, without really knowing the language at all, will either fail, produce unwanted results, or just cause inner hilarity. The languages that underpin these scripts are complex, and often rely on puns, creative expression, and mystical reflection around certain letters and words.

Let’s stay with the sword for a moment to unpick this a little. Say you decided to write ‘Limit’ on a magical sword—because it is the Limiter—and you wanted to use Malachim script. Then you would turn to Hebrew, the language that underpins Malachim and the soil that its letters put their roots in so that the ‘tree’ of Malachim can grow.

If you didn’t know Hebrew and maybe did a search for a Hebrew word meaning

‘limit,’ then you would likely come up with a mundane word like *Gara*, *Gvul*, or *Choq*—restrain, limitation, etc. The use of a single word in that way, using everyday words, is unlikely to do much if anything.

However, letters and words have deeper meanings, and when you are working magically, particularly within a language like Hebrew, you have to look at the creative/destructive aspects of the underlying Divine principles and bring them up to the surface. This would bring you to the word *Gevurah*, the fifth Sefirot on the Tree of Life, the map of Divine Creation and Destruction. *Gevurah* is the power that is the deep root under the power of the Limiter sword, the power of which the sword is a much lower octave, and a physical expression.

Gevurah is known as the “Midat Hadin,” the attribution of judgement, and the strength of GD. It is the power that balances and limits the creative expression of Chesed: the two powers keep each other in check. *Gevurah* is one of the Divine root powers, and placing the word on a sword magically has a great many powerful connotations, and switches the sword from being a tool to being a presence that will turn on the magician if they step off the knife-edge of adept balance. When *Gevurah* is written on a sword magically, then that sword becomes the outer expression of the angelic sword that stands behind your right shoulder...but without any filtering: it becomes the strength of judgment of GD. Not a wise thing to do as you will be the first to be judged

So you can see how you can get yourself stuck between a rock and a hard place when working with scripts: the result can be anything from “not working,” to “full-on power that can destroy you.” And often these scripts are not designed to work with a single word, but with a combination of words that reflect something. That combination can often have deep, hidden meanings: the combination is a weave of sound, meaning, hint, and allegory all brought together in a pattern to trigger something.

A good example of this is the *Writing On The*

Wall—a Biblical story from the book of Daniel. Certain words appeared on a wall, written by the hand of an angel while Belshazzar feasted and drank from vessels stolen from the temple of Jerusalem. His magicians could not read or understand the writing, so Daniel was called in to interpret. Here is a section of a painting by Rembrandt of this Bible story:



Figure 6.4: Belshazzar

The letters were: מנה, מנה, תקל, ופרסין/פרסין mene, mene, tekel, upharsin/parsin. Daniel interpreted these letters in light of *weights* and *actions*. Mene—your measure, tekel—weighed and found wanting, parsin—divided.

There is also some speculation that ‘parsin’ was a play on words for ‘Parsa,’ the old name for Fars in Persia, and a name given to Persopolis: the use of the word foretold the downfall Belshazzar and the rise of Cyrus the Great, founder of the Achaemenid Empire.

Though in the Daniel Bible story, the words on the wall appeared by the ‘hand of an angel,’ it is still a good example of the use of letters and words in a riddle that triggers magical power—and note the use of words that denote weights and measures to express something connected to the judgement and scales of a king. And there is also the point that a riddle or saying is a weave of words, something far more complex than a single name or work, and far more stable to work with magically when it comes to tools and magical work.

Remember the angel working on the golden brick in the wall of the Inner Temple? This story leans into that inner magical dynamic. Think about this, and think about the creation of a magical script by an adept, how that would

come about, and what inner work would be involved.

6.2 Shapes, meanings, and changes

When these scripts are used magically, they are rarely laid out in an easy-to-read sentence or word. Often they are curled around each other, or formed into patterns to mirror a magical pattern, sigil, or shape—and to hide the true nature of the words from casual onlookers. That sort of use can be a bit of a puzzle to interpret, so if you do come across it, look carefully and take your time to decipher what is going on. If the letters have been made into a distinct shape, then you read the meaning and power of the shape as well as the meaning and power of the letters.

If the letters track back to some source language, like Hebrew, Greek, or Egyptian, then read the letters in that language. If the language used to write the word is not the original language connected with the magical script—if the word has been written in modern English, for instance—then you can take it a bit less seriously. Mismatching script and language tells you that the magician did not know what they were doing. Just check that whatever modern word they have spelled out does not also spell something in the script’s foundation language, or you could be in for a surprise.

However, if the magician is naturally talented, or has some training that runs parallel to the roots of the script, then even if the words have been clumsily put together, tread carefully. Sometimes these scripts can be triggered into action even in ignorance, as they potentially are living entities. You will feel the power in the object they are written on if they have been inadvertently triggered.

For instance, the magician may have thought that they were writing words they knew, when actually they didn’t; but the coming-together of enlivened letters created a recipe that started to form a pattern. In such cases—and I have come across them—it is impossible to know what the hell is forming: the written words

or letters may be linguistic babble, but they have started to form a feral pattern that could be very different from what the magician was trying to achieve.

In such cases I turn to inner senses, inner vision, and divination to find out exactly what is flowing through the words. This will tell me how to dismantle them. When they cannot simply be defaced (sacred letters) or wiped out, then you have to utter to each of the letters and refocus them before sending them to sleep.

If you know and understand the inner aspects of the roots of each letter, then you can utter to each letter its overarching quality to refocus it, draw it in, then utter it back into the Void. Once a letter is done, then it is physically altered to void it; or it can be scrubbed, scratched, or burned out. But first its inner aspect must be respected and returned. This is very necessary if the script is a mystical alphabet like Hebrew, or is rooted in one. It can also be necessary when, for example, Egyptian hieroglyphs are used: they have the same inherent inner quality that can be manipulated or worked.

To return to *Emet*, “truth,” which is life, writing it with magical knowledge and power on a golem will give it inner life. Wiping out the aleph will give it inner death—*met*—and thus return the golem to being a lump of clay. The clay figure is then cast into water, and the remains put in the earth—west and north, seeing as its life came from the east/air/utterance. If you know the meaning of a script then you can adjust an inscription’s words to make new words, which will then break up the pattern, or to obviate words.

However, if that word was used on something that could not be destroyed, then each letter is spoken to by an adept bridging the power of utterance through the east air gap. All instances of one letter are done in the same breath. “Aleph you are the first, you are the silent one, the breath before sound, the greatness that brings order to the chaos. You have been sounded. Now I breathe you in, taking you from where you have been abused, parting you from that substance, and now I breathe you out into the Void, to return

to your source.”

The magician would breathe out the Aleph into a flame, seeing it form in the flame, then blow out the flame with the intention and utterance of sending it into the Void, its home. This would be done with each letter. Having done this, the letters would be carefully removed and the substance exorcised—and, if possible, broken and dispersed.

So you can see the methodology draws on what you know. It is *how* you put it together, and *why* you put it together, that counts.

If you are unlucky enough to come across a problem object and you do not recognise the script at all, and have no idea what it tracks back to, then you have to fall back on divination to see what it is and what to do with it.

I have had this problem a few times. Treading carefully and guided by divination, I have managed to find ways to take the mystery objects apart by drawing on already-known skills, but used in different ways. Divination can tell you what element something is connected to—magical letters and words are often connected to an element as a power source, and this can give you ideas of how to balance that out.

When you use divination, ensure that you look not just at the surface presentation and meaning used by the magician, but also at the underlying power within the letters, power that a modern magician is not often aware of. A lot of these scripts have travelled down through time over millennia, and in that time their form, understanding, and application will often have changed, sometimes beyond recognition. And in our modern time of soundbites and quick solutions, that understanding becomes very vapid and shallow indeed.

That top layer does not obviate a script’s original, deeper power; rather it sits on top like a skin. The original flesh and muscle is still there underneath. If a script’s top layer of understanding and usage is somewhat compatible with its ancient roots, then the whole thing will evolve into a strong composite: these scripts, and the magic that

flows through them, *can* evolve. However, if the top layer of usage is shallow, or has no relevance to the power underneath it, then it will become a parasited skin, and that sort of use will attract parasites who can use it as a vehicle. When the script is then used magically, the parasites will join in. This can cause the whole thing to work in a half-assed way, with lots of issues and energetic payment.

This top layer will show in readings first, so when using a tool like divination in a situation with scripts, you must ask what, if anything, is beneath that layer that first presents. What will the whole thing do? Does anything flow through it, anything hidden, anything triggered? What is the intent of the magician, and the actual action of the script? These are all questions that need to be asked.

You can see from this method that the mechanics you use get to the core of all utterance that turns into script. You go to the source, the utterance of air, and work backwards from there. That way, you do not get tangled in the mess of meanings that have been lumped on top of each other.

Another thing to keep an eye out for—and this tends to happen in older texts using magical scripts, but generally not modern ones—is the use of images with the scripts, or shapes that the scripts form into. Images can often reflect a script's hidden, deeper aspects, and will tell you the underlying power and hidden intent behind a magical script.

A lot of the work of a magical adept exorcist is not about knowing spells and cures from magical recipe books, but about knowing what roots and structures underlie the deployed magic so that you can safely and effectively dismantle it. This means that you will have to delve down many ancient rabbit holes to root out the beginnings of the magic, and to get back to a layer of knowledge truer to the magic's original form.

Remember looking at images of the Malachim script and seeing how it evolved out of something old, and changed repeatedly over time. These scripts have been copied from generation to generation, and the times when magic was especially fashionable often

produced bad transcriptions, alterations, additions, and flourishes that changed the nature of these scripts' original structure. And sometimes you got new constructs taken from old scripts.

You should apply this technique to all areas of magic and religion: get as close as you can to the original source, then work your way back to the present from there, paying attention to how each additional layer formed and how each successive alteration changed the magic.

When you first start doing this it is a hell of a chore, but once you have those roots, you gain an ever-expanding collection of knowledge that you can then apply in the future. Of course, by the time you have a really wide reach of knowledge and experience, it is usually time to back off that line of work due to the strain it puts on your body. Such is life!

6.3 Practical exercise

You will experiment with various scripts and trigger them to see what they do and what the energy feels like. Be ready for a bumpy ride if you trigger a deep reaction. Just do not experiment with them on your flesh: when a true magical script is used on a living body, either temporarily or through a tattoo, it causes shifts within your inner and outer energies, and can also change your fate pattern.

Mediums

Use metal, stone, vellum, parchment, papyrus, clay, or homemade paper. The nearer you can get to a natural substance, the better the vehicle for the script. If you really want to push the boat out and see how far it will go, then use a figurine made of pot, clay, or some other natural substance. Do not use wax, as it is too unstable and disposable to really hold power. At the moment it is very fashionable to use wax for seals and sigils, but it does not hold power well at all, and was only used originally for training the hand to write scripts and sigils.

Use ink, blood, or an engraving tool to make the marks. If you want to experiment with blood, the best way I have found is to buy

packs of lambs liver and squeeze out the blood. Don't use your blood: it can get magically messy and it will be much harder to wipe the magic away after the experiment. And if you are female, definitely don't use your menstrual blood: that is designed to hold and give life, so using it in an experiment will make it much less controllable and much harder to disperse the magic afterwards—it can take on a life of its own.

Scripts

First decide what you are using. Choose two or three very different scripts, which you can find by researching Renaissance magic—they loved their scripts and ciphers. See if the scripts track back further than their purported creators, and find the earliest versions. Remember all the details about foundation language, and so forth. Ensure that you reproduce the letters accurately, and do not let your hand drift from the set pattern.

What do you write?

You have choices; just choose wisely. You want to trigger some action that will let you ascertain the viability and strength behind a script. You want to choose something to trigger an effect that can be observed objectively, without causing complete destruction or chaos around you. It can also teach you the deeper aspects behind some of the script mechanics.

A few years ago I did an experiment with a script just to see what it was capable of magically. It worked so well and so fast that it astonished me—and then I learned why what I had done in terms of the 'spell' was not such a hot idea. It was a good learning curve.

It is best, always, when experimenting with magic to see where it can go and what it can do, to use the magic on yourself rather than someone else. That way you can control any fallout, and you do not have to take responsibility for screwing over someone else's fate or life with your dabbling. So ensure that whatever you choose to do is something whose

effects you are willing to deal with if goes wrong...or works too well.

Also remember time-lag: when magic is triggered, say to get a job, then the magic has to flow into a resonant area of your fate pattern to trigger it. That can mean an instant result, or a result a month later, so work from a stance of 'watchful waiting.'

Either create your 'spell' for action, or delve in one of the Grimoires that use scripts. Choose a different intention for each different script you experiment with, so that you can tell which worked and which did not. Remember, you can learn as much from failures as from successes—and also from side-effects, such as when you do a spell for *A* but *B* happens big-time.

When you suspect a side-effect, use divination to see if it was a result of your work, or just a timing coincidence. If it was a result of your work, then go back to the script and words you used, and dig into their foundations to find out why you had such an outcome.

Keep records of your work, and a diary of what happens next. Don't just look at 'results,' also look at your body's energy shifts, and at anything else happening around you. Also take note if you suddenly get screamed at by inner contacts, or develop a sense of adrenal danger for no obvious reason. If either of those happens, it is time to dismantle the experiment and clean up.

Once the experiment has started to work, and you have gathered the information you needed about its actions and effects, then it is time to take it apart. Do not be tempted to keep the experiment going. The object of this exercise is not to get your dream job, a boatload of money, a beautiful girl, or a year's supply of ice cream; it is about learning what a script can and cannot do, how to dismantle it effectively, and how to clean up afterwards—as you will probably have triggered something that could harm you.

It is unwise to go into a situation as a magical exorcist where a script has been used and you have only theoretical knowledge to rely on. You need direct experience, even if it means

getting a few bruises and a few life slaps. It is the only way you will learn.

Also be advised that a couple of popular Western magical scripts are heavily parasited, so bear that in mind and be ready to spot parasites operating in your life pattern once you have opened that door. You become your own subject matter for study.

And don't leave it too long before you dismantle: get a good look, have an experience, then back out. I did have a friend who experimented this way with a particular script to see how it really worked, and he became badly glamoured by the parasites operating through it. It took him rather a long while to come back from that one.

Also be aware that a lot of scripts floating about in magic just don't work. They are either fakes, or have become so altered that they no longer have any connection to their source patterns. Also keep in mind that the actual script itself has no real power; the power comes from the pattern and magical foundation to which it is connected, and how it is used by the adept. It is a bit like dialling a telephone number. Once everything is together with all the right ingredients, if it is a true script, used by a contacted adept, then the lights will go on.

Keep records of your work, and once you find a script that actually works, then look into its roots and find out why it works, how it works, and what is flowing through it. Write down your findings. Don't forget to dismantle and disperse everything afterwards.

Lesson 7

The Was Sceptre

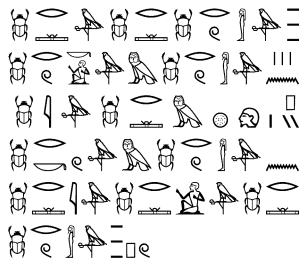


Figure 7.1: Extract from 28.20–28.21 of the Bremner-Rhind Papyrus (“When I developed...thus developed these developments.”)

The book of knowing Re’s developments, and felling Apep.

Words spoken:

The Lord to the Limit says:

When I developed, development developed. I developed into the development of the Developing One (Khepri), who developed in the First Instant. I developed into the developings of the Developing One when I developed; thus developed these developments.

I was more original than the original ones that I made: I was the original one amongst the original ones. More original was my name than theirs: I made the original time and the original ones.

I made forms as I desired in this world. I was wide therein. I created my hand, alone, before they were born, before I had spat Shu, before I had expectorated Tefnut. I used my own mouth. This was my name: Magic (Hekaw).

It was I who developed into (further) developments, having already developed into the Developing One (Khepri). I developed amidst the Original Ones. There developed a multitude of developments at the start, before there developed those who developed in this world. I did it all, alone, before there developed any other that could act with me in this place.

I made those who developed there with my very Ba; I created some in the Nu, in inertness, before I could find a place where I could stand.

I was effective in my heart, I measured out with my sight, I did it all, alone. I measured out in my heart and created others who developed. Multitudinous were the developments of the Developing One. Their children developed through the developments (i.e. evolutions) of their children.

It was I, I spat out Shu, I expectorated Tefnut.

I came into being as the One God. Three gods were with me.

Two developed in this world. Shu and Tefnut rejoiced in the Nu, bidding therein. It was my Eye who brought them to me after (two) eternities of their being far from me.

I united my members; they came forth from me, myself, after I took pleasure with my phallus in my fist. My heart came in my hand; sperm fell from my mouth. I spat out Shu, I expectorated Tefnut.

(The following repetition is in the original text.)

I came into being as the One God. Three gods were with me.

Two developed in this world. Shu, Tefnut rejoiced in the Nu, bidding therein. It was my Eye who brought them to me after (two) eternities of their being far from me.

I united my members; they came forth from me, myself, after I took pleasure with my phallus in my fist. My heart came in my hand; sperm fell from my mouth. I spat out Shu, I expectorated Tefnut.

Indeed my father, the Inert (Nun), spent time with them. My eye was in pursuit of them since eternities...[missing passage]...serpents...when I wept tears over [...]; my [Eye?] planned, and so developed mankind.

I replaced her (the Eye) with the Akhet (determinative here: snake goddess). She (the Eye) raged at me after she returned, another having grown in her place. Her rage fell when she travelled from her eye socket to (another) eye socket; I made a replacement (socket) for her and I smoothed her.

I promoted her place in my face; she governed the world to its limit.

Shu and Tefnut birthed Geb and Nut, (and they birthed) Osiris, Horus the Foremost/Southern Without Eyes (Khenty-en-irty), Set, Isis, and Nephthys. It was they who birthed and formed a multitude of ones who developed in this world, by the development of children and by the development of *their* children.

They made invocation upon my name that they might fell their adversaries; they formed the magical utterances for felling Apep. For he is restrained upon the two arms of Aker. He does not have arms; he does not have legs. He is restrained in his one place accordingly as Re pins him down, for he has commanded that he be felled due to his form/nature, which is evil.

—From the beginning of *The Book of Felling Apep*, in the Bremner-Rhind Papyrus. tr. Michael Sheppard, from *The Papyrus Bremner-Rhind*, Raymond O. Faulkner, 1933, pp.69–72 (original hieroglyphs), with close reference to *The Bremner-Rhind Papyrus: IV* in the *Journal of Egyptian Archaeology*, Vol. 24, No. 1, 1938, pp.41–42 (Faulkner's translation).

The *Book of Overthrowing Apep* is a collection of spells from Egypt's Ptolemaic period, circa 305 B.C.. They appear in the Bremner-Rhind papyrus, now in the British Museum, London, under the title 'The Book of Overthrowing Apophis.' They are based on much older writings, however, some of them dating back at least to the Middle Kingdom's Coffin texts. They are thought to have been recited in the temples each day, and would also have been used to defend the temples and Pharaoh against chaos and destruction.

The list of chapter headings having to do with Apep are:

Spitting on Apep

Trampling on Apep with the left foot

Taking the spear to smite Apep

Binding Apep

Taking the knife to smite Apep

Setting fire to Apep

(as translated by Faulkner in the *Journal of Egyptian Archaeology*, Vol. 23, No. 2, 1937, pp. 167–168)

As you can see from the chapter headings, the Underworld serpent Apep (Greek name: Apophis) was dealt with in a series of different ways to subdue his power.

Why are you looking at this? Because this Underworld destructive serpent power is the root and key to a lot of the very destructive, powerful situations that an adept exorcist may have to deal with.

You already have the skills and keys within you to deal with most exorcism situations. As I have said many times, you will learn as you work to draw that knowledge up to the surface of your mind and apply it. But when there is very serious destruction or death, far beyond anything normal, you as an adept need to reach deeper into the latent powers within magic to deal with it.

Then you have to rise above the presentation, and instead of trying to deal with the details and manifestations, you go straight to the core of the problem. This always tracks back to this Underworld destructive serpent power, and usually it has been triggered either by a natural reaction, or by magic.

To deal with this power, you not only need visionary and ritual skill, but you also need a lens to focus those powers. You need a lens specific to dealing with this destructive power, a lens that is ancient and well-known in Egypt—the *Was* sceptre.

The *Was* is used along with other tools and skills, ones made very apparent in the chapter headings of the Book of Overthrowing Apep:

Spitting on Apep Spitting is not only a sign of contempt; it also mirrors a creative Divine power. It engages that power through bridging, and steps you into the company of the Deities.

Trampling on Apep with the left foot Think about that one, and the adept power of the left foot.

Taking the spear to smite Apep The *Was* sceptre, and the power of Set.

Binding Apep The weave that binds with the help of the Weaver, and the limiting power of Set.

Taking the knife to smite Apep The use of the Limiter.

Setting fire to Apep The power of Sekhmet through the power of Bast: the cat is a creature that, as well as the blade, becomes a chopper that limits and divides the serpent. There is a reason why magicians live and work closely with cats. The last two, blade and fire, are usually worked together, not separately, and are depicted in tomb paintings as the chopper that is the cat with a blade. By the time the text got to Ptolemaic times, it was badly degraded and likely misunderstood. Don't forget that by this time, the whole magical structure of the temples was breaking down, even though their fragments still held power.

The one thing you have not yet done is work with the *Was*. You have your serpent staff—your magical companion—but the *Was* is an adept tool that holds the power of Set and is used specifically to limit the power of chaos that flows from the Underworld serpent when it has been released.

Remember the visionary work where you observed the lightning strike in the land and put the serpent back to sleep? That power is tuned into the *Was*, the power of the storm, the power of Set, the power of destruction that strikes chaos and puts it back to sleep. Remember, you cannot destroy the serpent, as it is an inherent part of creation, but you can limit it and put it back to sleep when it is causing unnecessary destruction.

Before we move on to the how, let us look at the why. What is it about the *Was* that makes it a good vessel for such power to flow into?

Remember, just making a Was does nothing, it is just an empty vessel. The important thing is what you *bridge into* the Was: the power of the storms, the lightening, the power of Set, and the ability to pin and subdue serpents.

Let us have a look at it. Here is a picture of a Was sceptre.

Note: Special thanks to Joan Lansberry and her research into Set for the references to these images. Her website is <http://www.joanlansberry.com>

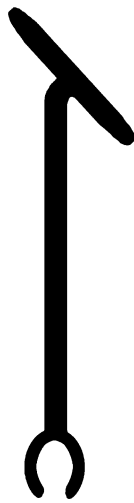


Figure 7.2: The was sceptre

You know the top of the staff depicts Set, which prepares it for being a good vessel for that power. But what about the bottom?

The bottom is a snake catcher. To this day, if you go out in the desert in Upper Egypt, you will see men with forked-bottom sticks. They use the stick's forked bottom to trap snakes behind their heads. This reflects the deeper power in the Was Sceptre.

Over time these sceptres became stylised, particularly the ones left in tombs or depicted on their walls. The further back you go through the dynasties, however, the less stylised and the more practical they become.

So you have a solid stick with the head and eyes of Set, the deity power that can overcome Apep in the Underworld. And the bottom of the stick is shaped so it can pin a serpent...

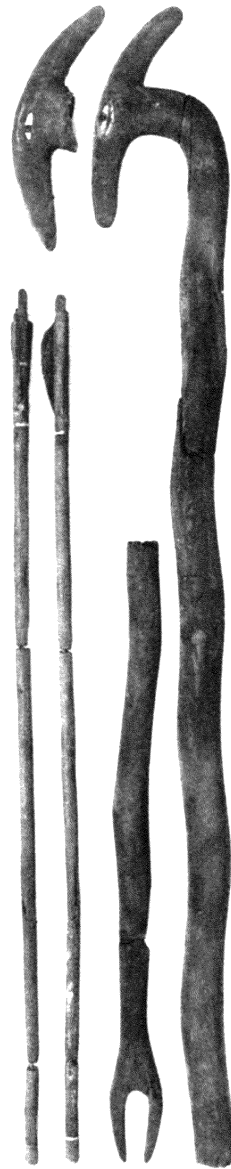


Figure 7.3: From a late Middle Kingdom burial, Met museum NY. "Identified as coming from Pit 211 of the 'priests' cemetery' at Deir el Bahri, belonging to a certain Snwsrt-'nh, no earlier than the end of the Twelfth Dynasty." from *Notes on Sticks and Staves in Ancient Egypt*, Henry G. Fischer, Metropolitan Museum Journal, 1979—photo ©JAL 2008).

When you make, then start to work with, such staffs, then you really begin to understand how they work.

In Egyptian history, the Was is held by deities, the king, priests, and so forth in their roles as defenders and protectors. It is a staff of power—indeed, the hieroglyph for ‘power’ is a Was sceptre. The one who can subdue the Underworld power of Apep is one with power over destruction. Such a one can limit, bind, and banish chaotic destructive power to bring harmony to their land, and keep the nation safe.

Remember, this is not about trapping and controlling physical snakes on the land; this is a magical tool that reaches deep into the Underworld and limits chaos from rising.

It was often depicted on tomb walls in the hands of deities: the deity would carry the Was, showing that they would lead the deceased through the trials of death, and keep the power of destructive serpents away from the dead as they travelled through the various stages of the Duat. Here is an image from the tomb of Nefertari in the Valley of the Queens, where Nefertari is guided by the hand of Hathor, holding the Was.



Figure 7.4: Nefertari guided by Hathor

And here is a very unusual and old image of the Was in action from the step pyramid of Djoser, of the third dynasty, in the Old Kingdom, from the twenty-seventh century B.C..



Figure 7.5: Niche with panel showing the king Netjerykhet—Djoser—walking towards the shrine of Horus of Behedet. From Saqqara, Djoser pyramid complex, blue underground chambers, reproduction now in the Imhotep Museum. Image credit: Juan R. Lazaro

In this scene, set geographically in Upper Egypt, we see Djoser doing probably one of the first acts of his Jubilee feast: the ritual of *Hed Seb* or the *Sed*. The king, wearing the white crown, walks to the temple of Horus of Behedet—now Edfu—to worship a form of Horus who is the protector of the throne of Egypt.

Note that Djoser is striding forward right leg first, as he is walking through death, not life. Just behind his right leg—and remember that under the right foot is the Threshing Floor—you will see the spirit of a Was in action. Let us take a closer look at it.



Figure 7.6: Close-up of the strange was from Djoser's Step Pyramid

You will see that the Was spirit is grappling with a two-headed serpent-thing. The thing's two heads have eyes, so they are serpents, but the strange shape could be anything. Note the pinning on the necks of both snakes, and the being's distorted body. Also note that the Was has arms: it is not the depiction of a power tool, but the depiction of a being that flows through the tool.

And this is also something you should keep in mind: a staff is a window that a power can work through, and at times, the magician becomes the staff that a deity can work through. We see this concept in Egypt in some inscriptions, for example in that of a physician buried at Giza, who described one of his roles as that of $\text{𓆎} \text{𓆏} \text{𓆐}$ *shym srkt* "staff of Selket": "Physician at the palace, staff of Selket, and head physician, Iri."

So when you are looking at staffs like the Was, remember that they are bridges for power. The beings that operate with that power will flow through the staff. This is often depicted as the staff having arms: a being is working through the staff to achieve

something.



Figure 7.7: Was with arms, from the Victoria and Albert Museum, UK

Another thing to file away in the back of your head is the place considered the magical home of the Was sceptre: Waset, known later by its Greek name, Thebes. We know that Thebes was a very old and respected centre of magical, mystical, and spiritual learning and practice. It was the home of Karnak, and the surrounding area is the oldest centre of the spiritual life of Egypt.

It is also the earliest known home of the deity Set. An early temple on the west bank of the Nile, from c. 3500 B.C., was at *Nebwet*, also known as Naqada, whose Greek name was Ombos, in what is now called the area of the Qena Governorate. Set and the Was were born out of a very special cauldron in Upper Egypt. This also tells us that the magical knowledge within the Was is very ancient indeed.

So we know why the Was looks as it does. Now let us look at the how, and how the Was is relevant to magical exorcists today.

You should have realised by now that you do not have to immerse yourself in the religious structure of Egypt as a devotee to tap into its magic: it is a strong, knowledgeable pattern, and we can look at, and work with, that pattern

to learn and develop work that is relevant and workable today.

In some regions of the world you can stay with the pattern of Set to work with the Was, but in other areas, I suspect particularly the southern hemisphere, you may need to do things differently. Either stay with the purely natural expressions, or work to find the southern equivalent of the power that expresses in the northern hemisphere as Set. You will have to experiment.

So you have choices: either stay with the expression of the natural powers that you observed in the vision of the storm subduing the serpent, or work with a known deity like Set. Your choice; your work. You may find the natural elements too feral, or persuading nature beings to express through the staff without deity formations too difficult—I tend to go with what works in the most balanced way regardless of its expression. Hence I work with the Was as the bridge of Set, but you may choose differently.

When we get to the how, the first question to be answered is what form and substance you should use. Was sceptres were made from wood, usually gathered from a tree by water. (See the letter from Amenhotep II to User-Satet instructing the official to search for wood by a pond for a staff.) Or they had a wooden body, and a bronze head and fork (Third Intermediate Period). Small staffs carried, worn, or positioned in tombs as amulets were made from faïence or stone, sometimes bronze.

As a modern magician, using wood taken from a tree near water—and if you really wanted to specialise and didn't mind the expense, having the head and fork made from iron or bronze—would be effective. The head would have eyes to see, a snout to smell, and ears to hear. The staff's forked bottom must not be stylised, but be an effective fork-shape to 'pin' the head of the snake.

If you take wood from a tree, it should be a solid hardwood, and not thin or brittle. The staff needs to be strong enough to do the job. Work with the tree, and with the tree in the temple egregore, so that you make the right choice. And do not shock a living tree too

much. Approach the tree and ask if you can take a branch. If you look closely, you will find a branch with a strong fork and the snout shape where it attaches to the tree. Or you may find an appropriate windblown branch nearby after a storm—those are the best ones.

If all else fails, make your Was staff by carving it. The traditional wood to use is acacia, but that can be tough to find outside Australia and Africa. Other woods capable of holding this power are oak, elm, ash, and yew. Both elm and ash have an affinity to the Underworld, as they do not degrade easily underground, but any wood you use should be properly seasoned if you intend to carve it.

Sometimes you just find suitable branches if you wander enough around woodland. I came across one years ago. It was a small staff with a snakelike body, a snout head with eyes, and a forked bottom. I found it at the foot of a tree by a natural spring—perfect! And I did not need to work it magically: it slowly sprang to life of its own accord, and now works very powerfully. So do not assume that you always have to work them magically: with some staffs you do, but others come home with you and start to form themselves.

Remember, the form and image is an empty vessel unless you are lucky enough to find a ready-working one. With an empty vessel, its power comes from what you bridge into it, then what you do with it, not what it looks like. So let us go through the steps of bringing a Was staff to life, and then we will look at how to use it.

7.1 Enlivening the Was Sceptre

The enlivening method uses visionary ritual, which prepares the vessel and introduces it to the inner contacts and powers in the directions. The ritual takes the staff from the depths of the Underworld through the stages of power, and ends up back in the north.

Prepare your work space as usual, and have the scales on the western altar. Also have the vessel there, and fill it with rainwater. If you live in a desert region, go to the nearest spring that emerges from the ground: this will be

ancient rainfall. Don't use tap water. You need water clear of chemicals, that originated (at any time) as rain. This may take some doing for some people, and you may need to travel to get the water.

Have the stone shield in the north, and place the Was on the central altar. Also on the central altar, have a small bowl with some frankincense oil in it, and a small bowl with Galbanum oil in it. Both will be used to seal and consecrate the object. Place your regular staff in the south, on the left side of the altar.

Light the lights, open the gates, and commune with the contacts, telling them what you are about to do. Then circle a few times. As you circle, be aware of the contacts of the Gathering Place slowly appearing and circling with you. Once that circling has built up, stand by the central altar, facing south, close your eyes, and merge into the Inner Temple. Spend some time in stillness in the Inner Temple, and circle in vision a few times.

As you circle, be aware of the northeast wall becoming transparent, and see deities standing on the other side of the wall. Be aware of the stars appearing across the ceiling, and the whole Inner Temple coming alive with power. Now open your eyes, but keep an awareness of the Inner Temple as you work: work in both places at once.

Pick up the staff and circle the directions a few times, pausing at each threshold and holding out the staff horizontally in silence. When you have finished circling, go to the north altar. Hold the staff up, using both hands, and say:

"Mother of the darkness, Mother of silence, here is your child."

Lower the staff to the stone so that it is lying across the stone but you are still holding it. Say:

"I lay your son on the stone that he may be awakened. In the depths of the cave he sleeps on your body. Your son, he who houses the storms, he who directs the lightning, he who subdues chaos, and pins the great

serpent of destruction, here he is, here is your son."

Close your eyes and see the staff laid across the Stone in the deep Cave of the Four Winds, at the centre of everything. See the wind blow from the four directions. Out of the cave entrances in the directions come four old women, the Sisters who direct the four winds.

Watch as, one by one, they come forward and blow across the staff. Then the four begin to sing and weave a pattern in the air above the staff, preparing the vessel's inner pattern. Once the pattern is complete, the old women step back and leave the pattern suspended in the air above the staff.

Reach up with your right hand and lower the pattern into the staff. Do the same action with your physical hand. Rest your right hand on the staff and feel the staff 'breathe' beneath your hand.

Now you must bring the staff out of the Underworld. In your mind, see yourself ascend the steps out of the cave. At the same time, physically bow to the powers of the north, turn, and go to the west altar. When you stand before the west altar, in your mind see yourself standing on the threshold between the steps down to the cave, and the temple room.

Hold the staff out with both hands again and say:

"Powers of the storms, powers of the lightning, here is the staff. Pass through the Scales of Ma'at and flow into the staff, so that the storms within the staff will be governed by the laws of Ma'at."

In your mind's eye, see great storms gather beyond the west threshold. Out of the storm walks a deity. The deity walks up to the threshold and steps through it and into the scales, then reaches out to touch the staff. As they touch it, you see the power of the storms pass through the deity and into the staff.

When they withdraw, dip your hand in the water in the vessel and wipe it down the staff.

Water the eyes, ears, and nose of the staff, and its forked bottom.

As you wash it, be aware of the air in the east in the direction behind you. Say:

“I cleanse and open your eyes so that you may see; I cleanse and open your ears so that you may hear; I cleanse and open your nose so that you may smell; and I cleanse and open your fork so that you may trap and subdue the serpent of chaos.”

As you finish, you feel something withdraw from you. You realise that as you were speaking, something was speaking through you, adding to the power of the words. Bow to the powers of the west, turn, and go to the south.

Hold up the staff. In your mind’s eye, see the road ahead. Out of the bright sunlight walks a deity. As it gets closer, you recognise Set. His skin glows red, his hair is wild and flowing in the winds that surround him, and his eyes fix on you, challenging you with his power. Feel his power flow to you, threatening you, and exposing any chaos within you. Have no emotion, stand your ground, and be silent. Bow to him, and while you physically hold out the staff, in vision see yourself handing the inner staff to him over the threshold.

Say to him:

“This is a Was, a staff to direct your power in the land to pin the serpent of destruction, Apep. I, (say your name), honour your power, and will carry your staff of power with honour and integrity. I carry this staff only to subdue the power of the destructive serpent of chaos, and should I use this staff for any other reason, or raise it in anger, in power-lust, or in any way that dishonours your power, may you strike me down.”

Watch as Set breathes the power of the hot winds across the staff. Watch as he spits on the staff to give it life. Watch as he shouts the storms into the staff to direct them. And watch

as he touches the staff with his finger, sending a bolt of lightning into it.

He whispers something to the staff, directing it, focusing it, and telling it to strike you should you misuse it. He then reaches over the threshold and touches you on the forehead, sending a pain into your brain to remind you of his power and how he will strike you should you pervert his gift.

Then Set hands the power of the staff back over to you, turns, and vanishes into a whirlwind.

Hold the Was in your right hand. Reach out with your left hand and pick up your staff. Stand facing the south threshold, your arms outstretched to your sides, your staff in your left hand and the Was in your right. Say:

“My staff which holds the snakes that open the way; my Was which subdues the serpent of chaos. I am the fulcrum in the middle of these two powers. Through my actions I keep the two powers in balance. The power in my left hand opens the way, the power in my right hand strikes chaos. I am the vessel through which these two powers pass.”

Stand in silence and see the adept pattern begin to form around you. The light behind your left shoulder casts forward and lights the path ahead, your left arm limiting that power and focusing it in the staff. The sword behind your right shoulder is poised to protect you or strike you depending on your actions, and the light in your right hand is the wisdom you must draw on should you use the Was. If you misuse it, the power of the sword will fall on you and the power of Set will pin you as the Was turns on you.

Once you feel these powers around you, bow, put your regular staff back on the side of the south altar, step back, and go to the east.

See the threshold of the east, and see beyond the threshold the Inner Library, the contacts of the Gathering, and an angelic being that steps forward to the threshold.

Hold up the staff in both hands. The angel takes the staff and breathes into its eyes, ears,

nose, and mouth, and across its fork, while uttering something to the staff. Then the angel puts the inner staff back into the outer staff and places a hand on your head.

Hold up the staff so it is before you, its face level with your face, and see its eyes looking at you. While the angel is bridging its power to you, you must instruct the Was.

Say to the staff:

“Eyes, I see you. You have the power to look down into the land to see the serpent of chaos. You have the power to see the chaos when it surfaces in this world. Ears, you have the power to hear the rumblings of the serpent deep in the land when it wakes and tries to rise. You have the power to hear the voice of the serpent as it tries to speak through the people and creatures on the land. Nose, you have the power to smell the storm of chaos as it releases in the world.

“Mouth, you have the power to tell me when the serpent has woken, and to utter the voice of Set that casts the serpent back to sleep. You can call the lightning that strikes the serpent to sleep, and call the storms that bring the power of necessary destruction. Your fork pins the serpent of chaos, taking its power and holding it while your voice calls the fire that burns the serpent. Was, I honour you, I will protect you, and may the power of Set strike me down if I misuse you.”

The angel withdraws its hand and vanishes back into the Inner Library. Step back, bow to the contacts, and go to the central altar. Stand in silence and stillness. Hold the staff in your right hand and feel the stillness within you flow into the staff. As you stand in the stillness, listen: hear the Was breathing. Hear its voice, and be aware of the sword behind your right shoulder, poised to strike you if you misuse this power.

When you are ready, place the staff on the central altar and dip your right fingers in the

Galbanum oil. Anoint the staff by first rubbing the oil over the heart area of the staff, so that its heart spirit is cleansed of anything that could contaminate it. Then rub the Galbanum on its fork, working the oil right into the substance of the fork. As you rub, say:

“With this oil I cleanse you now and for the future. May the power of this oil stay with you and prevent any power contaminating you.”

Now dip your left fingers in the frankincense. Smear it across the eyes, nose, ears, and mouth of the Was, saying:

“I anoint you to the service of the gods. May your sight be blessed, may your hearing be sharp, my your nose be keen, and may your mouth always speak the truth.”

Step out of the room, leaving the Was on the altar and the lights going. Let the room’s tuning flow into the Was and strengthen it. You will feel when to go back in and close everything down.

When you close, do it with both staffs in your hands: the Was in your right hand and the staff in your left. Stand before each direction with the staffs, bow, and blow out the light.

When you come to the central altar, be aware of the powers of above and below flowing through the central axis of the space, and stand before that power. Say:

“I stand as the fulcrum between creation...

Raise up the staff on your left.

...and destruction...

Raise up the Was on your right.

May I never falter in the face of destruction, nor flinch in the face of creation.”

Bow, blow out the central light. Place the staff in the south and the Was in the north. Leave them there for at least twenty-four hours before putting them away.

7.2 Storing and protecting

The Was sceptre has very defined actions used only to suppress the serpent power of chaos and destruction when it begins to surface. Because of this, it is only used under certain circumstances: in action or as a passive working presence. Therefore most of the time the Was is 'sleeping,' and is kept wrapped up and stored. It only comes out when needs must.

To keep the Was in sleep mode, it is wrapped in a cloth of deep lapis blue. The blue counters/contains the power of the red in the staff. On the cloth is either an image or hieroglyphs to remind the Was of its purpose. Because it is so easy to get words wrong if you do not fully understand a language or how it is used, then if you are not fluent in hieroglyphs, use an image.

The image is drawn or painted on the cloth to wrap the Was, and reminds the Was of its action. This acts as a subtle 'Limiter' to the Was and instructs it about its primary purpose. Here is an example of a correct image that could be painted onto a Was cloth.

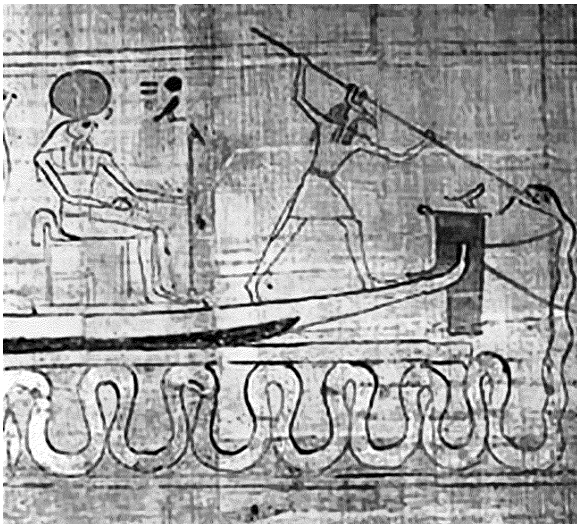


Figure 7.8: Set spearing Apep

This image is not of a Was sceptre, but of the power that flows through the sceptre: the power of Set subduing Apep. The Was holds the power of Set in his role of suppressing Apep, a specific element of the power of Set relevant to the Was.

In practical terms for applying the image, stretch the cloth out and use a permanent marker or acrylic paint and a fine brush. The image does not need colour or detail, nor does it need the barque: the keys are Set with his spear, and the serpent Apep.

Once the cloth is dry, wrap it around the Was and store it somewhere in a cupboard or large box. Do not have it out around the house. That power belongs in the Underworld, not in everyday life. If possible, store it beneath the living space. Underneath is best, a cupboard in the living space is okay, the attic is not so good. Think about why that should be.

7.3 Working with the Was

The Was can be worked with in a number of ways depending on the situation and how much intervention is needed. If you need to work passively with it, for instance in a destructive tide, then it is unwrapped and placed in the west or north of a space with instructions to "suppress the serpent of chaos and destruction." It can also be used this way if the magician is staying on, or living in, an area where "the black snake rises." It will add a layer of filter to the situation, and while it will not fully banish the serpent power, it will divert and filter it.

It can also be used out in a passive way if a destructive Underworld tide is rising or has surfaced, and is doing a necessary job. Though you should not interfere with the tide in general if it has risen naturally as opposed to being triggered by a magician, you can use the Was staff to shield yourself and your family by unwrapping it and leaving it out. There are rare instances when you can actively use a Was staff on a natural tide, but check the consequences first by using divination.

If the tide has risen as a result of a stupid magical act, then the Was is used more actively to send the tide back to sleep and let the remnants of the tide fade away. It is really important to distinguish between a natural rising of serpent power, and one triggered by a magical act.

Some cultures have methods of permanently 'pinning' such powers to stop them rising. Such pinning is done dogmatically and regularly with each new temple or monastery building, as well as any new civic buildings. This creates a slow, pressurised build-up of imbalance that eventually starts to come out 'sideways' instead of a natural power of necessary destruction surfacing to do its cleaning job.

This is why the Was is only used in very specific circumstances, and a great deal of responsibility goes with using it. The Egyptians understood this: mostly the Was sceptre was used as a passive presence, or wielded by the gods. Once you start to use it for agendas, no matter how good you may think they are, then you start a process of imbalance which can cause the scales of humanity and the inner environment to swing wildly out of control.

When a serpent tide rises naturally, you work to keep everything as balanced as possible, so that it has no job to do around you. When it rises from being triggered by magic then, as an adept, you would use the Was.

So let us look at the inner triggering of the Was, which will teach you how to use it.

7.4 Was sceptre: triggering the inner power

When using the Was, remember it is a worker, a power that works with you to focus and dispense power. What you do and how you do it defines what the Was will achieve. Using visionary work primes and brings the tool into focus, and ritual action externalises that action, bringing all the powers together.

Eventually, as a mature adept, you will not need the visionary aspect. Once you have worked with it in vision a few times, it becomes primed for action, and you also become an extension of the Was. From that point on, simply using the ritual action will be enough to trigger it. This goes for a lot of the adept visionary work that uses tools, utterance, or physical action. Once you mature in your

power, you only need externalise that power through a ritual or focused action, and everything switches on.

But first you must also work on the visionary side to imprint the pattern within you. It is this need that separates the student adept from the mature adept—and that maturity is not about age, but practical experience. Eventually, all you will need to do in any working of this type is to focus, tune in, then execute an outer action that turns everything on and makes it work.

Let us get to the visionary side of the work.

Rather than outline the vision and ritual in detail, which would not be a good idea in case beginners read this lesson and decide to have a go, I will outline the key aspects and you can figure out the rest yourself.

The work is initially done in the ritual space, and is done while fusing the Inner Temple and the outer temple together temporarily. The Was is presented to the contacts in the direction, both physically and in vision in the Inner Temple. The outer presentation of the Was is connected to by the work space's inner contacts and threshold powers, and the inner presentation of the Was is worked on by the deity powers and angelic powers around the Inner Temple. While going around the directions in the Inner Temple, the adept walks in the water that runs around the edges of the space. Think about why that should be.

The Was is then taken in vision to the egregore and presented to the tree. The contact in the tree works with the Was, it is bathed in the lake, and it is uttered at by the threshold keepers. Then you walk through the trees/forest of the egregore, through the Inner Library, and out into the Desert. When you are out in the Desert, you call on the balanced destructive power of Set to fill and trigger the Was: you call the storm.

Stand in the face of the storm without emotion and let it barrel over you and through you and the Was. Out of the storm will walk a deity. Hold out the Was and the deity will strike it with lightning. Once struck, plunge the Was into the sands of the Desert, and feel the ground beneath you move as the great serpent withdraws.

Walk across the Desert towards life and death—opposite direction to the Abyss—and step over the threshold into your work space. Before you come out of vision, stand in your work space and turn the face of the Was to your face. Open your eyes, look into the eyes of the Was, and see the eyes of Set looking back at you. His consciousness can peer through the eyes of the Was, just as his power can flow through it when needed.

When ready, wrap up the Was immediately, and go put it in its storage area.

By doing that work, you will have found a pattern of key elements that make up the process of triggering the Was to life and action. You may have also found a contact to work with you in times of need, advising you on the use of the Was.

When it comes time to use the Was, you will, at least for the first couple of times, have to work in vision and outer ritual action at the same time. You will need to be outside on the land, where the Was needs to be used, so that its bottom fork touches or goes into the ground.

If you are called to work for a land you cannot visit physically, then you have to work in vision while holding the Was. This is a less efficient method, but it is better than nothing. If it does not work, then go over your steps to see what you were missing.

You may only ever have to use the Was staff a few times in your life, or you may have to use it a lot. It all depends on where you live, what is happening on that land, and what magic is being done at that time on the land. Always check with divination about whether it is the right thing to do, and look at the effect that the Was will have on the land and everything that lives there. Sometimes appearances can be deceptive: be especially aware of parasitical beings trying to get you to use the Was staff to stop a natural tide sweeping them away. As with all adept exorcist work, you have to look at many variables when considering doing work that can have far-reaching consequences.

7.5 Making a Was staff

Make a Was staff. If you have a metal head and fork made, ensure you make and prepare the wooden staff part yourself. You need to be involved in its 'creation.' If you cannot get a metal head/fork made, then look at carving one yourself out of wood. You could also make a head from any substance that sets hard and will not chip or crumble, like resin, or a sculptor's putty that sets hard when fired. Remember, the head needs eyes, ears, a mouth, and a snout with nostrils, all done in the traditional style of the Was. Do not dress it up or make it fancy, fashionable, or different. The head is the major filter for the staff.

The body of the staff must be strong, preferably hardwood, and the fork really has to be strong: it has to withstand being shoved in the ground. If your Was's fork is wooden then loosen the ground before you ritually fork it. Now you can see why metal would be good for the forked end. I have seen a magician use a small pitchfork with a Was head that he made and placed on it. Once he worked it magically and switched it on, it worked very well.

Once you have made it, do the ritual work with it to prepare the vessel, make the cloth to wrap it in, then do the visionary work to enliven it. While you are doing all this, keep a record of your dreams, of events that happen around you, and any strange things you come across. Also keep a record of the events in the visionary work, any new contacts that came forward, and your interactions with the deity in the Desert.

I should not have to remind you, but I will...*don't* have the Was hanging around where people can touch it, handle it, or play with it. Never get it out to show it off, and never, ever, let someone borrow it. When it is out in passive mode in a tide or disruptive time, again put it somewhere where it cannot easily be seen or touched. Mine has been out recently, just doing its job in the corner of a room. So far, four visiting magicians have walked right past it without spotting it: Was staffs can merge into the walls when needed!

Lesson 8

Maturing into the Adept

The process of maturing into the mantle of the adept is lifelong. For the rest of your life you will continue to mature, deepen your skills, and learn through cause and effect. Reaching the stage of adept is truly the beginning of learning magic: you have the skills and tools, but what makes a true adept is experience. By doing, by working, and by your successes and failures, you will learn what works for you in the time that you live. And each generation of magical adepts changes, or should change, as magic evolves; and not only do we evolve, but the magic itself evolves with us.

Future generations of magicians, then, will be able to look back on this training and see its flaws, its weaknesses, and its strengths, and spot what has become obsolete. If that happens, then this course has done its job: to provide a single stepping stone on a long road of development between humans and the universal power around them.

What has this to do with exorcism? Everything.

Working as an adept magical exorcist is a job you can only do for so long. The work can be harsh, unrelenting, and unforgiving, and if you make mistakes, the stakes are even higher. Even successes in this line of magic take their toll. Because of this, if you specialise in this line of magic for a time, you will come to a point where your mind and body can no longer do it. Then it is time to write up what you have

discovered and pass it on to the next generation of adept exorcists coming up behind you. Always pass on your work so that others can learn from you.

It is important to recognise when you have reached this stage, and not be guilt-tripped into continuing exorcist work by any people or situations who demand it. You only have so much to give before everything starts falling apart. And the root of knowing when that time has come lies in the wisdom of the saying over the temple entrance: *know thyself*.

In a way, the lot of the exorcist is mirrored in the progression of the adept, and so the advice, self-preservation techniques, self-maintenance, and self-development methods taught to an exorcist-in-waiting are the same as those given an adept; hence the title of the lesson.

You have learned many different applications of magic, and you have followed those streams in careful, focused study. Now all those branch roads start to converge again, as the threads of different applications of magic come back together. They weave into the solid cloth that is the adept. When you get to that phase, you start to realise that all the different branches, styles, and applications are heavily interlinked, are harmonious, and support each other. How you hold that weave together defines how you will survive and evolve within adept magic.

In this lesson we will look at this point in adept development, and how to uphold and protect yourself in your future work. This advice is pertinent even if you decide not to specialise in exorcism, as you will most certainly be called at some point to deal with a situation that calls for an exorcist. Some immerse themselves in exorcism for a decade, and others walk a different path, but still serve in that area of magic as and when needed.

Some will veer away from exorcism work, knowing that their body or mind could not uphold themselves under the strain. If this is you, do not beat yourself up about it. There are many different ways to be a magician, and many different ways to serve. Knowing yourself, your limitations, and your strengths is all part of being an adept.

And you may find, as I did, that different phases of your life bring different focuses to your magic. You will find that the area of magic you need to focus on at any given time is very relevant to what is happening in your life at that point. This is a really interesting dynamic, and we will look at it at a bit later in the lesson.

8.1 Advice for the exorcist

First let me give you a brief list of things you must think about and engage with should you step into exorcism—or indeed any other powerful branch of service magic.

Do not fall for the glamour.

Emotion is the doorway for glamour to step through, and it is very easy to get caught up in the glamour of being an exorcist, of being someone of power to whom others will turn in times of need. It creeps in at some point for most exorcists, and you have to spot it and catch it. It always feeds into your emotions: pride, excitement, fear, and a feeling of power and control. This is potential food for the parasites, and exposes a weak spot that a hostile being can use to take advantage of you. So the first golden rule is *no emotion*.

Don't be a target.

The more you work in dangerous areas of magic like exorcism, the more you become a potential target for hostile inner beings. When you step into such work, make sure you have dealt with your baggage, and that you do not have vulnerable dependants like small children. A powerful hostile destructive being, or an intelligent parasite, will quickly identify your weaknesses if you are not careful, and target them.

When you do this sort of work, always ensure that you are constantly reevaluating yourself, recognising your baggage, and dealing with it. When you step forward to deal with your weaknesses, the inner contacts and beings around you step up to the plate and help.

Keep yourself clean.

Physically, mentally, and spiritually. If you are working knee-deep in a destructive tide or a mess of parasites in a place or person, and if you are not properly clean, then you will find things 'sticking' to you and hopping a ride with you. This is why, right at the beginning of your training, you were encouraged to let things go, to share, not to hoard, and to keep yourself and your living space clean and clear of unnecessary accumulation. This does not mean living like a monk with no possessions; it means making sure that what you have around you serves a purpose and is not held by greed, a wish to 'collect,' or just laziness.

The clearer and more balanced you are, and the clearer your harvest and lantern is, and the harder it is for you to get in messes. Remember the old magical saying, "as above, so below"? The same is true of "as without, so within," and "as within, so without." Where you put your mind, the spirit follows; where you put your hand, the mind follows. The mind, imagination, spirit, and body all operate as one complete unit; none are separate. What your mind forms will manifest; what your imagination plays out in will manifest through your mind and out in your physical life.

If you don't look after your body and you

cast your imagination into violent, unbalanced movies, video games, and so forth, then you have the pattern potential to become part of the problem, not the solution. Your mind, body, and outer life are all heavily interlinked, and if you are constantly immersing yourself in violent entertainment and not looking after your body, then when you present at a situation as an exorcist, or work in any branch of powerful magic, parasites and destructive beings will have a pattern they can step into and begin to operate within to feed or break things down.

Most of the time adepts figure this out for themselves. They find they cannot eat junk food as they used to, and they cannot watch scary or violent movies as it disturbs them and sometimes it draws that energy to their outer lives.

This is not about being pure and spiritual; it is about common sense and realising that everything truly is interconnected and that everything, without exception, that the adept does, has some sort of rebound effect. It is akin to the everyday common sense of modern living: if you don't keep your kitchen clean and throw away rotten food, you might end up with food poisoning. If you have unprotected sex with lots of people in a crowded city then you are likely to get a disease. If you go around punching people then eventually someone bigger than you will hit back. It's that same dynamic. You learn as a young adult how to survive and flourish in the world by using common sense: the same rules apply in the magical world.

Recognise when you are being blocked.

This can be a tough one and sometimes needs divination if paying attention has not worked. An adept can get blocked for lots of reasons, and an exorcist for more specific ones. If suddenly you feel like your life has stalled, or you cannot get clear divination, or your inner senses feel locked up, then something is happening.

It could be a number of things. If you are working as an exorcist, then the stakes are rather higher. Some blocks are simply a matter

of finding yourself hitting a wall of development, or the tide is out energetically for you, or you are being held back for your safety. But particularly in the role of an exorcist, it may be caused by a powerful being or skilled magician pinning your progresses to stop you doing your work. If the block comes on suddenly when you agree to take on a job as an exorcist, then a being may very well be trying to block you, to stop you helping someone.

This is where stillness comes in. Sitting in stillness in the block allows you to feel into the block, and feel if it is hostile, or simply 'waiting.' A tiny whisper of hostility will tell you that you are being blocked from helping someone because a hostile being does not want to be interfered with. Put yourself in the Inner Temple in your mind, and then do a divination to tell you what is really happening. Ask particularly if anything is being hidden from you.

The best way to deal with such blocks is not fancy magical technique, but sheer bloody-mindedness. I have had such blocks put on me magically many times, and once I learned what it was, I became all the more quietly determined to do my job and not be sidetracked, threatened, intimidated, or bullied.

If the job truly needs doing and you decide not to accept the block, but forge forward with your work, then the inner patterns and beings gather around you and work with you. It can be tough, really tough, but the more you do that, the harder it becomes to truly block you. You become immune to it. These days, when it's tried on me, I simply spot it, then ignore it. No matter how hard it becomes, I get bloody-minded and forge my way forward. The early days of writing the course were very much like that. The more someone tries to stop me doing something, the more I will do it.

Don't take your work home with you.

This is a really important one that I have talked about before on the course. When dealing with difficult situations, there is always a chance of taking your work home with you, i.e. a being, 'dirt,' difficult energies, or threads attaching to you, coming back with you,

and contaminating your home. Even worse, you can end up ‘infecting’ other household members or yourself.

After doing exorcist-style work, take a ritual bath, change your clothing, and burn frankincense in your home to keep the air clear. Have a candle burning while you sleep for a few nights, and ensure any tools that you used are fumigated with Galbanum resin, or frankincense, or wiped with the oils.

If in the course of your work you have to deal with a problem object and take it away from the affected person or building, do not take it into your house. Either dispose of it before you go home, or leave it in the trunk of your car. If you cannot do that, bind it and put it in a container that has been magically worked on.

Use your common sense and always be aware of taking contamination home with you, or being vulnerable to it yourself. And keep a constant awareness of yourself for changes of thoughts, moods, or actions, as they can often be indicators that something intelligent has come home with you and is hiding from you.

8.2 Mirror resonance

One of the magical dynamics that really comes to the fore in exorcist work is mirror resonance. This is where some of the difficult situations you face as an exorcist—or indeed in other areas of adept magic—become mirrored in your everyday life. Here it is not that your everyday life has been ‘infected,’ but rather a deeper reflection dynamic has triggered. It is also a point where the deeper streams of magical understanding come together to serve a deeper purpose.

These reflections happen when something in your life has remained hidden from you or you have not noticed it and dealt with it, and the powers and energy flows you work with magically in an exorcism situation also trigger things hidden within you to emerge. You end up having to deal with an outer personal octave of the magical situation you are tackling. This can be simple, or it can be complex.

For example, suppose that a magician is dealing with a parasited building. She works with the contacts to take apart the inner situation, and subsequently finds that she has intestinal worms. It is not that the magical work gave her worms; rather the magical work triggered her immune system to react, which exposed them. Or she may dream about having worms, only to find that she is indeed infected.

This sort of mirroring happens only when something within the magician needs attention, and this could be magical, physical, emotional, or mental; or it could be a prophetic warning. Essentially the energy raised in working magically within the specific pattern affects everything, and works to resolve anything in various octaves. Working magically to restore the scales of Ma’at in a political or social situation will also trigger the scales within yourself. Working with a tide of destruction will also expose anything that could be dangerous or destructive in your life, so that you can address it and deal with it.

8.3 The shells and the nucleus: between body and soul

When working as an exorcist and living as an adept, your whole life will become touched by magic in one way or another, and every experience you have will draw you in an ever more complex orbit between body and soul, between the shell and the nucleus, where you become more and more conscious of the interacting dynamics that flow between the two.

Just as working as an exorcist can trigger mirror events in your life to bring them to the forefront of your mind, being in deeper and deeper contact with your still, eternal self will begin to make you more and more aware of the imbalanced, beautiful, and finite pattern of your life: the shell that dresses your nucleus and allows your eternal self to externalise and express. Just being aware of this dynamic and engaging consciously with it can bring quite substantial shifts to your life, and enable you to draw the most benefit from the gift of life.

The physical expression is not just your body, but your life, your work, the world around you, the people you interact with, your home, everything. All this is your shell, which contains both creation and destruction in its input and output. The nucleus of eternal, conscious stillness is surrounded by the shell which constantly seeks both creative and destructive impulse.

Everything that happens in life stems from these impulses as the nucleus seeks to express itself through these limited, finite patterns in a search for the fulcrum, or balance. When balance is found, true balance, the nucleus has no further need for shell expressions: the shell is the vehicle for that search for expression.

This is one of the main reasons the apprentice starts their lifelong quest for stillness and balance. Both are impossible to achieve fully in life, but working towards them slowly quietens down the shell, and strengthens the nucleus.

Most of you will find this out for yourselves as you go through a magical life, and you will see it express in many ways that give you your unique understanding of it. You may perceive it differently from me, as we all find our own way to 'see' this dynamic and understand it. But once you do slowly come to find it, you will also find that the ups and downs of life are not as emotionally charged or urgent for you. You edge closer and closer to the nucleus, and your life in the shell becomes less of a driver of your consciousness, and more of a passenger.

This is not to say that you reject life and all that comes with it; rather you learn not to be *driven by* life, and find it to be a way that your core, your eternal nucleus, can express through the shell without being totally driven by the shell's impulses.

This is a slow process, not an overnight revelation. It is a gentle awakening that works in stages throughout your life, and when you think you have a handle on it, a deeper, more profound version of it will come to the surface. It is where you switch from walking the Path of Hercules to understanding and Knowing the Path. Eventually you *become* the Path.

When you are involved in exorcist work,

a basic understanding of the dynamic of the shells and nucleus is important, as it casts a more profound light on your work, the beings you deal with, the people you help, yourself, and your life events. It helps you to avoid being dragged into magical and life dramas, but to observe them for what they are. As you work in magic, the hidden dramas are revealed to you, and the more you work in service, the more the 'noise' in your shell becomes apparent. It can also show you when you should dive into those dramas, as they can serve a purpose, but then you should dive in with gnosis, not attachment.

It also helps you, particularly in the most dangerous magical and exorcist work, to keep a detached distance from your impulses, so that you draw what you need from them without being driven by them. And the stronger your nucleus, the stronger your anchor and foundation, and the less chance any destructive inner being has to destroy you.

This is where the act of facing destruction comes in. When your consciousness is aware of the nucleus, of its eternal expression, and of the finite nature of the shells of humanity, then you do not cling unnecessarily to life. Rather you trust that your measure of life is what it needs to be: no more, no less.

When you get a handle on this—and that understanding comes from direct experiences and inner work—it helps you get a deep understanding of the nature of inner beings, deities, and so forth, the vast pattern of creation and destruction, and the eternal nucleus of the universe that is still and immortal. The dynamics are the same: a still, silent nucleus that is eternal, and an outer physical manifestation that is finite, inherently unbalanced, and in a constant dance between creation and destruction.

There is an interesting dynamic you can experiment with, one that can highlight the 'noise' of your 'shell' for you. It will teach you a great deal about your mind, and your deeper eternal self. This experiment is sensory deprivation. In truth, you cannot really do total sensory deprivation, as you skin always conducts information to your brain. But being

blindfolded in a soundproofed room, or in a sensory deprivation tank, is the closest you can get to it. When your sight and hearing is shut off, and you have no way of moving around a space, then you are thrown back on your mind. This is why sensory deprivation tanks can be a bad experience for some people: you have to face yourself.

When the mind cannot externalise input and output into its sensory shell, it turns in on itself for entertainment. Then the physical shell becomes a mental one. The impulses of the shell, creative and destructive, express through thoughts, daydreams, imagined scenarios, memories, and so forth. Most people immerse themselves in this mental chatter, and for many it can become uncomfortable.

When your senses are blocked off, you see the mental chatter as an inward expression of the shell orbiting the still nucleus. Slowly the adept withdraws from the mental shell's expression, the constant action of the mind, and seeks the silence. You dive into the silence and become still within it.

This experience can stay with someone for a lifetime, and for a magician or mystic it can trigger a recognition and remembrance of their nucleus as 'home.' They do not fear it or pull away from it; rather they bathe in it, drink from it as nourishment, and rest within it.

When triggered, this experience stays with the magician and informs them. You begin to look at life in a different way, and recognise the 'shell' of your life and the home of your nucleus. You realise you are still conscious within the nucleus. Your conscious expression never fades; rather it is a refuge, and a deep taproot to draw on in times of need.

This is particularly important in exorcism and other difficult magical service, as it is a defined refuge, a point where you can rest your consciousness and tune yourself. It is the stillness that you stand in when faced with danger and destruction: the nucleus power comes to the fore, and the fragile imbalance of the shell recedes.

And just as an aside note, here is something I found in my exorcist work and in my own

everyday life. Sometimes you are drawn into a destructive or dangerous part of your 'noise' and you know that it is not good, but a deep urge pushes you forward. It is like you cannot choose, you *have* to do it. When that feeling comes, and it is not being driven by parasites, then it is likely that no matter how hard, dangerous, difficult, or stupid the impulse is, it will be a major turning point in your fate. It is not a matter of whether or not you immerse yourself—you have to. But how you deal with it will define the strengthening or weakening of a fate path or thread.

Many times in my life I have been driven to do things or make life decisions that I knew were dumb, but I really had to do them. Those decisions ended up being major junction points in my life, and the dumb choices I felt driven to make ended up being major gifts, major learning curves, or moved me from A to B in the most remarkable ways. Working through the impulses is not about being spiritual or mature, it's about getting it right at that point in time, and trusting the powers around you.

8.4 Experiencing the noise

Choose a time and place where it is very likely to be quiet, where you will not be disturbed, where there are no phones, no knocks on the door, no children, no partners, and so forth. Find somewhere you can lie down, be warm and safe, and have a blindfold and good earmuffs to block out all sound. If you can lie in a soundproofed room like a recording studio, that is best. Otherwise lie in a dark, silent place.

Lie still and listen to the silence. Then observe your mind chattering. You have pulled yourself away from everyone like this before, earlier in the course. Just observe the noise that starts in your head: the thoughts, memories, scenarios; and observe how the imagination likes to entertain itself. Do not try to block it; observe it, then cast your mind deeper into the silence.

Enjoy the silence and when the noise starts up again, do not try to block it; simply

observe. Learn to watch your mind, to observe its antics. And when something deep comes up to the surface of your mind, do not put energy, attention, or emotion into it. Any time you feel yourself focusing on a memory or thought, or an emotion rising up, detach, observe, then seek the silence briefly again. It is like diving in and out of water. You should find that the longer you are there, the more you seek the silence and just want to 'be' in it. But do not feel like a failure if your mind then tries to entertain you out of the silence: go with the flow and just observe.

Take notes afterwards, and if you find the exercise helpful, do it again when you feel the need.

8.5 Externalising the shell

This can be an interesting magical experiment. Get a large sheet of paper and work in your work space with the gates open, your staff by your side, and the scales on the west altar. Still yourself, then go and visit the Inner Library. Ask the Librarian to work with you to 'see' the key impulses current in your life, which can manifest as people, places, actions, etc. Open your eyes while keeping your consciousness in the Library, and work using contacted writing and drawing.

In the centre, draw something that comes through as your central core, your nucleus. Then draw an orbit around the nucleus of things, places, people, or actions, with the intent to externalise what currently has power in your life, destructive and creative; things that your deeper self is manifesting through as expressions in order to trigger change within you.

Often we do not realise what we are interacting with around us that are catalysts for our fate lessons and paths. If you let your hand express those images and words without thinking about it, while allowing the hand of the Librarian to guide you, then many interesting things can appear, things that you did not realise were often quiet presences in your life which are there to present opportunities for change.

Here is an image drawn by British artist and occultist Austin Osman Spare (1886–1956) titled *Self Portrait*. Spare used contacted writing and drawing quite a lot, and was a talented artist who was certainly ahead of the curve. I do not know if he had the intent of externalising when he made this work of art, but it is certainly a good illustration of the concept in action.

If you look at it carefully, or find a large version on the internet and blow it up, then you are sure to recognise some of the things he drew and what he was hinting at.

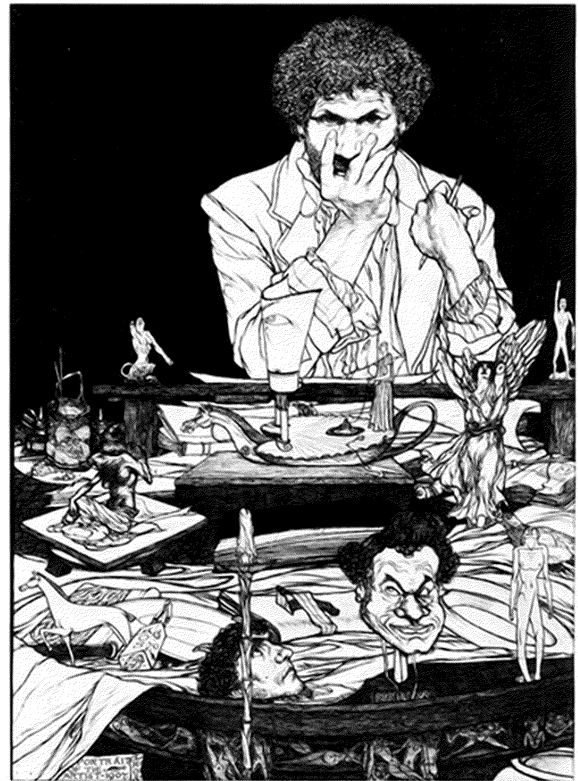


Figure 8.1: Self portrait by Austin Osman Spare —picture owned by Jimmy Page.

Once you have finished your image then close the room down and spend some times studying what you have produced. Come back to the image a few times, as your understanding of what you have drawn will probably change and deepen over time. If you recognise some of the images you have produced, and know what they are or what they hint at, then you can decide how much energy you wish to put into those aspects of your life, or you can look at where they may be taking you.

Take notes when you have finished, and add to the notes whenever you come back to the picture.

8.6 Divining and deciding

If an image or word came up in the drawing that disturbs or confuses you, then do readings with your Magician's Deck to see how your landscape/future pattern will look if you simply continue to act and live without interfering in the processes around you. Then look at what it would look like in the longer term if you focused on an aspect of the image, explored it magically, and, assuming you know what it is, decided to magically and consciously engage with it.

This process will teach you a lot about what parts of the impulses and fate paths need to be left just to do their work, and which ones are best engaged with directly to trigger change, resolution, or whatever you seek.

In turn, this will make it easier for you, through direct experience, to help and advise others as an exorcist, and it will help you develop a good sense of what must be left to unfold for people, and what must be dealt with by direct intervention by the magician.

Understanding the orbit of the shell and the impulses within it, and how they operate, can deepen your understanding of how to help others, and how to help others help themselves. It gives you a more profound layer of knowledge and understanding. To get to that, first you tackle it within your orbit.

8.7 Mediating the orbit of other shells

This is a bit harder, but worth a shot. I have found it useful at times, when helping people as an exorcist or healer. Essentially you do the same kind of contacted drawing, but for someone else. You can do it away from them, working in your magical space while holding your consciousness in the Library, or you can do it in their space with them sitting near you. When you are working with them near

you, still yourself, light a candle, tune to the Librarian, then also to the person, and let them work through you.

Once you have a central image and an orbit of images around them, then shuffle your Magician's Deck while focusing on the orbit images. Ask for a card for each image, working clockwise around the circle, and starting on the left side/east, to indicate the underlying power principle flowing through it. Once you have looked at those, reshuffle the deck and ask for a card for each drawn image that tells you how that underlying power manifests in the person's life events.

Then read the drawn images. The two cards along with their image are all one impulse: the presence/drawing, the underlying principle/first card, and the manifestation/second card.

If you want to take it a step further, run their natal chart with its current transits and look at what transiting planet is in what house. Look at the orbit of drawings in relation to the astrological houses, the two cards for each image, and the planet in current transit, as well as any natal planet in that same house. Read the whole thing together. It should tell you the hidden deep dynamics, what beings are in play, and how the combinations are having a hidden effect on the person.

You can also do this by having the person draw the central figure and orbit themselves. Just bear in mind that if they do their own drawings, they are more likely simply to draw on their subconscious mind, so you have to read the images in that context. The cards and astrological planets will give you indications of anything deeper or outside the person in their fate pattern that is playing out for them.

As always with all the tasks, keep notes, reflections, inspirations, etc., and write them down. If you are being mentored then your mentor may discuss them with you.

Adept Module VIII
Mediation of Power

Lesson 1

Introduction and Externalisation

1.1 Introduction

This is the last module in the training that teaches magical concepts, methods, and techniques. Module nine is about learning to teach magic yourself, and the final module is a series of deep initiatory outer and inner experiences to step you over the last chasm and into the mantle of a full adept.

This module pulls together the many varied threads of magical knowledge to do with power. The techniques and knowledge within this module can be adapted and applied in lots of different ways, profound and mundane. How to adapt them is up to you, but the purpose of this module is to give you a final layer of understanding about the deep mechanics of magical power, and how to bring that power up to the surface. It also has a lot of experimentation and practical application so that you can learn by doing.

The module works in a spiral pattern, taking you from the outside in, then back out again in terms of layers of knowledge and application. You need to know the profound depths, but also the surface applications. When as a magician you understand the profundity of concept, you must always bring that profound understanding out into the everyday world practically. Equally, it is pointless being able to do the practical aspects of magic if you do not know where they come from and why.

The difference between a mystic and a

mystical magician is this: the mystic plumbs the depths of gnosis to evolve and move closer to the universal power; the mystical magician also plumbs the depths and strives to evolve, but then acts and serves everything around them by bringing that power back to a physical level.

Throughout the course you have studied the mystical and abstract concepts that underpin magic, and you will continue to do so in this module. But reading about them and pondering them is not enough: you have to actually experience them. Hopefully by now, the inner and outer work that you have done will have triggered various experiences of your own. You will find that as these concepts deepen for you, triggered experiences will manifest themselves accordingly, at the right times.

This is the hardest thing about teaching adept magic through a course like this. In truth, these deeper experiences are very individual for the magician and tend to happen at specific points of a person's fate path. So though you are placed in magical situations in the course for something to occur, the deepest octave of that experience may surface when you least expect it to. That is when you really 'get it' and fully understand what you were studying.

I still get unexpected experiences surfacing whose magical triggers happened decades

ago. I thought at the time that I had truly experienced something, but many years later, deeper and deeper aspects of the same experience continue to surface in the weirdest ways.

So bear that in mind. Just when you think you have gotten something, another layer of it will surface unprompted. This may be especially true of this module's work, as it digs deep and yet also looks at the surface.

Though we will look at pretty deep mechanics, you should draw on all your training to see the many different ways they can be applied in practical magic, both deep and mundane. They are core dynamics, and as such operate at every octave from the most profound aspects of magic to the everyday applications of simple 'needs' magic. So as you go through these lessons, don't just bathe in the depths; think about how what you learn could be used to help with the simple, everyday issues that sometimes call for magical intervention, be that to do with resources, protection, or something else.

1.2 Externalisation

Throughout the apprentice and initiate sections, I kept mentioning how inner visionary work eventually becomes mostly externalised. The adept uses deep inner work to create new or profound shifts, and externalisation to trigger minor changes or to act as a catalyst for wider change.

In this lesson we will work with externalisation, starting from the outer part of the power spiral by using power to create shifts and changes. If when you finish the module you come back to this first lesson's exercises, you should have a deeper understanding of what you are doing, and why.

Externalisation works in many different ways, and its success depends solely on the strong body of inner work that the magician has already done. Once that foundation of inner work is within a magician's body and consciousness, it creates a pattern that can be drawn on to act in the purely external way. If the pattern is not there then the

externalisation does not work. If the pattern has formed naturally through the magician's ritual practices then the externalisation will be unreliable, and sometimes even feral.

When a magician makes inner contact with powers, beings, and places, each experience creates a change within the magician at a deep energetic level. The more the magician works with the beings and interacts with inner places, the more changes occur. It is a bit like a magnet lining up iron filings. The magician becomes 'lined up' with powers, and this creates patterns through which power, energy, and consciousness can flow, like a circuit.

If the magician is learning and working with various deeper expressions of these powers and places, then they will line up with the stream of consciousness that flows through a specific primal pattern that expresses out in the world through various cultures and times. It taps into the creation/destruction/fulcrum pattern, into the beings that operate through that vast template of manifestation, which, as you know, expresses through various religious, mystical, and magical systems throughout time. The systems change, but the circuitry stays the same. The deeper the magician reaches in their inner work, the deeper the layers that trigger in the pattern, the more change occurs in the magician, and the more power flows through them when they trigger externalisation.

The changes within the magician affect their every layer, from the physical level to the soul level and everything between. For want of a better word, it is like the epigenetics of magic. The pattern is constantly evolving through interactions with physical consciousness, and the human magician is constantly changing and evolving by interacting with the pattern. This, besides other things, primes the patterns within the magician's physical self: the physical substance of the magician's human body becomes an awakened bridge. There is no need for elaborate visions or rituals when the bridge is already awakened; the adept simply places their focus in a particular direction and uses an externalised, simple act to trigger a flow that is already there and

waiting.

If the magician is working on something new and unfamiliar, or something very old that has not been worked with for a very long time, then a new branch of the pattern must be formed to 'prime' both the inner pattern and the magician's physical, energetic, and mental body. That new branch is formed through vision and ritual.

So sometimes the magician is simply the 'light switch' and a single act turns the light on; other times, they are the circuit where a fuse, socket, and light switch must be fashioned for the power to flow to the bulb—the bulb being the end product of the magic.

When you do an act of complete externalisation, you essentially trigger the parts of these patterns and powers that pertain to what you are trying to achieve. If you are plugged into that power grid, the externalisation will work: it pulls on all the circuits to which you are connected, and lets the power flow. If the flow of power is compatible with what you are trying to achieve then it will work seamlessly. If the power you are plugged into is incompatible or only partially so with your exterior action, then it will not work or work only partially.

The other issue to be aware of when considering an externalisation is intent. Again, you have learned a great deal about focus of intent, and when you fully externalise something, this must be far more focused than when working in vision/ritual. So for example, if you were working in vision with an intent for balance, then it would flow a balancing trigger into everything connected with what you were trying to achieve.

But if you are externalising, it needs more focus. Staying with the intent for balance as an example, the target of the balance needs to be more focused: balance for the land? Balance for the people or an individual? Balance for a situation? Don't forget that, for example, balance for the land and balance for the people may be two very different things. Humans are efficient resource predators, so if you ask for balance for the land, that might result in taking out the local human population.

You have to be very focused, like a needle point, when choosing your intent for externalisation. Your externalised action is the last filter. This is very old wisdom, both for life and for magic, and is encapsulated in a saying from the *Hávamál*, 'The Words of Odin the High One' from the Poetic Edda, which points out the importance of knowing what you are asking for. See Maria Kvilhaug's work on the *Hávamál*.

One dynamic to do with focused externalisation I found purely by accident. Once I realised what was happening, I tested it in various ways and found it to be pretty consistent. Because I did not then ask other magicians to repeat my work, I do not know if this dynamic is particular to me, as all adepts have some dynamic idiosyncrasies, or whether all humans have it. I call this dynamic "back up."

When you first externalise a particular power, call a being, or trigger a specific intent, the result can be powerful indeed. The second time it is not so powerful. With each subsequent externalisation in that stream, the power weakens considerably, and eventually almost no power comes through at all. My first thought was that the initial power rush was due to a lot of backed-up power releasing, and the subsequent power reduction was due to the pressure having dropped after that happened. And I think that is sometimes true. However, it is not exclusively true; sometimes it is more a matter of the first act still being at work:

There is a powerful 'acute' response with the initial magical action, then it drops down to a more low-level, long-term flow that seeks expression in your pattern, or the pattern on which your intent is focused. The response hibernates when it is not required, then retriggers in a low-level, subtle way when necessary. This took me a while to figure out, but I then saw the same dynamic happening with different exterior acts of mine.

So you only do the working once, then let it trigger on and off as it needs to. I did find, in the process of experimentation and observation, that if you repeat the initial act for

the same thing, even months later, it seems to negatively affect the original act. Sometimes it cancels the first act out, other times it triggers an unravelling process both in the event you are trying to trigger and in yourself. I got myself in a few sticky situations that way, but the learning curve was interesting.

Experimentation is always the real way to learn magic, particularly at an adept level where you have enough knowledge and experience to actually know what you are experimenting on, and what to do when it goes wrong. So for the rest of this lesson, you will be set different practical externalisation experiments to do, so that you can learn firsthand what works, what doesn't, what can be repeated, and what cannot. The most important lesson to learn, when something fails, is *why* it fails. By looking at why something fails, you start to learn the mechanisms behind it, or what was missing.

I will set you a series of different experiments. You choose which ones you do and which ones you do not. Just ensure that you do some of them, and at least one from each section, so you have practical working knowledge around these dynamics and issues. Before you choose from the list, here is a set of basic dos and don'ts to prevent you blowing yourself up—or someone else.

- Use yourself as a test subject so that you can observe results properly, without harming anyone or anything else.
- Do not choose something that involves bargaining with beings, unless you are truly willing to take that risk to understand the mechanics in action of a particular magical system. If you have children or vulnerable adults at home, do not choose a working with beings, demons, named angels, etc. who will give you what you want. They may come back and ask for the life of your child as payment after they have given you what you want. When you refuse, they will take it anyway. And this is not theoretical knowledge: tragically this has actually happened to some magicians I know.

- Keep very detailed notes, and add to them in the later weeks and months when the externalised trigger manifests its result. Don't forget, sometimes you get an almost immediate result, and other times it arrives a few weeks later, usually because a fate pattern had to finish forming for the result to manifest.
- Don't get glamoured. When you test results magic and externalisation and it works, it can be quite a heady power trip. Just remember, there are no free rides: everything has a price.
- When you finish an experiment and do not intend to continue working in that system or line of magic, then ensure you cut all the connections, and get rid of anything that connects you to that system. Don't leave things lying about that could trigger or continue to unfold a pattern.
- Use your common sense. Old grimoires have a very different approach and attitude to magic, as you will discover when you read them. Remember what you have learned, and don't let your common sense fly out the window.
- Beyond the experiments, when you need to externalise for a result or a resource, do not overuse what turns up: take what you need and no more. And be aware that most of the time, if you trigger resources yourself, then inner streams of resources will often dry up—you are doing it, so they don't need to. Unfortunately with this approach, inner flows of resources aimed at you are often more efficient than what you might replace them with. That is not a hard and fast rule, but one you must be aware of, and you might want to use divination to decide which way to go.
- Don't use the same intent for more than one externalisation. Do not, for example, externalise something to bring you a specific resource, then do a grimoire working to bring in the same resource. That muddies the water and obviates

the experimental aspect of the work. Each exterior act you do should be for a different reason/result.

will see the results plainly when things kick into action.

1.3 Externalising inner forces

The externalisation of inner forces brings through a particular power and focuses it with single intent in the externalisation. Because you are working with deep inner powers, this limits what you can successfully externalise, as such powers work through the rule of necessity. They do not force a result that goes against any wider working patterns currently in action. So if you come up against a big failure in this section, use divination to find out why—what was already happening behind the scenes that obviated your action?

Choosing what to do can be difficult, as in all externalisations, you have to be physically in contact with whatever you are working on. You need to be on that land, or connected to a place that you can physically visit to launch the action. So bear that in mind. You cannot project anything in vision; it has to be completely external through voice/utterance, writing, touch, leaving an object, a drop of blood, spit, etc. Also bear in mind that you have to be completely focused when you externalise: tune your lens to sharp focus.

Here are some examples to give you an idea of what you might try:

Truth and consequence with banking and money transactions.

Every time you pay money into your bank, or when you use your card—remember, physical contact—at a particular bank cash machine or business, before you insert or hand over the card/money, utter over it quietly “You will trigger the truth, and the consequence of truth, in this bank/business.” Do this only at one bank or business so that you can then keep an eye on it. The bigger and messier the organisation, the more time the results will take to unfold. Sometimes it can take a few months; sometimes you get an immediate reaction. It all depends on how ‘ripe’ the boil is. But you

Limitation of action in a violent area.

Planting the power of the Limiter in the area. If you live near a particularly unbalanced and violent area, go there, walk for a little while to bring your intent into sharp focus, then place your left hand on the ground. Utter: “I plant the power of the Limiter in this neighbourhood; may it flow through everything violent. May all violence be limited by the deep power of the Limiter.”

The use of sacred letters to trigger resources/money.

The Kabbalistic use of Hebrew letters to externalise has become very fashionable in magic, though it is heavily misused. You do not visualise the letters nor utter them; you carefully draw them and place them in your home. You will learn a lot, good and bad, from doing this. Hopefully what unfurls will teach you both its power and why the technique should not be misused.

The three letters to draw—and remember, they are drawn right to left—are: Samech, Aleph, Lamed. Look them up so that you get the exact shape of each of the three letters. Remember, they are externalisations of the sounds of the Divine Power, and treat them with respect. Once drawn, utter the three letters over the drawing then place it on the wall.

Once it triggers, gets to work, and the results start happening, then take it down. You do not want it constantly triggering! If it does not work then do readings to find out why: this will teach you a lot about inner power dynamics.

Drawing the sigil of a planet or power on a specific part of our body and verbally calling that power into your life.

Do not redraw it, just let it fade naturally. Choose your planet or power wisely, and if you get a sharp, immediate reaction then wash

it off. Use divination to see what happened, and let the power fade naturally.

As with all the experiments in this lesson, keep detailed notes, and really pay attention to what happens around you and around what you are working on. If over time the power keeps retriggering, then again, take notes, observations, and write down any divination you use.

Some of these experiments will work, some will not, and some will work in ways you did not want or expect—and those experiences can be great teachers. Track everything with divination, and if you work with any planetary power then also check your astrological transits to see what house they are currently in and what aspects are current. See if that has any bearing on the events around you, or even on any failures.

1.4 Results magic

Look into different types of results magic, where you do an externalised act or ritual to gain or achieve something. There are lots of different types of results magic out in the world for you to choose from: every culture and magical system has a version. Choose one, and work with it. A lot of them have beings involved, and you should know by now how some of these can go wrong, particularly as you have inner contact: the inner work around and within you will ramp up the connection considerably. So if a being is involved then ensure you really know what is behind that presentation: use divination if you are not sure.

If you are unsure of the potential fallout from an experiment, use divination: not to see if it would work, but to see if such an experiment would have far-reaching or long-term unhealthy consequences for you. If any issues that appear are more short-term then go ahead with the experiment with the intention of learning, as any short term blow-back will teach you a great deal if you pay attention. Some types of results magic are problematic and some are not, and a lot of that depends

on you as an individual and your fate patterns: you will only find out by experimenting.

Results magic, when it works, can be very alluring. Be careful as an adept not to get sucked up in it, rather learn as an adept to use it only when absolutely necessary so that you do not weaken yourself.

With results magic it is best to keep the focus on something pretty mundane and exclusively about you. Such magic works best at a mundane level—money, job, etc. And do not tie someone to you energetically by involving others. Keep tight notes and records of your successes and failures, and any unexpected effects. If you are being mentored then your mentor will discuss your experiments with you.

1.5 Energy movement

In your apprentice training you touched briefly on learning to move energy by using movement with your body—a type of movement similar to Tai Chi. Now that you have learned to touch into power and energy deeply using your mind, it is time to revisit the concept of moving energy and force with your body and breath.

The slow, considered bodily movements of a contacted adept will trigger the energies in the environment around them. The vital force of the land and theirs will start to tune in together and move as one. This is a form of conversation with the land and elements, and once you have made that connection and are vibrating at the same frequency of everything around you then you will become a natural bridge for power and consciousness to flow and externalise.

The movement of your arms and hands creates ripples in the energy, your breath becomes a bridge for the inner wind to join with the outer wind, and your eyes become gateways through which different types of consciousness can flow. If you have not done much of this, or have not carried on the work to which you were introduced in the apprentice section, then spend some time watching experienced Tai Chi practitioners

so that the concept of movement becomes familiar to you.

When doing this work as an externalisation on the land, it is done slowly and with continuous movement. The body is constantly seeking the fulcrum as it moves about, the arms connect with the flow, and the hands—right to the ends of the fingers—direct the flow outwards, upwards, or downwards.

The eyes move and rest ahead of the movement. The eyes arrive first, then the body, then the arms, and finally the hands. The feet are the anchor and transport the body, the body transports the arms, and the arms transport the hands. It is like a gentle flow of water that dances with the wind.

If you use slow, pushing movements outwards with the hands, breathe out either to join the wind or to be the wind. Don't allow yourself to become 'locked' into your body and mind: this is not an action of turning it, but an action of expressing outwards. You are externalising force by allowing your body to be a bridge, and what comes over that bridge is an inner response to the needs of the land and elements. The wind flows with you and through you, and your mind is still and silent.

This is the polar opposite of results magic, which is why you experiment with both in the same lesson to experience the differences between them. With results magic you are looking for a defined, controlled outcome. With energy movement you become a servant of the physical world, allowing whatever is needful to flow through you and out into nature.

When working this way, do not let your mind connect with anything inner. Be still and silent within yourself so that you become a perfect bridge for power to manifest through. Remember, it does not come from you; it merely passes through you.

Do this outside in nature. If there is a storm or any kind, wind, rain, or snow, then do this work outside in the storm. Also to feel the difference, do it in mild weather. And breathe the wind—something you should understand by now.

Do not control your movements. Let

something take over and move through you and direct you. Let it blow through you, let it make sounds through you, and feel the energy in the land move and shift according to your movements.

It is also interesting to do this on fault lines. I used to go out early in the morning when prompted, and work like this when I lived right on top of the San Andreas fault line. I learned through this work to feel the vast fault lines and the tiny subtle movements of the line. This sensitised me to tiny earthquakes, and now when a small one happens underneath me, while others do not feel it, I do.

You become a conscious part of the land and elements, and a byproduct of this work is that you start to feel natural events just before they happen: your body, the land, and the elements become entwined in consciousness.

When you have done this, take notes on whether you were prompted to use your breath, to stamp with a foot, to move energy in a particular direction, to pull down, or to raise up: everything triggers something. Watch for minor or major events in that area in the following hours and for a couple of days after: incoming storms, unexpected weather changes, small earthquakes, and so forth. Anything that externalises, note down.

1.6 Externalised ritual

Throughout your ritual training you have learned to use your mind as well as your body in ritual, so that the two fuse as one. Now it is time to experiment with withdrawing the mind completely from the act, so that all that happens is purely externalised ritual.

What ritual you do and to what end is completely up to you. You can choose something from the many visionary rituals you have worked on, but do not do any inner visionary work at all. Or you can design your own ritual. Or you can dip into a ritual from other magical systems. The choice is yours. The key is that the ritual you choose must have no inner contact or content to it.

Throughout the working, keep your mind silent. Do not allow inner contact, even if they

turn up. Light candles without thought, open gates without thought...your every action should be performed with the mind in stillness and silence. Do not even focus except on the intent. Keep it as external as possible, and do the ritual with a particular focus for action, so that you can observe the results.

Do not choose a ritual with a diffuse purpose; choose one that works for a specific end result. That way you can tell if it works or not, and if it does, how different is its outcome, feel, and mechanics compared to when you work with your mind in vision.

Once you have done that and a day or two at least have passed, choose another totally exterior ritual with no inner content, but this time, instead of keeping the mind silent, throw up a wall of noise. (This technique is also useful when you are under certain types of attack.) Throughout the ritual recite a nursery rhyme in your head, or constantly sing a particular song in your mind. The wall of noise will stop you from connecting in vision or passive vision to the action. You as the magician become invisible behind the wall of noise, so that the working is confined entirely to your outer actions and to the ritual itself.

This can be a good compare-and-contrast exercise, so as always take notes and record your results and reflections.

1.7 Summary

Doing these experiments as an adept will teach you about mundane magic in a much deeper way than if you had approached them as an apprentice or initiate, and you are better placed now to observe the mechanics at work in your failures and successes. This teaches you about the actions of layers of magic, what affects what, and why. It will help you discover methods unique to you for power mediation, and you will also learn how the different methods of mediation define how the power will manifest.

Something done purely in vision has one effect; something done in vision and ritual has another; and something purely exter-

nalised has a different effect again. These experiments should teach you how to match your magical technique to the task at hand. Sometimes you need a deep inner reaction to surface at the threshold; sometimes you need an inner response from something in physical manifestation; other times you need a physical response in something physical. These different layers are all expressing the same power, just through different circuits, and the circuits define just how that power will manifest, and what it will do.

By doing these experiments, you will also gain a deeper insight into different magical methods. You will start to understand what lies behind a particular system, or why it is structured in a certain way. You will spot its strengths and weaknesses, and begin to notice where a magical method has become corrupted through constant changes and additions as various generations have added things or taken them away. You will also come to realise, through experimentation, when a method is just made up and holds no magical construction or power at all.

This brings the adept to a place where you can browse through the mountain of magical texts and working methods, spot the useful working ones, and discount the duds. And when you are not sure about one, putting it to the test practically will help you understand what it actually is.

This is an important stage to go through: as an adept, you really need to know the width and breadth of the magic active in the world if you are to be successful in power mediation. You need to cast your mind and working methods to many different areas around the world, which means working in many different systems, or working with aspects of different systems to achieve something.

As an apprentice and initiate you were kept pretty confined in a specific path of training to strengthen your base and develop your inner muscle. Now that you are an adept with a strong base and knowledge of mechanics, you should be able to go anywhere in the world, tap into the magic and magical systems there, and work with them as and when necessary. You

literally become a magician of all borders and none.

When you have finished all your experiments, make sure you have coherent and detailed notes that someone else—like your mentor—can read, preferably in a computer file. And make sure, if you created any messes, took hits, or just got grubby, that you clean yourself up.

At the end of these experiments, you should have more of an understanding about whether you are a psychic ‘brick’ or a ‘see-through’ person. Your ease or difficulty in externalising magic will tell you a lot about how your mind and physical body processes, filters, and bridges magic.

If these experiments have exposed that you are a ‘see-through’ person, i.e. very open to magical power, and you had not realised this before, then it is time to think about how you filter externalised magic for yourself. Such a person can externalise a great deal of power without realising it until they actually do it. When you use inner work, bridges and thresholds, these all filter power down automatically to a level that you can cope with. Externalising power does not come with the same checks and balances, and you can suddenly realise that if you are not careful. You can really pack a punch when externalising, as your body has little if any filter system.

If you are a brick then you will externalise only ‘squeaks’ of power. Your body is a dense filter for power. When you work in inner work, it is usually harder for a brick, but again the thresholds, bridges, etc. will put through enough power for you to work with. The amount of power that comes through a brick would likely kill a more ‘see-through’ person, and yet it manifests lightly. So think about this, and why it should be that vision is most often used with ritual to keep the flow of power going, filtered, and properly governed.

Lesson 2

Bridging in Everyday Life

This lesson is short on text, but heavy on practice. It returns to work you did in your apprentice and initiate training, only now you have a great deal more inner structure and power behind you. It is the outer rim of the spiral for power mediation, and unlike the work you did in the first lesson of this module, it is not magically structured: you affect change and trigger responses by shifting how you do ordinary, everyday things. The mediation is bridged by simply being somewhere, by having a presence, or by touch.

It works by the adept being willing to let power flow through them to affect the patterns within everything. It is not glamorous, has no mantle, and what you do is not seen by anyone. It is not even a magical act; rather it is the true start of 'being' magical, of being a constant, walking catalyst, and not something specific to the flow of magic in which you work. It is also something that flows through magicians, mystics, priests, or priestesses, and sometimes even ordinary people who are not aware of it.

When you have immersed yourself deeply in the inner side of magic, or indeed in the mystical aspects of a religion, then you become an active part of the pattern. At first most of those this happens to are not aware of it, but once you do become aware of it, either through self-realisation or through training, then it fully switches on.

When this happens and you are aware of it,

you come to realise that you have the potential to effect change in everything that you do. This triggers the magician to be constantly aware of the need for self-limitation both in their outer actions and in their minds, emotions, and magical actions: *you* are the filter.

This has always been part of the Mysteries, and once you immerse yourself in it, you will begin to spot veiled references to it in ancient, classical, and religious texts. It also pops up in the mystical writings of religions. What can seem an out-of-date 'moral' may really be pointing out the dynamics and references to this act and way of living. Not all mystical writings spring from deep wells; some were added to systems over time as part of a manipulative, dogmatic power grab. You should be able to distinguish between the two.

You began learning about this dynamic through tasks early in your training because the outer bridge must be built first, ready for power to pass over it as an adept. You also learned a great deal about glamour and emotion, as these are the two things that shut the bridge down. When you are in a position to bridge power simply by your presence or a simple, unconditional act, it is easy to slip into messiah or saviour mode, or into fluffy, feel-good, fictional holiness. All of that is bullshit. This is not about you and how good or bad a person you are; it is simply about shifting from using tools to becoming a tool of

the gods.

As a tool you have no importance, you are easily expendable, and you are not the one who brings change. Like a bridge that crosses a river, you are useful, but it is what or whom crosses over that bridge that is really important. So bear all that in mind, and watch out for the emotional and ego traps.

2.1 What is it?

In this work, whatever is needed to trigger the fulcrum and scales to reset passes through you and into something else. You do not know what, or sometimes *who*, passes through you; nor do you intentionally trigger each act; and you do not know where it is ultimately going, or why.

In the last lesson you had very clear intentions for your mediation, but in this way of working, which is the opposing vehicle to the dynamics in the first lesson of this module, you have no focused intention other than to bridge. You learned about this very early in your training.

And take note of the 'opposition' of dynamics. Everything in magic has an opposing power that creates a tension to keep everything spinning. Unconditional dynamics have conditional ones as their twin. You will feel the difference when you work and when the bridge actually triggers.

2.2 How does it work?

You should know the inner dynamics of this by now, so I should not need to go over them again. The outer dynamics are where you as an adept choose to fully awaken the bridge dynamic and become the bridge: it then works away quietly as you go about your everyday life. You keep a subtle awareness that everything you touch, every word you say, and every act you do has the potential for bridging power. It's that simple, and yet it is really hard to do.

You are part of the inner pattern, you are a being that keeps the focus of the fulcrum and scales, and you are an outer manifest being that interacts with the physical world. When you

first start working consciously with this, it can be a strain, particularly on the first day; but once you get used to it and let go of wondering what it is doing, the pressure comes off you.

It does not trigger all the time: you are not constantly 'on.' Rather, you are constantly on *standby*, and when you come into the orbit of something or someone consciously or unconsciously seeking some sort of rebalance, you are triggered into active mode and power passes through you to the person, place, or thing.

For the most part, the conscious or unconscious need or wish for balance in the receiving vessel is not an overarching "I need to balance," but an "I need help." And this may be in the forefront of the person's mind, or playing out deep in their subconscious. It doesn't really matter—the call goes out, and the magician is moved into the orbit as a passive bridge. It can be powerful, or it can be a slight nudge that passes through you.

It can come through a handshake, a painting, opening a door, or picking someone or some creature up. It flows through everyday events. It works through pathways that already exist in social patterns, and through energetic pathways already in place. The difference is this: a handshake or a smile to someone feeling cut off can make them feel noticed and will cheer them up. A handshake or smile to someone from an adept who is a bridge can not only make them feel better, but can bridge power to them that then plays out in their fate pattern to bring about lasting change, change that takes them out of the old pattern that they are stuck in and moves them forward into a new phase of their lives.

It can trigger compassionate death in someone struggling on the threshold of death in pain but unable to release for some reason; it can trigger the downfall of something or someone ready for destruction; it can save a life; it can trigger an inner awakening...essentially the bridging works by flowing power to a hotspot to resolve it one way or another. I call it "the power of the boil-popper and the lid-closer," mainly because for most of my magical life, when

I have been put in a situation and passively bridged something without realising it, it has brought things to a major head.

When two bridges meet and you recognise each other, it can be a rather comical event. You spot each other, shake hands, smile, and know that you each have brought change to the other. No conversation is needed; you each go on your way and a major change is triggered in your lives by your one brief encounter.

Let us now look at the practical application. And remember, this application relies very heavily on the preparation work you did in your earlier training: that is the foundation that allows this to work at its full power.

2.3 Practical application

When you first start doing this, you need to be aware of the fulcrum power, and that you are a bridge. Once it is flowing then it will trigger on and off as necessary. When it triggers, you should be aware of it: you will know from your inner senses that something powerful or important is happening, but you will most likely not know what or exactly where it is going.

Over time, depending on your inner senses, you may develop a sensitivity so that you get a flash of insight about what is happening. For me, I sometimes receive a brief insight about what the person will go on to do, or what will happen with the power unfolding for a place, building, person, etc. I do not get this flash every time, just occasionally. However I do feel when it when the bridge triggers, and I know that something has just bridged through me: I get physical reactions, which we will talk about later.

Once you get used to it, you will likely find that sometimes inner contacts will pop into your head and tell you to turn down a street, go somewhere, or do something to line you up as the bridge for a specific crossing of paths. Some of these events seem unimportant, but other instances can be quite dramatic, and you will instantly realise why you had to suddenly turn left down the street instead of going to your intended destination.

So what do you do? You pay attention with intention. To start with, you need to trigger the bridge intentionally, and now we shall do an exercise designed to do just that.

2.4 The trigger

Triggering the bridge in the adept comes in two parts, inner and outer. One is done in ritual vision, and the externalisation is achieved by doing a day of conscious bridging. After that, it runs on automatic.

For the inner trigger, which comes before the externalisation trigger, work in your work space, open the gates, greet the contacts, and go around each direction and tell them of your intent to trigger being a bridge in everyday life, to allow whatever is needful to pass through you as you go about your daily life.

Once you have gone around all four directions, stand in the centre, facing south, with the central altar behind you, and have your staff in your left hand. Hold up your right hand for the lantern, and look to the south, the future. Still yourself and place your mind in the Inner Temple. Listen to the water running around the temple, listen to the wind coming through the east, and listen to the footfall the contacts of the Gathering as they circle within and without the temple. You are standing out of time and are in the centre of where all these powers come together: you are the human fulcrum.

As you look south, an angelic being emerges out of the south wall of the Inner Temple and stands before you. The being looks deeply into your eyes. It speaks to your heart spirit, then looks at your lantern. The angel opens their mouth and says: "are you willing to be the bridge?" The noise of the angel's voice is loud, deep, and resonates like a drum: your whole physical and inner body shakes from the impact of its power.

The noise shakes up your awareness and the vibration of the sound brings your subconscious and conscious mind into clear union, which allows you to see the enormity of what you might be about to agree to. You have to be willing to be a bridge for the rest of your life.

Once you switch this on, nothing can turn it off.

If you decide to decline, you will be no less of an adept, and no contact or being will think any less of you. It will change your life path in many ways, and you must be willing to accept that. If you feel in your depths that you are not able or willing to agree to this, then say no to the angel: above all this being seeks truth from you. If you are willing, say yes. Whether you say yes or no, also say it physically with your voice: the utterance from you must be externalised.

If you say no, then bow to the presences in the Inner Temple, withdraw, and close the room down. If you say yes, then stretch out your left hand to the angel. The angel will grasp your hand and pull you forward while saying, "I birth you, bridge of creation and destruction."

As the angel pulls on your hand, step forward with your left foot, both in vision and physically. Take a step forward with your left foot.

The angel vanishes, and before you in the south the wall of the Inner Temple falls away. You see a complex path of weaves, with hotspots dotted around it. Step forward into the weave and stand for a moment just to feel its power. The threads of the weave connect into your feet and you can feel the whole pattern all around you.

When you are ready, open your eyes, and be aware of that pattern all around you, in your work space, and flowing beyond the work space out into the world.

Bow to the south and go around the directions, closing them down, then withdraw quietly from the room. The inner trigger has been set, and your first day of action, which will be the following day, will bring the trigger into completion and set the whole thing into action.

2.5 The first day

The first day after you have done the ritual vision, from the moment you get up and start interacting with your surroundings—people,

buildings, communities, strangers on the bus or train, places you drive through on your way to work—keep in your mind the fulcrum, that you are the fulcrum, and that you are also the bridge. Whatever power passes through the bridge also passes through the fulcrum. Do not have any specific intent for that power; just be aware of it and be willing to let it pass through you as and when necessary. But remember, you do not choose what that power goes into or what it does, only that you are a bridge through which it passes.

That whole day, every interaction you have with people—talking to them, or handing them papers, money, or cups of coffee, or giving money to someone living on the streets—and indeed everything you interact with—a person, an animal, a building, a computer, even paperwork—will be an opportunity for the bridge to trigger.

It is exhausting for the first day. To externalise the trigger set in the vision, the first day must be one where you hold the consciousness of the bridge. Once you have done that for a day, the power starts flowing and you do not need such a constant focus: it will then happen naturally, as and when needed.

You will feel it when it does trigger. It does not trigger for every interaction, but when it does, you will know. Every magician reacts differently when the bridge triggers, and every magician who bridges learns how their body and mind reacts to the bridge when it activates.

For me, when a creative power is flowing through me as the bridge, I feel suddenly energised and 'bright,' as though someone has switched on a bright light inside my head. When destructive power is flowing, I get a sudden strong headache, a dip in my vital force, and old injuries will grumble. Usually this passes within a short time, overnight at the worst. When a fulcrum power flows through me, something that is going to stabilise something, then I suddenly feel very still and silent, and I just want to withdraw into the background and sit observing what is going on around me. When I cannot withdraw, when I have to keep doing whatever I am doing, then I feel apart from the situation or person,

as if I am observing and not interacting.

I have talked to other adepts who also operate as bridges, and they get very different reactions; but they are reactions that they have come to understand and recognise. Most of the time you never get to see what happens to the power and how it manifests, but occasionally you do, particularly when it is aimed at a building, creature, or person that you see often or know.

Just remember that if what came through you was destructive and you subsequently see it play out in their lives, you cannot get emotionally connected or react emotionally: this is the hardest part of the role. If destruction is necessary then it is serving a real purpose, and your emotional entanglement will muddy the waters.

If it is someone close to you, and you see destruction unfolding, you cannot interfere with the process nor do anything to stop it, but you can support them: be the fulcrum for them. When they come out the other side of it, you will then realise why they had to go through a period of destruction; that it was truly necessary and put them on a better path.

The opposite is true of creative power: you cannot interfere or get emotionally entangled, nor pat yourself on the back: remain neutral.

You will see that this brings you full circle back to the unconditional work you did in your early training. Indeed, that work prepared you for this. As an adept, your work will comprise unconditional work, conditional work, neutral work, and sometimes a mixture of the three, regardless of the situations and types of magic. The trick is keeping a balance. If you try to keep that balance by limiting one type of work over another then you will get tangled up. As a triggered bridge, you become a tool of the gods, and the best way to navigate the balance is simply to work with what is put in front of you. You have the knowledge and skill now to make decisions based on the direct necessity of the situation, and when you look back over a work, you will see that the various types of work and dynamics balanced each other out over time.

2.6 Creative bridging

This is again something you started as an apprentice so that you would slowly learn the techniques necessary for it to work at adept level. Not all adepts do this, but ones in a creative field do this quite a lot, whether they are artists, writers, singers, composers, dancers, actors, musicians, etc. Some adepts who are not involved in the arts also find, from time to time, that they are urged to do this creative bridging.

Sometimes you get the feeling that you have to create something connected to the bridging dynamic, and it will feel different from your usual creative impulses. Often you will find that you cannot follow your usual creative methods, and have to ‘fly blind’—that is to say, you have to work with inner senses and contacted creativity to let what wants to come through you to do so.

When you have finished, you may need to destroy your work, store it away, give it to someone, or place it or perform it somewhere. You need to find where it needs to go and what needs to happen to it. If you are still not sure, you can use divination. Sometimes these creative works need to wait for the right ‘owner’ to come along and take them, but they must still be bridged at a particular point in time, as they have to line up with a fate pattern.

My husband finds this happening a lot. He is an artist, and sometimes he is driven to paint something that was not planned. He does not know why he is painting it, just that it has to be painted. Usually he discovers halfway through painting the artwork who needs it. Power bridges into the painting, and it is then given to the person to whom it needs to go. Once the art connects to the right person, the final stage of the bridged power opens out to do its job.

Remember, anything created this way can rarely be sold: it is a magical act that must be given freely. Trying to sell it creates a barrier and a filter that often blocks the work from going to the right person. Occasionally the reverse is true, and that by putting it up for sale, the right person finds it. When unsure,

use divination.

This sort of bridge triggering, if you do not try to interfere with it or control it, will settle into its own rhythm, and it will trigger when needed, but not in a way that would be a severe detriment to your vital force: your body, the vessel of the bridge, will regulate itself as necessary. Sometimes if the bridge triggers heavily then you may feel exhausted for a day or two, but this will not happen too frequently. You will also find that when your vital force is depleted for some reason, like illness, or because you need your energy for something in your life, then the bridge will not trigger.

You may find, if you are a natural mediator as some magicians are, that you have to adjust your life somewhat around this bridging. If this is truly necessary then your fate will adjust to accommodate it: you may be moved to live in a less populated place, or move into a job with less public interaction. As an adept, you are given what you need in order to do what you do. If it is important, for the wider picture of your life, that you stay put, then the bridging will withdraw a lot, and only trigger on rare occasions.

For me it is like a tide that comes in and goes out. Sometimes in my life I had to be in heavily populated areas and dealing with lots of people or creatures. At those times I didn't trigger at all. Other times I found myself triggering a lot, and it became really hard to keep on my feet. When that happened, the trigger would eventually withdraw, or I would be moved, or my life would be changed so that there was less strain on me. I was given the resources I needed to do what was necessary. Other times in my life I have also gotten a long rest from such work: I found that just learning to trust helped everything find its right place in the right way.

As a task, write down your experiences from the ritual vision, and from the day of your conscious bridge-triggering. After that, when the triggering happens, note down the time, date, and place, and what happened. If you later discover the results of that triggering, also keep note of that. By tracking these things you will learn a lot about them, and how this

bridging works individually for you.

If you are curious then you can also use divination with the Magician's Deck, or any other deck that works well and clearly for you, to see what you were bridging and what will happen to that person, place, or thing as a result of the bridging. This can really teach you a lot and give you insights about how this all works, why it works, and why you are in the middle of it.

Lesson 3

Power and Force

A major component of working with power is how you regulate its flow. As an apprentice and initiate, you learned to mediate and bridge power, and you learned about the various filters that can be applied to step down power or to boost it: the gates, beings, inner and outer patterns, tools, rituals, visions, etc. all act as filters to adjust power levels to whatever is necessary.

However, when you work with mediating power without any of those filters, by not using ritual patterns, etc., you have to moderate the power as you bridge it if you are doing a magical act as opposed to passive bridging. As an adept you move more and more towards 'being magical,' i.e. magic flows through you without all its accoutrements, and mostly the adept learns to filter and temper the power to achieve something.

Think of it like a hosepipe. The water is the power, the hosepipe is the magic, and the hand on the end of the hosepipe is the magician. If you squeeze the end of the hosepipe, you speed up the flow by limiting it: the water shoots out, goes much further, and travels with more force as you apply the pressure. If you squeeze too much then it backs up: the water cannot flow properly and instead it seeks a weak spot to escape out of, usually the tap connector or a tiny hole or crack in the pipe. If you do not squeeze enough then the water flows but has no force behind it, and becomes

a slow, steady stream.

Passive magic is where the water has no limitation and just flows steadily in a limited area. Active magic limits the flow and focuses it like a nozzle, causing it to reach further and with more power. No magic is where no one turns the tap on. Unbalanced magic is where too much pressure or not enough is used. And remember, unbalanced magic is not about morals, but about cause and effect: if not all the components are in place, and there is no correct receiving vessel or pattern, then the results are haphazard at best.

This brings us to a mechanics dynamic that the hosepipe scenario does not cover—fate and time. For truly successful magic, there needs to be a receiving vessel to which the magic is perfectly matched, or a fate pattern with all the right connections and components to make maximum use of the power flowing to it.

When magic is formed and released with specific intent, the receiving pattern, at the moment of magical release, moves into position and lines up to receive the power. The triggering of the magic creates an instant response in the fate pattern it will connect with. That response, and the subsequent lining up, happens before the ritual even finishes.

If the pattern is not suitable or does not need the power then it will reject either all the power or some of it. This creates a backwash of power

that is rejected and flows back to the magician. Magicians tend to experience this as a physical, mental, or energetic reaction to their magic: the instant headache, panic attack, emotional response, and so forth.

All this happens very quickly in human terms, and mirrors a similar trigger and response mechanism in nature: remember, everything is mirrored in everything else. If the pattern or vessel is wholly incompatible with the magic, then the vessel or pattern will not respond at all, and the power dissipates like water seeping into the ground. If too much power or continuous power is being bridged into a totally incompatible vessel or pattern then you will get ‘flooding.’ Again, think of this like water: bringing a lot of power through with nowhere to go will flood your home, work space, or even you.

That happens only occasionally, as most magicians capable of bringing through a lot of power tend to have their shit together and have a vessel or pattern lined up to receive the power. The more common problem is either some issue with the pattern or vessel for the magic, or a ‘crack in the hosepipe’: some weakness in the magical method used.

The other thing to think about with this dynamic is that when you focus power towards a pattern—the fate of a person, place, or thing, for example—you have a clear intent of what you are trying to achieve. That intent steers the power towards the part of the fate pattern actively involved where you want to effect change, but the power also flows down the rest of the pattern. You cannot isolate one aspect of a pattern to trigger or affect it; the power will also flow down the lines of the whole pattern.

These are the inner mechanics behind cause and effect in magic. Remember the scenarios you looked at in your apprentice and initiate training to do with unforeseen consequences of conditional magic? Those consequences, good or bad, are triggered by the flow of power in a fate pattern.

To limit the unwanted effects with this dynamic, an adept learns to focus and limit the power to just the right pressure and

amount. The power goes to the intended part of the fate to do its job, that area of the fate pattern soaks up the power, and not much of it remains to affect the rest of the pattern. This keeps any unwanted effects to an absolute minimum.

Let’s go back to the hosepipe. You want to water a rosebush further down the garden at the bottom of a slope, but the hosepipe does not stretch that far. So you nip the end of the hosepipe with your fingers and it makes the water shoot out with pressure. You lift the end of the hosepipe, still limiting it, and the water shoots out in a high arc through the air and lands at the foot of the rose bush. When the rose has enough water, you shut off the water tap. Some of the water will have spilled on the surrounding ground and on some of the nearest plants, but not much.

If, however, you do not think to try that method, then your only other option is to leave the hosepipe running, place it on the ground, and hope the water will run far enough down the sloping garden to reach the rosebush. A lot of the water will not reach the rose bush; most of it will soak into the rest of the garden and pool around the area where the hose is on the ground. You end up with a muddy patch by your feet, and the rosebush still has not got enough water.

That describes a lot of magical methods out in the world today: an unpressurised stream of power that pools, disperses, and often fails to reach the receiver in enough quantities to make much difference.

Each time you place a layer on some magic, it filters it. That can be very useful, particularly with students, so that they do not blow themselves or someone else up, but at the same time it teaches them the focus of power: gates, threshold, inner beings, tools, ritual actions, elements, etc. All of these filter and layer the power.

But as an adept you often need to work without any of that, just using your body, mind, and intent. That means the power has less outer filters to focus it, so you must provide those filters and a focus of limitation.

Let us look at how the adept can filter

without outer layers. Once you know and have worked with your filters, then you choose which method you wish to use: magical layers, or your filters.

A lot of the choice depends on what you are doing, why, whether it is a new pattern or an old one, and how healthy your body and mind are. For most adepts, it is usually the *rule of thirds*: a third of your work uses the traditional inner and outer layers and filters, a third of your work uses some as necessary but, not all of them, and a third is work where you provide the only filters.

3.1 Intent

As always in magic, the first filter you engage is focused intent. As it is the most complex and difficult filter to use, you started training with it as an apprentice, and learned all the ins and outs of how intent must be refined, focused, and held without interruption or fragmentation. Your stillness meditations also facilitated this learning.

When you are working without external or inner visionary filters, the focus of intent is even more critical, as it is the primary filter. The intent must be absolutely clear and unambiguous, and you must be aware of all the variables that can trigger. Your mental focus must be unwavering, and your projection must be like the squeezed hosepipe: just enough to focus the flow of water, but not enough to lock it down.

When you bring in minimal filters, like a tool or two, or a small ritual act, or a limited visionary interface, then the intent must still be well focused, but there is room for error. Bringing in many layers affords you more elbowroom for mistakes, but there will be less power behind the stream of energy flowing into the magic.

If you work without layers and work unconditionally then the power regulates itself; however you cannot gauge how much power is coming through and how long the reverberations will last.

Each way has its pros and cons. By working with all of them in different ways, you learn

how to moderate the power appropriately for the task at hand, and which method works best for which purpose. You have already worked with most of these methods in different ways for different types of jobs, and direct personal experience is the best teacher.

The power of the focused mind, properly trained and applied, is an extremely powerful filter and a tuning mechanism for the magic. It can turn a meandering flow of magic into a high-powered, highly accurate missile. When you realise that and work with it, you then learn when to use it—and most importantly when *not* to use it.

With such work the bridging hierarchy goes something like this: where the mind goes, there the eye goes, where the eye goes, there goes the magic. Note that it is an abridged version of the saying: the arms and feet are not mentioned, the externalisation being limited to the ‘eye.’

The mention of the eye can be literal or can tap into a Divine creative dynamic. When you focus intent in a highly tuned way, it triggers the deep dynamics of creation and destruction. The highly tuned thought becomes energetically parallel to the thought behind the ‘first breath’ of creation and the last breath of destruction. First comes the thought, then comes the utterance/breath, then comes the ‘seeing.’

Gods of the Western Desert, those who emanated from Re, from his brilliant eye, who came forth from his eye, he has assigned to them the hidden place to whom all humans and gods have been removed, as well as all living beings which this great god has created. This god, he takes care of them all, after he has approached them in the earth, which he has created from his right eye.

—First scene from the upper registry of the first hour from *The Book of Gates* from the tomb and coffin of Seti I—c. 1279 B.C., Nineteenth Dynasty Egypt)

The use of the eye is very old magic indeed, and can launch magic when there is no ritual

or visionary filter to send it. Sometimes the focused intent, the utterance, then the seeing of the eye, or simply the focused intent coupled with the focused 'seeing' with an eye, is a powerful force that enhances the intent and bridges it into action.

The eyes played a powerful role in Egyptian magic, and the tradition still survives in many areas of folk magic, such as the 'evil eye,' and the old English way of cursing by looking through a ring. This brings us to the next filter: the body.

3.2 Filters: mind and body

Eyes

"Eyes are the windows of the soul." That old saying contains a great deal of magical truth, not just about what can be 'seen' in the eyes, but how an eye casting a gaze can cause a change in something from a magical perspective.

In the Ancient Egyptian creation myths there are references to the gods and humankind flowing from the eye of Ra. We see the use of the eye to bring about cursing or blessing, creation or destruction, and in magic the focused gaze of one or both eyes is used to further bridge a power from inner to outer.

When an adept bridges power without external filters, the eye becomes one of the filters available to use. The inner vision and outer vision are brought together as a secondary focus beyond the mind, and the focus of the mind is given 'shape' or target. You have used this in your training when you gazed at a flame and projected an inner shape from your mind into the flame. This brought three filters together: mind, eye, and the element of fire. That exercise gives the magician a very useful tool while training them up for a more powerful version of the same technique.

The two eyes have different filter actions. The left eye holds the ability to project both creation and destruction: it works in the manifest realm, and is traditionally used to

bless or curse, hence its passive use as an amulet. It can also be used to look forwards into the future to see where an already manifest power is going.

The right eye is all about the harvest: it triggers scales, judgement, justice, and knowledge of deeds. It peers into the Inner Desert and into the Underworld, before physical manifestation and after it. The left eye affects the material world; the right affects the inner worlds.

Magically, the power of the eye is a two-way street: it can take in power and information, and output power and information. It is a threshold of the magician and, as such, a filter.

Magically, both eyes can be used together as a focused gaze, or one eye can be worked with to put all the power through it. The gaze becomes active: the magical focused intent is built in the mind, the eye is cast in a direction to act as a 'road' for that focused magic, then another part of the body, or an element, or both, is used to power, then project the magic.

In the practical work you will have a chance to use and practise all the filter techniques described here. Just remember: the eye can act as a target identifier, and the gaze can open a road for the magic to travel down; or it can be used as a final projector if the target is in front of you. It can also be used as an individual eye, focused both in the inner and outer realms simultaneously to 'see' something hidden.

Breath/words

You have worked a lot with the breath, so I don't need to explain too much. Uttered words can be a filter, a creator, and a trigger of magic. The spoken word can totally replace both vision and ritual if necessary. The words and their meanings work in the formation of intent within a pattern, or can indeed form the pattern itself. The sounds of the voice can create resonant, focused vibrations or sound that can carry a long way and affect anything in its path compatible with its nature. The breath, or action of breathing out with intent, which is the deepest use of the breath, when done with specific focused magical intent by an

adept, can mirror the ‘first breath’ of creation or destruction.

It is the inner power, pattern, and contact behind the adept, and the mediation of power through the adept that triggers the magical actions of the breath. An ordinary person reciting or breathing will have no effect. But a fully trained adept using the breath as a filter or bridge in a powered, focused way can effect all sorts of changes.

Arms and feet

The arms and feet are interesting. The adept takes the power of the tools in their arms, and their arm and hand becomes an extension or replacement of the tool. Again, in an untrained person, a movement, gesture, touch, or position does nothing in particular and tends to be symbolic; but in a trained adept it becomes the deliverer of the magic, the limiting aspect of the magic, or the holder of the pattern.

The arm and/or hand is used to hold magic then throw it, push it, circle it, contain it, limit it, expand it, or weigh it. It can also tap into an established pattern by forming the shape of a particular aspect of power. Using the hands and fingers in mudras is an old and often misunderstood method of tuning into an aspect of a pattern by forming a small, resonant shape that acts as a trigger. The shape of the hand talks to the shape of the pattern, and power then passes between them.

This is an old series of techniques and understandings that have popped up all over the world in various esoteric and ancient sacred systems. For example, in the Japanese Shingon esoteric Buddhist doctrine, the Mikkyo—secret teachings—includes the use of hand mudras not only as symbolic language, but as active tools to generate, sustain, focus, and finally express focused power. (See Wayne Muromoto Sensei: *Mudra in the Martial Arts*, 2003 for more information.)

Other systems did not use hands so specifically. Instead the placing and position of the arms and feet triggered a specific flow of power. When an adept steps forward or backward on one foot or the other, it will

trigger specific flows of power and send them in a particular direction. This is why you spent time in your training working with different paths and floors, and learning how to tend to the soles of your feet. Your feet are the interface between you and the Underworld, and they are also the vehicle that propels you forward or backward in time. You learned a lot about this in your previous studies.

The stamping of the foot is also used magically to wake up deep sleeping deities or powers. A stamp can also be placed to bridge between one world and another. It is also used in magical focus to trigger a new pattern by ‘setting foot in it.’

The hands, arms, and feet are used in these gestures along with the focused awareness of the Grindstone or Unravelling aspects of power, with limitation or release, with building up—Grindstone—or breaking down for harvest—Unraveller.

The magician injects these powers into their hands, arms, or bodily gestures by choosing which arm, hand, or foot to use, and keeping the embedded tools, stones, and dynamics in the forefront of their minds as they perform some movement. For instance, reaching out with the left hand, with awareness of the Limiter, and slowly closing the hand as if to grab something, will create either a filter of limitation, or instruct the power to limit something. Stamping the left foot with magical intent and focus triggers the Grindstone action in the land or building where the action is triggered.

The hair

Many ancient esoteric traditions have a special place for the hair: it stores memory, power, and knowledge of the harvest, and is an extension of the self. Some of my earliest angelic encounters involved the angel lifting me by my hair, pulling my hair back to speak to me, ‘reading’ my hair, and placing things within my hair.

Eventually I learned to store magic in my hair that would be bound up with my hair and released when I let my hair down. If you do your research, you will find many different

cultural and esoteric references to hair, but sadly many of these have gone by the wayside as we adopt short-haired fashions, and newer generations in religions veer towards the symbolic and away from the mystical.

If you are bald or have very short hair, then of course you cannot really work with this aspect of the magic, but it is only one of many physical tools that are part of your body. If you do have dense or long hair then you can use it to energise, store, or release magic or power as part of your mediation of power.

We will look at the practical techniques later in this lesson. So now that we have covered some of the body filters, let us look at modes of delivery.

3.3 Method of delivery

Launching magic in the physical world needs a mode of delivery to energise it and give it a form to energetically receive or transport. This usually works through the elements, in your experiments you have come across such modes of delivery. Sometimes the element used is also tied in with the body, and sometimes it is outside the body. Let us have a look.

Water You have worked a lot with water throughout your training. It can be a very good mode of delivery, as water travels great distances and works through the Underworld as subterranean water, and in the surface world as rivers, lakes, oceans, streams, rain, clouds, etc. It can be directed by the hand, eye, or word into a bowl of water and poured on the earth, or directly at a body of water. You can also use spit, tears, or blood.

Earth Beyond the usual methods you know, for example dust blown, a rock placed, etc. it can also be delivered over a fault line, power spot, stone circle, building, etc. Using the eyes or one eye directed with focused intent on a land, rock, hill, volcano, etc. is also a way of using the element of earth, both as a delivery method or as a stabiliser.

Fire The use of the eye, word, hand, or breath can be delivered into a fire or flame. Notice how the ritual methods you have learned come up in different forms, so the ritual and vision is dispensed with, and the body and element are brought together to construct and send magic.

Air The storms, the breath, the wind, etc. Holding something in the hair and releasing it to the wind by unwinding the hair is a very old method of magic, and can be combined with the breath or word. Similarly, power can be 'caught' in the hair by releasing the hair to the storm to collect its resonance and store it in the hair. Seeing the storm through one eye with magical intent can be very powerful, as can projecting magical intent by the casting of the eye rather than utterance, or using the hand or arm with the wind.

These methods bring together the body and the land as well as the elements to externalise magic and launch it without any other tool, pattern, vision, or ritual. They used are sometimes as power builds to a peak, like just before the peak of a storm, or when you feel great tension in a fault line, or at the cusp of a full moon. In these cases the built-up pressure is used to fuel a sudden launch of the magic. Other times you would combine your body, the elements, and the place to create a 'dripping tap' delivery of magic.

I use that a lot where I live. When I go out for a walk, I let my hair down, I touch certain trees and stones, I talk or sing to the wind, I look at boundaries with intent, and I do the same thing each time, building up a circuit of magic that serves to protect and regenerate the valley where I live. If there is a threat to the valley then I use my breath, eye, hand, and voice in the dripping tap method: every hour I will stop what I am doing, go outside, and use the 'casting of my eye' and my breath on the wind as well as my hand to push out whatever is threatening or trespassing.

Remember, this way of working with the body and the elements is esoteric: it relies solely on all the magic already within you,

and your connections to all the patterns. Working in this branch of magic takes you a step closer to the understanding that your body is the land and the land is your body. At this level of magic, what you do to your body affects the land, and what happens to the land affects your body. This tight enmeshing with everything around you will bring you closer to awakening the deepest aspect of yourself: the aspect that is not individual to you, but that shows you how you really are part of everything, and everything is part of you.

The universe is within your body and mind, and what you do with your mind and body affects everything around you: the Divinity within. This takes us back to one of the major aspirations in magic and mysticism, *ascent*. Except you do not raise your mind, soul, or body upwards to the Divine realm; you find it within yourself, within the very cells of your living body, and thus within the land.

This realisation comes in fits and bursts, and is often deeply triggered by using magic in this externalised, physical way if the deep inner work has already been done. It is not a one-off revelation, though it can seem that way at the time. It is more like peeling an onion: you keep discovering layer after layer. Slowly you come to realise that you and the land, though in different physical units, are also one unit, and that you can effect change in the land by effecting change in your body, and vice versa.

3.4 Preliminary exercises for the body

First practise the formation of pattern and form with the body before you move on to the actual magical act. You know how to focus with intent, so you do not need to practise that again; nor do you need to practice the use of the breath. We will concentrate on hair, hands, arm, feet, and eyes.

Eyes

Start with the eyes. As you go about your day, choose a few five minute slots where you can practice working with your eyes. First look at

a stationary object, building, or vista. Look intently. Do not look around it or at its details; look with the feeling of looking 'into' it.

When we look at something normally, we look at its colour, shape, depth, what is around it, and what shapes, features, etc. are on it. But casting the magical eye dispenses with the outer detail: it is there to lock onto something, then bridge something. This is different from looking at outer facades.

Once you have gotten used to just looking—who knew looking could be so hard?—then look with one eye. But don't cover the other one; look through one eye with both eyes open. That might sound weird, but it is an old adept method that takes some getting used to. Look at something, but put all your focus through one eye. Hold this as long as you can, then withdraw the focus so that you are using both eyes equally. Then work with the other eye in the same way. Practise this for however many days it takes you to get the sense that even if both eyes are open, only one is active.

Once you have mastered looking with one eye, then practise bridging. Look through one eye and get an inner feeling or sense in your mind of energy flowing from behind you, through your eye, and into whatever you are looking at. Don't at this point put any intent on what the energy is, just have the a sense of there being a transfer or movement from behind, through your eye, and to the target. You will feel when you have got it: it is a subtle inner sense in the mind, and also the imagination, but there are no visuals or forms. Practise sending this energy from the eye to the target, then practise powering it down to just passive, one-eyed casting.

Hands

When you feel you have got the hang of the eyes, it is time to work with your hands. There are a lot of ways to work with the hands magically, and you started learning that through holding the lantern, using your hands to commune with doors, etc. In this type of magic they can be used simply, in the form of an open hand, a hand raised to block or guard, a closed fist to hold, etc. In such simple forms

they can be used to manipulate energy and bridge it.

There are also more complicated techniques, like mudras: patterns or shapes aligned to a specific language of energy. This is where things can get interesting. If you are very familiar with specific vocabularies of mudras then they can be used actively rather than to 'signify'—the mudra instructs, filters, and focuses power in a specific way.

If you are not very familiar with the vocabulary of mudras then you can form your own. This is not done intellectually or artistically; instead you develop them just as you learned to form specific magical sigils that are unique to you. The more you work with your individual mudras, the more the pattern builds and solidifies so that it becomes an exterior extension to your mind.

I discovered the active element of mudras as a young dancer who was also a young magician. When I learned *Bharatanatyam*, an Indian dance form that uses mudras as part of its language, I realised after a while that when I did certain actions with intent, power moved. So I developed my own way of patterning with the hands, and it worked very well.

The good thing about developing your own mudras is that they are unique to you and cannot be understood, hacked, or blocked by others. If you use an already-known vocabulary then you can draw on the many generations of its use, but it is also understandable by others and as such is more vulnerable. Remember the work you did on the dactyls and hand positions so prominent from the fourteenth-century on in Western mysticism? There are many ways to work with the hands.

Practice natural hand movements to push, hold, and release energy with intent. Then, if you are so inclined, move on to work with mudras or specific hand positions. As with the use of the eyes, do this with the focused intent of moving energy, and feel the difference.

Feet

Again, you have worked with this in a passive way by intentionally putting a specific foot

forward. A foot can be moved forward to release magic or stamped to wake something up or otherwise affect it. And you can reach down into the Underworld through your feet. Your feet are also anchors, and if you reach down deeply with them it can not only anchor and connect you, but you can then bridge energy up through your feet and out through the eye or hand.

Practise reaching down into the Underworld through one foot and then the other, using the same sense as you did with your eyes. Have both feet on the floor, and feel down through one foot, then through the other. When you have got a sense of that action, place one foot forward and feel the flow behind you. Feel it come through the body, through the foot, and off into the path ahead. This can be used to define a flow through time, triggering something for the future by using the foot as a catalyst.

When the feet are worked with magically by an adept, it roots you deeply within the land, which in turn roots you strongly in this world and this time. When you withdraw your feet from the land, the reverse happens. Think about that.

With that in mind, look at certain mythical structures in which the foot of the monarch or high priest/priestess is often depicted on a cushion, stone, or creature, but very rarely on the ground. They have to be in many places at once.

Hair

The final skills to practice before you put everything together have to do with your hair. Now obviously this is limited to those who *have* hair, and mainly those with *long* hair. This is one of the reasons why in many shamanic, religious, and mystical traditions, the adept does not cut their hair. It is left to grow untrimmed, and becomes a storehouse of power, strength, and contact. For those of you with long or longer hair or who choose to grow it as part of your magic, work with these exercises. If not, or if you are bald, then just read what follows to gain an understanding, and don't worry

about doing this aspect of the work when it is mentioned.

Practise the difference in working magically or with focused intent with your hair down and with your hair restrained in a braid or bun. Then practice standing with your hair down and ‘feeling’ through your hair: practice extending your awareness to the ends of your hair, and ‘feel’ using your inner senses what is around you through your hair.

Once you can do this, then when the wind blows, go outside with your hair down and feel your hair joining with the wind. Once you get a sense of connection with the wind through your hair, draw the power of the wind into your hair. Feel it mingle and merge with your hair, then bind it up. Go inside to a quiet place and release your hair with the focused intent of feeling an echo of the wind in your hair as you let it down.

Another exercise: go into a tuned place like a temple, church, or suchlike. Let down your hair, close your eyes, and feel into the space through your hair. See what the space feels like from an inner perspective using your hair as the gatherer of information. Then do the same thing in a busy shopping mall or such place.

First get the sense of feeling through your hair, then the sense of holding or releasing through your hair. You may find different ways to do this yourself, but the purpose of the exercise is to trigger first an awareness and feeling of the hair as an extension of your senses, then a sense that the hair can receive or transmit, hold or release.

3.5 Putting it all together

Once you have a fair idea of how best to work with your body, then it is time to put everything together and work with it, as well as experiment. You will find, as you put things together, that some techniques will work well for you and others will not. We are all different, and our bodies bridge power in different ways. You will also find that one combination works well for one type of magical intent and not another. Experimentation is key.

To learn the different ways your body bridges and transmits power, do a series of experiments, some focusing on unconditional release and others with conditional mediation to trigger shifts in bigger projects, maybe ones you are already working on. Then experiment a bit with more immediate, simple magic for a specific result.

The key to all the experiments is your inner senses. You will feel when something triggers and flows through you, and you will feel if the parts of the body you are using are the right ones or not: you will feel either a smooth flow of power, or a slight antagonism if the filter is not right. If the combination is totally wrong, or the target intent is not needed, then nothing will happen. As always, this sort of failure will teach you just as much as a success.

The object of the exercise is to learn how your body works with intent behind it to trigger a magical act that would normally need a ritual, vision, and externalisation.

It can also be a major learning curve to revisit some of the magical work you did as an apprentice and initiate, where you used ritual, vision, or exterior acts—such as your work with rivers, hills, weather, buildings, etc.—and redo them using only your focused intent and your body. Also, choose some magical acts that you did earlier in your training, where you used only your voice in nature or your breath, or your hands on the land, and redo them to see how much more power is focused and released by using your body with magical intent.

When you hold focused intent, and then use part of your body as a tuning and tightening tool, remember the hosepipe analogy: keep that foremost in your mind. By doing that, you will learn which acts can ‘tighten’ that hose of power, which ones focus it too much, and which ones do not focus it enough. Remember: intent, dynamic—Grindstone, etc.—body part, and element.

As an adept, your steps to discovery are not so defined. You have lots of opportunities to develop your own unique way of working. The lessons have fewer defined steps, so that you have to put the pieces together yourself.

Also bear in mind that you have to repeat some failed experiments to ensure that the method or intent you were using caused the failure, and it wasn't just that you were not quite plugged in. Design and implement at least three different experiments, and more if you wish to try different combinations like intent/eye/hand/element, or intent/hair/feet/element.

A few years ago I was experimenting further with this method and I decided to drop pre-planned combinations. Instead I stood out in nature with the intent of letting nature direct, instead of me. For an apprentice or even initiate, that is not such a good idea, as it is hard for those students to differentiate between nature's true consciousness and that of a passing curious spirit.

I went to a high place on a stormy day, stilled myself, and tuned into the land. The city below was heavily polluted and overbuilt, and it jarred the land a great deal. I just wanted to do something, however small and insignificant, to try and balance the situation a little. I cast my mind down into the depths, then up to the stars, and then finally into the land around me. I let the power come through with the intent of letting the consciousness of the land use me to bridge whatever was needed.

My feet, hands, and hair started to work. I had no idea what they were doing; I just let them go with the wind. Power did start to move through me and flow out with my movements, and finally I was pushed to direct one eye as a final bridge. I had no idea what I was doing, but the beings and contacts I normally worked with were around and seemed okay with it. They did not slap me down for being stupid, nor warn me to stop, which is what usually happens if I experiment and overstep or do something silly.

By the time I had finished, a great deal of power had moved through me and gone off to do something. I was told to leave and never return. I did as I was told, and I never got to see what it did or where it went. But it did teach me a lot about how the body can follow and bridge without direction from me. I also learned new things about how the body can

work, as I was prompted to do things that had never occurred to me before.

I later used those unexpected body movements, gestures, and actions in more focused, intentional magic, and found that they worked really well for me. I could not tell if it was because they had been 'woken up' by the passive bridging action, or just because they suited me well. Some things happen in experiments and you never figure out how or why they worked the way they did; other things come as total revelations. And be aware that some things will always be unique to you, and will be impossible for others to work with in the same way.

My very first use of the body as bridge was one that basically woke everything up in my body in terms of magic and bridging. I lay on the land as a young woman just to watch the stars. Slowly I became aware of a more 'conscious' presence in the sky wishing to flow down into the earth. I let it flow through me and as it passed through, it affected everything in my body. I felt it go down deep into the earth, and the depths of the earth responded and flowed up to the stars: I joined with the skin of the earth between the stars and the Underworld. It was a stunning and powerful experience for a young woman, and it changed me at a very deep level. It also made me sick as hell for a few days, but it was worth it. It also triggered decades of work with angelic beings across the realms, which prepared me for heavier learning much later.

So be aware that the use of the body as the total filter can also bring change that unfolds for quite some time afterwards. Using the body really changes the gears in magical practice and training, and it can bring you into a much greater awareness of the connection between your body, the land, the inner worlds, the stars, the future, and the past.

Speaking of the past, you can use this method of 'whole body bridging' by lying on the land, bridging, and feeling deep into the land for distant ancestral consciousnesses that are still present. As you go down, you also go backwards through time, and you can act as a bridge for anything ancient that wishes to

release and flow up to the stars—you become the ladder for those who have gone before you.

So you begin to see how a more surface magical method that can be used for short-term results can also become a deep, mystical, and powerful act that changes everything. Some of you will be drawn to that and some of you will not: just follow your heart. It may be something that draws you now, or it may pop back into your mind in twenty years' time. Or you may never consider it. It is what it is, and it is your choice.

Write up notes from your individual bodily aspect experiments, then write up notes from the experiments that you did where you combined intent, body, and the elements.

Lesson 4

Universal Connection

This lesson looks at concepts you should know very well by now, and steps deeper into the Mysteries that underpin fate, magic, and the physical world. Awareness of, and the ability to operate within, these vast interlocking patterns is part of being a magical adept, and your understanding of the various layers, levels, and dynamics of the vast pattern informs and underpins everything you do.

Understanding these patterns is not enough. As an adept you need to connect to the pattern consciously on many different levels, and operate within it, and you must understand that every magical act is a catalyst that affects the pattern.

In the earlier part of your training you learned about, and worked with, your fate pattern. Then you looked at the outer effects of fate being shifted at ground level through magic. Then you went into the Inner Desert and observed the formation of fate and life patterns, and you learned to work with magical patterns. When everything is referred to as a 'pattern' it can get understandably confusing, so before we move on, let us zoom out and look from a distance at what all this means. We will use the individual fate pattern as a starting point.

4.1 The patterned layers of creation and destruction

The first awareness a magician works with is their own fate pattern, whether externalised through divination, or perceived through inner vision, or both. You see a complex pattern or circuit through which energy can flow. This often appears to us as a web with defined hotspots, or brighter stronger, junctions between collections of lines. You saw that and worked with it. You saw angelic beings working with the pattern, and you learned to interact with that pattern.

An individual's pattern is their whole life; but as you know, it is not a fixed pattern. It is a living, evolving structure or skeleton; and as you connect with other patterns in life and with magic/magical patterns, your pattern changes to accommodate the connection. Your web is not separate from others; it is part of much bigger layers. But your focus on your individual pattern allows you to look at it without seeing the deeper connections to things beyond yourself. The pattern's ability to change through stimuli or catalysts—life events—is the route that magic takes.

When you zoom out a bit further, you start to see other living patterns connecting with yours—these are your blood family, your society, the community you live in, the land on which you live, and so forth. When

you observe your pattern from this vantage point, you will also see other small patterns connecting with and disconnecting from it where people and places connect with you and effect change in you.

For the most part these connections are temporary, but the connection brings change to you, and sometimes the change can be powerful and long-lasting: a love relationship, a particular job, a place where you live for a few years, and so forth. When you view this from a distance, looking at the pattern, you observe these events as patterns gravitating towards yours, connecting, triggering a change across your pattern where things seem to shift and change, and finally you see the disconnection. It is all very abstract when viewed in vision, like watching a living circuit in action.

Viewing the pattern at this distance, you can also see where inner beings, deities, magical patterns, and so forth are bringing change to the pattern, or protecting it, holding it, or unravelling it. They are seen as energetic forms moving around the pattern, or standing guard over one aspect of it; or they are seen as complex patterns connecting with and disconnecting from yours.

As you observe, you see how the heavier pattern of society, community, the land, and the bloodlines constantly affect, anchor, or pull on your individual pattern as they shift and change. For most people these heavier patterns are the ones that define how their individual fate pattern evolves or not, and they can often act as restrictors or drivers to a person's fate pattern. For an adept, your work and development strengthens your fate pattern, making it less vulnerable to the constant moving and shifting of these larger, denser patterns.

As you develop and mature as an adept, your pattern becomes much less reactive to the large patterns around you. You gain a certain amount of independence from their shifts and pulls, but you are never totally free of them. However, you also learn to adapt and use the shifts and pulls to your advantage: rather than being driven by the larger influences around you, you become a co-driver, or at times, a

passive observer.

From this vantage point you can also observe flows of power coming into the larger composite pattern to which you are connected, and watch how everything reacts and changes in response to the power as it fills the pattern and seeks its collective hotspots. If you own hotspots happen to line up with the collective hotspots, the power fills both hotspots and brings change. Again, as an adept, you learn to 'see it coming' and shift your fate slightly to avoid powers that would be detrimental to you overall.

Sometimes you do not see one of these dangerous flows coming, but one of the many beings the adept works with will step in and nudge your hotspot to move it off its alignment, thus avoiding an event that could have destroyed you. All this is the inner mechanics of what externalises to us as life, society, or magical events.

If you zoom out even further, you begin to see the sources of the powers that flow through the patterns: the planetary forces, the root deity forces, and, beyond them, the divine dynamics of creation and destruction. These distant, powerful forces are the ones depicted in the Quareia Magician's Deck as the ten numbered images that show the powers that bring release or restriction, creative power or destructive power, and the deeper ones that are neutral and can trigger both dynamics.

They surround the pattern, hold the threads, and are constantly releasing a particular power into the pattern. Nothing is ever static; the whole thing is constantly changing and evolving. At this level, your individual pattern becomes lost as a tiny element of a vast structure. But you can see the power dynamics flowing into the pattern that may affect you and everything around you. These powers flowing into the pattern of existence are the same ones that flow down through the Inner Desert into physical manifestation, and are the powers that flow through changes in species, the planet, societies, and communities... the tides that we have talked about so much.

You can zoom out further again, but whenever I have tried that, what I see is so far

beyond what my mind can comprehend that I lose focus and cannot make any sense of it. You, or future generations of magicians, may work and observe at this most distant level, but it is beyond me.

So how, as an adept, do you work with this? To observe the patterning of existence at various levels of magnification you need to be deep in vision so that you gain an overall understanding of the whole dynamic, and how it affects you at a fate level. This deeply informs your magical work and your mystical evolution. Simply viewing it can change how you think, act, and live.

At times you may also be asked to step forward from your deep inner viewing position to hold a certain aspect of the pattern you are observing and act as a small stabiliser, a small element to change something, or as a bridge. What you do not do with this deep inner structure is fiddle with it to manipulate your fate or others. Trying to change fate at this deep level to give you an easier life is beyond stupid, and you would pay a very heavy price for it.

However, if there is a major problem in your fate pattern that needs seriously addressing, and the deep angelic beings that work through the patterns are happy for you to be there and actively working with them, then at times you can act with care and forethought. If the problem is a break or major hotspot that could kill you, but it is not the end of your measure, then you can bridge the break or divert the power away from the hotspot—but only at that specific point in your individual pattern. You must never try to adjust the wider pattern. I mean you could try to, but it would most likely be the last thing that you would do: the sheer power and weight of the wider pattern, and the backlash from interfering with it, will impact you like a nuclear bomb.

For the most part, 99.9% of the time, you are observing to gain information. That information is then translated into magical action performed in the physical world or through magical action conducted in already-defined inner structures like the realms, temples, and so forth. This sort of observation is like taking

an x-ray to show you what is going on with a skeleton; but you work on the damaged bone physically by setting it.

As I write this, certain parts of the world are suffering turbulent times. Western democracy in the UK and USA is teetering on the point of potential collapse, and war is raging all over the place. It is a ripe time to step back and look at the overall pattern.

When you look at the pattern, you need to decipher what you see without emotion. While the outer world may seem to be in total meltdown, often the inner, wider pattern is pretty stable, with power flowing down circuits and causing changes. The smaller patterns react accordingly, and you may see newer threads of the pattern being formed on the periphery: the future. The outer destruction is clearing the way for something new to come in.

And that is the story of our species: rise and fall, change and adaptation. Though we might not like being born at a time of massive change, for humans in general do not like change, this is part of being alive, and the magician should not be tempted to dabble too much—and not at all at the pattern level. Rather, the work is done in the outer world with inner magic: planting scales, closing doors, opening doors, and so forth.

Having an overview moves the magician away from the temptation of fiddling with fate too much, as you gain a much deeper understanding of what is going on. And there may be rare occasions where an angelic being asks you to join them in working on the pattern where it needs an element of human action at this deep level. In such a case, should it ever happen to you, do what you are shown and no more. Do not take it on yourself to start reweaving or fixing; just follow instructions or do what you are shown, then back out.

So let us get to the visionary aspect of the viewing. This is the only vision and only working in this lesson, as it needs to stand alone, be learned properly, and then be worked with carefully to ensure it is embedded deeply within you. Its resonance will stay with you for a lifetime, even if you choose never to do this

viewing again.

4.2 Viewing the pattern

This vision allows you to observe the complex weave of patterns that make up the whole of the manifest world, and your placement within the pattern. Once you have done it to view your place in the order, it can be used to look at wider fate patterns within a line of people, a society, or a specific individual if their fate is strong enough to stand out. But it is not a vision you would use lightly, as it takes a lot of energy. Also, by looking at the pattern, you will change it slightly, so you have to be very careful about how and when you use such viewing.

I will not fully outline every step of this vision for you as it is not necessary, and it will protect it from curious eyes. But the key points are all laid out for you, and you can build the rest yourself. It is a long and difficult vision, and can take a lot of energy, so prepare properly, and ensure that you will not be disturbed. Also make sure to rest afterwards.

Set up your workroom and open the gates. Go to the Inner Library and spend a brief time with the Gathering, circling with them. When you feel the time is ready, withdraw and walk to the Inner Temple. Go and swim in the lake of the egregore, spend some time sitting with the tree, then dive into the water of her roots to go back to the Inner Temple.

Circle a few times and pause in the east to lay your hands on the book. Let the knowledge within the book flow into you and when you are ready, turn with your back to the east and command the west doors to open and show you the pattern of the manifest world in your lifetime.

Once the doors have swung open, cross from east to west and stand on the threshold. Look out into the darkness and first see a small pattern forming: your pattern. Then watch as a large pattern emerges around it, connecting to it and spreading out: your ancestral and societal patterns emerging around and through your pattern.

Continue to watch as more and more layers of patterns emerge around and interlock with yours. Watch as the fates of nations, different species, and the land emerge from the darkness and see how they interlock with your small, personal fate pattern. Look closely at dense areas, bright areas, dark areas, and areas with a lot of power flowing through them. Some areas will appear to be dormant.

As you watch, you feel a hand on each of your shoulders, and you become aware of two beings, one on either side of you, standing with you. These angelic beings are guardians and teachers. As you look at the patterns, if you see something you do not understand, ask them what it is.

When you have seen all that you can see in relation to your fate and the fate surrounding you, the angels at your sides make call sounds and the pattern widens out again. You see vast, strange-looking beings holding the patterns like weavers, and watch how they use their hands, fingers, and breath to affect change in the pattern, or to introduce new power into the overall pattern.

Watch how the power flows from them into the pattern, and how it changes appearance when it arrives at a certain part of the pattern. See how it affects your pattern and changes it. Also watch how your pattern responds and replies with power, sending it back along the pattern to the fingers of these vast beings. Your fate is talking to them. The holism that is you—your fate, your eternal spirit, your manifestation in life, and your pattern as an adept—are all encompassed within your fate pattern in life.

When you work in vision with planetary beings, angelic beings, and root deities, this is how those actions appear without all that dressing: this is the pure interaction of consciousness in substance with the vast consciousness of creation and destruction.

When you are ready, step back, bow to the pattern, and turn away. Circle the temple to the east and turn back to the great doors. Command the gates to close. The two angels stay with you, a hand on each shoulder, and while they are with you, sit in the centre of

the temple before the altar, facing south, and meditate on what you have just seen. The presence of the angel will help you digest what you have just witnessed.

When they withdraw, get up and leave the temple through the Inner Library. Pause in the Library and find a book that can help you understand what you have witnessed. Lay your hands on it, or take it into yourself.

Return to your work space. When you open your eyes, before you do anything else, write down everything you saw, heard, smelled, and felt, and any inspirations that came to you. When you have finished, close the room down.

That vision works with you at a very deep level. Its Mysteries are vast and complex, and it may take you quite a while to truly understand what you have just seen. Realisations will come in little bits through dreams and inspirations, and you can open out that process of understanding, which has many layers to it, by using contacted drawing to draw out the patterns. Start with your own pattern, then add layer after layer of your bloodlines, your land, your society, and so forth.

That can be an interesting exercise, and it often brings to light things you experienced that you forgot almost immediately. The subject matter is so abstract that often in vision the brain sees something but cannot process it, so it sticks it on a shelf in your mind for future reference.

Drawing out the patterns and adding layer after layer of them, connecting the layers to your pattern, can often bring forgotten parts back into your consciousness.

4.3 Further work

Task I

Do a full Mystical Map layout reading and look at the whole picture of the complete pattern of fate—society, ancestors, the land, and you—that your whole life is deeply connected to. Read the cards as a complete whole: the whole picture that you are part of. It is not about you specifically, but about the time in which you were born, what you

brought in with you through your bloodlines and your spirit, and what your life fate will operate in, and is operating in, with regards to the wider picture.

Then do a landscape layout reading to look specifically at your role in the whole picture in regards to your whole lifetime. What does your presence through your lifetime bring to the pattern?

Note down both readings and your reflections on those readings for discussion with a mentor, or for your own future reference.

Task II

Run your chart and look at your natal planets and aspects. What powers, gifts, and deficits are you able to draw on in terms of your planetary ‘weather’ for life? Read that information in light of the reading you did about your role in the overall pattern. Then look at your current transits and see what is available for you to draw on should you have gone off-track—something you will look at in the next task.

Task III

Do a reading, using whichever layout you think best. Ask if you are on track to achieve the things you should achieve in life with regards to your fate and the wider pattern. If the answer is no, or is mixed, then use readings to look at where you are off-track and what you need to do to fully engage with your fate pattern so that you can ensure you are working to the maximum of your capacity in this lifetime. Get yourself back on track, not stuck down a side alley of fate.

Task IV

Do a reading with the Tree of Life layout and ask your future self after death, “what advice do you send back to yourself for the time you are now in?”

Lesson 5

The Wheels

This lesson will give you a rest from magical action and visionary work; instead you can do some reading, looking, researching, and pondering. It will give you deep insights into parts of your practice and move your understanding on a step further. In this lesson we will look at the Wheels: angelic dynamic structures inherent within everything, and that govern the tides of life, death, and mystical experience.

Understanding the Wheels is a major part of magical adept learning, as it adds to the deeper understanding of how angelic consciousness operates outside of their more human-like presentation. It should also give you a deeper understanding of how the overall pattern of creation and destruction works, as well as opening out the realisation that everything in creation is mirrored within everything else.

This helps the adept understand flows of power at a fundamental level, an understanding that can then inform and expand the work of power mediation, of when to mediate and, more importantly, when not to.

5.1 What are the Wheels?

In Western terms, the Wheels are angelic: they are a consciousness with a specific purpose and do not operate outside of that purpose. In some other cultures they are assigned a different identification in terms of their root

power: remember, 'angel' is just a human word we use to describe forces that affect everything in creation and destruction.

The Wheels are a layer of angelic consciousness inherent within every manifest substance from a planetary level to the microbe level, but they are not a type of consciousness you can hold a conversation with. They are part of the deep 'mechanics' of manifestation that act as a metronome for Divine creation and destruction, keeping the balance and triggering the turns of fate as and when needed.

The Wheels regulate flows of power, and flows of creation and destruction. Their basic action is to keep things going or stop things flowing. They also act as triggers for bridges; they are not bridges themselves. Activating the Wheels within something can bring something into existence or trigger something to be taken out of circulation.

They are deeply connected to the Ladder, to the energy centres of the body, to the movement of the land, and the movement of the planet. They are also connected to the bridges of conception and death, and to the movement of consciousness from one realm to another. They are the nuts and bolts behind life, vision, birth, death, angelic visitation, the creation of something, and the destruction of something.

In some religious texts they are referred to as

exalted beings not connected to the mundane. This is a mistake: they are in and connected to all substance. However they are far removed from the human conscious understanding of angelic beings. In religious texts, angels mostly tend to appear as human, which is to say that they are beings close to, and able to commune with, humanity. The Wheels, however, are not close to human consciousness; they are about the Divinity within substance and how that power moves and operates. The more you work as an adept in vision and ritual with these beings, the more you will come to understand their presentation and behaviour.

You have had some experiences of seeing them in vision, particularly with the Osiris work, and where life emerges from the depths back up for renewal. Before we go any further, let's look at some images and texts that relate to them from different religions and cultures. These deep powers appear in mystical visions in any system that connects to the deeper aspects of the earth and Divinity within substance, and as such they subsequently appear in myths, religious imagery, and mystical philosophy.

The first image shows the Wheels as part of the Divine 'chariot,' the power that raises the mystic to the foot of God—inner and/or outer ascent. The Wheels are the 'governors' of the Ladder of ascent, and the angelic beings that create a structure are the Ladder or Chariot. The angels of the structure are known in Christian and Judaic texts as the 'Four Creatures,' or *Chayot*. They appear in the Book of Daniel, the Book of Ezekiel, The Book of Revelations, and in Merkabah texts. Here is a clip of the text from Ezekiel chapter one, that describes the relationship between the Four Creatures and the Wheels.

As I looked at the living creatures, I saw a wheel on the earth beside the living creatures, one for each of the four of them. As for the appearance of the wheels and their construction: their appearance was like the gleaming of beryl; and the four had the same form, their

construction being something like a wheel within a wheel. When they moved, they moved in any of the four directions without veering as they moved. Their rims were tall and awesome, for the rims of all four were full of eyes all around. When the living creatures moved, the wheels moved beside them; and when the living creatures rose from the earth, the wheels rose. Wherever the spirit would go, they went, and the wheels rose along with them; for the spirit of the living creatures was in the wheels. When they moved, the others moved; when they stopped, the others stopped; and when they rose from the earth, the wheels rose along with them; for the spirit of the living creatures was in the wheels.

And here is the first image:



Figure 5.1: Engraved illustration of the "chariot vision" of the Biblical book of Ezekiel, chapter 1, after an earlier illustration by Matthaeus—Matthäus—Merian—1593-1650—for his "Icones Biblicae"—a.k.a. "Iconum Biblicarum").

Here is a second image, also of the Wheels and a version of one of the 'creatures.' Note that the angel has been made more human. This is a thirteenth-century Christian image of the Ophanim. Note the eyes on the Wheels, which marks them out in visionary language as being angelic as opposed to anything else.

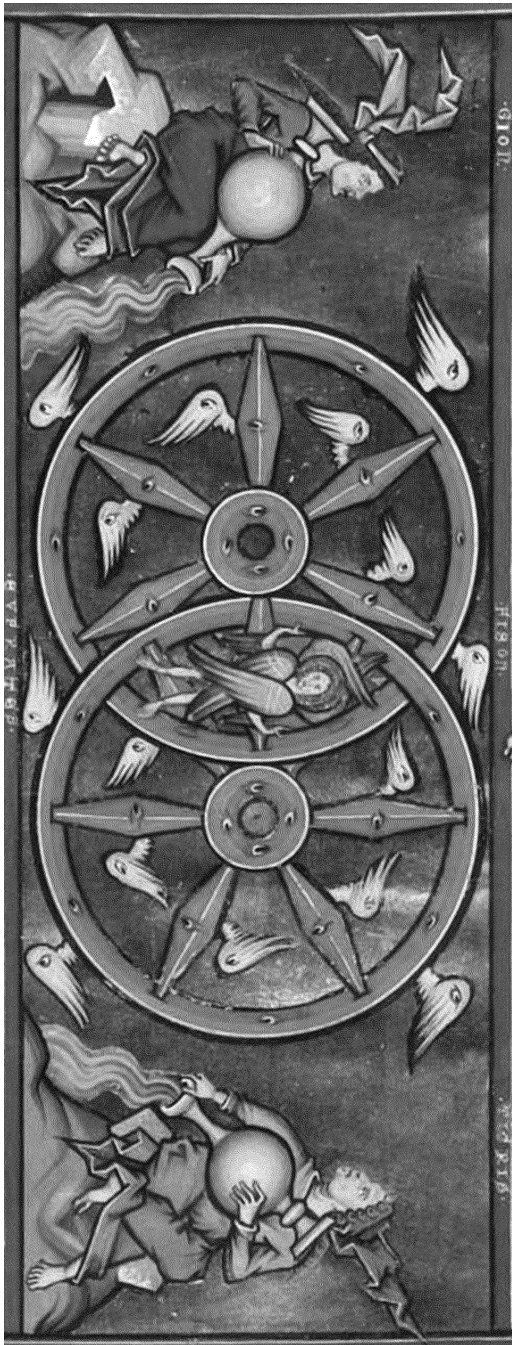


Figure 5.2: Thirteenth-century Ophanim

And here again we have the Wheels. This time the Ophanim are depicted with the heads of the Four Creatures. This is from a medieval manuscript.

Figure four is where we start to shift focus in our understanding of the Wheels. Remember, everything has two sides to it, two opposing functions, as everything in creation works in some form of polarity. What we shall look at and understand next was something buried in the text of the Arbatel: the flip side of the Four Creatures.



Figure 5.3: Medieval version

As the Wheels can facilitate an ‘up’ movement of power and angelic structure, so they can also facilitate a ‘down’ movement. The Four Creatures are depicted with wings, which is also the visual vocabulary for ‘up,’ and they bear the faces of four sacred creatures.

When the Four Creatures are involved in a ‘down’ aspect, they take on a more human appearance and have no wings. Instead they are depicted according to their method of facilitating ‘down,’ as Pestilence, War, Famine, and Death. They become the Four Horsemen, just as the angel of death is often depicted as a skeletal or rotting human with a weapon. In Revelations, the Four Horsemen are not posited as the flip side of the Four Creatures; rather they are presented as being *controlled and instructed* by the Four Creatures.

While these depictions change according to culture and artistic license, the underlying imagery has its roots in the visionary encounters of humans with these beings—and once you spot them in vision, you will never forget them.

The next image, by Albrecht Dürer, with whom you should be familiar by now, depicts the Four Horsemen. Though the Wheels are not depicted in the image, when you work in vision in a setting of death and destruction, you often see the deep Wheels in the earth turning in a 'pulling-down' action. Note what the horsemen are carrying.



Figure 5.4: Albrecht Dürer, *The Four Horsemen*

The next image is from a totally different culture and religious pattern, Buddhism, and is one of the Cakravarti. The image is of a mandala that depicts the Chakraratnaya or Great Wheel, one of the seven miracle treasures, a great wheel that spins in the sky.

The Cakravarti is a 'perfect ruler' who rules the great kingdoms of the earth. He travels the world and teaches all rulers how to rule with peace, and the power of the Great Wheel allows him to ascend into the lower heavens should he wish to. This mandala depicts the six Cakravartins, or six perfect rulers. Do your research should you wish to look further into them, as they are pretty interesting.

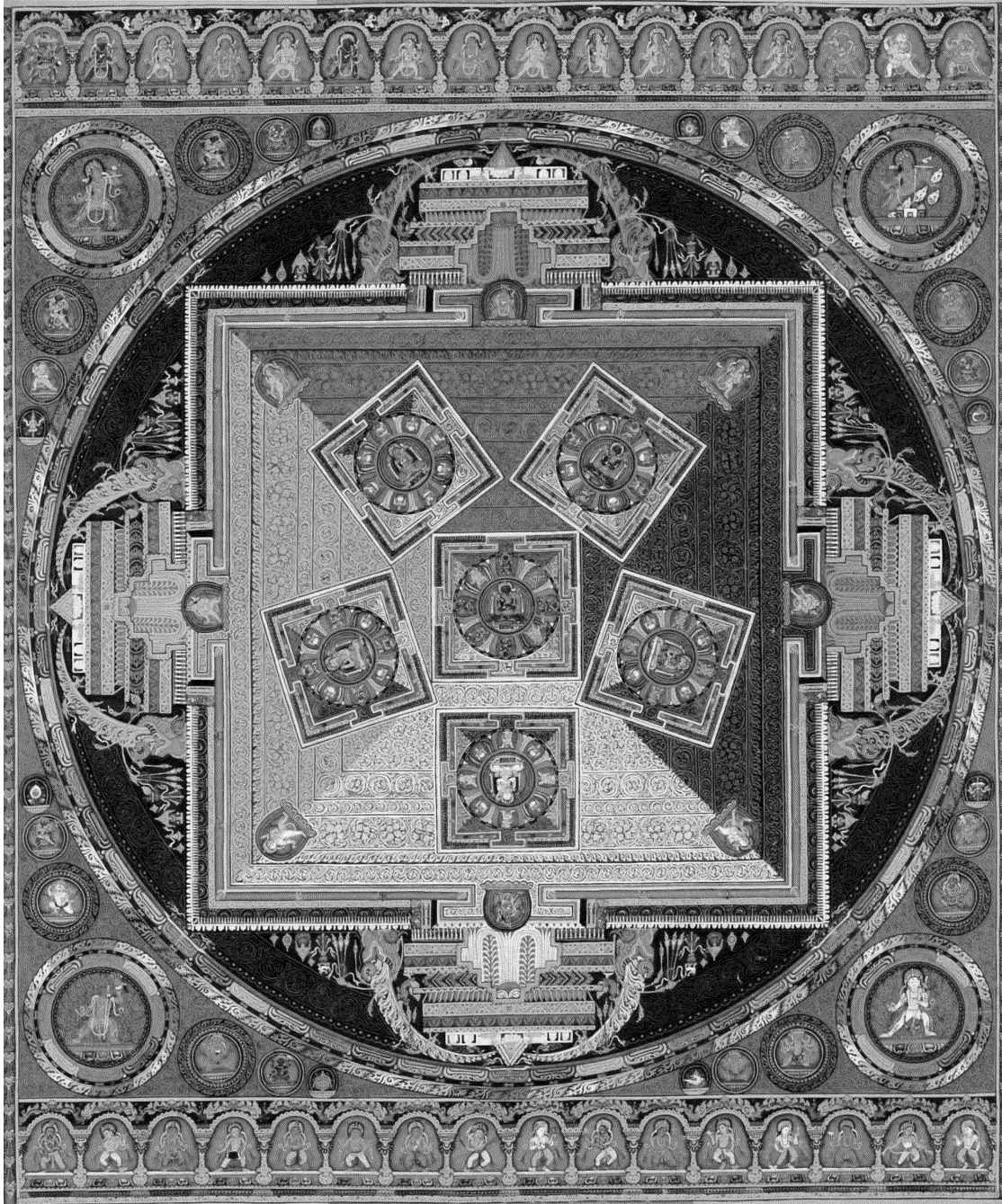


Figure 5.5: Mandala of the six Cakravartins

Next we will look at the Klacakra ‘Wheel of Life.’ Klacakra refers both to a patron Tantric deity of Vajrayana Buddhism and to the philosophies and meditation practices contained within the Klacakra Tantra. The dynamics of Klacakra revolve around cycles—Chakra—and time—Kla—the cycles of the planets, the cycles of life and death, and the cycles of the body. It works through the cycles of the body and the subtle energies that flow through the cycles—Chakras. By working with and understanding them, the practitioner beings to understand that the cycles also operate in and with every manifest substance. The other English word used to translate “Chakra” is “wheel.”

The Chakra system understands the universe from the body outwards, whereas other systems often work from outside inwards, towards and within the body, in a spiral pattern of learning. Either way, one key understanding is the importance of the Wheels and how they are the upholders and triggers of manifestation, and of withdrawing from manifestation. You are part of the universe and the universe is part of you, or, as it is often put in Klacakra tantra, ‘as outside, so within the body.’

So maybe now you are beginning to understand why awareness of these Wheels is a major key for the adept in a whole layer of understanding.

The following image takes us back far further and away from temple-based religion and more into tribal religious patterns. When we go back in time to the Neolithic age we start to see stone circles. They may or may not be connected to this dynamic as we know nothing about them or about the cultures that built them. They could have had religious or social connotations; we just don’t know. However, in early and pre-Western contact North America we once again come across the Wheels.

I have visited and worked with one of these Wheels. They are incredibly powerful, active, and still facilitate contact. Again, we do not know when they were built or what they were used for, and though many theories



Figure 5.6: Klacakra wheel of life

proliferate, in the end they are just theories. But I thought it pertinent to show you one of these Wheels. This one is in Wyoming, and is situated at the top of Medicine Mountain in the Bighorn Mountains. It stands at 9,420 feet and when I visited it in the middle of summer it was snowing. I had one of my most profound experiences there, and it was totally unexpected. It gave me a great deal of respect for those who built it and the deep, lasting power gathered together in that place. No one knows how old it is, but there is evidence of activity there for at least seven thousand years.



Figure 5.7: Medicine wheel Wyoming

The last image comes from Tibetan medicine texts, and illustrates the five chakras—Wheels—which house the ‘root winds.’ The five chakras are said to cause, govern, and sustain the five emotions and psychic energies. In this system the wind is the vehicle of the mind and enables the mind to think and experience. It gives energy to the body and essentially helps the body to function in all its aspects. Everything physical, mental, and psychic depends on the wind humor. It transports the consciousness, triggers awareness, and powers the mind.

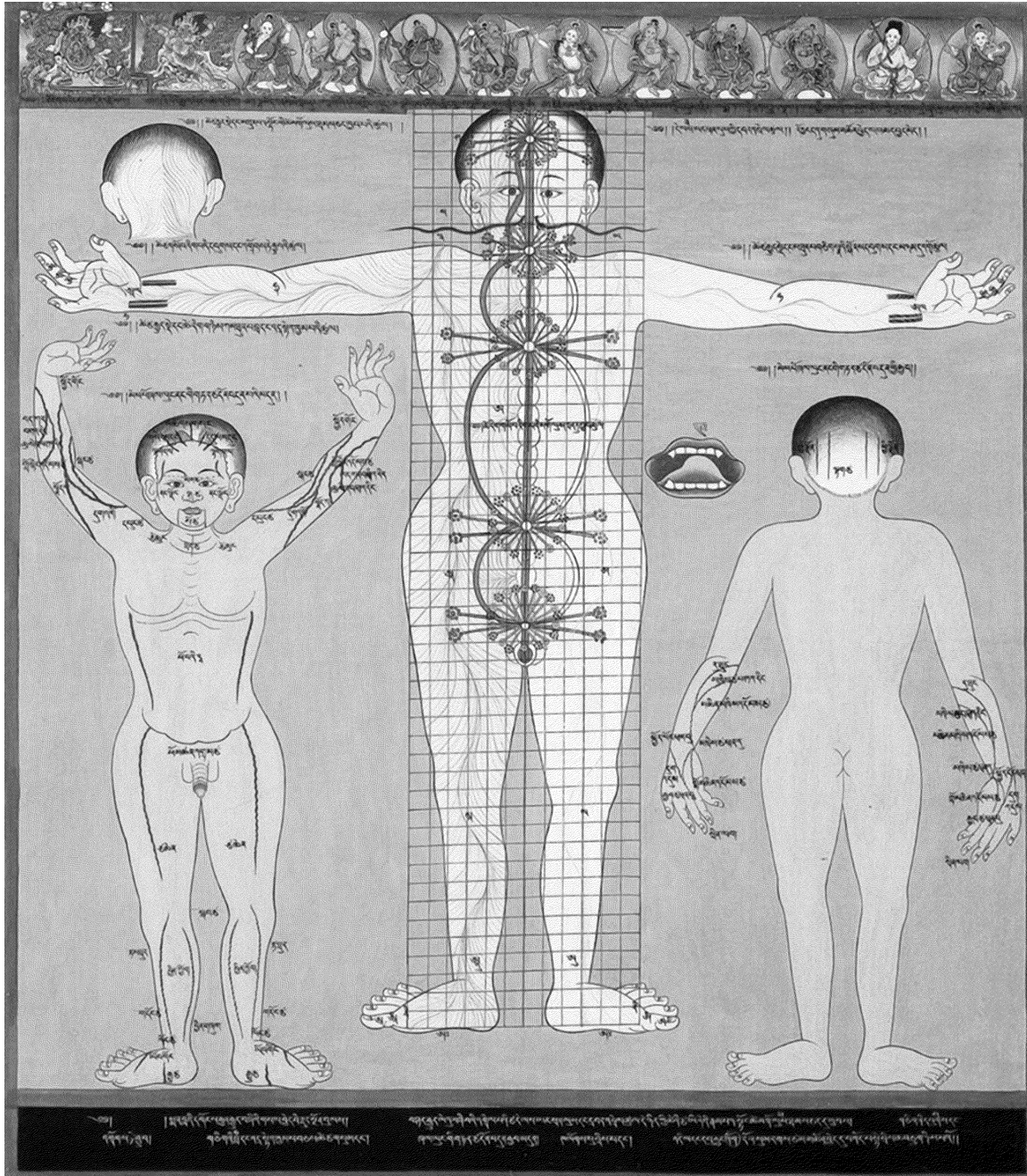


Figure 5.8: Tibetan medicine chakras

Now think about those actions in the body in light of what we know of the Wheels in the earth, the realms, and the universe. Think about the mystical connection between the wind, breath, and the wind humor. It is essentially the same dynamic in the body as in the land and manifest world. Take this a step further esoterically, and you become aware that working and tending the Wheels in the body also affects the Wheels outside the body, out in the world, and vice versa. Tinker with one and you tinker with them all; become respectful of one, you become respectful of all. One triggers the other, the Wheels turn in the earth, and the Wheels within your body respond—the action of life and death. There is a lot of deep esoteric knowledge in there for you to ponder on and explore...carefully.

So how do we put all this together?

Once you understand the Wheels as being major components in the mechanics of life and death, then when you spot them you can observe them to understand the wider picture of what is happening.

Remember, the Wheels within the body resonate with the Wheels within the land: they are part of the mechanism of the vessel as an active principle, and of the vessel as a vehicle. All layers of the Wheels, regardless of what they are in/attached to, all resonate with each other. Triggering one layer of the Wheel can trigger another, hence the Arbatel's 'suicide by angel.' Triggering the Wheels within the land in ritual and vision also triggers the Wheels within the body...you can work out the rest yourself.

Once you understand the connection between the Wheels of the body and the Wheels of the land, you can work in healing vision to help the Wheels of your body resonate in harmony with the metronome action of the Wheels within the land to stabilise the body. You can also do the reverse, working with the Wheels in the body to stabilise the land. You are intimately connected at a deep level with the land, and land and body can harmonise together for the good of both.

This harmony taps into the metronome

aspect of the Wheels, or their fulcrum. When they turn in a constant rhythm it keeps the equilibrium ticking along, and you and the land tune in together. When you become deeply tuned into this connection and there is a disturbance within the land, you will feel it in your body. If the disturbance is strong enough, i.e. a major event is about to unfold and the Wheels have changed gear, then you will feel it strongly. Some people have a major bodily reaction to this: a body precognition.

The major events that can cause this tend to be either mass death or the death of an individual who was a major, key player in the larger pattern. Other things may also be triggered by the turning of the vast Wheels in the land, but I have only seen in vision such events connected to the deaths of a lot of people in one short time.

When they trigger in the land near you—and don't forget this is a natural process—you will feel it within your body. One or more of *your* Wheels may shift from their regular, collective rhythm to a rhythm out of step with the others. This can be a danger to you. When the Wheels trigger in the land, any nearby living thing ripe for destruction will be drawn near or into death. When someone is very ill or has a hidden, unknown condition that threatens them, the land's Wheels can make the individual's Wheels knock out of alignment. This movement away from their fulcrum can bring a health crisis or death.

An adept who feels such a shift within their bodily Wheels can immediately put their mind to their own inner Wheels and work in vision to bring them back into focus, assuming their body is healthy enough to continue. At other times the force of the land's shift can trigger a disturbance within even a healthy adept's body, and the inner power of the shift can cause their Wheels temporarily to adopt an unbalanced rhythm. This is often felt in the thyroid. Remember what we have said about the thyroid being vulnerable to magical energy? This is all connected.

The wheel in the throat area can start to feel disturbed or out of sync. This may begin to manifest physically as a throat ache, a

change in their voice, and often a change in their body's energy. While such changes are mostly too subtle to be picked up in medical tests, in a sensitive adept they can throw them off-balance.

Luckily there is a simple remedy: kelp. When the Wheels' triggering affects me, I work on my Wheels to get them all lined up again to the right speed, then take kelp.

This brings up another major difference between an ordinary person and an adept. Though an ordinary person also has these things happening around them all the time, they are just not aware of it, and do not understand why they are thrown off-balance sometimes. An adept should recognise the cause, sort their body out, then keep a watchful eye on the events and energies around them. Survival and evolution is about paying attention.

We can often observe these Wheels turning in the land to draw in life or take life out when there is a big event. The outer manifestation, from an inner sense, are the 'hotspots' in the land where pressure builds up then releases through a major accident, natural disaster, or an inrush of a death tide. The Wheels are the deep 'behind-the-scenes' aspect of such events.

As deep-seated mechanisms, the Wheels are also involved in the process of powerful mystical vision, and ascent and descent. Once certain levels of power and contact are established in the adept, then occasionally they will experience very profound or powerful visions that transport them to the thresholds of creation and destruction, and this will trigger their Wheels into a different octave.

Such experiences do not take out the life; rather they transport the spirit temporarily—or sometimes permanently—to these deep thresholds. This dynamic is known in Kabbalah, Christian mysticism, and in some branches of Buddhist mysticism. The body and its Wheels mirror the earth and its Wheels. The body is the vehicle, the chariot. The spirit is the rider, and the body's Wheels are the wheels that transport it. The spirit is permanently or temporarily ascended or descended. If it is permanent, then death of the body

occurs; if it is temporary, then the person has a deep mystical experience where their spirit 'lifted above.'

This is part of the Merkabah Mysteries, and is the dynamic of 'climbing the Ladder in life.' How that ladder appears largely depends on a person's spiritual and cultural vocabulary. Also note that the Ladder is the same thing as the Chariot and the 'hands of angels' that act as a ladder. They all describe an angelic collective structure that moves your spirit/consciousness from A to B.

So you begin to see many complex layers to the Wheels. They operate in the collective mechanism of life and death, of shifting around for the health of the land, and those actions are mirrored in the body. The adept puts the two together: the pattern of the land and the pattern of the body are lightly tuned and 'realised' to move with the Wheels while still in life.

The Wheels open the ladder up or the ladder down. A nice description of the up/down flow can be found in Plato's *Republic* as the Vision of Ayr the Armenian, which you should already have read. The section that describes the flow of souls above and below is an outer presentation of the mechanism that the Wheels are part of.

The elements play a powerful role in the overall mechanism of the Wheels and the Vessel, Ladder, or Chariot. Understanding this can not only give you insight into visionary encounters with these powers, but also into some of the visual vocabulary used when these powers are depicted in very old paintings and inscriptions.

The element of the Wheels is fire. They often present as fiery wheels with many eyes and wings—i.e., this is an angel. If you get out the Quareia Magician's Deck and look at the Wheel of Fate, you might now have a better understanding of its deepest meaning: the angelic Wheels that turn and thus affect the fate of something. Think about it: if something you are observing is affected by the triggering of the Wheels into action, then a major change of creation or destruction is coming.

The other element associated with the

Wheels is air. At the deepest level, this air is the Divine utterance that triggers and directs the Wheels into action, the Breath of Life. Air is the major component that creates, instructs, and utters through all angelic beings and structures. Thus for an angel close to humanity, the air becomes annunciation, or sound that brings life or takes it away. For more abstract angelic structures like the wheel it is the air that vibrates, that creates sound, or that brings storms, all which are the powers that jump to life when the Wheels are triggered into action.

In some visionary texts that describe the Wheels, or where the Wheels are present, there is also descriptions of fire, and of a 'great wind,' roaring sound, or the sound of trumpets. These are the voices of the Wheels.

At a more subtle level, the air element is the lifeblood of the Wheels, just as it is for us: it gives them life. Think back to the air humors.

This is a lot to take in and digest, even though it is a short and simple lesson. Spend some time researching the various aspects of the Wheels brought up in this lesson. Look at the Buddhist texts connected to them; at Judaic texts like *Ezekiel*, the *Book of Daniel*, and *Revelations*; and at early paintings and depictions of the Wheels and the four creatures.

Cross-reference this with what you learned and looked at to do with the Ladder, which is part of the whole picture of this angelic construct. And go back over parts of the *Arbatel* in light of what you have learned in this lesson, as another layer of that text may now surface for you.

Look carefully at religious and mystical images depicting the Creatures and the Wheels. Which ones have the creatures and Wheels separate, which ones have them together, and which ones have an angelic being standing on the Wheels? They all depict different aspects of the construct, and how it works in different ways. Also look further into other cultures and religions and see if you can dig up references to the same concept coming from a different point of view.

Write up all your notes and conclusions, and do some readings to see how putting

up a depiction of Wheels, or more than one depiction, on a wall in your home could affect your home and you.

As an irreverent ending to this lesson, would it not be cool to have a car whose four hubcaps had a bull's head on one, an eagle on one, a lion on one, and a human face on the last? I am sure many inner eyes are rolling at this, but it is one of those things that puts a wicked smile on my face...

Lesson 6

The Sound

You have worked a lot with sound in your training, mainly through your voice and the use of sound recordings to affect a space. Sound is the deepest power resonance in creation and destruction, and as such has a very special place in magic.

It is easy to get stuck at the more superficial levels of working with sound in magic. Chant and music are evocative, and it is tempting to swim in the emotions that they can evoke. In the same way, a magician's utterance work can get trapped in the level of mere meaning, with no use of the sound vibrations themselves. The superficial uses of sound in magic can be very powerful by themselves, but those layers are only the surface of a very deep lake.

As an adept you must learn to dive deeper into the sound, both in vision, ritual, and in your magical adept life. Sound is the first impulse of creation and of destruction, and as such resonates through all the different layers and levels of magic. You get to a layer beyond words and meaning, a layer that is the primal trigger of power, action, and the fulcrum, and of creation and destruction itself.

Sound is a vibration created by any and all the elements. The human voice is a mixture of earth—the vocal cords and body, water—the moisture of the spit, air—the breath, and fire—the electrical nerve impulses that control the vocal cords. The voice of the sea has similar combinations if you think about it,

as has the movement of the earth, the wind through the trees, and so forth. But the human voice has a special place within all this: it combines focused intent, power bridging, the consciousness of the Divine spark in action, and the understanding of intentional action.

Sound also flows through creatures—birds, mammals, etc.—not only in everyday sound, but in magical triggering. But the difference between creatures and humans is *focused intent*. We will look at that a bit later.

With instruments you can make sounds that your human voice cannot, and instruments used magically can trigger deep powers, such as the Wheels we have just looked at.

6.1 The magical aspects of the deeper layers of sound

Let us look at the deeper layers of sound in magic. You will see how the more superficial layers feed into the deeper layers, and how the survival of the superficial layers in cultures can clue us in to what laid beneath.

All deep aspects of magic track back to, and are rooted in, the three core dynamics of manifestation: creation, fulcrum, and destruction. Sound can be used to trigger, uphold, or block any of these dynamics. Sound at this level is not used to instruct or communicate, only to trigger, bridge, sustain, or dismantle a power structure, a fate pattern,

and so forth.

Let us look at the fulcrum aspect first. Then we can work out to the creative and destructive elements of sound. We will look at the fulcrum in more depth, as it is the balance between creation and destruction.

When sound is used in a fulcrum capacity, it upholds and maintains the status quo. The power dynamics used for this translate into perpetual cyclical sounds sung by the human voice. This was, and is, used in some temple cultures, with daily rounds of chants sung by attendant priests and/or priestesses. The cadence of the sounds, repeated day-in, day-out, impresses the sounds in the fabric of the building.

Though the words work on one level, it is the sound that is important. There is also a major difference in resonance between the spoken word and the sung word. The same sounds sung daily create a wall of vibration in the building, and the building will continue to 'ring like a bell' even after the singing has stopped for the day.

The same can also work with the human body, albeit in different ways. The chant works on the same level as it does for a building in that its vibrations affect the body's physical form, but it also works through the hearing and brain, by the same route as so-called 'ear worms'—songs that keep playing in your head after you turn the sound off.

In a magical temple, the use of daily sound—the same sounds—can begin to vibrate the room like a drum, and the sounds 'stay' as vibrations in the walls. When you walk into a sacred or magical space where this technique has been used repeatedly, you can feel the vibration of the sounds in the substance and air of the room.

A magician who needs seriously to anchor their fulcrum can listen repeatedly to a looped recording of certain sacred chants to impress them in their mind and body. Once the recording is turned off, the sounds can still be heard in the head and felt in the body.

6.2 Why are they used this way?

The Fulcrum

This use of repetitive sound keeps the inner metronome of the fulcrum stable. Remember the Wheels in every substance? They are deeply affected by sound, and repetitive sound can be used to maintain the fulcrum in times of duress. The power behind the sound, when it is the right sound for a fulcrum, flows into the fulcrum pattern and maintains its constant, stable quality: it strengthens and upholds the fulcrum.

In a sacred temple this is used daily for so many hours a day and night, and is interspersed with total silence. It keeps the balance of vibration and silence ticking along, which roots the temple deeply and stabilises its fulcrum. The same sounds are used every day, the silence occurs at the same time every day, and the constant rhythm of sound vibration and stillness creates a pattern that holds everything together powerfully. From that base, the variation of mediation of creative and destructive powers can be powerfully worked with in the temple without risking knocking the fulcrum off-balance.

The magical temple is worked with similarly, though with less strict adherence, particularly in modern life. Each day, if possible, the temple space should have 'fulcrum sound' playing in it, interspersed with times of total silence. This can be tough if, like me, you also live in your temple space and do not have a separate space for such work. But everyday, a cycle of sound should be played, and at night there should be a total silence. Between those times, normal life can resume. The repetitive action of the daily sound is enough to embed the sounds in the very building, and maintain the tuning of the fulcrum in the house. People sensitive enough will feel it as they come into the house.

Living and working in the temple space with its daily round of sound also ensures that the sound is all around the magician, and thus also embeds itself in their body and mind. Because of modern inventions like CD players and music systems, and a vast body of sacred recordings, we do not need an army of priests

and priestesses chanting daily in our homes and temple spaces. The right recordings of the right quality easily replace such things.

Now you see why you were introduced to music, chants, and sound very early in your training. You should know by now what type of sound and chant can uphold the fulcrum, and how to keep them looping in your space for a time every day. If you go out to work you can leave the recording looping, playing quietly in the background. If you work from home then having the sound playing quietly in your temple space for a set number of hours a day will have the same effect.

When I go to bed at night I can still hear the chants in my head, and I have found, over the years, that they play an important part in keeping me stable in difficult and destructive times when tides and powers swirl around me.

If you live in your temple space then you will become very closely tied into the shifts and tides of power as they flow in and out of the land. A tuned working space is far more sensitive than a non-tuned space, as it will act like a power lens and power-detector. When there is a power shift, a magical space reacts far more quickly and strongly than a mundane space will.

If your working space is separate from your living space, or is a room in your home only used for magical purposes, then you will feel the shift when you step into the room for working. If you use your living space as your magical workroom then you will feel the shift immediately, particularly if you keep it highly tuned.

The stronger the fulcrum is in the space, the more you will feel when a counterbalancing impulse, creative or destructive, flows into the space or laps up to the threshold. By keeping the fulcrum passively balanced through sound, among other things, not only will you be more able to feel the changes, but the changes will have less ability to knock your space off-balance. The pattern of the space is kept strong by the sounds: it is constantly tuned. This makes it far less vulnerable to energetic weather, focused interference, or attacks, and keeps its inner immune system

healthy so that it can repel parasites or invasive beings.

The same is true of the body and mind. Literally treat your body as a temple, and the Wheels of the body that underpin its stability, and its ability to hold life, are kept stable and balanced. Sound is a major component of maintaining that stability. For those of you specialising in healing, this is a particularly pertinent thread to follow and experiment with. The Wheels of the body respond most deeply to sound.

Just as an aside, when people come to my home, which is not often, as we live fairly remotely, they either feel its tuning and remark on its peaceful, solid, safe feeling, or they refuse to step over its threshold. A few workmen have come to the house to fix things only to find that they cannot step over its threshold. The house rejects them. A major component to that dynamic is sound.

Sound can also be used when someone is coming to the house. When you work magically from your living space, visitors, both good and bad, can bring disruptive influences into the space. They may be about to get sick, carry deep depression, be unbalanced, or live in a very parasited place and trample inner 'dirt' into the house. Because you literally live in your temple you cannot isolate it from the influences of the outside world, so you have to provide filters for it.

When we have visitors, regardless of who is coming, we always have sound playing quietly in the background to maintain the fulcrum. Our living room is the temple, and as such we have to uphold it. That also means not having a TV in the living room: the sounds from movies can sometimes directly affect a magical space—shooting, screaming, etc. So the living room only contains things compatible with a magical temple space: books, magical images, statues, and objects, and sound. It can be difficult at times, but it is worth it. The house works like a drum, constantly ticking away in a daily rhythm that affects everything around it.

Sometimes we keep the fulcrum sounds going around the clock, other times there is

only silence, and other times again we have fulcrum sound for a few hours a day and silence otherwise. You work with your inner senses to feel into the space and see what it needs.

When you are taking on a round of dangerous, Underworld, or destruction/dismantling work, then ensure you are exposed to a daily fulcrum sound played long enough to get into your mind. That sound will continue to uphold the fulcrum within you as you work. If you use the same sound daily and build it up so that it is embedded within your mind and body then it will hold your fulcrum in place by pouring power into it and upholding it.

The same is true of the magical space. Sound is a power source, and the right sound used repetitively will pour power into the fulcrum and keep it stable. Think about the many different applications this could have.

The difference between fulcrum sound and sounds used for creation and destruction is that fulcrum sound is repetitive, constant, and has a mixture of high and low sounds woven together to make a pattern of sound. Remember, the fulcrum is a pattern all of its own; the power flows of creation and destruction are not. They are both power catalysts that bring change to the pattern of the fulcrum to shift it one way or the other, or to create new patterns. The more you ponder on the complexities of this, the more magical techniques and possibilities you will find hidden within the maintenance of the fulcrum.

In practical terms, the weave of different notes sung together translates as songs or chants with more than one voice, and with a mixture of contrasting harmonic notes. European and Coptic sacred polyphony chants are a good example of what can be played in the space, as are Gregorian chants. Plainchant has a slightly different effect, and you can learn a lot about sound and magic by using different types of sounds in the temple space to see how it reacts.

I came across a recording of a deep temple bell tolling slowly from a Japanese temple

recording. I loved it and found it very peaceful to work to when writing, but the room did not like it at all. It became a bit of a battle, as I really liked working to the toll of the bell, but the deities in the magical space had other ideas. In the end, the CD mysteriously vanished and has never been found. Sigh.

Sounds of creation and destruction

When you were introduced to sound, music, and magic as an apprentice, we talked about high and low frequency sounds and music. Finding what does what is very much a matter of magical experiment, and using different types of music, voice, and instruments when working on creative or destructive magical patterns can be quite an eye-opener.

Once you fully understand and have established fulcrum sound/voice in the space, then it is time to add certain tones and sounds to enliven or trigger a creative or destructive pulse in the space. In order to really experiment and learn, you need to have a wide range of different music and voices from very different cultures around the world. And they must be traditional instruments and traditional music, not New Age or modern music versions of traditional sounds. It can be hard to find the right types of music, but it is worth the effort.

When you look for recordings, avoid any that are fusions or modern takes on old or ancient styles. A great many recordings of music from around the world have been fused with rhythms from modern music, with common-time drumbeats, guitars, and electronic sounds. These are nice, and I love such fusions for listening to in the car or when cooking, but they are not suitable for magical work because of what the sounds can mediate. If you think about the energetic structure built up around music in the last one hundred years, and how that expresses on the surface, then you will figure out why that should be.

Look for field recordings and traditional reconstructions without modernisations—and cast your net far and wide. The *UNESCO Collection of Traditional Music of the World* is a good place to start for such recordings. Look

for ethnomusicology collections, and if you travel to different countries then search out recordings of traditional music as opposed to their own modern music.

Experiment with them as tools as opposed to passively listening to them as music. See how the space reacts to them, particularly when you are tuning the room for a specific aspect of magic.

There are certain things to keep in mind when choosing music to work with. A regular drumbeat, for example, has a very defined action with the land: it vibrates substance in a particular way, and as such is good for land-based work, Underworld work, and destruction work. It often attracts Underworld beings and draws land beings, ancestors, and so forth to the thresholds.

Experiment with bells, which you have worked with, in work that draws on the creation aspects of power, as well as wind instruments, which have a similar effect. Think about the elements that particular instruments work with, and think about voices in the same way.

When you start to experiment with voices, either yours or from recordings, dig into the histories of the sounds you are using and see if you can fathom how they were used.

With temple/sacred sounds and voices, remember that if you find in your research mentions of using song or music to ‘entertain’ or ‘flatter’ a deity, then you are looking at a period of degeneration in that temple culture. Sound was a tool used to cause effects and shifts. If its use has devolved down to entertaining a temple’s resident god then the real magical understanding of sound has been lost.

Sounds as fate communication

This is a very natural and simple aspect of sound and magic, and is given a lot of attention in tribal or folk magic. This happens when the magician has become immersed in the dynamics of magic and fate, and natural sounds are triggered to communicate with the magician and anyone else who understands.

Again, this aspect of magic is deeply misunderstood by many, and in our modern way

of thinking such communication is always thought of as personal to the magician. It is not. We have looked at this dynamic before, so you should recognise it, but now you should have a deeper understanding of how it triggers.

When fate patterns interlock and a hotspot of any kind builds up in an area, around people, or even around a person, then that coming-together of power and potential incident creates a certain frequency of energy which can often trigger certain creatures.

The most obvious fate sound-clue is the owl’s call. When a death hotspot is building up in a place, its energy draws in owls, and they will call back and forth loudly. This does not mean that every owl call foretells death or change, but if a parliament of owls suddenly descends on some particular place, and they are all hooting, then you can be pretty sure that a death wave or other major change is about to release. We have looked at this before.

When an adept magician is in the area who is constantly working within a particular magical framework that builds specific patterns, then the energetic build-up, the forming fate patterns, and the hotspots coming to a head will be ‘tuned’ by the adept magical patterns present: the vocabulary of the hotspot takes on specific qualities.

As an aside, spotting these specifically tuned energies can tell you if there is an adept working actively nearby: you will hear it in the language of nature in that area. Everything affects everything else, and magical patterns will affect the natural patterns of a place.

For example, where I live, a fairly remote area, I have built up specific magical patterns that interact with the natural tides and patterns of the land. From that I get sound warnings and communications from the creatures in the area that are a mixture of the natural expression of the land pattern and expressions from the magical patterns I have built here over the last eight years.

When warnings are needed, if a tide or hotspot is building up, then I will get ‘chatter’ from the local creatures that translates both in natural terms for this land, but also are the

animal vocabulary connected to the magical patterns I use.

How do you work with this? If you are in a city, it is harder, but if you notice an uptick in bird or animal chatter and then something specific happens, take note of it. Learn the vocabulary of that place. In a city, the vocabulary is limited simply because of the greatly reduced diversity of species present to respond to the energies. If you live in the countryside, a wider variety of creatures will probably respond to the pattern.

You can learn the natural local vocabulary by listening, and by studying the local mythology. Also, if you are working magically with a certain system—for example, in Quareia we refer to Egyptian patterns quite a lot—then you can draw on the creatures in that system. When you have worked within a system like the Egyptian pattern repeatedly, the magical patterns around you take on that Egyptian ‘vocabulary.’ A lot of animals are connected to Egyptian magical patterns, and at least some of them will be present around you. For example, the voice of Amun can come through a goose, the voice of Set can come through a donkey, the presence of Horus through a falcon, and so forth.

If you do enough research, you will find a whole menagerie of animals connected to the various deities in the Egyptian pattern. When you hear a certain animal calling, and either you are already aware of a build-up of power or one hits soon after, within hours or days, then take note, and do a reading to see if that animal was responding to the pattern and communicating the ‘weather report’ of that shift.

Over time you will learn the combined language, and then animals can act as early warning systems and messengers, and they can give you confirmation when you need it. If you do some work with the utterance/Amun/east and you hear a loud goose honk as soon as you finish or in the midst of the working, and the local goose is not normally honking all the time, then you have a vocal response to your work: the goose was triggered by the building power of the

work and felt the urge to honk.

You may laugh, but this has happened so many times to me at critical magical points that it does now bring a smile to my face. For example, remember the ritual where Set comes to the south threshold? As I was writing that small part of the ritual, a donkey somewhere in the valley started braying loudly and continuously. I was not even aware we *had* a donkey around here until I heard that. The braying simply confirmed a presence emerging. So while it has no deep magical dynamic, it is a reaction to the work, and as such lets you know the pattern is working.

Wall of sound/noise

This is another simple but helpful use of sound that appears a lot in tribal/folk magic, and is a useful ‘aside’ tool of sound that you can use. You have been introduced to it by the idea of using a simple song in your head to block out something or to make yourself vanish from inner sight.

You can use it in a space to help the space ‘vanish’ from prying eyes or to hide its magical tuning. Not every sound works this way, and you do have to be slightly careful what you choose: you want sound that masks, not sound that ‘draws in’ or awakens.

Remember, certain deep and rhythmic drumbeats have a peculiarly Underworld quality, so you have to veer sideways from such beats if you want to disappear. But other types of music will mask magic. My favourites are Bouzouki music from Greece, Russian Cossack music, Irish Uilleann pipe or Scottish/Breton pipes, Punjabi Bhangra, and old style Klezmer.

If you listen to these different types of music then you will start to feel that they all share the same energetic quality. They are brash, loud, fun, and make you want to dance. They bring you down into your body, ground you, and block out high and low energy frequencies. A house playing this sort of music is much harder to get into in vision.

These types of music are founded in folk traditions and are about people coming together to celebrate, often in a chaotic way.

As such they create a wall of ‘normal,’ and can temporarily drown out any energetic signals of magic.

This works the same way as hiding out in a busy shopping centre. If you find yourself under attack or constantly fending something off—say if you were in the midst of some exorcism work or happen to have some moronic but skilled magician having a go at you—then hang out for a few hours in a noisy, busy, confined space/building with lots of people. It causes you to vanish off the radar for a while. It can be a nice rest. The folk music can work in the same way. It can give you time out, and it can also hide a magical space or magical work for a short while, for whatever reason.

So let us pull all this together, and everything else you have learned about sound, music, and instruments, and use it in some practical experiments.

Practical experiments

Sound can draw in, push back, open things up, and close them down. It can hold the fulcrum, it can trigger change, it can expose or hide, and it can bring things to conclusion. With that in mind, go back over some of your experiments, and over your practical ritual, visionary, and other magical work, like working with the body and no other filters, *and add a musical element to them.* Use your voice, or headphones, or music playing in a space.

What working you do and what methods you use are totally up to you; but do something you have done before so that you can compare any differences. Most people find that the added element of music can vastly enhance magical energy, and as an adept you are far less likely to fall into the usual traps of using music in magic and it becoming a ‘performance,’ or being driven by deep emotion triggered by the music.

Be very wary of the latter, and tread lightly when you use an emotive piece of music. You should know by now why that can be a problem, but you should also be skilled enough to immerse yourself briefly in that

emotive quality and use it to fuel the work without being overtaken by it.

If you keep balance and focus, and use music intentionally as a tool, then any emotive rising that is kept reasonably in check should not put you at too much risk of falling prey to beings in need of an emotive dinner. You are also now at a stage of development where you should immerse yourself in different patterns and energies so that you can learn. Even if you get ‘bumps and scrapes,’ you will learn a lot. In your experiments, try working with emotion, then without, then with a balance between the two.

Whatever workings you choose to do for experimentation, ensure that one is working with creative power, another with the fulcrum, and another with destructive/Underworld power. That way you will get a clear sense of how sound/vibration works in very distinct ways depending on the root dynamic you are working with.

Write up or type up your notes, listing what music you used, why, what root power you worked with in your experiments and repeated workings, and how it felt different to previous versions of the workings that lacked any musical content.

For musicians

If you are a musician or composer then you will be beginning to realise that there is a large scope for music and sound in magic at a very deep level. It would be a good challenge for you to compose music specifically for certain root dynamic powers.

You may also find, if you have not already, that each land has its own ‘music’ within the land. That harmony of vibrations within a land area can be translated into musical vocabulary, and I have found that what flows out of the land musically is often—but not always—closely connected to the old folk music of that land.

Looking at folk styles with very deep roots in a culture can often tell you a great deal about the power quality that lies in the land, and its deity polarity power. Though I am not a musician, I grew up with music and

have played some instruments, and of course through my classical dance training I was deeply exposed to music. From that, and a long ancestral history of musicians in the family, I find that when I go to a land, after a couple of days there, I can 'hear' the music embedded in it.

There is not literally music in the land, but the vibrations and energies of the land convert in our minds into a vocabulary of sound. Successive generations on that land then build up their own distinct music, drawn from that vocabulary of sound. When the style of music is then played over generations, that music does become embedded in the land, and you can pick up on it.

I do not play any instrument well enough to play what I hear, but I have worked with a few musicians where I sing and tap what I hear, and the musician plays it on a stringed instrument. Often I find the rhythms are complex and interesting. Then when the musician goes away and does some research, they find the same rhythmic structure present in very old music composed on that land.

This is not a special skill; any adept with some sort of musicality can do it. Just experiment, listen, and let music filter into your head. Don't block it or think about it or analyse it, just let it come out. The more you do that, the more it really starts to flow. It is like doing visions but with sound: eventually your imagination and the real thing separate out so that you can tell what is what.

Lesson 7

Right and Left Power

You have done a great deal of work to embed the power patterns within your arms and the directions, and you have also worked in different directional patterns to feel the difference between the flows. You have also mediated power between above and below, working through your whole body.

Now it is time to look practically at a specific, deep alignment in a bit of detail; one used as a base in a lot of magical and mystical patterns, and also the root of the magical terms ‘left hand path’ and ‘right hand path.’

In this lesson we will look at the more surface layers of the polarity, then we will move on to practical visionary ritual to help you begin to understand what lies underneath this polarity, what triggers it, what anchors it, and what it does in its more profound layer.

By looking at the more surface magical polarity, you will come to understand not only how the terminology of the Western magical paths came about, but also the power dynamics that underpin such erroneous labels. It will also bring to light why such paths have the problems they have when a polarised path is followed without full understanding.

7.1 The East Pattern with north–south power alignment

You have worked in various ways with this alignment, but from a balanced and holistic place where everything is balanced with everything else. However, the East Pattern has many layers, and it really serves the adept well to fully understand it, as it underpins so much modern magical practice.

You have looked at those layers of this dynamic which underpin certain magical patterns that also express in religions, and you have worked with it in ritual. Now we will look at it in a way which will shed a great deal of light on certain current magical issues in Western Magic.

In this structure, the front of the magician is always east, as opposed to the older system where it is south—what you normally work with. The right hand/side therefore has to do with the ‘up’ powers of the stars, future, and Divinity that must be reached out of substance. It is about conformity, restriction and ascetic practice with the intent to ‘ascend’ or join with Divinity out of substance.

Conversely, the left hand/side is about the ‘down’ powers: unrestriction, descending into the Divinity within substance to join with it and ‘become’ it without the ‘up’ element—a heterodox path that flows against accepted

norms. Essentially it is a path of unravelling as opposed to restriction, and this is something we have looked at before.

These methods and concepts came to Western magic through eastern Tantric practices in Hinduism and Buddhism, and the east-facing system connected in well with the Abrahamic east-facing pattern. The left hand path is referred to in Tantra as *Vmcra*; the right hand path is referred to as *Dakira*.

Before we look at them in modern magical systems, let us have a closer look at the potential this pattern holds for an adept who wants to work with it according to necessity.

7.2 The deeper aspects

If you put these dynamics together with what you work with in your right/left power alignments, some interesting things come up. And by investigating this, you begin to learn the deeper taproots of such power dynamics, and how the different layers can be put together.

If you think about the powers that you already work with in your right hand/direction—the powers of harvest, lantern, unravelling, and life restriction/scales—you have an overarching dynamic of ‘a knowledgeable death,’ i.e. going into death with everything and with a clear record of your evolution. If you add to this the dynamic of *Dakira*, then you will begin to realise that the concept and purpose of *Dakira* is to bring you to a point where the qualities we work with in the right hand are present.

Tantra works with this in *Dakira* by rejecting what is in the left hand. By rejecting the body, the ancestors, the land, the urges of the body, and instead focusing on the future of the soul, its ascent to Divinity, and the practice of asceticism, the aspirant hopes to shed all impurity and become radiant in Divine light.

Vmcra reverses this: the body and its urges are explored and death, the Underworld, and all its destructive powers are investigated and joined with. All impurity is revelled in, and the restrictions of the right hand are rejected.

Through ‘impurity’ the practitioner seeks the destructive element of Divinity within.

If you think about the powers that you work with in the left hand/direction—the Limiter, the path ahead, the air that breathes life into substance, the Grindstone of life, and the path ahead—then you will see an overarching dynamic of evolution within life: the boundaries that create tension which allows life to exist within a vessel. If you then add the dynamic of *Vmcra*, you will begin to realise that the concept and purpose of *Vmcra* is to trigger evolution within substance/life.

A magician trained similarly to a Quareia adept will see how these Eastern power systems can sit as a polarised layer atop what they already work with, and how, drawn together, they can create a very interesting dynamic where power polarisations happen on both sides. Each hand holds a battery with negative and positive polarity. In Quareia we do this by working the two sides together in balance with the fulcrum in the centre: the body becomes one battery.

If the two opposing polarities of *Vmcra* and *Dakira* are worked with alone, and without deeper layering, then they push each other away, and you get dissolution instead of evolution. They are like two magnets that push each other away until the practitioner learns to turn them around so that they are drawn together.

Tantra is a complex system with many different layers. When you dig deeply into it, below and beyond its surface presentations, then you find complex weaves of power polarity where each polarity is joined with the other, and that combination itself is nestled in a polarised pattern to make a heady layer of magic.

However, if these deeply polarised dynamics are worked with only on their surface layers then they can create a very unbalanced pattern that, if the practitioner does not dig deeply enough, can lock them down. This happens both in Eastern Tantric practice and in Western magic. It is a filtering method: those unwilling or unable to evolve beyond the surface polarisation of power will

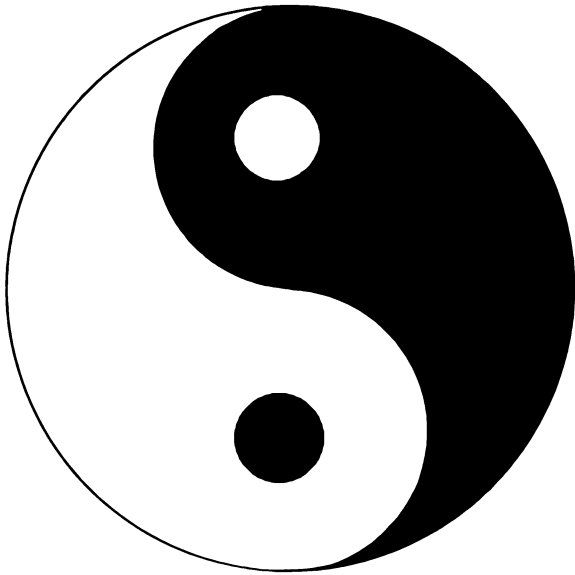


Figure 7.1: Yin-Yang symbol

get locked in a dead end of practice, while those who recognise what is happening and work deeper, towards evolution, will find these complex interchanging patterns and polarities within their practice.

Don't forget, the word *Tantra* in Sanskrit means *weave* or *to weave*. Exactly what this system does: it either triggers you out of the work, locks you in an endless cycle that goes nowhere, or moves you deeper into the constantly expanding layers of Divine consciousness, where you find your place within the weave. Remember viewing the pattern from the Inner Temple threshold? That ever-expanding pattern is what the weave of Tantra is about.

7.3 Weaving polarities

This should open up a vista for you in your studies where you begin to realise that the polarisations and tensions within the directional powers you work with can be layered upon with opposing dynamics, where you essentially have a huge part of the magical energetic pattern focused down into one 'hand' or direction.

When both sides, both hands, each hold the complexity of these relationships with power, and the fulcrum is still held solid within, then you have a very powerful, deep magical weave

that you can not only work from but evolve within.

Everything comes into the centre and is joined within. The dynamics of restriction and unravelling, of ascent and descent, of past and future, of Divinity within substance and Divinity remote—all are all pulled together within the magician. You mirror the universe. We will look at this again in the practical work.

But before we get to that, let us look at how this Tantric pattern found its way into modern magic.

7.4 Tantra and Western magic

In the nineteenth century the West was fascinated by anything 'Eastern,' and that included Hinduism and Buddhism. These religions were investigated by magical practitioners and absorbed into Western practice in various ways, most famously by Aleister Crowley in the early twentieth century.

As with any deep and complex practice, the surface layers of the polarisation were learned from Eastern practitioners willing to teach Westerners and absorbed into the practice and consciousness of Western magicians. The more complex layers, however, never really reached Western minds except in a few isolated instances. The more surface presentations of the polarities then became a cornerstone of reference for Western magic: 'left hand path' and 'right hand path.'

A lot of modern magicians do not understand where these terms and concepts come from, nor what lies underneath them. Instead the surface layer becomes the defining structure that they adhere to. This of course creates a pattern with shallow roots, which combined with a Christian cultural mindset becomes all the more extreme. Also remember that on the surface, left hand/right hand is a pattern of polarisation where each side pushes away from the other.

So these days we see one set of magical schools/systems who teach a very defined, moralistic, and often religious path with Christian underpinnings in its ethos, and the definition of being a 'right hand path' as its

flag. We see this in systems like the Golden Dawn and its offshoots, the Rosicrucian lines, Hermetic Western Kabbalah, the Society of the Inner Light, and so forth.

In total opposition to this we see another set of magical schools and systems that are irreligious, amoral, and with very loose boundaries. We see this in the Luciferian stream, the Satanic churches, the Setian and Typhonian streams, and so forth.

I am generalising quite a bit here, as magic in the late twentieth and early twenty-first centuries has by now become a broad mass of very different magical paths as people develop, experiment, and so forth. But the two defining major trunks of the Western magical tree are the right and left hand paths, from which many branches have grown.

All systems, as they develop, expand, and bump up against others, solidify and often become more and more fundamentalist in their thinking. This tightens their polarity, which tightens the identity of their magic and the way that their practitioners approach it. The polarisations of power either become more extreme or dissolve into psychology.

So think about it. You have a modern magical path that identifies itself as following the right hand path, with a religious element that entrenches that right hand dynamic, and which is often run in such a way that deviation from that path is considered a dereliction. Or you have a left hand path magical identity where mostly anything goes, and the practitioner eventually finds themselves adrift, searching for structure and hierarchy. You can imagine the car crashes on the horizon.

So what does all this mean for you as an adept? As you progress and mature, your curiosity and need for a wide repertoire of magic will cause you to look far and wide and investigate various forms of magic to expand your skills, knowledge, and experience. If you are aware of these surface polarity traps then you can avoid them and not get sucked into the massive imbalances that a lot of these systems have inherently built into them.

The best way to see these polarity traps in action is to look at the internet chatter of practi-

tioners from polarised systems. You will spot the infighting, degeneration, and egotistical strutting on both sides.

This does not mean that everyone in a polarised system will degenerate in such a way. A fair percentage of those who go through polarised training and practice eventually spot their imbalances and shift their practice or focus to address them; but it is a hard, painful road to move away from ones roots once they are established. It is also far more likely for a magician to become trapped and bound up/shut down if they follow a heavily polarised path for long enough.

Let us now look more deeply at condensing and layering polarised powers and dynamics, and how this works practically for the magician. Let us assume that the adept needs to draw all the polarities in layers into a tight orbit around the fulcrum. Once this is done, a great deal of magical tension and power is held in the body that can then be released. Such a release, with this sort of a power build-up, is usually used only to propel the magician forward on their path, or when they are about to undertake a massive working that needs a lot of power and is likely to be a long-term unfolding of patterns, dynamics, and actions.

The first layer is the direction the magician faces. Instead of south/future, the magician faces east. The adept thus becomes the ultimate vessel into which the breath is breathed from the east. They start by mirroring the universe and “facing their maker.” The adept’s body, that receives the breath, is also the body of the land, of the planet, the solar system, and so forth. The body is all matter that is manifest and finite, and their spirit is breathed into this vessel by Divinity—the creation of the universe.

On the right hand side of the adept is the south, the stars, Divinity out of substance, the future path governed by time, and all the possibilities of experience that future patterns hold. The path from east to south is limited due to the power of the Limiter in the bridge of southeast, and thus a time span is formed—the life is given measure.

The surface presentation of the right hand

path dynamic is limitation, constriction, and adherence to the well-worn magical path of discipline that has been trodden for generations. This connects with the bridge of southeast that measures and upholds a lifespan and a life path. The limitation of the southeast bridge, and of the magical system, echo one another. If the magical system is too limiting, the bridge becomes too narrow.

The deeper dynamic of the right hand is the threshed harvest, the seeds for the future, the measure of past actions, and the light of wisdom gained from experience. This harvest is both from the past and defines the future, and ultimately defines how the adept will experience life and death. Behind the right shoulder is the sword that guards the adept and will strike them if they move too far out of balance in their choice of actions: it is the darkness of ignorance and the darkness of death.

The deepest dynamic of the right is the freedom to make one's own choices, to accept no outside boundaries, and ultimately the dynamic of dissolution and death.

If the adept does not take up balanced self-limitation as a result of their direct experiences and initiate self-imposed boundaries that are balanced and not too narrow, then the power of the southeast bridge and the angelic sword become dominant and fate will do this for them. The bridge narrows, which narrows their fate. This results in dogmatic power around the adept, and prevents their internal evolution and maturity. It also locks down the southeast bridge access for magical and mystical walking into the future, in evolution, and ultimately, into the stars.

On the left hand side, in the left hand path is the Underworld, the sleeping dead, the ancestors, the body, sex, the planetary substance, no limitation, and learning through immersion without restriction. The deeper layer is the Limiter within the arm of the adept, or the Limiter as the sword, the Grindstone, and the angelic light that lights the way into the future: the light of the stars, of Divine guidance. Note that the Limiter/sword is wielded by the adept, not the angelic power,

and the light is angelic and not held by the adept—on the right hand side this is reversed.

The adept partakes of the power of the left, of immersion, but self-limits that power through the action of the Limiter engaged by the magician. Remember the hosepipe/power example in a previous lesson this module? The Limiter is the pressure put on the hose pipe so that the power can flow at the right speed and distance—life. This is done by the adept themselves, not by imposed angelic, structural, or magical limitation. The power comes from the north, over the northeast bridge—the seed potential for life—and is measured and limited by the Limiter so that it fits over the southeast bridge into life, the future, the stars, and so forth.

The left hand path seeks life and death expression through the body, within the body, within fate, time, bloodlines, and the senses. It seeks the Divine within substance. The right hand path seeks ascent away from the body, a passage into the stars, and union with Divinity out of substance. If the left hand dynamic is explored in an unbalanced way then it traps the spirit in a constant cycle of rebirth, as the spirit constantly seeks expression within the body. If it really goes too far then the spirit becomes sealed in the Underworld, unable to evolve or express itself.

If the right hand path dynamic is explored in an unbalanced way then the adept rejects the body, the universe, and life, and fails to express through physicality. This blocks the evolution of their spirit and mind through lack of direct experience, which leaves a poor harvest in the right hand, thus condemning the spirit to the same fate as the left hand path extreme: endless cycles of rebirth or being sealed in the Underworld. Both path extremes end up in the same way.

But if the adept pulls all these strands together within them then all the different polarities and dynamics balance out: they orbit in constant motion around the adept, who remains solid in the fulcrum, in the stillness and silence within.

On a practical level this produces an individual that never fits neatly into any

magical or mystical definition. They are often a mass of contradictions. They work with light and dark, creation and destruction, limitation and unravelling. They are both in the stars and in the Underworld, in the body and in the spirit, and partake fully of the physical world while not being dominated by it. And when they intentionally pull all these orbiting powers into weaves of action, then they become a mirror of universal power: strong, rooted, and yet—because they have no overarching, defined, polarised quality—they are easily invisible and overlooked.

I hope all this made some sense to you, as it is a very difficult set of dynamics to put into words in a way that can be understood. The following practical work gets right underneath all the surface dynamics to what lies underneath, hidden, and where all these polarised dynamics come from.

It is a working that embeds the hidden dynamics within you and brings them up to the surface in a way that combines them into action. It works in a figure-of-eight loop where you touch the depths, return to the centre, and journey back out to the depths again.

7.5 Bringing the universe together

This visionary ritual brings all the layers together within you. By doing it, and paying attention to the subsequent flashes of inspiration that surface in the days and weeks following the ritual, you will learn a great deal; not only about what it does for you as an individual adept, but also how and when it may be necessary to perform this deeply magical and mystical act.

Superficially this act embeds you and anchors you deeply within your fate so that it cannot be manipulated, but on a deeper level it draws you ever closer to the connection with and understanding of your place within the universe, and the universe within you as a living being. It also connects you to a deeper layer of contact than you are used to working with—and at this level it becomes hard to discern or identify exactly who is connecting

with you. It reaches into the very deep angelic, Divine, and collective human consciousnesses that are all heavily interwoven and dependent on each other. For this there is no name, just the feeling of contact.

Set up your magical space. All the ritual focus will be on the eastern altar. On the east altar place your vessel in front of the candle. To the left of the candle place a glass of wine, and to the right, place a glass of water. On the right, in front of the water, place a chunk of bread. On the floor, to the right, place the stone shield where you can place your foot on it. Prop your staff to the left of the altar.

Before you start the work, go and ritually bathe and put on clean clothing. Anoint your forehead and the soles of your feet with frankincense oil, and burn frankincense resin in the space to prepare it for work. When you are ready, starting with the central altar candle, hold a taper over the central candle and say:

“Let there be light.”

Light the candle flame. Stand in stillness and silence until it fills you. Touch the taper to the central light and take it to the east. Hold the taper over the candle, and say:

“Let the breath be awakened.”

Stand in silence. In your mind, see the air gap in the Inner Temple appear. You will be working in both places at once. When you have a good sense of being in the Inner Temple and of its air gap, light the candle, and say:

“The breath is awakened.”

Do not blow out the taper. Bow to the direction and go to the south with the taper still lit.

Hold the taper over the candle in the south and say:

“I am of the stars and I seek passage to the stars.”

Light the candle and see the south wall of the Inner Temple. See the wall fall away and the path beyond appear. Bow to the direction

and, without blowing the taper out, turn and walk to the central altar.

Bow to the central altar. Go around it to the west side, bypass the western altar, and continue straight to the north. Hold the taper over the north candle and say:

“I am of the earth, and I seek passage into the belly of the earth.”

Light the candle. See the north wall of the Inner Temple before you. Through the wall you will see the stone stairs reaching down into the depths of the earth. Bow to the direction and return to the east altar.

Stand with your eyes closed. See the Inner Temple surrounding you. See the Book of Knowledge before you on the Inner Temple east altar, and see the bread, wine, vessel, and candle on your physical altar. Be aware that they all inhabit the same space. Be aware of the south and north altars to your sides in the Inner Temple, and of the central inner altar behind you, with the flame rising from the body of the altar in its working position.

Facing the air gap, hold out your left hand and arm to the side of you. Say:

“My left hand holds my life in substance, my fate measure of life; it holds my Limiter that governs my actions. And my left hand holds my staff, my companion who stays with me as I walk the path.”

Touch your staff with your left hand to acknowledge it.

Hold out your right hand and arm to the side. Say:

“My right hand holds my life in the stars, my harvest, my measure of death; and it holds the lantern of my wisdom that guides my actions. My right foot is on the Stone at the Centre of All Things, the deep anchor within the earth, my Threshing Floor, my mother, and the Stone that forges my path that I walk on, the future path defined by my past and present actions.

Place your right foot up to the stone so that it touches the stone.

Now still yourself. Close your eyes. See yourself standing in the Inner Temple. Slowly see the walls of the temple fall away until you are surrounded by stars. Observe as the stars slowly withdraw, until you are standing in nothing. Feel the nothing flow into you and dissolve your form. You have no shape, no light, no body, and you make no sound or movement. You are the darkness within the darkness.

When you are ready, say:

“I am the Void in the centre, the nothing from which all comes. I am the darkness. I have always been, and will always be. Let there be light.”

See a light shine over your left shoulder from the angelic consciousness behind you. See it light a path that shines through the air gap in the Inner Temple. Watch the light from behind you flow through the air gap, and listen as you hear a wind approaching. You feel the wind on your face and you hear a sound coming towards you.

The light flowing through the air gap is reflected back and forms a path of light from beyond the air gap, flowing through it. The light falls on you, lighting up the darkness. A wind blows in your face and you take in a breath—the first breath. As you breathe in, your centre lights up and you fill with light. Within the light in your centre is a small orb of darkness: the eternal stillness.

Still keeping your eyes closed and maintaining the building vision of the Inner Temple, fold your right hand across your chest. Say:

“I come from the stars and flow into the earth.”

Fold your left arm across your right arm. Say:

“I am in the earth and I will flow to the stars.”

Keeping both arms crossed across your chest, say:

“I am of the stars and the earth. I flow into this body. I am the stars within the earth; the earth within the stars.”

Drop your arms, both physically and in vision. Then hold out your left hand to the side while maintaining your presence in the Inner Temple.

Lift your left arm to the side and open your hand, palm up. A presence appears at your left side and cups a hand under yours. Another hand is placed over your eyes. A voice whispers in your ear, “see.”

Turn your face to your left hand, and see different aspects of your life playing out: decisions made, actions done, and your reactions to these various aspects of your past. The voice says, “look deeper.”

You look beyond the actions playing out and see your decisions and actions, and events triggered by you forming new patterns that try to connect with the foundation pattern of your life at that time.

You see how rebellions, emotive actions, difficult choices, and impulsive actions create new, small patterns that try to weave into your overall pattern. When they do connect, they bring change to the whole fate pattern and new power spots appear. Some try to connect, but their shape is not in harmony with your overall pattern, and any connection is haphazard; it creates a jarring aspect to the pattern. Others cannot connect at all, and fall away. Watch carefully as your fate pattern, playing out in your left hand, constantly shifts and changes.

As it changes, new lights appear around it. Some appear to feed the pattern and strengthen it; others draw power from the pattern and weaken it. Your choices and actions either strengthen, uphold, or weaken your pattern. The voice whispers, “absorb.”

Make a conscious decision to absorb the constantly-changing pattern with all its harmonics and chaos. Bring your left hand to your centre and place it there. The pattern flows into your centre. You feel the

emotions that you experienced when you made decisions, took actions, or reacted to something new in your life. Some of them feel harmonic to you, even if they were difficult emotions, and others do not, even if they were happy emotions. Your centre feels very active as you process past events, and at times you feel part of it grinding on you like sand in your shoe, as if part of it does not belong with you or does not serve a purpose. The voice says, “thresh.”

Feel the pattern leave your centre and go to the stone by your right foot. Physically, and in vision, place your foot on the stone. Turn your right foot so that it grinds on the stone. Focus on the parts that feel like they do not belong with you or no longer serve a purpose. Your foot grows hot as power flows through it.

When you feel that all which had to leave you has gone, keep your foot over what is left. A wind blows from the east, and sweeps away all that does not belong on the stone.

The voice says, “weigh.” Focus on what is left on the stone and draw it up in your right hand. As you draw it up, hold your right hand up, both in vision and physically, to receive it. It is heavy. All that you have experienced, all the decisions, actions, and events that you triggered that served a purpose to move you forward and evolve you, are held in your right hand. The voice says, “evolve.”

Take the right hand, both physically and in vision, and join it in front of you with your left hand. All your experiences, good and bad, that served a purpose for you, that you have learned from, are passed from your right hand to your left hand, and back from your left hand to your right hand, until everything settles into a perfect balance between the two.

The voice says, “look.” Open your hands and look down in vision. Your hands have vanished, replaced by the two dishes of the scales. In the left hand dish of the scales are *triggers*—swirling energy that takes no defined form but is highly active, full of potential. In the right dish of the scales are defined shapes that still move, but are more solid and formed: the *results*, the formed evolution and wisdom born out of your triggers and subsequent

actions.

The voice says, “look deeper.” As you look deeper, the dishes vanish and are replaced by two turning Wheels, one in each hand. One is dark with a centre of very bright light, and the other is light with a centre of total darkness. Death within life; life within death.

The voice says, “look deeper again.” Put your hands together, joining the two Wheels to each other, then open your hands again while keeping them together, side by side, touching.

In the cup of your hands is a mass of stars, all orbiting and swirling: the universe in your hands. The voice says, “look up.” Keeping your hands where they are, you look up to see the air gap. As you look at the gap you can see through it. You see many beautiful stars and solar systems... the Milky Way. The wind passes over and through these stars and blows gently on your face. Instinctively you blow over the stars in your hands.

The voice says, “now let go.” Open your hands. The stars drift from your hands up to the ceiling of the Inner Temple. The stars on the ceiling of the temple spring to life and shine brightly. The walls begin to shine with stars, with solar systems, all moving, and your stars join with them.

The voice says, “feel.” Still yourself and feel into the temple filled with stars. As you become very still, you feel that each star, each solar system and cluster, draws on you and touches you. As it touches you, you become aware of threads flowing from the stars to you, and from you to the stars.

Through these threads you feel impulse, emotion, and urge. One group of stars wants you to move towards them: they pull on you through their threads. While standing still physically, allow your body in vision to be pulled by the stars.

You move away from the east altar and follow the pull. More stars pull on you from different directions, until thousands of threads are pulling on you in all directions. You move this way and that, dancing your way around the temple to the pull of the stars, until you feel that you have no control, and that you are a mere puppet.

Once you get that feeling of being pulled with no control, then feel the stillness within you. As you feel the stillness, you feel that some threads are dark and others are light. Working on instinct, pull back on an equal measure of light and dark threads, making them follow your lead as you move around the Inner Temple space. Use your arms to weave them in light and dark braids or patterns as you move. Just try to keep a balance of light and dark. Any threads that pull you away from the weaving, disconnect them from your centre.

As you weave, a powerful presence appears in the south and builds slowly. The presence watches you weave. As it forms a body and face, you recognise the presence as the Weaver, the goddess who reaches her arms down to you to work with you in power weaving.

Keep weaving and moving as she watches. At some point she will look up and point. Look up. You see that the stars connected to the threads you are weaving have formed themselves into constellations: you are forming your fate, your evolution. The goddess smiles.

The voice says, “understand.” Stop moving and draw your two arms into your body, crossing them over your chest. The threads to the constellations that you have woven make a pattern on your chest as you bring them into your centre. All the stars not connected to you dim, and those connected to you brighten and form constellations that revolve around you in an orbit.

The voice says, “speak the words of knowledge.” From where you are in the Inner Temple, go to the east altar once more and look at the Book of Knowledge. The constellations of the stars revolve around you and pull on you, but you also pull on them. Your power and their power are in equal measure, and form a tension within and around you.

Open the book and breathe across it. Say across the book:

“I experience so I may evolve, I evolve so that I may experience.”

The words settle on the pages of the book. Everything around you falls silent. The stars

vanish, and then the temple fades and you find yourself back in your work space, before the altar.

Before you open your eyes, feel into the constellations that still rotate around you in a constant orbit. You can feel their pull on you and your pull on them, keeping the powers in check. You use their pull to create tension on the threads so that you can weave them and move them around.

Now open your eyes and look at the east altar before you. You are aware of a presence in the room on the other side of the east altar, a presence there to witness and uphold, and that mirrors your universe of stars back to you. Be still in that presence until you are ready to continue.

Pick up the glass of wine in your left hand and hold it up. Say:

“This is the blood of life, the blood that evolves through experiences, the blood that holds knowledge of life. This is my blood.”

Pour the wine into your vessel until it is half full. Put down the wine, and with your right hand pick up the glass of water and hold it up. Say:

“This is the water of the River of Death, the water that holds knowledge of my harvest, it is my tears.”

Pour the water into your vessel until it is full. It should now contain equal parts water and wine.

Pick up the bread and hold it up with both hands. Say:

“This is the fruit of the harvest of life and death, the body of the transformed life that contains and sustains me. This is my flesh.”

Dip the bread in the water and wine in the vessel, and eat it. Feel the bread strengthen you and give you the ballast of life within a body.

Pick up the vessel and say:

“This is the blood of my life and the water of my death in equal measure. May it nourish my life with wisdom, and withhold my thirst in death.”

Drink all the fluid and put the vessel down. Feel the fluid flow through you, awakening you and nourishing you.

The presence before you speaks: “May your spirit live, may you spend millions of years, standing with your face to the north wind, your eyes beholding happiness.”

Pick up your staff with your left hand. Feel the pattern of the stars react to the power of the staff. Kneel with your forehead on your staff. Place your right hand across your chest on the pattern of stars on and within you. Feel their power on you and all around you. Feel their power resonate with the light of your lantern in your right hand. Hold up your right hand and see the constellations of stars orbiting within the light of your lantern. Turn your palm so that the presence behind the east altar can see that the stars and your lantern sit well together and are compatible.

The presence shows you a movement: right hand raised, palm facing away from you, causes the stars to affect what is before you. Right hand on the pattern of stars on your chest triggers the stars to affect what is within you and what surrounds you: you are the centre of the orbit of these powers.

Now place your right hand over your left hand which is holding your staff. The power of the stars informs your path ahead: the wisdom you draw from your work with the stars, and from your experiences/harvest, help you make choices, to react, and to be inspired for action for the future.

Stand up and bow to the east and the presence. Take a step back, and bow again. Turn, and go to the central flame.

Be aware of the east behind you, the southern powers to your left, and the northern powers to your right. Facing west, you face the gates of mortality, with the east wind flowing through you from behind you.

Hold out your left hand with the staff to your side: the left hand of life within substance, the

serpents of the staff who teach and guide, and the hand that triggers are all pointing to the south gate—the path ahead, the future in life.

Hold out your right hand to your side: the right hand of the stars and lantern, the sum total of your fate, the hand of wisdom and experience, and the hand that weighs is pointing to the north gate—the path of the past, the Underworld, and death.

Your right hand draws from the deep well of past and ancestral experience. Your left hand holds the future and your grip on life. Bring your left hand with the staff into your centre and rest the staff on your chest, where the stars have imprinted their pattern of fate. Place your right hand over your left to guide your future with wisdom. Bow to the centre, take a step back, bow again, and circle the central altar before going to the south, keeping your staff to your chest and your right hand over it.

Go and stand before the south altar in silence and wait. When the trigger happens—which may be a feeling, a sound, or a presence—open your arms up to the sides, your staff held to your left, and feel the star-pattern in your chest, and the stars in your right hand, in your lantern, start to glow with power.

As they do, you become aware of those same stars above you, in space, resonating with the patterns within you and all around you. As the harmony builds, so does the power. Be aware of the path ahead, beyond the south altar, opening right up. The fate of that path for you becomes clear to you. Anything or anyone trying to limit it, interfere with it, or shut it down, is blown away as if dust: a great wind flows from behind you, through you, and into the path ahead, carrying the power of your fate and embedding it on the path. Your path ahead is clear, strong, and healthy.

Take one step forward with your left foot and bang the bottom of the staff on the floor in one loud beat. The sides of the path ahead become lined by many different beings that appear one by one: these are beings and powers that you have helped along the way in your training, and now they help you by guarding your future path from interference. So long as you do everything you can to

protect yourself, stay magically clean, and deal with attacks, interference, and so forth to the best of your ability, then these beings will deal with what you cannot.

Bow to them, thank them, and take a step back. Bow again. The path vanishes back into the mists and the vision fades. Lean your staff against the left side of the altar, circle the room a few times, then sit to meditate for a few minutes. Just soak up the power in the room and go back over in your mind what you have just done.

When you are ready, get back up and close the gates, put out the lights, and put everything away. Go and have a sleep, as the work you have just done can run very deep, and your consciousness will need time to process it without distraction.

7.6 Analysis

I will not analyse this ritual/vision in any depth, as it has many different layers and it is important for you to experience and understand the layer or layers that make themselves apparent to you both as you do it and afterwards. However, here is an outline of the key power elements involved: creation and the seeking of life, polarity, then union of polarity, becoming the scales, becoming the Weaver, anchoring in life, and finally forging the path ahead.

The depth of the power polarities are the left which triggers evolution, and the right which processes those triggers and feeds back the understanding of the evolution to the left to forge ahead in gnosis. That is the deep foundation of the right–left polarity powers. Everything else sits on those foundations.

If you look back to the very first ritual pattern you learned, in Apprentice Module I Lesson 4, you will see how the foundations for this were laid right at the beginning of your training; and if you do that very early, short ritual again, but this time with your Adept understanding, then you will realise that it was a very short, condensed surface layer of the ritual you have just done. Now that you have the full ritual understanding within you

from the work you have just done, redoing that early beginner ritual will act as a trigger for this whole ritual again. Think about how and why you could use that simple technique once the full visionary ritual is embedded within you.

This ritual and vision all about the tensions of polarity, power, and creation/destruction within you and all around you, and how to connect and absorb that as an adept to achieve certain things. Once you have done this ritual and vision, then the more you think about it, and especially if you repeat it at some point, you will gain an ever-deepening understanding of what is hidden in those layers and what the ritual triggers, both within you and to everything around you.

There are also some expansions for this work: tapping into the three hundred and sixty spirits that ring the planet, tapping into the Fates, the Weaver, the root Divine powers of creation and destruction, the deity patterns of life and death, and so on. You will very likely revisit this work at different times in the future, and maybe adjust it, or work with only part of it, depending on what you are trying to achieve.

Take notes for yourself, but this work is deeply personal, so is not work that a mentor would ask to see notes on—it is between you and the universe. What would be helpful for your learning and development is to step back and look at its depths, of what is going on at a fundamental level, and then to think about how that depth can be brought up to the surface in magic, or in practical application.

Just tread thoughtfully and sensibly, as this has deep taproots, and what you do with it will affect you on many different levels, and sometimes for years to come. But at the same time it is as natural as breathing, and not something to be feared, but simply respected, and worked with intelligently.

Before you finish this lesson, read this quote from Eliphas Levi on what it is to be a magician.

He looks on the wicked as invalids
whom one must pity and cure; the

world, with its errors and vices, is to him God's hospital, and he wishes to serve in it.

They are without fears and without desires, dominated by no falsehood, sharing no error, loving without illusion, suffering without impatience, reposing in the quietude of eternal thought. A Magus cannot be ignorant, for magic implies superiority, mastership, majority, and majority signifies emancipation by knowledge.

The Magus welcomes pleasure, accepts wealth, deserves honour, but is never the slave of one of them; he knows how to be poor, to abstain, and to suffer; he endures oblivion willingly because he is lord of his own happiness, and expects or fears nothing from the caprice of fortune. He can love without being beloved; he can create imperishable treasures, and exalt himself above the level of honours or the prizes of the lottery.

He possesses that which he seeks, namely, profound peace. He regrets nothing which must end, but remembers with satisfaction that he has met with good in all. His hope is a certitude, for he knows that good is eternal and evil transitory.

He enjoys solitude, but does not fly the society of man; he is a child with children, joyous with the young, staid with the old, patient with the foolish, happy with the wise.

He smiles with all who smile, and mourns with all who weep; applauding strength, he is yet indulgent to weakness; offending no one, he has himself no need to pardon, for he never thinks himself offended; he pities those who misconceive him, and seeks an opportunity to serve them; by the force of kindness only does he avenge himself on the ungrateful.

Judge not; speak hardly at all; love
and act.

Lesson 8

The Core

We have spiralled around various aspects of power mediation, of polarity and sources of power, and for the final lesson in this module we will work with the Core. To work with the Core without any reference points is very difficult, though you will touch on it at some point in your life as a mature adept. You have also, from the very beginning of your training, been inching your way towards the understanding and power of the Core. So for this lesson we will return to the Egyptian patterns, as they are the most solid reference points for this type of work.

You have touched on the Core at different points in your training, and looked at the different layers of the Core as and when appropriate. Now we bring those layers together into a coherent Egyptian form that you will work with, which will give you a deeper understanding of the principle, but also anchor your power in the Core so that all your power mediation will flow from the very deep principle that underlines all magic, all life, and all expression.

Once you have worked with this in ritual vision, a door will be unlocked both in your substance and your mind, and it will subsequently flow into the shallows and depths of your work. Once you have worked with the vision and its reference points, then you will then work with a meditation vision to step you directly into the power of the Core without

Egyptian reference points.

8.1 The dynamics of the Core

Until now your core has been about silence and stillness: the Void. All dynamics of action, power, and so forth have been drawn from the directional powers and tools. Like being outside of a spiral, you learned the directions and tools in a space around you. Then you started to move closer into the spiral by bringing some of the tool powers and contacts into aspects of your body and into the space immediately around you.

The final stage of the spiral is to draw those powers and tools from within your Core. You must begin to understand that the biggest, most powerful gate in magic is within your centre, and that centre exists without your body: it is where you are, and the body houses that centre.

The Core is the bridge within the body between the eternal you and the mortal body of you—between the Void and creation. Everything flows over that bridge, but to get to that stage of working, first you must learn it in an exterior way—the spiral.

Why?

If one delves straight into the Core in the early stage of ones training, then one's body cannot cope with it, and one's mind struggles with it. First, body and mind must become

used to the patterns and powers of magic; then as they slowly adapt, the knowledge of the Core is very gently awakened in slow, careful steps. This enables the body and mind to adapt and evolve around the ever-increasing levels of energy and power that can flow through the Core.

When you learned to bridge through your body, with ever-deeper and more powerful contacts and patterns, your body learned to adapt and adjust to that power—like building muscle. Now you are at a stage where you can face the Core and begin to understand its implications.

We will do a final spiral into the Core by way of the Egyptian deity Ptah. Understanding and working with this power will give you outer reference points to the power of the Core, and a final rim of the Core to walk along before finally stepping into it. So first we must understand and work with Ptah, and then the Core directly.

8.2 Ptah—Lord of Life, Lord of Ma’at

I am he who is south of his wall, the protector of the gods; neither man, gods, spirits, or the dead have power to turn back to harm me. I am he who is fair of face; whom the Lord of Life, and She who rules the gods, love. I gave life, controlling the offerings for the gods and the lords of offerings: I am the Lord of Life, ruling in the sky, while Seth is my protection because he knows the nature of what I do—I am the Lord of Life.

—Coffin Texts, Spell 647

Ptah: “He who set all the gods in their places and gave all things the breath of life.”

For magicians, more than any other Egyptian deity, Ptah is associated with the Core.

Ptah—Pteh, Peteh—is the designer, builder, and Limiter of everything in the universe. In the Memphis theology, he is the creator god. As you know, Egypt developed different

creation myths as patterns and systems built slowly in different places around the territory that became Egypt.

Also interesting, from a magical perspective, is how the three different creator gods—Ptah, Amun, and Re—examine creation from different elemental perspectives. Ptah is earth, substance, and limitation. His cult grew in Memphis, and one of his titles is ‘south of his wall.’ Amun is the wind, the first breath, and the hidden one, with a cult centre at Waset/Thebes. Re, the noonday sun, fire, and the ram of the West, has his cult centre in Iunu/Heliopolis.

Of these three creator gods, who all have aspects of the Core, Ptah holds all three powers combined into one sceptre in his hands: the Was (power), the Ankh (life), and the Djed (strength). Whereas the other two creator gods originate through untouchable and undefinable powers, the wind and the sun, Ptah is about substance: creation in substance, power and knowledge in substance. He is the master architect, and framer of everything in the universe.

His power originates substance, the body, and flows through and from within substance. Because of this he became the patron of sculptors, builders, architects, and masons: those who fashion substance into form. And because of this, he is the deity with whom we work for the Core, as the Core of power is nestled within the centre of the body.

Working with Ptah while exploring the rim of the Core helps you maintain the integrity of your physical body as you step ever nearer to the powers that flow from the Core. You mirror the pattern of Ptah, from within your own substance, and so approach the Core in the most stable way possible. This is done in vision to bring mind and body under Ptah’s watchful eye: he both upholds and protects the magician as they explore this aspect of power. It also brings the consciousness of this deity properly into your orbit, so that over time you can commune and work with this power whenever necessary.

We will get straight to working in vision with Ptah, then move on to working directly with

the Core.

8.3 Visionary ritual: South of His Wall

Set up your magical space, open the gates, still yourself, and go to the Inner Library. Spend some time in the Inner Library first, and ask the Librarian about the Core within you, and about Ptah. When you are ready, leave the Inner Library and go to the Inner Temple.

When you enter the Inner Temple, circle a few times, holding the intention of connecting with Ptah. Keep circling until the central flame rises above the altar to indicate working power flowing in the temple.

When the flame rises, go to the south altar, bow, and place your hands on the altar. Look at the south wall and see the angelic patterns within the wall. Keep looking until they fade and the wall appears translucent. As you look through the south wall, a figure starts to form on its other side: a human figure with a shaved head, naked except for a white cloth bound about his hips, and who holds a staff to his chest. His right hand is over his left, and the staff has three heads: the Was, the Ankh, and the Djed. Bow to him. Tell him you wish to learn about the core of power within you, and that you need his help to step nearer to that understanding.

The figure points up to the ceiling above. He is not Ptah, but an inner priest of that god. He is showing you that you need to go to the Hall of the Deities. He is merely a bridge for Ptah, a bridge that keeps a presence in the precinct, but not the inner sanctum of the Inner Temple.

Now that you have connected to this priest, you will commune with him through the south wall in the future should you need to. He may also appear beyond the wall in times of need or teaching. He will also appear in a structure in the Inner Desert, one you are soon to learn about, and you can also work with him there.

Bow to the priest, turn, and go to the steps that lead to the Hall of Deities. As you enter the hall, bow to the assembly—who will largely ignore you—and wait until some attendant stands up and signals for you to join

them. You recognise them as the priest from the south wall. Go to him. He takes your right hand in his, so that he can feel your lantern and ensure that you are suitable to be before Ptah.

If he drops your hand and turns away from you, but does not move, then it means he has rejected you. Then you must leave the vision and try again at a later date—figure out what caused him to reject you, and deal with it.

If he keeps hold of your hand and sets off walking, then follow him. He will leave the Hall of the Deities and step into the Inner Desert, heading towards the Abyss. The priest will stop halfway between the Hall of the Deities and the Abyss, and tell you to turn and face the mountains in the far distance, before which runs the River of Death. He will tell you that this spot, where you stand, is where the power of Ptah originates; and he points into the distance, to the threshold of life, and beyond that to the river and the mountains, telling you where the power goes.

You feel a great presence building up behind you, and the priest indicates that you can turn to look. Striding across the Desert is a form of great power, a man whose skin is blue, whose hair is confined within a close-fitting cap, and whose feet do not touch the Desert floor.

As he gets near you, you hear a loud sound, like a call. It is both high and low in frequency, and repeats with every step he takes. The deity ignores you or does not see you, and the priest, behind you, puts both his hands on your shoulders to support you in this vision. When the deity nears you he stops and falls silent. He appears to stand, to look into the distance, and to listen. He waits, and you wait.

The deity places his hands on his chest and makes the sound once more. As he makes the sound, a column of light and dark starts to form from within his centre and spread upwards and downwards, so that his centre is also the centre of a massive column of light and dark: the fulcrum, the Djed. A great deal of power gathers around the deity and flows from him, as if he is rooted in an axis that runs through the whole universe. The deity raises his arms to his sides to open his centre so that

the power of the Djed can flow freely from him, and it reaches up into the stars and down into the Underworld.

Ptah makes another sound, a very high one, almost outside your hearing. At the same time he reaches within his centre with his left hand and draws out a brilliant light. With his left arm he casts the brightness forward, which creates a path of light that flows off into the distance. He then reaches in his centre with his right hand and draws out a dense darkness. This too he casts forward into the distance with his right arm.

The deity then turns his head to look at you. His eyes are full of stars, and they draw you to him. The priest pushes you from behind, and you stumble forward towards the deity, who gets bigger and bigger the closer you get to him. As you stand before the deity, bow to him and look him in the eyes so that he can look deeply into you.

When he has seen what he wants to see, Ptah places both his hands on your head. You feel a great power stir within you. The power expands, flowing down your spine from above, and up your spine from below. This is the power of the Djed with substance. The deity keeps his hands on your head and lets his Djed power resonate with yours: your fulcrum becomes tuned to his.

You feel the power flow through you, giving you strength and stability, rooting you in the stars, in your body, and in the Underworld all at once. Your body fills with energy as everything becomes lined up, renewed, and plugged in. The deity makes a noise directed at you, and the priest interprets the sound for you: "the Lord of Life says that he has raised your Djed from within you."

Ptah drops his hands and looks into your eyes once more. He is looking for an answer, but what is the question? As he searches your eyes, you get a strong feeling that you wish to continue living, to survive, grow, and evolve within this life, to continue being a living Justified one, to live to the end of your measure in the best way that you can.

The deity nods and places his left hand on your head. You feel the power of life flow

into you, renewing you, strengthening you, and filling you with the energy to live in the physical world to the very end of your measure. You begin to feel bright and full of life force that awakens every cell in your body. Any inner injuries are healed and regenerated, any inner damage is repaired, and you begin to glow with the power of life.

The deity speaks a noise to you, a high frequency noise, and the priest interprets again: "the Lord of Life says, 'I have renewed your life, I have strengthened your Ankh with my Ankh, I have brought forth your Ankh from within you.'"

The deity removes his left hand, places both hands on his centre, then raises his right hand and places it on your head. Once more he gazes into your eyes in search of something. He searches deeper and deeper inside you, looking at all that you have done and are doing. Then he poses a question that surfaces in your mind: "Do you wish to serve and thus face the tests in life, so that you are raised as Justified in death and earn your place among the deities?" As soon as you answer in your mind that you do, Ptah releases a power into you.

A power builds in your centre. Once it gets to a certain level, you instinctively place your left hand on your centre to limit its growth. You place your right hand over your left to inform the limitation, and the power stabilises and starts to hum like a massive reactor in your centre. You recognise the power from your work with your Was sceptre: it is the inner power behind the Was, but many times more powerful than you have felt before.

You realise what this power can do, and that it is a deep well from which you can draw when necessary. The deity speaks to you through noise, and the priest interprets for you: "the Lord of Life says, 'I have brought forth your Was from within you, I have placed my priest beside you, you are both the great magicians of my head. Stay as siblings and do not quarrel.'"

Finally Ptah points to his centre. As you look, you see the whole universe of stars within his centre, and within the stars is darkness, the Void. The priest places his hand on you and says, "As within the lord of life, so within

you.” As you look deeper into the Core of Ptah, you see yourself, and everything that ever existed. Everything is within him. You are drawn deeper and deeper into the centre of Ptah until the priest pulls you back. To go too far would be to lose yourself.

As you draw back, you become aware that you are in a small inner sanctum, a small, square, stone building that hums with power. The deity is gone, but the priest remains, as does a statue of Ptah wrapped up like a mummy but with its arms free and holding the triple staff.

You ask the priest where the deity has gone, and the priest waves his arms to say that the deity is all around you, and that if you need to commune with him, you come here, and he will listen.

The priest points to the walls and tells you to look carefully. The walls are covered with carvings of ears—the ears of Ptah. This is his sanctuary, and his priest keeps a constant presence here. If you speak within this sanctum then Ptah always hears you. This is where you can learn more about the Core, should you need to. The priest tells you that you can also come here to talk and listen to the priest. He is your sibling, your brother.

Thank the priest and know that you can return here whenever you need to. As you leave the small sanctum, you realise that it stands on the same spot in the Desert where the deity stood when he showed you his power. Before you is the Hall of the deities. Beyond the hall, in the far distance, is the threshold of life, the River of Death, and the mountains. To your left is the Inner Library and the Inner Temple.

Go back to the Inner Temple and spend some time circling and contemplating what just happened. When you are ready, come out of your vision and close down the room.

That visionary work takes you around the rim of the Core, and triggers deeper aspects of your core. The core of the deity is also your core, and the core of every living thing. We worked with Ptah because, as well as being very stable, that deity contact is all about the Core within substance, the core in the body of a living being.

Working with Ptah as a magician can teach you a great deal about how the Core works, what you draw from it, and what it is. Note that the three powers of Life, stability, and power are drawn directly from the Core. When you work that way, it does not take from the Core; rather it shares out and extends that power. You are reaching into the Core of the universe and extending the reach of root powers beyond yourself.

The small sanctuary in the Inner Desert is an inner structure that creates a vessel for the power of creation to express through. It is not a temple; it is a bridge where you can step into the presence of that creative power and communicate. Very deep and powerful visions can take you far deeper into the presence of Divine creation, but this bridge in the Desert is nearer to our consciousness as humans, and provides a place for the adept to go when they need to be heard. It is not a place to go and whine, beg, or declare; rather it is a place where deep communion with the Divine Core power can be reached without impacting your body too much.

Sometimes much deeper contact is needed, but mostly the stone structure with ears—the Mansion of the Ka of Ptah in the Desert—suffices when communion is necessary. There you can talk to the priest, you can utter to the Divine within substance, or you can sit in silence and simply be in that presence.

Next this work needs to be brought into the adept’s body and mind without the reference points of deities and inner contact. You must step beyond the rim and into the Core itself. The powers in the Core are many and varied, but the key ones that the adept consciously works with are life, stability, and strength.

They are not used to project at others: your life, stability, and power are yours alone. But drawing them magically from the Core and into more active use will trigger those powers to flow through you with more purpose and focus. The Core is your battery pack, your teacher, and the root of your pattern.

When you work with the Core magically, you draw on these powers to fill you, and sometimes to extend into your tools or to

strengthen a weakened fate pattern. By drawing it out and externalising it in the form of pattern-making, tools, or utterance, you fill that external pattern but you also trigger and strengthen the internal pattern of the Core itself.

In a mundane life, the Core is a passive part of the pattern of life. In a magical life it becomes an active part of your inner and outer makeup, a bit like the dashboard of a car. You can choose the temperature of the air in the car, put on music, turn on lights, and so forth.

Whereas an initiate reaches into the realms and directions for such control, the adept tunes into the Core, for the adept understands that all directions, all realms, and all powers originate in the Core. The Core is the threshold between the Void and manifestation. What is drawn out of the Void crosses through the Core as potential, then manifests as something specific. The darkness and silence is the Void, the inner patterns of creation and destruction are the Core, and the universe is formed from the Core.

So let us now work with the Core itself in vision, as that is the only way truly to understand and connect with it.

8.4 Meditation of the Core

Sit in your workroom before the central altar. Light the central candle and do a stillness meditation for a few minutes. When you are ready, put your mind towards your centre, the centre of your body, between your sternum to just below your umbilicus. First be aware of that area in your body; then move deeper in the sense of the energetic pattern of the centre in the body.

Let your mind move into that pattern, so that you are not looking at it, but are within it. See the different energies that move around in the centre, then look deeper again. Look for the Void, the nothing, the darkness in the centre of the energies, and move towards it. Step into that darkness and float in the nothing. Let your eternal sense of self emerge within the darkness, the eternal you that has always existed, and that seeks expression in life.



Figure 8.1: An ear stela, calling upon Ptah Mesedjer-Sedjem, “The Ear Which Hears.” Housed in the British Museum. Forty-four ears are carved on this stela, originally coloured red and blue. The images are of human ears, and the vertical text is a hymn to the ears’ owner, the god Ptah: “Praises to the spirit of Ptah, Lord of Truth, Great of Strength, the Hearer.”

Stay within the darkness until an impulse drives you to move forward. The first movement forward takes you out of the darkness and into stars all orbiting around centres. Be in the stars—you remember this, you have touched on this before. Move forward with the intention of stepping and standing on the threshold of life. You step into a pattern full of life and power. Stand within that pattern and be with it.

When you are ready, focus on the power and impulse of life. Parts of the pattern light up: the energies of life. Breathe in while focusing on those energies of life, and as you breathe out, breathe out those energies of life. Feel the life force flow through you and extend beyond your mind, filling your body and the space around you. See the whole pattern now filled with life energy, strengthening it, renewing it, and filling your whole body.

When you have a strong sense of being filled with the life force, now focus on stabilising it. Focus on the pillar of stability, the fulcrum, and feel part of the pattern fill with a different type of energy, which has a different light to it, a different colour or feel. Breathe in while focusing on that stability power, and feel it come together in the pattern to form a pillar that sits in the centre of the pattern. Feel it fill your body from above you and flow all down your back, through your centre pattern, and into the ground, where it connects and roots to the anchor. As you breathe out, feel every part of you, every cell, every organ, have its own pillar of stability. Feel that stability radiate through you and beyond you, making you solid, immovable, and stable. Be aware of the energy of life starting to orbit around the pillar within you. It orbits around every pillar in every cell, just as it orbits around the pillar that runs through you. Then feel that orbit extend beyond you: you are the pillar, and the life force orbits around you like a moving shell.

Now focus again on the pattern within. Focus on strength, on power, on a power that feeds the life force and upholds the pillar, a power that creates your force-field, a power that strengthens and deepens the pattern within. It is a different energy to the life force, feels different, and has a different colour and a different frequency.

Breathe in. As you breathe in, be aware of the energy of power; and as you breathe out, see it fill the whole pattern within. See it fill the pillar, see it strengthen and brighten the life force, and see it flow into every part of your body. As you breathe out, see the energy of power orbit around you with the life force, see it orbit every cell in your body, and see it extend out beyond you, filling the space around you and combining with the life force.

Sit within that pattern. The pattern in your centre, the pattern of your body, the pattern around your body, are all filled with life and strength, two powers that combine and orbit around the pillar that upholds you. When you are ready then stand up, maintaining the vision.

Stand with your eyes closed. Feel the pillar

of stability running through you, strengthening your spine, anchoring you in the ground and in the stars. Feel the energies of life and strength orbiting you, filling your pattern and your body: the Core has extended out into the whole of your body.

Now focus on the Core and the Void within the Core. Move your left hand to your centre and place your hand on your body. Feel your hand over the Core, feel the Void deep inside the Core, and feel the energies of life, stability, and strength within the Core. Focus on the energy of life. Focus on its feeling, its vibration. Focus on attracting that energy of life to your hand. When you have that focus, slowly withdraw your hand and hold it up before you. See in your mind the energy of life extending beyond your body and filling your left hand like a river flowing from your centre.

Open your hand to the space before you as if you were releasing something, and see the force of life flow from you like a river, flowing to and triggering the path of your fate ahead. See the path fill with the light of your life force.

The angel standing behind you with a lantern once lit your way; now that light now flows directly from you, filling and enlivening your path ahead, your future, right to the end of your measure. It flows from you right to the end of your measure, and as you watch it flow off into the distance like a river, you become aware of things flowing out of the Void within your centre, and flowing in and with the river of life ahead.

If you try to focus on those things then you will find that you cannot make them out, as they have not yet taken outer form. These are powers, gifts, learning, and events that complete your path ahead, and that support your life force.

Direct your mind back to the pattern within. Cast your mind to the pattern within to the core, and place your right hand on your centre. Focus on the energy of power within you. Think about its vibration, its feeling, its colour, and draw it to your hand. Slowly withdraw your hand and hold your hand up before you, palm facing away from you, and feel the river of power flow into your hand,

through your hand, and out before you. See it join with the life energy flowing ahead of you on your path, and see how they intertwine, like two snakes, flowing together and woven together. See your path ahead strengthen, and see the two rivers of life and power strengthen each other.

Finally drop your hand to your side, and focus back on the pattern. Focus on the power of stability. Seek out its colour, its feeling, its energy. Feel it in your spine and through your body, and when you have a strong sense of it, hold both of your hands before you and let it extend from you, through the centre between your hands, and flow in the path ahead. Whereas the two powers of life and strength interweave, the stability, the fulcrum, flows in a straight line between them.

Look at the path ahead. Look at the pillar of stability flowing straight and strong. See the two forces of life and strength weaving around the pillar like two snakes. See the whole pattern of the pillar and the two rivers also within you, and within your Core: layers and octaves of the same dynamic run through every aspect of you, and they all originate in your Core, and from within the Core, they flow from the Void within you.

Slowly withdraw your mind from the path while leaving the pattern there. It has laid a strong foundation in your path, and will continue to work throughout your life. When you feel a serious drop in your vital force, something deeper than a transient illness, like maybe a serious magical hit, then you can revisit this strengthening of your path. But for now, draw your mind back in stages, away from the path, and into your Core.

Open your eyes and sit. Place your hands on your Core. With eyes open, simply be aware of the Core in your mind, and feel the powers running strongly through you. When you are ready get up, bow, and blow out the light.

Now do you understand the need for that very early meditation in the first module of your apprentice meditation work? The three pillars of coloured smoke? That was the very first step towards consciously opening out these three powers within you.

When you hold the staff in your left hand, all those three powers flow through the staff. Now that you have worked with the Core, when you hold your staff, be aware of those powers in your Core and in your staff: they are mirrors of each other. That will also tell you something about the practical operating powers of these energies. You will also start to see how many of the ancient and magical images of deities and staffs, and depictions of the sacred body as a staff with two snakes, are all octaves of each other.

When you hold your Was and work with it, it focuses the energy of power and strength from within your Core. Understanding that should inform you more about that power within you, what it can do, and how you can work with it carefully. Your life force should always be protected and cared for, which means it operates for you and only you. Your Was power is the power from which your magic flows, and your fulcrum keeps stability between the two. Think about that, and how to inform your future work, and how it can extend how you work.

You should also be coming to the realisation that the angelic powers behind you in the adept pattern are also powers that flow through you from your Core. The whole universe flows from that Core, in your body and into your hands.

Write up your thoughts and observations from the work in this lesson so that, if necessary, you can discuss them with your mentor. It is a good exercise to do anyway, as you will draw a great deal of learning over the months ahead from your immediate notes on this working: the experience and knowledge will continue to unfold for you.

To finish, I have placed some things at the end of this lesson for you to look over, think about, and explore. They are about Ptah and the Memphis theology. You may find interesting things in the text and pictures. Look on them as a collation from different texts and different times, and read them as a magician, keeping in mind the work you have just done.

8.5 The Shabaka Stone and the Memphis theology

The Shabaka stone is a stela covered in text that, at some later point, was heavily marked with a wheel shape. Until recently those markings were assumed to have been made so that the stone could be used as a grindstone, but a very recent scientific study of the stone has now ruled that out. It is now not known why the markings are there or what made them.

It was dedicated to the twenty-fifth dynasty Kushite pharaoh Shabaka/Neferkare, who reigned from 716 B.C. to 702/6 B.C., and it states that Pharaoh had this text preserved in stone: he states that he found 'worm-ridden scrolls' and commanded that the information in the scrolls be committed to stone.

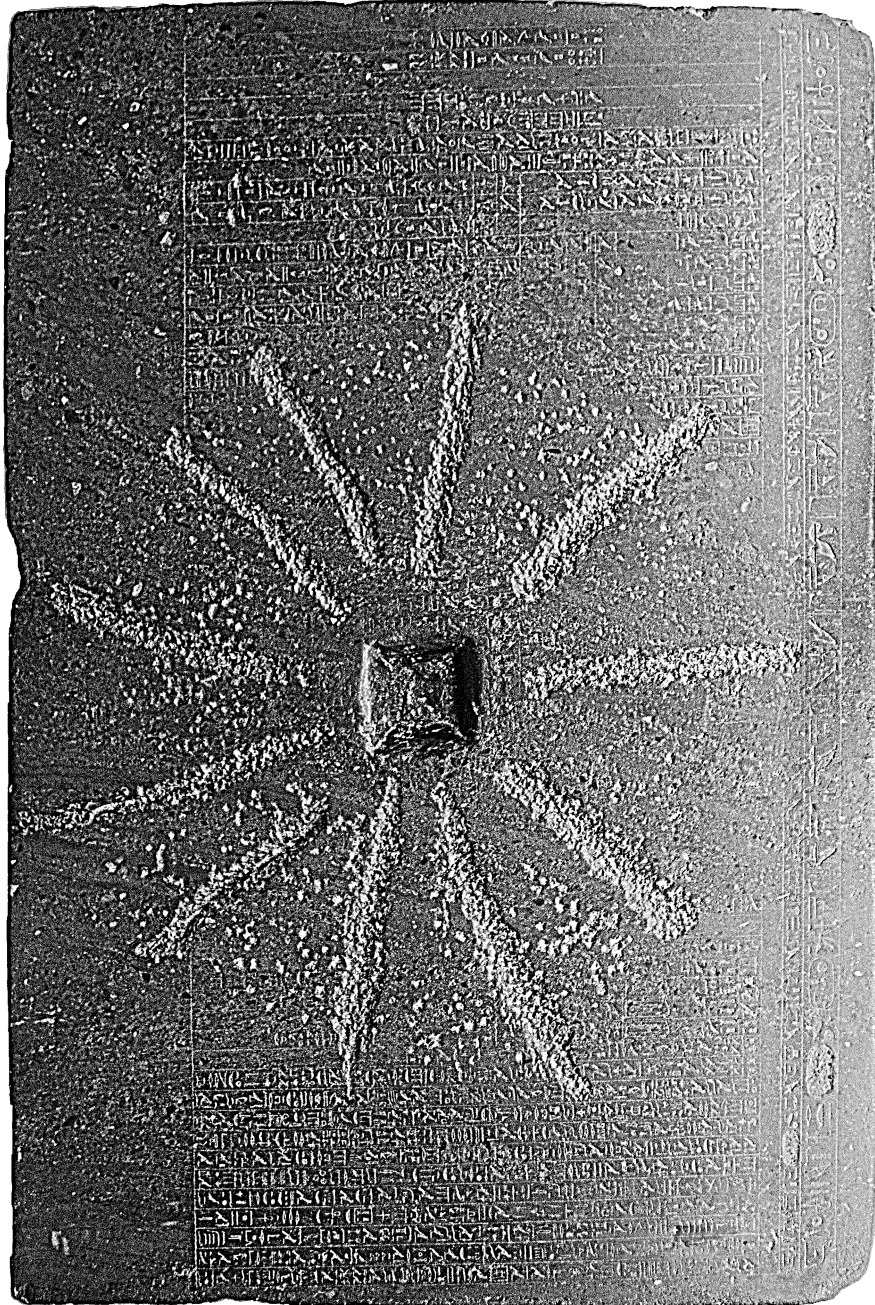


Figure 8.2: The Shabaka Stone, photo by Michael Sheppard, 2016.

The text does not read from right to left as one might expect, but in ‘retrograde form,’ which is common in religious texts on papyrus. The order in which the columns had to be read was reversed, even though the arrangement of individual hieroglyphs remain facing the right, which normally indicates the reading direction.

After intense study of the texts by various archaeologists, a conclusion was reached that the original text used to compose the Shabaka inscription was probably written in the eighteenth dynasty, 1539–1292 B.C.—i.e. at the beginning of the New Kingdom.

In the text, Ptah is the creator god. The centre of his cult was in Memphis, Lower Egypt. Memphis was one of the very early centres in Egypt, and in the mythic foundation tales, Memphis was founded by the king Menes around 3000 B.C.. The early name of the city was Ineb-hedj—White walls—but it also became known as Hut-ka-Ptah—the Mansion of the Ka of Ptah).



ntrw hprw m pth

Figure 8.3: Line 48 of the Shabaka Stone—retrograde and horizontal, read left to right). Translation: “The gods who manifest in Ptah.”

8.6 The text of the Shabaka stone

The living Horus; Who prospers the Two Lands; the Two Ladies: Who prospers the Two Lands; the Golden Horus: Who prospers the Two Lands; King of Upper and Lower Egypt: Neferkare; the Son of Re: Shabaka, beloved of Ptah-South-of-his-Wall, who lives like Re forever.

This writing was copied out anew by his majesty in the house of his father Ptah-South-of-his-Wall, for his majesty found it to be a work of the ancestors which was worm-eaten,

so that it could not be understood from the beginning to end. His majesty copied it anew so that it became better than it had been before, in order that his name might endure and his monument last in the House of his father Ptah-South-of-his-Wall throughout eternity, as a work done by the son of Re, Shabaka, for his father Ptah-Tatenen, so that he might live forever.

...King of Upper and Lower Egypt is this Ptah, who is called the great name: Ta-tenen South-of-his-Wall, Lord of eternity... ...the joiner of Upper and Lower Egypt is he, this uniter who arose as king of Upper Egypt and arose as king of Lower Egypt. “self-begotten,” so says Atum: “who created the Nine Gods.”

Geb, lord of the gods, commanded that the Nine Gods gather to him. He judged between Horus and Seth; he ended their quarrel. He made Seth the king of Upper Egypt in the land of Upper Egypt, up to the place in which he was born, which is Su. And Geb made Horus King of Lower Egypt in the land of Lower Egypt, up to the place in which his father was drowned which is “Division-of-the-Two-Lands.” Thus Horus stood over one region, and Seth stood over one region. They made peace over the Two Lands at Ayan. That was the division of the Two Lands.

Geb’s words to Seth: “Go to the place in which you were born.”

Seth: Upper Egypt.

Geb’s words to Horus: “Go to the place in which your father was drowned.”

Horus: Lower Egypt.

Geb’s words to Horus and Seth: “I have separated you.” ... Lower and Upper Egypt.

Then it seemed wrong to Geb that the portion of Horus was like the portion of Seth. So Geb gave Horus his inheritance, for he is the son of his firstborn son.

Geb’s words to the Nine Gods: “I have appointed Horus, the firstborn.”

Geb’s words to the Nine Gods: “Him alone, Horus, the inheritance.”

Geb’s words to the Nine Gods: “To his heir, Horus, my inheritance.”

Geb’s words to the Nine Gods: “To the son of my son, Horus, the Jackal of Upper Egypt ...

Geb's words to the Nine Gods: "The firstborn, Horus, the Opener-of-the-ways."

Geb's words to the Nine Gods: "The son who was born .. Horus, on the Birthday of the Opener-of-the-ways."

Then Horus stood over the land. He is the uniter of this land, proclaimed in the great name: Ta-tenen, South-of-his-Wall, Lord of Eternity. Then sprouted the two Great Magicians upon his head. He is Horus who arose as king of Upper and Lower Egypt, who united the Two Lands in the Nome of the Wall, the place in which the Two Lands were united. Reed and papyrus were placed on the double door of the House of Ptah. That means Horus and Seth, pacified and united.



Figure 8.4: Set and Horus

They fraternized so as to cease quarrelling in whatever place they might be, being united in the House of Ptah, the "Balance of the Two Lands" in which Upper and Lower Egypt had been weighed.

This is the land the burial of Osiris in the House of Sokar. Isis and Nephthys without delay, for Osiris had drowned in his water. Isis [and Nephthys] looked out, [beheld him and attended to him]. Horus speaks to Isis and Nephthys: "Hurry, grasp him..."

Isis and Nephthys speak to Osiris: "We come, we take you."

They heeded in time and brought him to land. He entered the hidden portals in the glory of the lords of eternity. Thus Osiris came into the earth at the royal fortress, to the north of [the land to which he had come. And his son Horus arose as king of Upper Egypt, arose as king of Lower Egypt, in the embrace of his father Osiris and of the gods in front of him and behind him.]

There was built the royal fortress at the command of Geb.

Geb speaks to Thoth:

Geb speaks to Thoth:

Geb speaks to Isis:.....

Isis causes Horus and Seth to come. Isis speaks to Horus and Seth: "Come....."

Isis speaks to Horus and Seth: "Make peace....."

Isis speaks to Horus and Seth: "Life will be pleasant for you when....."

Isis speaks to Horus and Seth: "It is he who dries your tears..."

The Gods who came into being in Ptah:

Ptah-on-the-great-throne....

Ptah-Nun, the father who [made] Atum.

Ptah-Naunet, the mother who bore Atum.

Ptah-the-Great is heart and tongue of the Nine Gods.

Ptah who bore the gods.

Ptah who bore the gods.

Ptah.

Ptah Nefertem at the nose of Re every day.

There took shape in the heart, there took shape on the tongue the form of Atum. For the very great one is Ptah, who gave life to all the gods and their kas through this heart and through this tongue, in which Horus had taken shape as Ptah, in which Thoth had taken shape as Ptah.

Thus heart and tongue rule over all the limbs in accordance with the teaching that it (the heart, or: he, Ptah) is in every body and it (the tongue, or: he Ptah) is in every mouth of all gods, all men, all cattle, all creeping things, whatever lives, thinking whatever it (or:he) wishes and commanding whatever it (or:he) wishes.

His (Ptah's) Ennead is before him as teeth and lips. They are the semen and the hands



Figure 8.5: Ptah

of Atum. For the Ennead of Atum came into being through his semen and his fingers. But the Ennead is the teeth and the lips in this mouth which pronounced the name of every thing, from which Shu and Tefnut came forth, and which gave birth to the Ennead.

Sight, hearing, breathing—they report to the heart, and it makes every understanding come forth. As to the tongue, it repeats what the heart has devised. Thus all the gods were born and his Ennead was completed. For every word of the god came about through what the

heart devised and the tongue commanded.

Thus all the faculties were made and all the qualities determined, they that make all foods and all provisions, through this word, to him who does what is loved, to him who does what is hated. Thus life is given to the peaceful and death is given to the criminal. Thus all labor, all crafts are made, the action of the hands, the motion of the legs, the movements of all the limbs, according to this command which is devised by the heart and comes forth on the tongue and creates the performance of every thing.

Thus it is said of Ptah: “He who made all and created the gods.”

And he is Ta-tenen, who gave birth to the gods, and from whom everything came forth, foods, provisions, divine offerings, all good things. Thus is recognized and understood that he is the mightiest of the gods. Thus Ptah was satisfied after he had made all things and all divine words.

He gave birth to the gods,
 He made the towns,
 He established the nomes,
 He placed the gods in their shrines,
 He settled their offerings,
 He established their shrines,
 He made their bodies according to their wishes.

Thus the gods entered into their bodies,
 Of every wood, every stone, every clay,
 Every thing that grows upon him
 In which they came to be.

Thus were gathered to him all the gods and their kas,

Content, united with the Lord of the Two Lands.

The Great Throne that gives joy to the heart of the gods in the House of Ptah is the granary of Ta-tenen, the mistress of all life, through which the sustenance of the Two Lands is provided, owing to the fact that Osiris was drowned in his water. Isis and Nephthys looked out, beheld him, and attended to him. Horus quickly commanded Isis and Nephthys to grasp Osiris and prevent his drowning (i.e., submerging). They heeded in time and brought him to land. He entered the hidden

portals in the glory of the lords of eternity, in the steps of him who rises in the horizon, on the ways of Re the Great Throne. He entered the palace and joined the gods of Ta-tenen Ptah, lord of years.

Thus Osiris came into the earth at the Royal Fortress, to the north of the land to which he had come. His son Horus arose as king of Upper Egypt, arose as king of Lower Egypt, in the embrace of his father Osiris and of the gods in front of him and behind him.

—tr. M. Lichtheim in *Ancient Egyptian Literature*, Vol.1, pp.51–55.

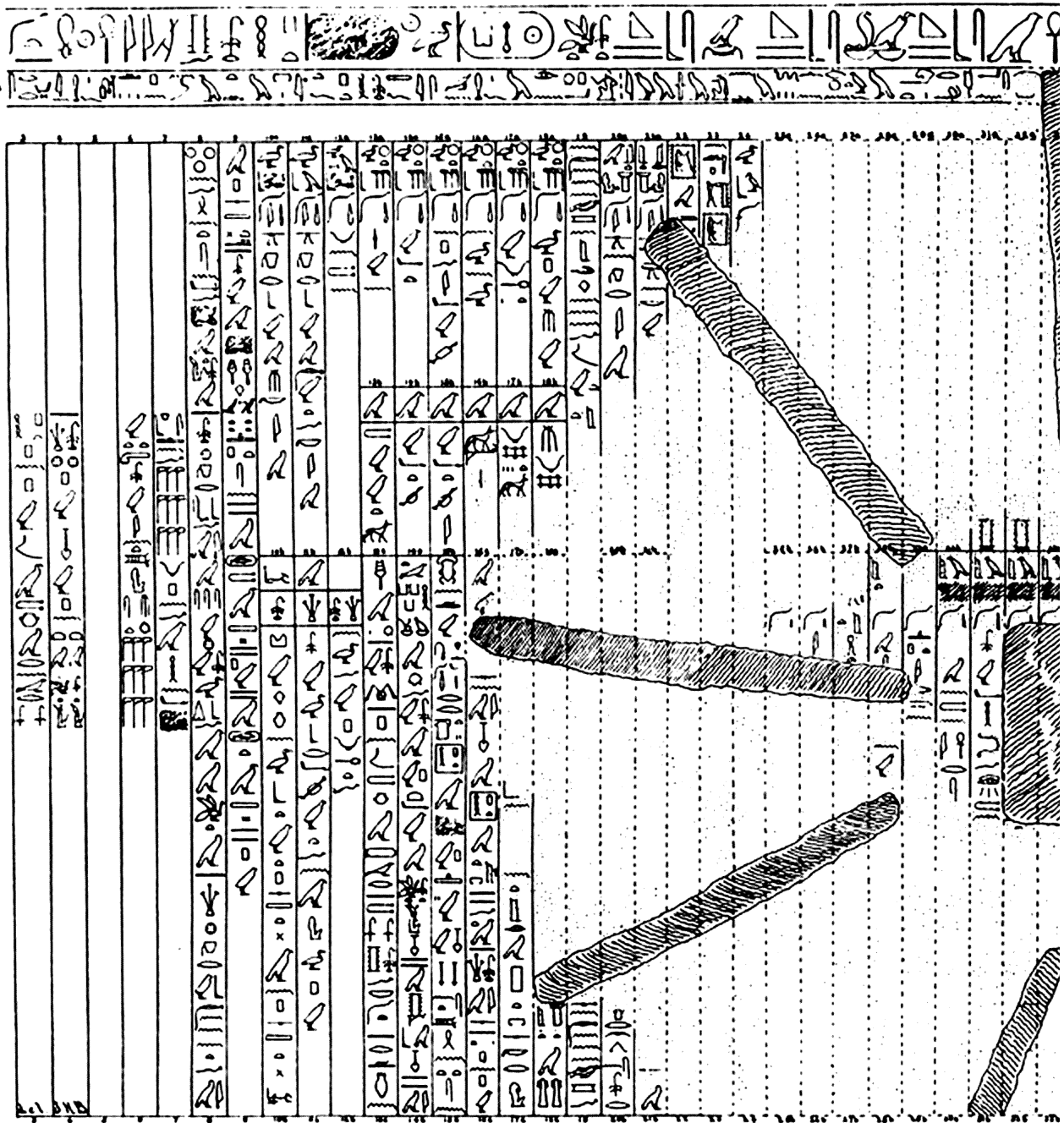


Figure 8.6: Shabaka Stone, left side

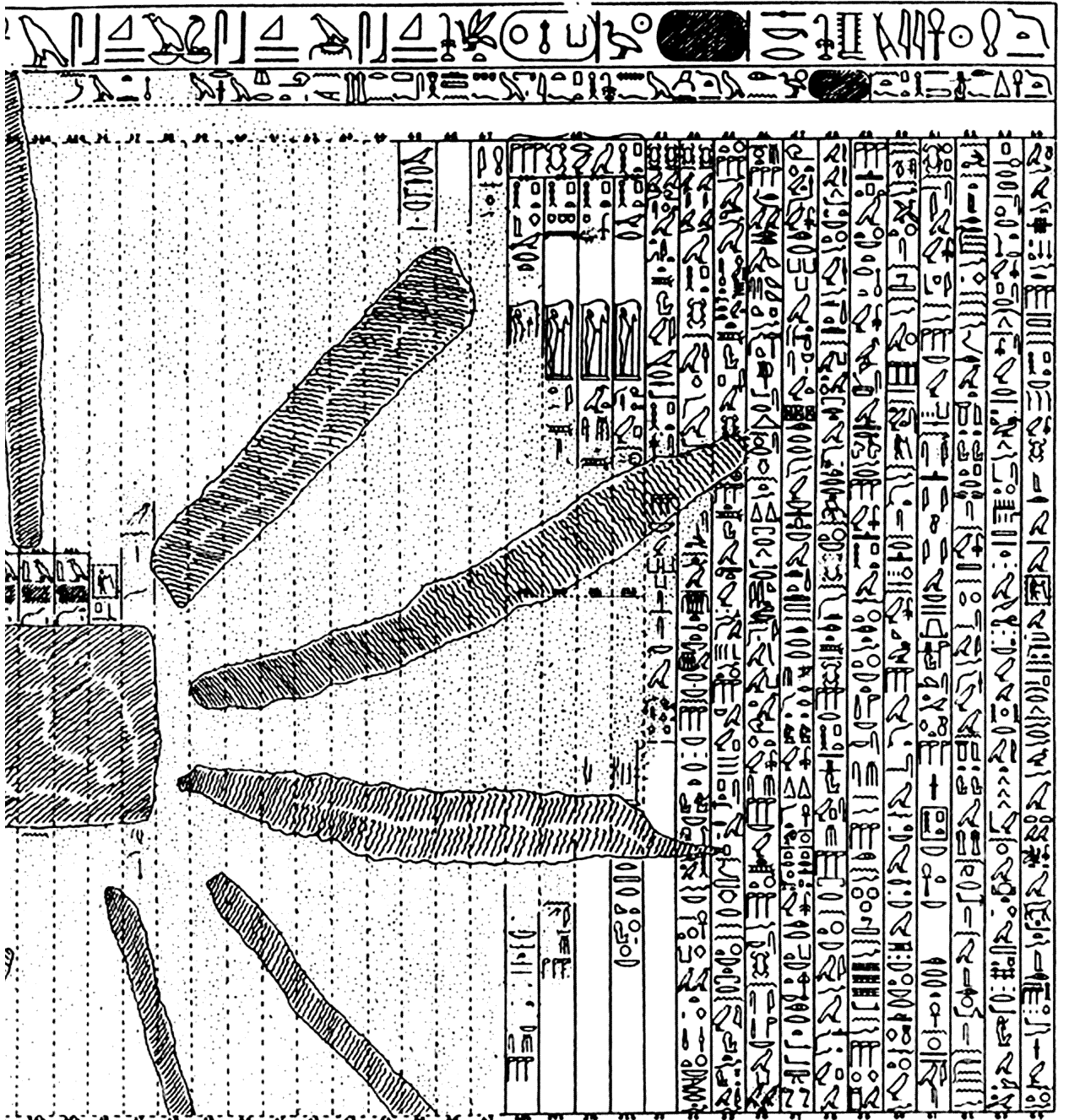


Figure 8.7: Shabaka Stone, right side

