

QUAREIA—THE APPRENTICE
Book Four

Josephine McCarthy

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Course Advisory

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

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

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Apprentice Module VII

Elements as Tools

Lesson 1

Time and the Elements

1.1 Introduction to Module VII

Although Module VII was originally going to be about the Inner Temples, it became clear as I was writing the last module that at this stage you need to work a bit more intensively with the elements, which in turn would build upon the last module.

So far you have learned about the root magical tools, about beings, places, etc, and you have begun to practise the basics of working with the elements, both in a simple alchemical way¹ and by simple communion with their deeper consciousness. Now it is time to expand on those experiences and learn how to work with the elements directly in different ways so that you can apply these techniques in your magical practice.

In truth, the natural elements are the strongest magical tools you can work with in magic, as they have the full force of nature and creation within them, and in a balanced way. But as in all magic, you need to learn both ends of the spectrum in order to produce balanced magic that actually achieves something. As you go through your training, you will work with different and deeper layers of the elements. By the time you finish your adept-level training, you will have a full understanding of all octaves of the elements, both in nature and in magic.

In this module we will look at the classical four Western elements of air, fire, water, and earth. We will also look at *time* as an element. When you work with time, substance, and consciousness, you create a magical harmonic that is powerful and lasting.

The elements do not exist in clear individual units; rather they are all of each other, and each of the four elements can be reached and found in a single element. In magic we tend to organise them into clean, easy to understand single units in directions and with a list of colours and attributes—the usual trap for a magician. In truth, the elements are far more mutable and dynamic, and are a part of a much larger harmonic that includes lots of other forces and dynamics.

The separating out of the elements is a useful tool for apprentices, as is an understanding of the four directional ‘homes’ of the elements. But as your learning progresses you will begin to understand the subtlety and complexity of these forces and how they shift around, blend, and entwine with each other.

To begin this process, this lesson will look at the dynamic of time and how it relates to the elements, how it operates magically, and how we can work with it. Magic works in time and out of time, just as we do. As physical beings we live in a world of time, regardless of the fluidity and illusions that being within a pattern of time can bring. Magic manifests in

¹Water.

the physical realm, and the physical realm has time, so we work within time.

This lesson is about the dynamics of time that I have found through my own magical work, so it is using my own vocabulary—something to keep in mind. I think it is better to stay away from theories and just look at what magicians have actually found, worked with, and understood.

1.2 Time as an element

To start at the magical beginning of understanding time and the elements we look at the elements in relation to time and how the dynamics of time have a natural home in the elemental magical directions.

You have already started to work with this principle: east is time coming into form, south is the future, west is time moving out of form, and north is the past. In the centre is the still point that has no time, where all the dynamics of time intersect.

This basic understanding comes into play in ritual and visionary work when we match a magical pattern to a dynamic of time in order for the magic to manifest itself in the physical realm, and for it to trigger dissolution from the physical realm into the inner realms.

We will start to look at this from the known magical system of the directions, elements, and time. This is often worked with as a set dynamic in magic, but by the time you reach the end of this module you will realise just how complex the whole dynamic is.

Let us first revisit the directional pattern you have already learned. This will act as an anchor for the work which you can then build out from in this lesson.

1.3 East/Air

The element of air that flows from the east is also the element that works with the formation of time. The power that flows through the east—the power of *uttering into existence*—sets

the stage for time to flow through a magical pattern.

In the east time has no past or future; rather it is *in the process of formation*—the use of the utterance, the power of the Limiter, and the element of air come together to create a threshold which enables time to trigger into a pattern or substance.

Magic takes advantage of this: the magician creates a magical pattern using the power of air (utterance, sigils, etc.) and the power of limitation (sword). These two powers create a vessel (pattern), and a lowering of energetic frequency (limiter) that together create a magical act that has time within its pattern.

When the pattern/magic is completed it begins its journey into the south, where time becomes the future. *East is the cooking pot that cooks a road that time can step onto.* This road is a two-way street: it runs into both the future (south) and the past (north). Which way it goes depends on the pattern created and the focused intent behind the pattern.

There is a simple action that the magician can use to direct the magic through the maze of time, and that is the direction of the pattern, along with the intention of placing the magic in the future via the still point in the centre.

The still point is a pivot out of time that can be used to direct magic in a flow of time, usually into the future. We will look at this still point after we have looked at the directions.

1.4 South/Fire

Once the magical pattern is fully formed, it immediately becomes an *action*. Magic always *does* something. In order for it to do something it has to include the element of time. The magical pattern is the trigger, and time is the road/delivery service that the magic travels within in order to do its job. That time can be past or future. The south is the threshold for the future, and most magic is aimed at the future.

When we think of the future we often think of years ahead. But in fact the future can be

five minutes from now...or five million years from now. Any magic done to influence 'now' will fail miserably, as in essence there *is* no now; there is only future and past. So when the magic is aimed at the future it switches its energetic directional flow to the south.

The power that flows through the south is the power of *energy*² that fuels the future, and *direction*.³ It is a direction that marries future time to a set event.

But here it gets interesting. When the pattern moves to the south the events the magic is meant to trigger do not simply become 'locked in time'; it is not quite so simple as that.

The nearer to our time the magic is set to unfold, the more locked in to an event it becomes. The further into the future the magic is set to unfold, the more potential there is for a shifting and changing dynamic that can be complicated to predict. The magic will still unfold as it is supposed to, but its setting, placement, and outcome may be different from what was originally envisioned.

For example, a tightly constructed bit of conditional magic aimed at tomorrow will very likely go as planned. But a similarly constructed bit of magic aimed at next year will likely morph into variants of the same pattern.

The further away the magic is aimed, the more possibility it has to shift and change its boundaries, as it will continuously intersect with various time patterns along the way.

This is one of the reasons that working magically with the south/wand can be so volatile and destructive. Once the wand is used, the pattern is locked like a missile, but most of the time the magician does not understand that the missile they are launching is aiming at a target that is moving in a complicated and varied way. The further away the target, the more likelihood there is

for collateral damage...or missing the target altogether.

This need to use the power of the wand and the south is one of the major control issues in modern magic, and has been the destructive undoing of many a great magician.⁴ In order to avoid this issue you are learning magic that creates a pattern, crosses it over the east threshold, and then releases it to beings who can work with time in a different way to us. We have bodies, they do not, which changes how time works for them. They know what needs doing, they know how to navigate the complicated road, and also how to navigate through the complexity of time and event to achieve a conclusion.

Hopefully now you are starting to realise just how complex this can get.

1.5 West/Water

As soon as magic crosses into the south it starts to slow down. Just like everything that releases onto the road of time its speed starts to decline: death is inherently woven into the birth of everything, and from the perspective of time this means that from the moment time connects with the magical pattern, the pattern begin to slow down.

Once something gets to a very slow, almost-stopped phase, then comes the point of decay and finally death. This is where the west comes in. Once the magic sent into the south has done its job and it has slowed right down, it starts moving towards the west threshold.

In the west we say that the pattern is still moving in time (passing into the past) because at this stage, even though the pattern is completed, it still has influence over the future.

Think about how past events in your life still influence you: these are past events that are in the west. They are fully formed and completed, yet still having an effect on your life and time.

²Fire.

³Wand or staff, chessboard.

⁴We have looked at this briefly in previous lessons.

As the event/pattern moves deeper into the magical west its influence on the future fades until eventually it has no influence at all. Time stops moving into the 'future,' and the west is the terminal where time is turned to go into the past.

When a magician needs to dismantle magical patterns, the magician works with the power of the west. Once the power/influence has completely finished, the pattern is broken up and passes into the north, which is the distant past.

1.6 North/Earth

The direction of north, stone, and the past; hence the direction of ancestors. The north is where all the composted magic—and everything else—is buried.

When time moves over the magical threshold of the west it ceases its action in the future and begins to form in a way that we recognise as 'past.'

What we think of as 'past' in our lives is *actually in the west*. Those memories and events are still in their fully-formed state and still have influence: they are preparing to step into the north. It is only when a pattern of fate/time no longer has any influence at all that it finally passes into the north.

North is the home of the patterns which no longer have any action or influence in life: think of dinosaurs as an extreme example. True magical past means that the event no longer has any bearing on the future.

1.7 Centre/The Still Point

What we think of as 'now' or the present moment is actually the *still point*, a point out of time, however brief. There is no *real* present.

When you start a ritual you think you are working in the present; but in fact the conclusion of the ritual and the release of the magic is the *future*. If you start the work at 7 p.m., the conclusion of the ritual is the future (9 p.m.), and by the time you reach 9 p.m.

the trigger of the ritual is already in the past. You are constantly moving through time and you never stand still—that is, unless you work with the still point.

The still point is the most important aspect of time for a magician. The still point is a condition out of time, a point where there is no time, no movement, no substance, no sound, no light. We work with this magically as the Void, a condition from which everything flows. It is the threshold of creation.

This still point manifests to us as the Void, but it can also present in many other ways in magic, from a still point within the body to a still point right at the beginning of the creation process. Everything in creation works in octaves, and so too does the still point.

When we meditate in stillness it takes our consciousness out of the flow of time briefly, and reminds our deeper spirit of the timeless state our soul was in before we plunged into physical manifestation and therefore time.

Everywhere within the constant flow of time this still point exists: it is the *polarity within time*. Time is constantly flowing, and its opposing polarity is timelessness and stillness.

In magic we utilise this still point in many different ways, as it is both a stabilising influence and also a doorway.

When magic is being brought into being, often the magician will flow the forming magic through the still point before releasing it to the future.

When the magic has done its job, and has gone through the composting process, the broken-down pattern is then passed from the west into the still point before it is finally released it into the distant past/north.

You worked with a very simple form of this dynamic in your ritual lessons: you drew magical energy out of the east, passed it into the central flame (the still point), then took it to the south and released it into the future.

When it was returning you took it directly to the west⁵ where it was broken down. From there you took the broken-down pattern, passed it through the still point, and released it into the north/past.

The candle in the centre is an elemental anchor for the still point: every element, every living thing, has a still point within it. The still point—of which the Void is an octave—is like a doorway through which consciousness can cross in order to engage or disengage with time.

Through this module we will look at different ways of engaging the elements as tools in conjunction with time. If your mind works in linear ways, this work will help you understand that time is not a straight line from past to present to future; rather it is a complex highway where past and future often intersect. Before we get to these combinations, let's just have an overview of the future and past from a magical perspective, and how it is so relevant to magic.

1.8 The Future

In the various lessons so far we have talked a little bit about magic and the future, but now let's have a closer look at the subject, as most magic is aimed at the future.

Imagine the future as a highway before you. As it reaches further into the future, other roads present as branches off the main highway. The further into the future it goes, the more potential roads exist.

In terms of magic and fate there are two main dynamics to think about. One is the time/fate dynamic where something is **already formed and in operation**. This could be something that is going to happen tomorrow, or something that is going to happen in ten years time; regardless of when its conclusion is reached in the future, the

⁵It is still fully formed and therefore bypasses the still point.

pattern that will drive that unfolding is already underway.

The second dynamic is where there is not a predetermined pattern for an event set in motion, and the magician seeks to create a **new future pattern**.

These two dynamics are very different from a magical perspective. The first one is the usual dynamic worked with in magic. The second is rarer, and more tricky in terms of achieving a successful conclusion. Let's have a look at a couple of examples to illustrate how these two dynamics operate in magic. Then we will look at the inherent pros and cons within these two dynamics.

Example: working with a preexisting pattern

A magician has a young daughter living at home with him. A sexual predator is on the loose in the area where they live, and his child is a potential target. The magician first looks, via a reading, to see if their child is indeed at risk or whether she would be overlooked. The reading suggests that his daughter is indeed a target and is already being watched by the predator.

The magician uses magic to create a talisman for his child that will act as an 'invisibility shield' for her. The magician also puts into the talisman a direct connection with a guardian being who will inform him if his child is in any potential danger. This is a use of conditional magic to affect a current/near future situation.

The magician then opens all the gates and works ritually to pull through power, and forms it into a pattern that would trigger rebalancing/Justice in the immediate area where his family live. The magician does not focus the power of rebalancing at the predator; rather it is an open-ended, unconditional act to bring whatever rebalancing is necessary to everyone and everything in a small area of the neighbourhood.

His young daughter is now protected and the predator seems to miss the child every time he looks for her. When there were moments

where the paths of predator and child would have intersected, the child was diverted, held up, or moved along so that their two paths did not intersect.

During this time, as a result of the magical power of rebalancing being released out onto the street and surrounding area, things ripe for rebalancing were nudged to their conclusions. A couple who had been struggling to stay together decided to divorce, a person who had been hanging onto an unhealthy job suddenly got fired, and an old lady at the end of the street finally died.

In the midst of this the predator was caught and arrested. As soon as the immediate danger was over, the magician took the talisman off the child and composted it. The unconditional magic of rebalancing, however, would carry on unfolding until it reached its own natural conclusion.

Analysis of this example

So let us have a look at this dynamic, the whys and hows.

The use of the talisman on the child ensured that the child's and predator's paths did not fully intersect. Because it was a real possibility that showed in the reading, the magician effectively blocked the near future path of the child to stop that intersection, which in turn narrowed down the possibilities of fate: the magician diverted an already-in-motion path of events and effectively changed their short-term future potential.

Notice that the magician did no magic to affect the fate/life of the predator. Inexperienced magicians would have aimed directly at the predator to bind them up, which potentially would have caused all sorts of long-term problems for the magician. Instead, the magician focused directly on his own family and his own responsibilities.

Similarly the magic released for rebalancing was not focused on the predator, but at everything in the immediate area around the

magician's house. And the focus was *whatever was needed to bring rebalancing*. This action allows for the conclusion of fate paths already in motion without creating new fate patterns or interfering directly in any one person's fate. It simply nudges events to conclusion.

By working this way the magician avoids inadvertently forcing a whole new pattern of fate onto the predator, which in turn would have become a major energetic drag on the magician.

If it was not in the fate of the predator (and his victims) for him to be arrested, then his arrest would not have happened. But thankfully it was, and the magic nudged it to a more efficient conclusion—probably by wiping out all the parasites involved.

This is magic used to do what is necessary, *and no more*. An inexperienced magician would have attacked the predator, which would have put them into a direct energetic relationship with him that could have lasted for years. It really is not necessary to do that.

Whenever you need to interfere with time/fate it is wise to do what is absolutely necessary and no more. That way you are dealing with what is on the road of time directly in front of you, and you are not getting tangled up in the more distant, intersecting paths of variable futures, which can get very messy.

If there is a serious need to interfere with a long-term future⁶ the same dynamic applies: only what is necessary is done, and a lot of the work will be unconditional, in that it is not aimed at a specific person or group but at levelling the playing field through rebalance.

Example: creating a new pattern

Creating a whole new dynamic of a future event is a lot harder than many magicians think, simply because what they imagine to be a totally new, created path was something already coming into form anyway—this is where you get into the totally weird twists of time and event.

⁶Usually such magic involves nations, groups, etc.

It is rare for a magician to create a truly new future in something. Usually it happens when an adept or group of adepts are forming a new inner and outer temple.

When this sort of advanced work is done it usually cannot be done with a single magical act. Rather it is created over a series of workings that in turn bring through new possibilities into the path of the future.

By doing this the magician or magicians also create, by proxy, whole new fate webs and patterns that can affect a population. Every effect that such a new pattern has on individual lives is potentially carried energetically by the magicians.

Adepts avoid taking such a burden as much as possible: they view the fate web patterns of the land, the people, and nature in the territory where the new temple will be established, and then weave the new fate pattern (the temple) as closely in design as possible to the preexisting fate pattern upon the land. This is tough magic to work, but by making the effort the adepts sidestep most of the potential major problems that a new pattern on a land can cause.

When you introduce such a pattern as an outer and inner temple upon a land it will change everything around it forever. It will affect the people, the land, even the weather. A properly constructed temple can bring harmony or destruction to a land. The way to ensure that you do not bring destruction is to ensure that the harmonic of the temple is matched to the harmonic fate of the land and the people.

Any long-term magic which creates a new future always needs to be matched to whatever it is going to be part of. The ability to do this comes from a deep understanding of how time works magically, how fate patterns work, how the elements interact with time, how the still point is used in such a construction, and how much magic should be aimed conditionally and how much should be unconditional. As you can see such work is very complicated, but the process of developing these skills lies in the foundation work of the apprentice.

So the example would look a bit like this:

A group of adepts are requested by the inner contacts to create a whole new inner and outer temple that will stretch far into the future. The reason for the construction is to restore balance where humans have created imbalance. The temple will work to train new generations of magicians, and also hold a consistent working group of adepts who work in service.

The pattern of fate across the land is looked at, the fate of the nation is looked at, and then this pattern is used as a template for the creation of the new pattern of the temple.

Only the skeleton of the pattern is used: all fate has a foundational pattern that does not shift. But around that fixed structure new branches come and go as fate weaves and shifts. Using only the skeleton ensures that the imbalances of the land and the nation are not accidentally copied into the pattern of the new temple.

Once the two skeleton patterns are in harmony, the rest of the inner construct is built with unconditional powers—i.e. *whatever is necessary for a balanced temple that will carry on into the distant future.*

If it is constructed with too much conditional magic then the construct is limited by the knowledge of the adepts. By working with whatever is needful, the beings that the adepts work with can use their further-reaching knowledge and understanding to ensure that the construct will indeed do its job properly, without causing problems for the land or the people.

This brings me to an aspect of time/magic/events that we have already touched on, but which we will have another brief look at: conditional versus unconditional magic.

1.9 Conditional versus unconditional magic

The whole issue of conditional versus unconditional magic is directly related to time/events/fates.

When you work unconditional magic, it is to some extent conditional inasmuch as you are attempting to effect change. What essentially makes it unconditional is that *you do not try to control how that change comes into being*. This allows the magic, energy, and beings involved to do their job their own way, in harmony with the various twists and turns of future events that are already fixed points in the pattern.

So you trigger the change, but how that change expresses has an unconditional freedom. This frees the action from the limitations of your own limited knowledge of the dynamic complexities involved.

Conditional magic attempts to control how the change comes into effect. It is very useful for short-term actions, but less successful for longer-term actions. Conditional magic works best when it is performed to effect the immediate future.

1.10 The Past

When we work magically with time, as you will now know, once a magical pattern has peaked and done its job then the magic is composted into the west and finally laid to rest into the north. However, it is the *pattern itself* that is composted, not the situation it brought about.

If you think about magic and time not in terms of future and past, but in terms of *forming* and *fully formed*, it will give you a better grasp on this concept. While a pattern is still in formation, or is out in the world and affecting things, it is not set or locked. Once it reaches its peak and finishes its task it becomes fully formed and set. It can still have an influence on the future as it goes through its slow breaking down, and as that breaking down begins it slowly moves through the past until it is finally composted.

When you want to work magically in time, something still in formation can be adjusted (you can work on the future) but once it is fully formed and exteriorised it cannot be changed; hence working magic in the past cannot change

a situation, but it can change how that situation ripples on through time. So a past event cannot be changed, but its long-term effects can.

Let us look at this dynamic a bit more closely so that you really understand what I am talking about, as this particular dynamic is not often worked with in magic and is poorly understood. As an adept, you will really need to understand this dynamic as it will become part of your work practice.

Example: working in the past

A woman in the past, say a hundred years ago, had her children taken from her in a terrible, traumatic way. The woman was a natural empath and had strong energetic links to her children. This amplified the trauma: she could feel them but not find them. Eventually she killed herself, and the trauma passed energetically to the children.

When they grew up and had children, the deep energetic effect of the trauma that the mother suffered passed onto them, which affected how they raised *their* children: they were possessive, controlling, overprotective, and constantly sought to isolate their own children from anyone else. They had constant fears and nightmares that their children would be taken from them, and that behaviour began to spill down the generations.

This of course caused terrible problems for the succeeding generations of children, which in turn led to a lack of social skills, regular depressions, control issues, etc. In turn this limited the consequent generations from achieving their full potential in life, and made for a highly dysfunctional family constantly plagued with fear of loss.

The magician first tried to deal with the deep emotive pattern in the present generation, but this had little effect as the past was constantly reasserting itself and the emotive build-up would overwhelm any progress made.

So the magician, working in vision, stepped through the still point and travelled back through the generations until he found the point in time where the pattern locked itself in

and was still generating energy. He found the woman just before she killed herself.

She was distraught at the loss of her children, distraught that she would not be remembered by them, and that she would be reviled and hated: she knew the children were being told she was wicked and that they must forget her. This deep injury was more than she could bear, and as a natural empath that deep injury was haemorrhaging from her to her children energetically, who in turn were distraught. This was the root of the dysfunction.

The magician stayed with her in vision and talked to her. She was still in life in her own time, and the magician worked in vision, stretched across time. He told her that her children would go on to have their own children, that she would be remembered, that her children would always love her, and that her descendants would go on to do great things. He told her that she could let go, that her children were safe and happy, and that her blood would carry her wisdom down the generations.

The magician stayed in vision with her as she fell to sleep and died. He continued to work in vision day after day for a week, going first to her at the time of her death, then walking her through the first stages of death. He continued until one day, she was not there.

After that work he kept a close eye on the current generation of her family, and over a couple of years noticed a subtle but profound shift in them. Fewer of them needed antidepressants, their attitude towards their children slowly began to normalise, and most importantly of all, a young family member had a child and displayed none of the dysfunction usual for that family between mother and child. The energetic link to the pattern had been severed, and the energetic event had been shifted from the west to the north for composting.

Essentially the family members had been energetically trapped in the formed pattern and were constantly reliving an event through various expressions. By changing the emotive

energy at the root of the pattern, without actually trying to change the event, the magician freed up the generations from that formed pattern and allowed them to start forming their own new future patterns of life and behaviour, based around their own experiences and not someone else's.

Hopefully through this example (which is a real one) you will begin to see that though past events cannot be changed, their ripple effects *can* be, which essentially changes the future.

To create a healthy path into the future for the family, the magician had to work in the past, and work within the already-formed pattern. Physical events in the past cannot change, but energetic ones can in order to restore balance. You have already worked with this in an earlier module by going into your own past.

Working back and forth in time is truly complex, far more complex than is outlined in this lesson; but this gives you a starting point to work with, and a base of understanding.

There is no practical work for this lesson, as the element of time will be addressed in practical terms bit by bit in other lessons. However it was necessary for you to have read this lesson to give you a background understanding that will enable you to make more sense of the rest of the lessons in this module.

As an apprentice you will work only with your own immediate future. This is for a variety of reasons, some of which you need to think about seriously so that you are not tempted to dabble and get yourself in a mess.

As you mature into a full, working adept you will gain a far greater understanding of all the twists and turns of time magic, and will be less likely to blow yourself or someone else up when you attempt it.

The second reason why you will only work, at this stage of your training, with your own immediate future is that more expansive time magic takes a great deal of energy. It draws heavily on your own vital force, and to

survive that sort of depletion you need a full inner working team to assist you, and also the knowledge of how to fully protect your own energies as you work.

Stretching into the past to work has the most immediate impact on the magician's energy, as they are stretching back to a fully-formed pattern: it is the stretch back and the action of shifting energies within a set pattern that puts a heavy and immediate short-term strain on the magician.

Reaching further into the future to affect change within a forming pattern has less immediate impact, but a much longer chronic drain on the energies of the magician. When you change a still-forming pattern the magic draws on your energies and weaves them into the pattern to effect change. However long that change takes, it will continue over that time to draw on your vital force. A change in the short-term future takes minimal energy. But changes that are far reaching into the future create a massive pull on the magician involved.

Some magicians think there are ways to totally avoid such a drain, but those are theories and do not stand up to long-term scrutiny. I have yet to meet a magician who can work with long-term future patterns who has not paid an energetic price for such work—and I have been around for quite a while now and worked with magicians from all over the world. Sometimes the sacrifice is worth it, and there are ways to share the load with other beings, but it is complex and does not get the magician off the hook. Rather it ensures that they have a good chance of *surviving* the impact.

This is why you will not learn to do time magic alone, which is true folly. You will learn to work with time in conjunction with the elements, with inner contacts, and with other beings. By starting slowly and working with your own immediate future, and then only for balance, you will begin to build inner muscle, technique, and connections, so that as you gain experience you will also gain strength, contact, and precision in your work. That in turn will

enable you to work in depth in time as an adept. You will still suffer some impact—that is unavoidable—but you will not take the full belt of energetic backlash, as it will be shared out across beings, elements, and substance.

So remember:

pattern/event forming = future
(fire, stars)

pattern fully formed = past
(earth, Underworld)

Lesson 2

Air

In the previous lessons of the course you have interacted with the elements in a variety of ways, from working with water and the wind to working with ritual tools and their elements. But now it is time to start to look, and work, a bit more deeply.

The elements are the greatest and most powerful tools of the magician. By now you will understand that in magic the raw, natural elements are also expressed through specific magical tools, and that working both with the raw elements and their tools are two ends of the same spectrum. Now let us look at the variants in between, and how these two ends of the spectrum come together magically.

This first lesson with the elements works within a semiritualised setting. As you progress through the module you will slowly delve deeper and deeper into the less ritualised way of working: not only are you working your way through the elements, you are also taking specific steps towards more natural and deeper ways of working.

This has to be done in stages. Once you have reached the end of the module, you should have the beginnings of various skill sets that will allow you to work both ritually with the elements, but also more naturally.

Most of this lesson is practical work, as this is the best way to learn to use any tool. You will need some specific incense and music for

this lesson, so prepare and make sure you have them to hand where they are required.

In this lesson we will look at some of the various magical expressions of air. Through practical work you will learn some of the varied techniques of working with the element of air as a tool.

2.1 Progressions of air magic

Working with air in magic starts through the simple use of words, appeals, and declarations: we declare our intent to the inner and outer worlds. This is the basis for general ritual.

Then the apprentice learns about the use of the sword as a magical tool connected to the element of air, and the sword and ritual are used together. The words declare intent, and the sword creates limitations.

Then the apprentice starts to work simply with song, speaking to nature and using their breath to blow on things.

So already we have two basic, but very important, training steps: **air in a magical pattern**, and **air as a sound vibration in nature**.

Everything in the outer and inner worlds has a vibration, a sound. If the magician can match the sound/vibration to whatever they are working with, they open up a highway of communication and power. This cannot be

done immediately; it is a skill that takes a long time to foster. But as this skill grows, so too do its applications.

The ability to **align sounds** is the step of communion. **Projecting** the correct sound or breath into a pattern, vessel, or substance brings it to life. The sword limits that life action to ensure it has boundaries.

The adept magician can also convert that specific vibrational sound into a sign, letter, or series of written words, images or shapes—thus the technique goes back to the beginning, but at a different octave of power.

Not only does this convey meaning, but it also embeds the power of the sound into the shape. When this is done with the use of sound, breath, magical intent, and ritual alignment, it brings the sign/mark/pattern to life. This brings a variety of skills into focus and at an adept level, it is magic that needs no temple or physical tools other than a pen.

2.2 Music as an air tool

While a lot of Western magic makes use of words in rituals, spells, and chants as well as in written sigils, there is less use of the quality of air through the **frequency** of music.

In magic words often convey meaning, but there is a deeper octave of air magic that does away with the use of sound as meaning, and instead uses sound to effect change within a body, pattern, or area.

In some ritual magic, music will be used to ‘set a tone’ or create an atmosphere. But while this does work, it often misses the point, which often leads to the use of the *wrong music*. Some magicians know that music affects their magic, but they do not know why.

When a magician works in depth with different powers, sound ceases to be simply a form of passive entertainment or background noise, and instead becomes a vehicle for energy and power.

This is why it is important for magicians not only to understand this dynamic, but also to be well versed in the various forms of music and sounds from around the world; from history,

religion, and so forth. In the practical work section, you will have a chance to experiment ritually with music.

Rather than read reams on each aspect of the subject of air, tools, and magic, it is better that you work practically and gain direct experience. So let us get straight to practical applications. In this practical work you will experiment with breath, music/smell, text, sigil work, and utterance.

2.3 On the practical work

The best way to learn to use the element of air as a tool is to practice practical applications.

Don’t expect these techniques to work straight away. For some they do; for most people it takes time before they begin to see results. These are magical techniques and skills that need to build through practice.

This practical work takes you through some of the applications of using the magical element of air as a tool, and through working with these techniques you will discover various different applications for them over time.

2.4 Voice

The magical use of the voice is one of the most powerful tools of all. It is also the hardest to learn to use powerfully, and takes a lot of practice. We will look at some of the various base techniques that you can work on to develop the use of your voice as a magical tool, and how to use it instead of the sword, for example.

2.5 Task: Using the voice as the Limiter

Before you start this exercise, learn the sigil of your sword off by heart so you can draw it in the air.

Also choose a building that you wish to send the intent of balance to. It could be a school, hospital, government building, bank, whatever. Make sure you can build a good

image of that building in your mind, and that you know exactly where it is. Choose something within your own area/city, rather than some distant destination.

In your work room put out the tools, open the directions/gates, and in the directions see the contacts, deities, and other beings who you have worked with.

Once all the gates are open and the contacts are present, sit down facing the central altar and meditate for a few minutes to still yourself.

Once you are still, go the altar in the east and place your hands upon the altar. Close your eyes and see beyond the gates. See into the Library, and see a whirlwind begin to form within the Library. It does not damage anything, and around the whirlwind is stillness. Stand and visualise these things until you have a strong image in your mind.

Once this visual is strong, step back from the east, walk around the other directions, pausing at each altar to acknowledge and bow to the contacts in that direction, then return back to the east.

Focus once more on the whirlwind. See it build in strength. It is a contained power of air, its boundaries being the Library. See it build until you can feel the power of the wind in your mind. Take your time. Focus on the growing wind until it becomes strong and is very close to the threshold of the gates.

Now see the whirlwind moving on to the threshold, until the full force of the wind is between the gates.

Using your left arm, draw the sigil of the sword in the air over the top of the altar. See it hanging there in your mind. Build it strongly in your mind until you can fully imagine it hanging there. Once you have the sigil nice and strong, hold up your left hand to the wind and say:

“I limit you.”

Feel the power of the inner wind pushing against your hand.¹ Let the power of the wind

¹You may also feel tingling in your hand as your own energy mingles with the power of the inner wind.

build up against your hand. Take your time. If you feel it spilling beyond your hand, repeat:

“I limit you.”

Keep seeing the sigil in the air over the altar, and keep building the wind before your hand. This first step is the containment of the wind.

Now you have to direct it. Using your inner vision, look at the wind with focus. See nothing else around it. Look at it. Keep that pinpoint focus. Now say:

“Air, bring balance.”

Take a step back, still holding out your left hand. See the wind move forward as it pushes against your hand, so that it crosses the threshold and its power comes into the working space. Keep seeing the sigil in front of the wind, acting as a limiter, containing it. Keep saying “air, bring balance” to prime its intent.

Now switch your focus. While still holding back the wind with your hand, think about the building you have chosen. Once you have a good image of the place in your head and you are focused on where it is, turn your back to the wind and stare at the central flame.

Feel the wind build up behind you. See the sigil move and place itself right behind you. Take your time. Feel the build-up of wind behind you and the sigil between you and the wind while you stare at the central flame.

See the building you are sending the wind to. Imagine it as just beyond the central flame. Step forward until you are right in front of the central flame, with the wind power behind you.

Keep your stare on the flame, ‘seeing’ the building and the flame at the same time. Lift up the candle and hold it before you. Say:

“Power of the wind, flow through the Limiter, flow to this building, flow and bring balance.”

Take a deep breath in and out, seeing the wind flow through and around you. As you blow the candle out, see the wind flow through you and vanish into the flame, and the wind and flame together flow into the image of the building. Stand there until the wind has completely moved into the image of the building.

Now turn and see the sigil in the air. Using your right hand, brush your hand through the sigil to break it up. Using a circular movement, gather up its fragments in your right hand, turn, and blow them across the central altar into the west flame. Always dispose of any pattern or sigil that you use in magic: never leave energetic trash lying around.

Walk around the directions and close the gates, closing the east last. Put the tools away. Go outside, take a deep breath, and exhale. Then take a deep breath, and speak while holding your breath, saying:

“Building, I send you the balance of the wind.”

...and then breathe out in a continuous, controlled exhalation: slowly blow the balance to the building.

For the next three days, every couple of hours during the day, stop what you are doing, still yourself very briefly, and visualise the building that is your target for balance. Once you have the image in your head, just say the word “balance” and then blow lightly, blowing the word towards the building.

Because you are using air, the power of formation, you are unlikely to see immediate results, simply because this technique² forms the power of balance via the Limiter which acts as a catalyst rather than a sledgehammer.

Watch the events around that building over a six month period and beyond. You did not involve a time limit on the work, so it will unfold as it needs to.

²Assuming you managed to get it to work straight away, which is unusual, but can happen.

This is an important point: allow the magic to find its own time to unfold, which in turn will allow the target’s pattern of fate to unfold without your interference. All you are doing is restoring balance. The magic will find a pathway within the fate pattern and nudge it. If you try to overcontrol this sort of magic you can cause all sorts of problems.

While the steps of this technique are simple, their actual execution is not. It is a pretty complex working where you have to keep a visual on two or three things at once, while keeping power backed up, *and* focusing on the target of the magic.

The sigil acts in place of the sword and brings the limiting power of the sword into action. You use the limiting action of the sword via the sigil and your voice because you do not want to be launching the full power of the whirlwind at anyone or anything.

This is for two reasons: firstly is it is destructive, and secondly whatever you build flows through you before it flows to its target. If you aim the full power of the whirlwind at something it will flow through you first, triggering destruction within you³ as it crosses over your threshold.

If you aim the full power of the wind of balance without the Limiter, you will also be hit with the full force of the balance of air. This can trigger a whole bag of problems: you do not want all of your shit balancing out in one session!

As you will now realise, this technique has to be practised so that you can gain the skill and focus to work with the element of air both as a sword and as a projector of magic. But if you do practice and eventually get good at it, it can have many different applications.

In this exercise two different techniques were brought together: the raising and sending of the wind, and the repeated uttering of intent towards a target. The two can be used separately or together.

One word of warning: at the beginning, few people can get this to work, as the skill needs to

³Clearing the path for formation.

develop. However, right from the beginning, assume it is going to work, and think very carefully about what you are sending and where you are sending it to. Don't get into experimenting by targeting a person: you are likely to get a harsh slap from the sword, which is tuned in to limit you.

This can be a very powerful technique. As with all power, it comes with responsibility: use your common sense and maturity. This is why you worked with the power of balance: you can do no harm if you are projecting balance, even if it brings destruction. If it does destroy something, that is what was needed to restore balance.

At the end of the three days of sending the word "balance," wait twenty-four hours and then sit down and think about how you felt during the work. Did it tire you or did it put the wind up your tail? Air affects different people in different ways. If you found it very tiring then you know that air is not your natural 'easy' element (regardless of astrology) and that you will need to work at it in order to gain strength and skills.

If you wish to begin a round of service, something that you can do as you continue with your magical studies, then this technique is a good one to use. Work once a month for a year with this technique aimed at an unbalanced or corrupt place. It will do a lot of good and will also help you strengthen and refine your technique. It will not interfere with your continued magical training, and will work fine alongside anything else you are doing.

If you do have time or feel ready to do a round of service then practice seeing the sigil of the sword as the Limiter in the air before you in different situations. Learn how to look at someone or something while projecting the Limiter sigil in your mind, and see how the person or thing reacts.

This will not limit physical actions; rather it will limit energy and thought impulses. It can be used where there is a parasited person or place, or on someone before you with bad intent. Learn to practice holding the image of

the sigil in your mind while holding a conversation or listening to someone.

2.6 *Task: Working with doorways*

All the elements can be used as doorways. You have practised up to this point with a flame. The flame is a focus, a threshold, and a doorway. All the elements can work this way, as can some of the elemental tools. We will experiment with an air tool and then a magical tool as doorways: you can then compare the difference.

Sigil doorways

Put out your tools in the directions. Do not light the directional candles; just light the centre one and tune it in. Go around the directions, starting in the east.

In the east, draw the sword sigil in the air with your left hand. Stand and visualise it until it is strong. Then go to the west altar and with your right hand, draw the sigil of the vessel in the air and visualise it until it is strong.

Now return to the east altar. See the sigil hanging in the air with your inner vision. See it grow very big so that it fills the space before you. Step through the sigil as a doorway with the intent to go to the Inner Library.

In the Library, ask a contact to help you learn how to use your breath as a tool.

When you return, step through the sigil, turn, and break it up with your right hand. Circle your hand to gather the fragments, and blow them through the central flame to the west. Do the same with the sigil in the west.⁴

On computer, write down what was different about using a sigil as a door instead of the gates. Also log your experience in the Library.

The sword as a doorway

A few days later set up the room in the same way, but this time place the sword in front of

⁴It was there to anchor and balance your work in the east.

the east altar and ensure the vessel is in the west. Light the central candle only.

Once again go into the Inner Library, but this time, access it by stepping into the sword itself in vision. Figure out how to do this, and how to access the Library via the sword. Write down your experiences in a computer log.

2.7 *Task: Working with contacted text*

This technique builds on work you have done in the past with the mediated use of the pen.

Open the workspace up, light the lights, open the gates, and sit down in front of the east altar with pen and paper before you (have something hard under the paper).

Go in vision into the Inner Library with the intent of learning about the use of air and the breath. When the information is put into you by a contact, still yourself while still holding the visual of being in the Library, and put pen to paper. Have the intent to write five key words on the paper, drawn from whatever has been placed within you. Do not let your mind think of the words; rather let the contact write through you.

To do this you must keep yourself in vision in the Library, and also keep your mind still and quiet. Write down the five words on the paper without looking. When you have finished, thank the contact and withdraw from the Library. Open your eyes and look at the words. They may or may not make sense to you.

Leave the words on the east altar and close the directions down. Write the words out again and cut up the individual words. Move them around to find their natural order. If the words do not make sense, or do not relate to air, don't worry about it, just study them: you are practising the actual technique at this point, as opposed to trying to garner wisdom from the Library.

Over the next week or two, when you have a moment spare, stop what you are doing

and recover the memory of being in the Inner Library: still yourself, focus on the power of air tools, and then write a single word without thinking about it. You are learning to place yourself back in an inner space without sitting down and doing a vision, and also learning how to draw communication from that place without deep meditation: you are learning to stretch yourself through different realms while staying fully conscious in the physical realm.

Once you have a fair collection of words, cut them all out so that each word is on a small strip of paper and place them on a table before you. Move them around and see if connections build between words.

You may or may not get clear communication through this technique at the beginning—most likely not, as it generally takes a lot of practice. But doing it without fear of failure allows the thresholds within you and your own boundaries to loosen up, which in turn allows you to stretch into an inner realm without meditation and retrieve a key word while sitting at your desk at work.

Practice this often when you are bored.⁵ This is a second early step towards proper contacted writing.

If you get 'non-words,' do not treat them like a puzzle to be solved. Put them to one side and focus on the words that you do know. This creates a filtering system so that the inner contact slowly begins to understand what words to use to convey meaning to you: it trains the inner contact to work within your own vocabulary.

In the future you can look back at these 'non-words' to see if you recognise them. Some will always be opaque to you, but some will be words that are waiting for you to catch up with their meaning.

2.8 Music

In Module I there was a lesson on magical protection that also outlined how to use music

⁵Instead of hitting social media...

passively to calm or clear a space. Now you are going to move that up a notch.

Music is one of the air tools, and you will learn how to use it not just for creating an atmosphere, but also to change the vibrational frequency of the room while you are working.

Music, rhythm, and the human voice can deeply affect the frequency of vibration in a space, a magical pattern, or a human body. If the correct frequency is used, and used with magical focus and knowledge, it can bring about significant shifts in the power being dealt with.

It can get to be a complex subject, but if you start from the basics you will slowly develop a sensitivity to sound/vibration that will help you develop a deep understanding of the subject. You started on the path of learning this skill in your first module when you learned how to use and listen to different types of music.

The basics are as follows: high notes align with angelic forces and the future; low notes align with earth, the Underworld, and the past. Complex rhythms and melodies work with formation and creation; regular repetitive beats align with composting and destruction. Bear in mind that I am really simplifying this: there are many different variations, but this is somewhere for us to start.

You are going to work with sounds and smells.⁶ In the list of suggested music in Module I there were two styles of chant that have almost opposing frequencies. One with a deep Underworld frequency is *Tibetan Sacred Temple Music by Eight Lamas from Drepung*. The music that opposes this frequency best is chants from Hildegard von Bingen.

These are two very obvious key types of music that can work the room and shift the frequency while you work. Used copies of these CDs should be available through Amazon if you are working on a tight budget.

The religious background is irrelevant, and the words are not important when music is

used in this way: it is the pure sound and tones you are going to be working with. You will also work with different incenses that complement and enhance specific frequencies.

When music and incense are used in outer rituals it is all about mood, and everything can flow nicely. This is not what you are going to be doing. You will learn how to work with specific frequencies while keeping an inner and mental focus, without being distracted by the music. This can be harder than it sounds. It is good focal training for you; also you will have to draw on your inner senses to feel the shifts in frequency in the room and the work.

Choose four different days—it does not matter how far apart they are—when you can spend an hour or more working in your temple space. Have the music player in the room with you rather than playing the music in another room. Do not use MP3 recordings: you must have the full spectrum of sound in the recording for it to work. So find the CDs if you do not already have them.

For incense you will need frankincense resin for the Hildegard chants and galbanum resin for the Tibetan ones. Hildegard chants and frankincense are high note vibration tools, and set a specific high note frequency in the room. Tibetan chants and galbanum are low notes.

Now think about time and the directions: above/east/south are a triangle of formation and the future, and work well with high notes. Below/west/north are about dissolution and the past, and work well with low notes.

These different frequencies affect the work in different ways and can enhance or block certain flows of power. Because of the help these air tools give, it can be tempting always to use them to strengthen your ritual work, but this can end up weakening part of the magician's sensitivity if used too frequently. This is why a lot of your training is stripped right down, so that you build inner muscle. Then you can add things to enhance the work when you need an extra push. These two air tools are a step down from working with the pure element of air, but it is best to

⁶Incense is also an air tool.

learn all the different ways of working with sound/breath/air/smells.

You will use these two air tools for this experimental work, but after that do not become reliant upon them. Once you are very strong then they will compliment your work, but if used too often too early they will numb aspects of your inner strength—a bit like walking with a crutch.

You are going to do two different ritual visions. With each one, you are going to use one or the other set of air tools to affect the frequency of the room while you work. This in turn will affect the contacts, power, and how the ritual vision works. This lets you use your inner senses to see how music and smell can affect how you work. It will also teach you about how different frequencies of sound and smell attract or repel certain types of inner contacts.

2.9 Task: Four experiments with music

- 1 The Inner Library contacts high notes
- 2 The Underworld contacts low notes
- 3 The Inner Library contacts low notes
- 4 The Underworld contacts high notes

Have your journal and a pen beside the east altar. Also have your low or high incense, charcoal, and a stone or metal incense dish/burner for burning the incense.

Note: galbanum resin is usually soft at room temperature. To make it easier to handle, store it in a freezer. When you take it out, break it up with a knife so that you can use just a bit as you need it. If you take it out of the freezer just before you start work, it will still be hard and easier to handle. It is an expensive resin, but you only need a small amount.

Experiment one: high notes, Inner Library

Light the lights in the directions, put the tools out, light the incense (high notes/frankincense) on the central altar,

and sit and meditate for a few minutes to still yourself.

Get up and turn on the high note music. Now start to go around the directions, opening the gates and seeing the contacts. Go around the directions a few times to really tune the space in properly, then when you feel everything is ready, go and sit before the east altar.

With the music still playing, go in vision into the Library. A contact will come to you, drawn by the frequencies around you. Commune with the contact: pay close attention to what sort of contact they are, and pay attention if they want to take you to a particular part of the Library.

When you return, immediately write down what happened, what was said, and any shapes or words they offered you.

When you have finished, sit for a while in the room and use your inner senses to ascertain how the room makes you feel. When you are ready, get up and go around the directions, pausing in front of each altar to acknowledge the contacts, bow, and close the gates: just leave the central candle going.

Note in your mind which contacts appeared and in which direction: who was drawn by the frequency of the room? Your work by now should involve a variety of directional contacts, and often some are more pronounced at times than others, so see who came forward. Note down in your journal who appeared where.

Once you have finished, if the music is still going, leave the room until it has ended. Then come back and blow out the central flame.

Experiment two: low notes, Underworld

Light the lights in the directions; put the tools out, light the low note incense⁷ on the central altar, and sit and meditate for a few minutes to still yourself.

Get up and turn on the low note music. Now start to go around the directions, opening the gates and seeing the contacts. Go around the directions a few times to really tune the space

⁷Only use a little bit, galbanum is strong.

in properly, then when you feel everything is ready, go and sit before the east altar.

Go in vision to the Underworld Forest you visited in Module IV, the border with death. Go with the intention of making contact with a being from the Underworld Forest. Work exactly as you did in the Library, and take note of what the contact looks like, what they show or tell you, etc. When you are ready, come back out and write down your experience straight away in your journal.

Now go around the directions in exactly the same way as in experiment one and take note of the contacts who come forward. When you have finished and closed everything down except the central candle, if the music is still going, leave the room until it has finished. Then go back in and blow out the central candle. See how the room feels. Write your notes in your journal.

Experiment three: low notes, Inner Library

For this experiment you are going to repeat the first vision, going into the Library, but this time using the low note air tools: the Tibetan chants and the galbanum. Take note of the different type of contact, what they show you, what they say, etc.

Repeat the whole first exercise, the only differences being the low note sounds and smells, and the contacts in the Library and in the directions. Write down your notes in your journal.

Experiment four: high notes, Underworld

This time use the high notes and smells, and go back into the Underworld Forest. Follow the same routine, making contact etc., and note the difference in the contact and the directional contacts afterwards. Write down your notes in your journal.

You should find that the different vibrational tones affect what sort of contact you meet and how the energy in the room feels. This helps you to learn how these vibrational tools can assist you when you are aiming for a particular

type of contact. The tones of the music and smells will push some types of contact back and will draw other types of contact in.

2.10 Task: Extra experiment

Go back to the 'voice as a limiter' exercise that was the first practical exercise in this lesson. You are going to do something very similar but without using the Inner Library or aiming at a specific building.

You will work with the wind in its natural form behind you—on the east threshold, but without the Library—and you will aim it at the centre of the room/central altar with the focused intention of sending it out to your surrounding area/town/city.

Repeat the exercise as a 'one off' working, but have the Tibetan chants and the low note incense burning.

Go around the directions a few times when you open the gates, just to tune the room in. Instead of using your voice as the Limiter, you will just use the sigil (east/sword) in the direction behind you to limit the power down, and your breath to send the inner wind out into the world with the intent of bringing balance.

Take a deep breath and blow out slowly while holding the mental intent of balance, allowing the wind to blow through you, and aim it into the centre of the room/the central altar⁸ with the intent that the central candle is a threshold doorway out into the world. Send the air through that doorway.

When you have finished close everything down and sit for a while. Think about how different it felt, what difference the music and smell made (galbanum is a deep and powerful magical smell) and how your body feels afterwards. Then see how you feel a few hours later. You may feel a bit of a crash in your energy after a couple of hours. If this happens, it is because you moved a lot of energy around. An early night will put you back on your feet.

⁸Without blowing out the candle.

Working this way brings a different frequency of air power through, and this can bring balance in a very different way. Think how it felt and how the energy felt: how do you think it will bring balance? What did your emotions feel like afterwards? Again write down your observations.

2.11 *Task:* Documenting your work

Do a summary of these different experiments in a computer log, and think about how the different exercises felt.

Lesson 3

Fire

Fire has been a central element in magic for as long as we have *had* magic. It is used extensively and for all sorts of applications in folk and tribal magic, but in Western magic the elements themselves are often looked over in favour of magical tools: the tools are aligned to elements and then used, as opposed to using the elements directly. In truth, a magician should use both.

Of all the elements in magic, fire is the most versatile in its use, and potentially the most dangerous. Fire can act as a doorway, an energy source, a transporter, and a tuning tool. It can also be used to bridge angelic consciousness, and many types of angels work through the elements of fire and air.

Most of the lessons in this module are hands-on, practical exercises and experiments, but before we dive into this lesson's practical work, let us just look at the concepts of inner and outer fire from a magical perspective.

3.1 Physical fire and magic

Physical fires have been used in religion and magic probably since humans discovered fire. So far you have worked with fire in the south as a directional element connected to the future. But life is never quite so simplistic.

In truth, all the elements are in all the directions, and the powers of creation and

destruction all flow through each element, just in different ways and forms. As you progress through this module you will discover just how complex the pattern of elements and directions can get; and to be able to work within that complexity you first need a base understanding as a reference point to progress from.

The base understanding of the element of fire is that fire is a **doorway for inner consciousness**. When we wish to create a doorway—for example for dead spirits trapped in our realm—we light a fire with the focused intent that it is a doorway. The fire allows the spirit to pass through the element and step into the inner worlds, away from the physical realm.

Using the same mechanism, magicians can use fire to send a being into the still point, into the Void. If a being is in a vessel¹ and the being is causing a major problem, the magician can direct the being back to where it belongs via the fire. The outer shell—the vessel—is destroyed in the flames, and the element of fire acts as a one-way door through which the being is propelled to a certain realm without being destroyed.

Magicians use flames and fire as doorways into inner worlds, and also to step into a still point. The flame becomes both a central focus

¹Statue or object.

and an energetic doorway through which a magician can pass. Of all the elements, fire is the easiest to use to pass into different realms.

Flames can also be used to create boundaries and as a tuning tool: when you light your directional candles you create an energetic space where the flames make a boundary through which filtered power can flow. Working within this boundary of fire not only gives you a harmonic working space that is safe and contacted, but it also slowly adjusts your spirit to the power of inner fire, which is considerable indeed.

Because fire is the trickiest and most dangerous of the elements, you work directly with the living flame, and not a magically focused tool like a wand with all its inherent control issues. The natural flame is balanced in its power; a magical wand is only as balanced as the person who created and enlivened it.

Fire will burn you if you get too close; a wand will not warn you nor limit your actions should you wander into a dangerous area of fire magic.

3.2 Inner fire and magic

The use of inner fire has been the downfall of many magical systems that have overstepped the very fine line into its misuse. Inner fire has lots of applications, which you will learn later in the course, and one of them is the construction of a temple or power pattern that will last into the future.

When the inner fire used in such construction is that which is resonant with angelic beings, the resulting structure is likely to be very stable and should last for a considerable length of time in the inner worlds.

However, some magical priesthoods used the inner fire of the sun in the construction of some large, long-term patterns, instead of the inner, angelic-based fire. This created aggressive, power-hungry kingships and outer systems:² a reflection of the issues that

can haunt magicians if they try to control the inner fire/power of the south. So obviously, we will not work with this line of fire magic at this time!

You will, however, learn later in the course how to work with the angelic power of fire, and learn how to work as a co-worker with these beings in construction using the inner fire. For now, it is enough simply for you to know what can go wrong.

We will move straight to the practical exercises. These tasks will step you into the skill set of using fire as a tool to assist your work.

Particularly with the fire element exercises you will begin to learn the first steps towards working as an adept, with no tools or temple space; only the elements, your own power and knowledge, contacts, and your skills.

When you come to use this technique in a magical act the element of time will be woven into it so that the flame acts not only as a doorway or transporter between realms, but as a doorway and transporter through time.

As an adept you will work in many different ways, from high ritual and vision in a temple setting to working on the spot with no tools or any of the outer aspects of magic. This ensures that your magical skill and power is never limited by lack of space or tools: an adept should be able to work powerfully without preparation, accoutrements, or tuned spaces.

If you are suddenly and unexpectedly faced with a destructive power you cannot ask it to wait while you set up a work space or run home to get your tools! The magician should be able to work instantly, powerfully, and without hesitation. These exercises put you on the path towards this profound and very necessary ability.

3.3 About the practical work

The practical work for this lesson is the learning and practising of pure technique. The exercises may have simple magical actions within them, but the real focus is the technical way the flame/fire is used, and simply

²Sacred cities, temples, priesthoods, etc.

practising those techniques. You will not be applying these techniques in a real magical act for now; rather this is an aspect of technique that you need to acquire before you then move on to place it in context of a full magical act. This way, you can practice without doing yourself or anything else any harm.

3.4 *Task: Using fire as a transporter*

Fire by its magical nature is a great transporter of power and magic. As an adept you will learn how to create a full magical working pattern and send it through time and to its destination using no temple or tools, just a simple flame. To get to that point the magician first needs to learn the art of using fire as a transporter. This apprentice exercise is the beginning of this³ and something you can practice whenever and wherever: it uses only a candle flame and your mind.

So that you do not inadvertently switch on a magical pattern when you practise this technique, we will work simply. I would also like to you do this exercise in your work room with all the directions going, and then again away from your work room. When you do this technique in your work room, you will find that all the tuning, power, and contacts are energies that support and assist you: this will help you get going. But this technique also needs to be practised without any inner support, where you have to work it purely from your own power. To that end, once you have practised it in your work room you will move on to practising it anywhere, at any time.

Part one

Set up your work room, put out the tools, and have a spare candle on the central altar for you to work with. Go around the directions and light the lights, but do not focus on the gates or contacts: you are turning the room on at a 'low setting.'

Go to the central altar and stand before it, facing south. Pick up the candle and a lighter. Light the candle and hold it in front of you so that you can stare at it.

Look at the flame and visualise the letter *A* in the flames. Keep focusing until your outer vision is looking at the flame and your inner vision is looking at a letter *A* suspended in it.

When you have built up the *A* clearly, then, using your inner vision with your eyes open, 'see' two gates opening beyond the flame, and the Void (black emptiness) beyond the gates. Utter to the flame:

"A, I send you into the Void."

Take a deep breath and blow out the candle, while seeing the *A* flow through the gates, and the gates closing.

Now repeat the exercise with four other alphabet letters. When you have finished, close down the room.

Part two

Using the same combination of candle, alphabet letters, visualisation skills, and your breath, practice the same technique again, but away from your working room. Do no meditation beforehand, no stilling exercise or any tuning of the room where you are working: learn to be able to do this on the spot.

Carry a couple of tea lights and a lighter around with you, and when you have some privacy for five minutes and are away from your house, light the light, visualise the letter in the flame, visualise the gates/Void beyond, utter your intention, and then blow the letter into the Void via the gates. See the gates shut afterwards. This is the beginning of learning to do magic on the spot, anywhere, at any time.

In the Initiate section you will learn to apply this technique in a variety of different ways to move magic around, and you will be expected to do the technique clearly, without falter, and under difficult or distracting conditions. So make sure you practise it until you are good at it, and it feels easy to do.

³Though you have already touched on variants of it.

You have done a similar thing before, which was preparing you to work with this. The difference being that this is done as a contained action, with no other magic around it.

Using your skill of visualisation with your eyes open, the skill of utterance, and the flame as a transporting tool, you are learning to form a pattern and send it somewhere. Working with the alphabet ensures that you do not accidentally create a magical shape and trigger a cascade of action. Practice this as much as you can until it becomes easy.

3.5 *Task: Using fire as a doorway*

The flame is also a great doorway for magicians. Learning how to use total focus and the element of fire to move quickly from one realm to another is a major skill in magic, and one that comes in very handy in tough situations.

This technique, which comes in two parts, will start the process of training you to move quickly from realm to realm using only a flame and your own focus. It is a technique that takes practice. You can work out your own schedule for practising this technique—and the other fire techniques—while you also move on to the next lesson.

Part one—merged flames

This exercise builds on techniques you have already practised, and takes things a step further, namely merging your inner flame with the outer flame, then using it as a doorway.

Set up your work room on a ‘low setting’ as you did in the previous exercise and stand in the west, before the central altar, facing east.

With your eyes open, looking at the central flame, using your inner vision, reach inside yourself with your left arm and cup a fragment of your inner flame in your hand. Reach out with that flame and place it in the central candle flame, and see the two flames merge together.

Now sit down and close your eyes. Using your inner vision, see the central flame that has a fragment of your own inner flame in it, and see beyond the flame the east gates opening. See the Inner Library beyond the east gates.

See yourself stepping into the flame and bathing in its fire. Feel the stillness⁴ within the flame, the Void at the centre of all elements. Step forward in vision with the intention of stepping into the Inner Library.

Find yourself in the Inner Library and walk around the central podium. Once you have completed a full circle, see a flame burning in the air before you. Step into the flame and emerge back in the candle flame in your work room. Step out of the central flame and back into your body. Immediately open your eyes and look at the central flame.

With your eyes open, using your inner vision, reach out with your right hand and place it in the candle flame. Gather up your inner flame and place it back in your centre. Now blow out the central flame.

Go around the room and close the directions down. If you need to practice this sequence a few times before you move on, do so. Once you are able to step through the flame into the Inner Library and then step back again, and get the full sense of being in the Inner Library, move on to the next part of the exercise.

Part two—no ‘low setting’

Work in your temple space, but do not prepare the room or light the lights. Have a candle and lighter on the central altar.

Light the light, merge your inner flame with the outer flame, and in vision, step into it with the intention of going to a place in the physical realm.⁵ See the destination just beyond the flame.

Step out of the flame and look around. Walk a full circle in vision while observing the place you are visiting. Once you have completed a full circle, visualise a flame before you and step

⁴The Void.

⁵Your work place, a building, or a place in nature you are familiar with.

into it. Step through the fire, into the central candle in your work space, then step out of the flame and back into your body. Blow out the candle.

Think about how this felt. Was it harder or easier working without the room on a low setting? Was it easier or harder to go to somewhere in the physical realm than it was to go to the Library?

Part three—the inner flame only

This is a step up in the technique from the previous exercises and will take more focus. When you are away from your house/work space, sit down and close your eyes. Visualise your inner flame and in vision, using your left hand, cup a fragment of your inner flame and place it in the air before you. See it hanging there.

Now step into it with the intention of going to the Inner Library—this is a good place to use for experiments, as it is by now a well-worn path for you, and your body/spirit is used to moving back and forth between the outer realm and the Inner Library.

Step through your inner flame into the Inner Library, walk a full circle, and then stop. See your inner flame hanging in the air in the Library and see it grow until it is big enough for you to step into. Step into the flame and through it, so that you emerge back at your body.

Step back into your body, and see your inner flame hanging in the air before you. Once you are back in, reach out with your right hand, cup the inner flame in it, and replace it back in your centre. When you are ready, open your eyes. When you are confident that you can move back and forth in vision through the flame with your eyes shut, try it with your eyes open—but still using your power of inner vision.

These exercises can be quite difficult as they do not allow you the luxury of taking time to travel to a realm and back, which deepens the vision for you. Doing it this way makes it harder for the power to kick straight in, but

it pushes you to learn about stepping through fire to instantly access another realm, which is a necessary skill for a magician, particularly in an emergency.

Practice these exercises as much as you need to until you are confident about moving from one place to another through fire.

3.6 Task: Using fire as a boundary keeper

Fire is used a lot in magical construction. As well as air, it is the element used angelically as an adept in the construction of magical inner temples. The first stage of training for this is learning to construct a simple work space aligned to your own temple space using candle flames, inner flame, and sigils.

Do this task away from home if at all possible. If it is not possible, do it in a room of your house that you do not normally do magic in. The exercise will be of no harm to any family member, as it is a simple tuning. If you use this technique in your home it will be easier, as the resonance of your work space will be easy to tap into. If you practise away from your home/work space—and the further away the better—then the exercise will be harder, but it will be better as a learning experience and for building inner muscle.

This exercise can be worked with in two different ways, and you will learn both: one is easier, one is harder, and a step up from the first version. Eventually what you learn here will develop into the ability to tune to a temple space and switch on all the powers and contacts with a single, focused thought. But you have a fair bit of muscle-building to do before you get to that stage!

Technique one

Have four candles and a lighter. Put the four candles in the four directions, but do not use a compass to figure out which direction is which; just put out four candles.

Choose one candle and allocate it to the inner power of east. This allocation is done

simply by deciding that you will work with that candle as the east threshold *regardless of its physical direction*.⁶

Light the candle and use your left hand to place a fragment of your inner flame into the candle flame. With your inner vision, see the gates of the east beyond the candle flame. Remember the feeling of standing at your altar in the east, and recover that feeling: in your mind, merge your work space's altar with the candle before you.

Now do the same with the other directions, working clockwise so that you allocate south, west, and north. All the lights will be lit with outer candles and fragments of your inner flame, and all gates will be present.

Stand in the centre facing 'south.' Feel the directions around you and see if they feel different in any way.

Now focus on the south. To your left, visualise the sigil of the sword. Build it until it is strong in your mind and that you can see it with your inner vision, hanging in the air to your left. Now do the same to your right with the sigil of the vessel.

Do the anchor ritual. Instead of using the sword, have the sigil in the air above your left hand, and the sigil of the vessel above your right hand. The floor beneath you is the stone.

When you have finished, using your right hand, gather up the sigils one at a time. Break them up by circling your hand through them, then blow their fragments from your hand and towards the flame of the west.⁷

Now go around the directions, starting in the east. Gather up your fragment of flame from the candle flame and place it back inside you. Do the same around the directions until all the flames are out.

This method can be used to create and dissolve a temporary workspace without tools or even a directional reference. Each direction

⁶All directions are within each one; all elements are within each one.

⁷Compost direction.

has all four inner directions within them, and focusing on, say, the inner direction of the east will bring that power forward. It may feel slightly different from being at your own eastern altar, because you will likely get an elemental combination—for example, air within fire (east in the south), fire within water (south within west).

Later on in this module you will work with these elemental/directional combinations. Not only does this exercise train you to work with no tools other than a flame, but it also begins the process of loosening up your understanding of the elements and the directions. It will teach you to recognise an element or inner direction in a different 'home,' and from there you can learn how to draw on those combined inner elemental directional powers.

Technique two

Now repeat⁸ technique one, but without physical candles to align your inner flame to. Simply reach within yourself, cup a fragment of the inner flame, and place it in the air in each direction, with the intention of the first direction being east: in your mind, align the first fragment with the east altar of your work space.

Do the same in all four directions, then do the anchor ritual with the sigils.

When you have finished, go around the directions and reabsorb your inner flame fragments by cupping them in your right hand and placing them back in your body.

Have you noticed yet that the left hand is used to place the flame out in the world, and the right hand to reabsorb it? You are still working with the principle that the left hand outputs and the right hand inputs.

3.7 Task: Sending something through time

The full technique of sending magic into the stream of time is a vital part of adept magic, and the techniques you have just

⁸On another day, give yourself a break!

been practising connect with the act of sending magic through time. At this point in your training there is nothing for you to send through time, as your skills at inner pattern making are still rudimentary. But the technique itself can be practised.

When releasing magic into the stream of time in a focused way, you must make sure that what you are sending is balanced and will not create havoc. This is why you will not attempt the full act until you are an initiate. But there are stepping stones that you can work with now, and they will also build up your skill set.

Use the same method as you did when you worked with fire as a transporter. But when you come to put something in the flame, do not visualise a letter of the alphabet; rather visualise the word “hello.”

Once you have built the greeting up using your inner vision and can imagine it in the flame, you need to give it a direction. Utter into the flame,

“Word of greeting, I send you into my own future, that I may see you in two months’ time.”

Using your inner vision, see the gates of south open beyond the flame, see the word hello in the flame, and focus your intent that beyond the gates is your future in two months time.

Once you have done this action, forget about it; do not keep an eye out for it returning in two months’ time. Should the word surface, it will then take you by surprise and you will know that you have been successful.

The word may suddenly drop into your mind, or you will think that you heard someone say “hello,” but nobody around you will have spoken. Or it could emerge in a dream where you see yourself greeting yourself. How it emerges, if it does—it is not always successful to start with—depends largely on how your own inner senses and natural inner sight work.

If your “hello” does come back, simply note down how it presented itself. This will tell

you a lot about how you as an individual magician naturally send and receive inner communication.

If your “hello” does not return, don’t panic; you have not failed. This technique is easy for some and very hard for others to achieve: we all develop in our own way and at our own pace. If the greeting doesn’t come back to you, then try again, and keep trying every two months until it does.

You can practice this on a full moon and a new moon to see if it makes a difference. Try it in daytime and then at nighttime. Keep a page in your journal where you track your progress with this experiment, and keep a note of the different time variables present when you send the message (full moon, etc.)

You can also practice it with your partner if you have one, or a parent: the key is to practice on someone who is very close to you so as not to intrude on the inner and outer space of another person. Good manners and restraint in magic are important disciplines; always work with integrity.

If you are sending a “hello” to a person close to you, then when you visualise the word in the flame, see their face beyond the flame. As you utter, state their name and then blow the word towards their image beyond the flame.

It is really important that you do not abuse this technique to intrude on others: how you conduct yourself in magic will have great bearing on how other beings will be willing to work with you. Working with family members is fine, as you are all linked anyway, but do not try this with a person who is not deeply connected to you.

This technique can also be used to send a message to someone or to alert them to you. I used to use this when my children were away from home and I needed them to contact me. I would project a brief “telephone me” message into the flame and send it off to them. It invariably worked. These days, of course, we have cell phones.

Do not be tempted to use this for unhealthy ends, such as thinking “oh, I can get the hot girl

down the street to call me if I project myself at her." Such behaviour is abusive and intrusive. As a magician, once you start down that road of manipulation, most inner contacts will walk away from you.

3.8 *Task: Using fire to clean hands*

This is just a simple, well-known magical property of fire. Remember when you worked on your inner senses and went through thift/junk stores handling things in order to feel the energetic dirt that can build up on an object? You used salt and water to clean your hands. This sort of build-up can also happen after doing tarot readings, depending on what you are looking at. If you are in a situation where you have handled something energetically dirty, and you do not have access to salt and water, then use a flame. A candle flame or even a lighter will suffice.

Pass your hands, one at a time, over the flame; close enough for it to burn off the energetic dirt, but not close enough to burn your hand. Move the flame around your hands, one at a time, until it is all burned off, then rub your hands together to feel the difference.

3.9 *Task: Using fire to dispose of a vessel*

This is not really something you can practice, but is something you can use should you need it.

If, like me, you like to find unusual things in junk shops, or you have experimented with creating a vessel and bridging a being into it, and then discover that it is a major issue in the house, then you can dispatch it back to where it belongs via the fire.

Numerous times in my chequered magical past—usually through ignorance or stupidity—I have ended up with a statue or object containing a being that subsequently created havoc around the house. When this

happens the best, quickest, most balanced way to dispose of the problematic item is to put it in the fire, with the focused intent of sending its unwelcome resident back where it belongs.

This does not destroy the being, only the vessel; and it releases the being back into the stream of fate. To ensure that the being does not just get released into your home, the fire is lit with the intention of making a doorway, with the still point of the Void within its flames. The fire is tuned to the Void by focused intent, the intent is uttered into the flame ("I send you back to where you belong"), and then the object is placed in the fire.

When I first learned this technique back in my teens, I worried where the fire was sending these beings, or whether it was in fact destroying them. So I got into a habit of doing readings to check if the fire was indeed the best doorway to use. Most of the time, it is.

However, sometimes an object/being is troublesome not because the being should not be in the vessel but because the vessel/being is in the wrong place. It is important to make this distinction.

Usually, vessels which need to go in the fire are ones in which the being should not actually be residing, or which give the being a bridge to our world that it should not have. For example, in some magical systems, aggressive spirits are locked in vessels and then sent to a place in order to cause damage or attack.

There are so many variables. But should you have problems in your home or work space, and you manage, through readings or other styles of divination, to pinpoint them to an object, then your next step is to do a reading to see if going into the fire is the best option for sending the being back home.

If the reading shows that fire is not an option, and the being should not be separated from the vessel, then use further readings to ascertain where the object should be, or what you should do with it. This can be achieved by using readings to look at what element it should be in, and what direction. That will give you an idea of where to start looking.

3.10 *Task:* Documenting your work

Write up notes of your experiences on computer—just key points: what was hard, what was easy, etc. With your time experiments (“hello”) keep track in your journal of your successes, failures, and the different ways/times you sent the greeting.

Lesson 4

Water

Water is a very interesting and hugely underestimated force of nature that can be utilised in magic in a variety of ways. Water has an amazing ability to find its own path, regardless of obstruction. It gives life to everything it touches, and from a magical perspective it can record and also carry energetic information and vibration over vast distances.

Water is a major part of our make-up, and the ocean is the water from which all life sprang. Yet many magicians persist in using only the vessel in their magical work, and little, if any, of the element itself.

In this lesson we will experiment with just a few of the many applications of water within magic. You have already had some foundation in this area of magic with the work you have done on succussion, rivers, etc. This lesson takes you a step further. You will learn specific techniques for working with water as a tool in your magical work and life.

Throughout these workings, remember that the element of water has its own consciousness, and that each area or body of water has its own persona. Of all the elements, water is closest to us in terms of consciousness. Treat every body of water as an individual being, both out in nature and in vision.

As in the rest of the lessons in this module, this lesson will be mostly hands-on practical

work, as the best way to learn about a tool is to use it.

4.1 Task: A ritual which uses water as a container and recorder

By now, through your work with succussion, you will have learned that water holds energetic signatures and that it can be worked with to record energy and magic, then dispense it through the elements. In your work with water and rivers, you transferred energy into water, then put it back into its element. Now you will learn the next step, which is to record formed magic in water, which will then be dispensed to effect change.

This ritual work will dispense balance where imbalance exists. The magic will nudge any imbalance in whatever it is dispensed into in order to act as a catalyst for change. By using the intent to trigger balance where imbalance exists, you will not interfere with the natural order. Instead, where humans have created imbalance, a human will offer a catalyst for the process of rebalancing to occur, however long or short a time that may take.

If the receiving consciousness wishes to use that catalyst, it will. If it does not, it will not. The key is to allow it an element of choice,

and not force the magical act on anything or anyone.

To prepare for this work, you will need:

- A pint bottle of water.
- A two-pint jar or container to store the water in, preferably glass, metal, or stoneware if you can find it.
- A bowl that can hold two pints of water. If your vessel is large enough to hold two pints, then use it.
- A flat stone or a small upturned glass or something similar, so that a tea light can be put in the centre of your bowl without being drowned in the water.
- A marker pen a small square of white cloth big enough to cover the lid of the jar. some string or white ribbon to affix the cloth to the top of the jar.

The first part of the ritual is to be done on the night before the full moon—near the cusp of its power. The second part will be done at the following dark moon. The last part of the ritual will be completed at the subsequent full moon.

In this ritual, you will work in vision, sometimes with your eyes closed and sometimes with them open. It is important that you develop the ability to work in vision with your eyes open so that you can see the physical realm and the inner realm at the same time. Your eyes see the physical world, and your imagination sees the inner worlds.

Part I

Prepare your work space. Put out the tools, light the lights, and open the gates. Do the anchor ritual.

When you have finished, put your vessel or bowl on the central altar, and fill it with a pint of water. Put the central candle in the centre of the vessel/bowl on its small stand. If the vessel is too small, pour the water into the vessel, wait

a moment, then pour it into the bowl. Keep the vessel next to the bowl (for resonance).

Go round the directions starting in the east. Approach the altar with the intention of connecting to the contact that has come forward in each direction. Bow to the contact, and declare that you wish to create a catalyst to trigger balance where imbalance exists.

Pause at the altar and be still for a moment. Hold the intent to create a catalyst to trigger restoration of balance.

Go round all the directions and make the declaration of intent to each contact on the thresholds. Pause at each direction to be still and focus upon your intent.

When you have finished in the north go back to the east. Stand there, hold your hands out over the altar, and close your eyes. See the contact on the threshold. If the contact asks you how much balance you wish to trigger, answer “whatever is necessary for the good of all beings.” This is important: balance for just one aspect of creation can mean destruction for others.

The contact will start to build something up energetically in their hands, or they may reach behind them to grab something. You will not be able to tell what it is, but it will be handed to you like a thread. Take hold of the thread with your left hand.

Bow to the contact and open your eyes. Using your inner vision but with your eyes open, maintain the vision of the thread in your hand and turn around (to the right) to face the central altar. Step up to the central altar and place your end of the thread into the central flame that is over/in the water.

Now repeat the same action in the south, west and north. You should end up with four threads of energy coming out of the four directions and connecting together in the central flame.

Stand before the central altar facing south. Hold your arms up to the sky. Do the same declaration of intent to the powers above, and ask for help in the same way you did in the directions.

In your inner vision see a hand reach down to you, holding a thin, bright thread. As you touch the thread you feel the difference in it from the others you have been given. It is vibrating at a fast rate and is shining: it is the element of the future. Take the thread and connect it into central flame. Bow and say thank you.

Hold out your arms, your hands pointing towards the floor. Do the same declaration of intent towards the land beneath you, and ask for help as you did in the other directions. See with your inner vision a hand reach up through the floor with a dark but bright¹ thread that seems to have a heartbeat vibrating within it. Take the thread and connect it into the central flame.

Stand back, bow to the powers of above and below, and thank them.

Now close your eyes. Using your inner vision, see the threads flowing from the four directions, above, and below, all meeting in the central flame.

Still yourself. Stand and meditate briefly, building up the sense of stillness and silence within you. Reach inside yourself with your right hand, and let a fragment of your inner flame sit in your hand. Reach out in vision and place that fragment of your inner flame into the central flame.

Open your eyes and stand before the altar, facing south. Hold out your left arm before you. In your mind, see the lines of energy flowing from the directions and coming together in the central flame.

Starting to your east, trace an upright triangle: see your hand start in line with the east thread. Trace the triangle east, above, west, then across to the east to complete it.

As you trace, recite:

“In the name of the Great Father, may balance be triggered where there is imbalance, for the good of all beings.”

Drop your arm and open your eyes. Walk round the directions clockwise until you are in the west.

Turn to face the central altar and repeat the same action: trace a triangle with your left hand, starting in the north, above, south, and across to the north to complete it. Do the same recitation as you trace in the air.

Now walk a full circle around the directions and finish in the north, facing the altar and the south gate beyond it. In your inner vision see the two upright triangles hanging in the air above the central altar, interlinked with each other. They form a pyramid, and the base sides of the pyramid are aligned with the cross quarters. Using your inner vision, see the pyramid solidify, and slowly sink down into the central flame.

Hold your hand over the flame² and recite:

“Pattern for rebalance, I send you into the water.”

Using your inner vision, see all the threads and the pyramid descend from the flame into the water.

Now blow out the candle and take it out of the water.

Now blow out the candle and take it out of the water. Stand before the water with your eyes closed. See the threads of energy and the pyramid in the water. Open your eyes, and hold the water up level with your mouth.

Utter over the water:

“Within you is the pattern of future rebalance. At the dark of the moon you will be joined by the pattern of past balance, the memory of what was. For now, may you rest, strengthen, and be prepared.”

Pour the water into the jar that you have prepared. Put the lid on it.

Get your piece of cloth, marker pen, and string. Draw an upright triangle on the cloth.

¹The Light within Darkness.

²Without burning yourself or your sleeves.

Put the cloth over the lid and tie it with the string, and leave the jar on the central altar.

Take a step back and close your eyes. In your mind, see the powers of the directions, and of above and below, and see them all meeting in the centre, in the water. Bow, and say thank you to all of the powers for coming together.

Now go round the directions, starting in the east. Bow and thank the contacts, see the gates close, and blow out the candle. Repeat in all directions.

Put the jar of water in the west, and don't disturb it if you can avoid it: it must sit there until the new moon.

Part II

To be done at the new moon.

Using a pint of water, repeat the whole first part of the ritual, pulling in the threads, and declaring the same intent.

But this time, when you form the two triangles, they must point *downwards*, and at the forming of each triangle you will recite:

“In the name of the Great Mother, may balance be triggered where imbalance occurs, for the good of all beings.”

Use the same visionary method to lower the downward pyramid into the flame and then into the water. See the downward-pointing pyramid descend to join with the upright pyramid.

When you come to utter over the water at the end of the ritual, say the following:

“Within you is the pattern of past balance; the memory of what was. At this dark of the moon you have joined the pattern of future balance. Power of what was and power of what will be, join in union to restore balance; be at one with each other. For now, may you rest, strengthen, and be prepared: at the next full moon you will be released.”

Pour the water into the jar to join the other water. On the cloth cover for the jar, draw a downward triangle over the upright one to make a hexagram.

Put it back in the west, where it will stay until the next full moon.

Part III

This part can be done at any time during the three-day full moon period, but the day before the full moon is strongest.

Parts one and two of the rituals were quite controlled and structured, so to balance them the third part must have freedom in its structure in order for inner beings to be able to contribute. This part of the three-part ritual is the part which dispenses the water/pattern into nature.

First, put the magically prepared water in a container that is easy to transport, like a large water bottle in a backpack.

Because this work was done for all beings, not just the land or a river, its distribution point is a like an acupuncture point—you need to find the right spot in your area to dispense it. You can find this spot by driving in a car or taking a bus or a train. But you have to allow the randomness to work.

If you are in a car, simply drive from your house. Before you start driving, sit in the car and still yourself. And then start driving. Let your inner senses guide you through inspired turns. A street name or number may jump out of you—follow that impulse. The more you allow inspiration to surface, the stronger it will become. Drive around until you feel the need to stop, or you get an “it's here” feeling, however subtle it may be: allow the inner contacts to guide you.

If you are travelling on public transport, leave your home and go to the nearest bus stop or train station. Get on the next bus or train that arrives, regardless of where it is going. Sit while you are travelling and be still. When you get a sense of “it's nearly here,” get off at the next stop and walk in whatever direction

inspires you. When you feel the need to stop and dispense, then stop.

To find the exact spot, look around and again allow instinct to guide you. The water may want to be poured down a drain or onto grass, into water, over tree roots...even if you are deep in the midst of a city, there will be something that you can pour the water into that will sink it into the ground, or down a drain, or into a waterway.

As you pour, keep in your mind the directive: *rebalance for all beings*. Take a note of the date, time, and location that you dispensed the water.

4.2 **Task: Looking at the dispensing's natal chart**

Run an astrology chart for the location, date, and time of the dispensing. Look at the planets in the houses. See where Neptune and Pluto are. Also see what is in the first house, the fourth house, and the sixth house. Look at the pattern of the planetary alignments on the chart. When you read the chart, remember you are reading for the land in that area.

This chart will show you what planets were exerting which influence at the time of the pouring. Read the houses in respect of the land: so the first house is the land's personality, the fourth house (home) is the nature, ancestors, etc., and the sixth house is service and health, an important house for this job. Also look at the eighth house: death and regeneration.

If there are no planets in a house, for example the fourth house, then there is no undue influence there that will affect the dispensing.

Some examples: if Neptune is in the fourth house, it might bring the influence of floods or the direct rebalancing of the city's waterways. If Saturn is in the sixth house, it could indicate that the dispensing will have long-term effects in service to the land in order to heal it. The magic is in the water, but the planets can influence how that magic unfolds—which is why you look at the chart.

4.3 **Task: Tarot readings on the effects of the dispensing**

Do three readings to see what effect the dispensing will have on the land and all beings in the area. Use the landscape layout, and look at the influence of the dispensing on the land over twelve months, five years, and twenty years. Write the readings down.

Don't panic if they show destruction: sometimes things have to be torn apart before they can be put back together properly. And don't worry if the readings make no sense to you. Simply write them down and occasionally go back and look at them.

Also keep an eye on events in that area, and when something happens, look back at the readings to see if the event, or type of event, shows in the readings.

4.4 **Task: Using water as a doorway**

This exercise teaches you how to use water as a doorway, and also as a tool for putting outworn energies to rest.

You will need a bottle of clean water and a bowl. Wash your vessel, as you will be drinking out of it.

Set up your work room as usual, but instead of having a candle on the central altar have a bowl. Pour the water into the bowl.

Put out your tools, light the directions, and open the gates. Do the anchor ritual.

When you have finished, pick up your vessel and, holding it, sit down, facing the central altar with your back to the west altar. Close your eyes and still yourself.

Once you are still, in vision see yourself stand up, still holding your vessel, and look at the bowl of water. As you look into the bowl, see that it is bottomless and that the bowl grows bigger. Dive into the bowl and swim down, with the intention of emerging in the Underworld Forest and the waters that flow through that place.

Swim down and down through the darkness, until you see a faint light before you. Swim towards that light. You will find yourself emerging into the waters of the Underworld Forest that flows around the trees.

Stand up and look around. Touch the water you are standing in and thank it for bringing you safely to this place. Tell the water that you wish to learn, and ask it if you could commune with a being of this place, someone who will help you learn.

Now walk around until you see a being standing in the water. Bow to the being. Tell them who you are, where you come from, and that you are learning to use water as a doorway, and also how to use water to put things to rest.

The being walks up to you and places a hand upon you, and seems to read you from a sense of touch.

The being asks to see your vessel. See your magical vessel in your hands. Hold it up so the being can see what type of magic you are working with. The being then motions for you to follow them.

You weave your way together through the trees and the water until you come to a clearing. In the centre of the clearing is a place where streams of water come together before flowing through the forest to eventually join the river that spills out into the Plains of Death.

Walk through the water until you are at the point where the streams merge, and scoop up some of the water into your vessel. Hand the vessel of water to the being, who in turn holds it out and sings over it.

As the being sings, you remember times in your life when you were very angry, or felt helpless, or emotionally bereft. You can feel these emotions stored in your body like blocks, blocks that your vital force has to adjust to, blocks it has to go round in order to continue flowing.

The being holds out the vessel to give it back to you, and points in the distance to the stone

stairway carved into the rock, a stairway you have walked before. You look at the stairs. When you look back, the being has vanished.

It is time for you to leave. Being careful not to spill the water, go to the stone stairway and climb to the very top of it. As you get near to the top you realise there is water all around you—on the steps, running down the walls. You seem to be climbing up into water.

You can see the light of the surface world above you. It is glimmering through water. You climb up the stairs through a wall of water, and find yourself emerging from the bowl of water on your altar.

Step out, turn back, and pour the inner water in your inner vessel into the physical water in the bowl. As you pour, you can see the brilliant light of the inner water from the Underworld mixing with the physical water. The brightness spreads out until the whole bowl is glowing.

Turn and look at your body. You will see some areas that look duller than others: these are emotional energies you are holding in your body without realising.

Step into your body and when you are ready, open your eyes.

Immediately get up and pour some of the water from the bowl into your vessel. Close your eyes for a moment, and see the brightness of the water in the vessel. The energies of the vessel and the energies of the water merge together to make a combination of brilliant, bright colours.

Hold the vessel to you lips and utter:

“Water of the Underworld, tears of the Great Goddess, through your power lay to rest whatever is within me that no longer serves a purpose.”

Now drink the water. Do not try to think about what the water is going to do; just let it do its job, which will unfold in its own time.

Go round the directions, close down the gates, and put out the lights. The water remaining in the bowl needs to go to a living being. Give it to a house plant or take it

outside and pour it into the roots of a plant or tree.

About this ritual

We worked on two different water tasks here. In one, you learned how to use water as a doorway. Remember, *every element is a doorway in one form or other*. Water is a good doorway to use to access the Underworld, and can also be used to travel in vision to distant lakes, rivers, etc. The inner consciousness of the water can bridge you to inner or outer bodies of water depending on your focus and intent: you inform the water of your intentional destination, and the inner power of the water guides you as you swim. It is also a good bridge for the power of the Underworld and the surface world.

The waters of the Underworld draw energies that no longer serve a purpose and need to be composted: the Underworld water in particular has this quality of drawing out emotional, ancestral, or cellular imbalance that is no longer of any use. The Underworld water in your body triggers a release mechanism: it gathers all the energies that need composting and expels them through water.

How this will work for you depends on you as an individual, and also on your ancestral lines. If there is an energetic or emotional block or trauma within you that is still serving some purpose, then the waters of the Underworld will have no effect on it. However, if you are carrying the energy of an ancestral trauma, or are carrying around emotional energy that should have been let go, the water will act as a catalyst and start the composting process.

From a physical perspective this can manifest as anything from a lot of crying, to a lot of urinating or sweating, to heavy menstrual bleeding³ or vivid dreams. This will start and stop as and when it is necessary for the individual. If nothing happens straight away, keep an eye on the full moons for the triggers. If you do go through some type of shedding process, note it down in your diary.

³Not in men, obviously!

Note how the shedding manifests and at what phase of the moon.

But do not focus on what has or is being shed. Learn to let it go; do not try to analyse or hypothesise about what is being released. Just let it be and learn to go with the flow, without needing to know the details.

If you have a strong reaction and you feel it is overwhelming, then reel in the drama, grit your teeth, and get on with it. Your body will not process anything beyond its capability, and how you react to the shedding will determine its success. If you get emotional and decide to wallow, then you have already failed in the process. Just let whatever happens happen, but treat it as a necessary and positive process.

Some of you may not react at all. In such cases, there was no need to shed anything: even if you feel you have a lot going on deep down in emotional or energetic terms, it is still doing a job and serving a purpose.

But the main aim of this exercise is not the clearing of your personal shit; that is a side issue. The main aim is to learn that you can dive into any body of water in vision and use it with focused intent to emerge in another realm through water, or emerge in another body of water in the physical world.

4.5 Task: Using water as a boundary

In your ritual space you are used to using fire as a boundary marker and elemental focal point through the use of directional candles. Now it is time to work with a different element.

Choose a ritual from the course which you have already learned, and perform it in the work space using bowls of water in the directions instead of candle flames. Instead of using the sword and vessel, use their sigils in the air.

Learn to open the gates using water as an element instead of fire. Learn to focus on stillness and the Void without the flame, using the water instead. Learn to pass into inner spaces like the Library using water instead of a flame.

I will not spell out for you the differences: experiment and find out for yourself what it is like, what difference it makes, and how you can utilise that difference in your own practice.

Write down in a computer log what experiences you had with this change of element in the ritual and vision work. Think about how you can use the difference for specific workings.

4.6 *Task-in-waiting*: The alchemy of emotion

This last technique is not one you can really practice, as it must be done only when really needed.

As you know, water carries information, emotion carries energy, and succussion of water creates an energetic signature of whatever was originally in the water. This technique can be used as a catalyst for rebalancing and healing severe grief or intense suffering that is not resolving on its own. It is not an instant cure or a suppressant of symptoms like a drug; rather it flows into a body and triggers a series of responses that gently ease the person back onto the path of recovery.

It is not to be used to ameliorate an ordinary emotional crisis, emotional pain, or natural grief. In today's world we are far too ready to short circuit what is normally a natural process, and long-term damage can result from that intervention. Times of emotional despair and crisis are all part of what matures and strengthens us as humans and magicians. But there are times when natural grief or an emotionally painful situation does not resolve and can spiral out of control. That is when this technique can be used.

Do not use this technique on others: it is important first to learn everything you can about every technique you are taught, and *you* are your first test subject. You and the land are deeply entwined whether you realise it or not, so you and the land are the sandbox where

you learn to apply various magical methods. This way you do not inadvertently damage someone, short circuit an important process, or find yourself energetically linked to the fate of another person.

If you should find yourself in a terrible emotional state, either through pain, loss, or fear, first give yourself a few days for it to settle on its own. If that settling does not happen, and you have tried everything you can to keep your chin above water, then it is time to consider using this method.

But I must stress very strongly, this is to be used as a *last resort*, not because it is too strong a method but because being pushed to our limits emotionally is all part and parcel of magical development. Through these extreme circumstances we learn our hidden fortitude; we learn how to hang on and tread water. Through tough tests we develop an inner strength, compassion, and focus that in turn helps us evolve as mature magicians.

However, there are times when we are pushed to our limits emotionally and we start to break instead of bending. That is when this technique is used. It does not stop the suffering, but it unlocks our hidden strengths and gives us access to their energy in order to keep us going. It also triggers a process of healing, rebalancing, and emotional immunity that not only gives us that extra helping hand but helps us overcome such a mountain and conquer it so that we do not have to deal with it again.

This is a fairly simple technique, but it involves focus and repetitive action—which is a good thing when you are in total meltdown. An ordinary person would say they cannot focus enough to do magical work while in such deep grief or pain, but you are not an ordinary person, you are a magician. You need to learn to focus and do a simple task, no matter how you feel.

For this technique you will need a glass bottle to store succussed water and a bottle to do the actual succussion.

You have already worked with the technique of dilution and succussion, so if you have forgotten, go back over your notes.

What you need is some of your tears. Catch them on a spoon. Pour clean water into your vessel (having first cleaned the vessel) and lower the spoon into the vessel so that your tears mingle with its water. Stir the water well. Now begin the succussion process. Do this for the same amount of time and for the same number of succussions as in the previous exercise.

When you have the final potency of water, take a few drops under your tongue and let them sit there. Store the bottle in the fridge and take a few drops morning and night for three days. If there is a full moon within the next seven days, take the first dose as soon as you have finished the succussion, then wait for the day before the full moon. Take the rest of the doses the day before the full moon, the day of the full moon, and the day after the full moon.

Keep a day-to-day diary of how you are feeling and what happens to you on those days. This will only ever be seen by yourself, so you can write whatever you like or need to in it.

After a couple of weeks, see how you are feeling and try to work out if a process of change is occurring. If you are still having severe problems, use water as a doorway and go down to the Underworld Forest. Bathe in the water there. When you have finished the vision, sleep for as long as you can.

This technique is like major emotional surgery. It is not something to do lightly, as it can carry on working for many months. Because of this, it can short circuit your own learning path if you do not really need it. But it is good to recognise that there are times in our lives when we need help, and this technique can trigger that help. It not only works on the mental and emotional realm of the body, but it can also trigger inner angelic help if you are truly at the end of your ability to cope.

Don't ever use this technique for someone else if you have not already gone through it yourself. Your own experiences will guide your knowledge and wisdom when it comes to helping others.

Lesson 5

Earth

The element of earth can be used as a magical tool in many different ways, and has been so used for millennia. Earth is a container and a keeper of *time*: the heartbeat of stone beats out the pulse of time, time that was formed in earth's opposing magical direction of south/fire.

The power of earth slows things down, measures, contains, stores, and protects. These qualities can be used by the magician, and the element of earth is often the anchor around which magic orbits. Earth is also the container through which we can work with the inner powers of various metals, the ancient consciousness of creation, and the female polarity of the Universal Power that expresses itself as the manifest world.

This lesson, like the others in this module, is mainly practical work. You will work with various stones in different ways, including white quartz.¹

Quartz is a common stone found in many different places, but if you happen to be unlucky enough to live in an area where there is no quartz at all, you may need to travel a bit further afield, or have someone you know and

trust find some for you in their area (but still on the same continent) and send it to you.

Natural, unblasted quartz can appear very dull: this is not an issue. You are not looking for a bright, sparkly New Age crystal; a stone with a line of quartz or a small clump of quartz within it will work well. So will a stone of milky quartz, which is a very common stone and should be easy to find—it is often found in river beds.

While you are hunting for your quartz stone, also look for stones that would be happy to work with you in the magical directions of east, south, west, and north. You find these by wandering round, looking at different stones, and seeing which ones you are drawn to. When one catches your eye pick it up, hold it, and in your imagination see each of the four directions in turn: east, south, west, and north. Take your time. See the altar of the direction in your workspace, and recover the feel of how that direction feels. Now see how your emotions shift from the influence of the stone. Is it happy with any of those directions? If so, you have found a stone for that direction.

Once you have all four directional stones and the quartz for the centre, you have what you need for the working you are about to do.

¹Do not work with crystals that have been bought in a store: invariably they have been blasted out of the earth, which is a violent assault upon the land. And they are often from lands far removed from where you live. Work with stones you find out on the land, in riverbeds, caves, etc.

5.1 *Task: Using earth as a boundary keeper*

Set up your work space and put out the tools but not the candles. Place each directional stone in the direction it is willing to work in. Place the quartz on the central altar.

Go round the directions, open the gates, bow to the contacts that appear, and note what type of contact comes forward—land spirit, deity, angel, etc.

Go back to the east altar and tell the contact that you wish to work with the stones as boundary keepers. Do the same in each direction, then return to the east. Pick up the stone of the east and hold it in your hands.

Close your eyes and still yourself. Once you are still, look at the stone in vision. Tell it you wish to work with it as a boundary keeper, but that you respect the wishes of the stone and should it wish at any point to go back out into nature you will release it from its service.

Open your eyes and hold the stone out in your left hand over the altar. Close your eyes again and ask the contact in the direction to tune and enliven the stone. Watch what the contact does to enliven this stone of air.

Once the contact has finished, open your eyes and hold the stone up before your face. Say:

“Stone of the east, you are the boundary keeper of the east, the container of the wind, the container of the power of the Limiter; keep watch over the threshold of the east.”

Blow over the stone with your breath. Put it back on the altar and with your left hand draw the sigil of the sword over the stone. In your mind’s eye see the sigil sink down onto the stone and then into it: the stone becomes the scabbard of the sigil.

Stand back, bow, and go to the south.

Repeat the process in the south, and watch what the contact does to the stone. When they have finished, hold the stone up before your face and say:

“Stone of the south, you are the boundary keeper of the south, container of the fire, container of the future; keep watch over the threshold of the south.”

Hold your left hand over the stone. In your mind, be aware of the flame that gently burns within you, and see a fragment of it pass from you and into the stone. Feel it flow through your hand, and keep your hand there until you feel the flow of power subside. Place the stone back on the altar, and in your mind’s eye, see the flame within the stone.

Stand back, bow, and go to the west.

Repeat in the west and watch what the contact does with the stone. When they have finished, hold the stone before your face and say:

“Stone of the west, you are the boundary keeper of the west, container of the scales; keep watch over the threshold of the west.”

With your left hand, draw the sigil of the vessel over the stone and see it lower down to the stone and sink into it. Then hold the stone up to your mouth and let a drop of your saliva fall onto the stone. Your saliva holds life and the history of your lineage.

Place the stone on the altar, step back, and bow.

Repeat in the north and watch what the contact does with the stone. When they have finished, hold the stone up and say:

“Stone of the North, you are the boundary keeper of the north, container of the past, container of the heartbeat of the world; keep watch over the threshold of the north.”

Hold the stone in your right hand and place your left hand upon your stone shield/tool. Feel in your mind’s eye the slow pulse in your stone tool. Feel that slow pulse pass through you and out into the boundary stone through your right hand.

Holding or touching both stones, recover the memory of the white stone in the depths of the earth, in the cave of the four winds, where the roots of mountains come together. Remember its vibration, its heartbeat. Now remember the stone floor before the goddess, deep in the Underworld. Feel all these stones vibrating and pulsing at the same frequency.

Place the boundary stone back on the altar, bow, and turn to the central altar.

Sit down before the central altar and put your left index finger on the quartz stone. Now close your eyes. Still yourself and meditate briefly.

When you are ready, using your inner vision, see the four stones in the four directions. See their brightness and power, and see the contacts standing on the thresholds. Each stone gives off a vibration, a colour, and a specific energy. Watch as the stones harmonise to each other like an orchestra.

Once they are all working in harmony with each other, you see a light begin to shine and pulse within the quartz. As you watch, lines of energy flow from each directional stone into the quartz. The light within the quartz becomes a pattern made from the energies that flow from the directional stones: the quartz mirrors the directional pattern of the four stones.

When you are ready, open your eyes and pick up the quartz. Starting in the east, go round the directions and pick up each directional stone. Hold it to the quartz so they touch. Do nothing to interfere with their union; keep a blank mind and just hold them together. When you feel it is done, put the directional stone back on the altar. Repeat this in the other directions.

Place the quartz back on the central altar. Starting in the east, pick up the directional stone, bow to the contacts and see them withdraw, see the gates close, and turn to face the central altar. Put the east's directional stone on the east side of the central altar, touching the central stone. Repeat this in the other directions. Now put away your tools.

At this point, decide how you will use the boundary stones. They can enhance the boundary of your property, house, apartment, or room. Put each stone in its proper direction at the boundary you wish to work with. If you have land or a garden, then put them in their directions around your land. You can do the same in a house: place them against the walls (inside or outside) in the directions of the house, apartment, or room.

As you place each stone,² make sure it is safe and put it where it will not be knocked and preferably cannot be seen. Tell each stone:

“Guard this directional threshold.”

You can carry the central quartz stone around with you in your pocket. It holds all the directions within it, and is anchored with the stone in the Underworld.

If you wish to tune yourself when you are out at work or travelling, simply hold the stone, close your eyes, and be still. See all the directional altars around you with you and the quartz in the centre. This offers a mild protection, as well as tuning you into your working space when you are away from home.

Practice this so you can hold the stone and immediately feel the power and stillness of the working space, and the powers and contacts of the directions surrounding you.

Having the stone in your pocket or in your hand triggers the powers of the boundaries around you. This can come in useful if you have to go into a crowded place that is unhealthy, or into a situation where you are potentially vulnerable. You can also work with this stone and your cloth shield to unfold the powers of your temple space in a room far from home. Just put the stone in the centre of the cloth and it will harmonise with the power of the shield, adding extra tuning.

5.2 A note on filters and layers

I do not know if you have realised yet, but you are slowly building up a series of filters and

²Start in the east and keep the rhythm of working clockwise.

layers around you and your working space. These filter out unsavoury energies and beings, yet let in the beings and energies conducive to you and your work. These filters are heavily rooted in the powers of nature, and do far more for you than any banishing ritual would.

The pictures, sigils, contacts,³ elemental substances, tools, and actions all create subtle layers of magic that are woven into your living and work space, your fate, and your vital energies. Because you are not overcontrolling them but allowing whatever is needful to come forward, the energies around you will give you what is needed...and withhold their influence should you need to experience something unpleasant. But such experiences will not be a major danger to you, and will assist your development. You are slowly learning how to *live* magic rather than just *do* magic.

Take time to sit in your work space and be aware of all the different things you have done and created that are now linked into your work space; of all the different types of contact who flow back and forth over your space's thresholds. Many of these things I have only had you work with once or twice before moving you on. How you continue to work with them or keep awareness of them is up to you: you are responsible for your own magic.

5.3 *Task-in-waiting: Using earth as a container*

Rock can be a wonderful container, and not only for magic but also for beings if necessary. This is not an exercise you can practice, but it is knowledge that you need to absorb and keep in your repertoire should the need for it arise.

I will outline the basis of the technique now, and as an adept you will learn how to put very dangerous beings who are compatible with stone—like dragon power—into rock, where they will not be able to harm anything but will be at home in the rock.

This technique is very simple, but it relies on your understanding of how stone works, and also on your inner sense of focus and sight. It is not a highly technical action, but it is a useful one. Because it is not very technical, I will outline how it works by telling you how I use it and have used it: giving you an example will teach you far better than simply outlining the method.

Not too long ago, my partner and I started to have disturbed sleep. The cats in the house were on full alert and would not come into the bedroom. The beings and contacts in the house were also pretty active, but they were not telling me there was danger or serious intrusion. I assumed it was just an energy flowing through with the weather.

On the third night I had a very vivid dream of a child sitting on top of the wardrobe. They seemed to be trapped there. In the morning I sat and went into vision and looked round the room. Sure enough, on top of the wardrobe was a small being. It was staring at a nearby wall-hanging that is covered in mirrors: it seemed mesmerised by the light reflected in the mirrors. It could not get away and was in distress.

I tried to pick it up and carry it outside, but for some reason I could not hold it. I observed the being closely, and realised it was a form of faery being.

I went outside to an area near my house with a standing stone, a spring, and lots of small rocks scattered on the ground. I talked to the spring and the stones, and asked if one of the stones would make a good container for the faery being so that I could transport it out of the house. One long, smooth stone stood right out above the others, so I picked it up and took it back home.

I put the stone on top of the wardrobe, then stood and went into vision. I caught the being's attention and showed it the stone. I told it to get into the stone so I could release it back into nature. I told the being to look at the stone and not the mirrors, and not look back at the mirrors. It took a while for the being to shift its gaze from the mirrors to the stone. I waited

³Land beings, adepts, deities, angelic beings.

until it stepped into the stone, then picked it up and took it outside to the spring. I washed the stone in the spring as a release action, then put the stone back where I had found it.

I then went back to check the top of the wardrobe: the being was gone. I did a reading to see if the being was able to release itself from the stone. The reading showed for its conclusion the Chariot and the Child of Earth: the faery being had moved forward—it had released.

I do not know how the being got into the house. My guess is the twinkle of the sunlight hitting the mirrors drew it in, and once it was in it was trapped like a moth near a flame. The following night we had peaceful sleep...and the cats were happy to slob out on the bed again.

A stone can act as a vehicle for faery beings and many other types of land beings. Putting it back out on the land allows the being to release back into nature. The water of the spring helped to bridge this being back out, but this not always necessary: however this being most likely came from that spring area, which is a strong local faery spot.

Also, putting the stone back where it came from returns the stone back into its own natural pattern: I just borrowed it for a short while. Everyone was back where they belonged.

This example also highlights why knee-jerk magical reactions are so unnecessary: the being was frightened and trapped, but it meant no harm. Too many magicians would respond to such sleepless nights and vivid dreams by doing aggressive banishing. Such a response is totally unnecessary and would have caused more suffering. It pays to take the time to see what is really happening.

Should you find yourself in a similar situation, go outside and find a stone that is willing to work with you. To do that, go outside with a clear intention, utter your intentions, and see which stone stands out. It is important to do this, as some stones already have beings living in them. An empty stone

will stand out. Place the stone near where the being is trapped, tell it to get into the stone, and show the being the stone using your inner vision.

Wait about ten minutes, until you are sure the being is in the stone, then take it outside. Read through the example again, and you will see the little details of how to get the being into the stone, then what to do with the stone.

Taking such care rather than using magic to blast a being out of the house is not only kinder, but it tends to make friends. When you help faery beings this way they do not forget, and often the favour is returned at some point in the future.

Once you have had a chance to work with this dynamic you will realise that this method also has other useful applications. But you will find these applications only through actual practice of the technique: then the knowledge will dawn in you.

5.4 *Task: Using earth as a tuning fork*

Whereas water travels, earth tends to stay in one place. This dynamic can be utilised, along with earth's ability to contain, regulate, and dispense in a fixed place.

Remember the work that you did with the water, and fusing pyramids of rebalance into it? You are going to do the same thing with earth/stone. There are differences in the technique, as you are working with a different elemental tool; but using a working that you already know will help you learn how to work with earth.

Go outside a find a stone, preferably quartz or part quartz if you can find it.⁴ Use it on the central altar as the vessel for the powers and patterns you are going to build. When you create the two pyramids, you will lower them into the stone.

The difference in the working is that you do not work with the phases of the moon; rather you work with the sun. Do the first part of

⁴And make sure there is no being residing in it.

the working during daylight, the second part at night, and the third part again in daytime: the whole working is to be done over twenty-four hours.

Look over the speech aspects of the working, and see where you will need to adjust them: you will be directing the ritual towards earth, not water, and it will all take place over a twenty-four hour period. To ensure the magical pattern works, you will need to change the words regarding time: in the ritual the magician tells the element and the pattern what the time-frame for formation is. The ritual of water was spread out over a month; the ritual of earth is spread out over a day and a night. Be sure to change your words accordingly. You do not need to store the stone in anything or mark it.

Once you have finished the ritual and you are ready to dispense the stone's contents, simply take it out and put it back where you found it. If you can bury it a little, or at least cover it over, do so. Do the same observations for the land and the effect of the work with charts and tarot as you did for water.

This technique teaches you how to create an energetic pattern that has a specific action, and then how to place it or store it in stone. Rather than dispense the magic as water does, doing this with stone creates a pulse on the land, like a beacon or metronome, for rebalance. It does not affect as wide an area as water, but it makes for a more defined and contained action within its specific area. If you know of a land area that has severe issues, you can work with this method and place the stone on the problem area. Its action is subtle, and slowly helps retune an area.

So what types of imbalance are we talking about? The ability of stone to hold vibration and pattern is linked to the nature of stone: we utilise the nature of quartz to help keep a rhythm of vibration, like in a clock, for example.

From a magical perspective, the stone is the natural scabbard for the sword, the sword being the magical externalisation of

the power of sound, utterance, and the wind.⁵ These qualities connected with the sword and the scabbard operate within the action of *limitation*, and part of that limitation is the regulation of a pulse. All these qualities are inherent within rock.

When humans trigger underground nuclear tests or explosions for mining or drilling; when they run underground trains, underground malls, or block up underground springs with concrete, they affect and change the natural pulse within the rock. A city built upon and embedded within the rock also changes the pulse of the land, and all these various actions, from the smallest to the most powerful, affect the rock and land beneath us. When these assaults become too many, too frequent, or are too powerful, the heartbeat within the rock changes or becomes disordered.

As human magicians, we stand physically and magically upon the land: it is our foundation. If that foundation is shaky, the whole thing begins to shift and destabilise. We do not know the various frequencies of different rocks, and a land area is often made up of different frequencies all working in harmony together. We are too primitive in magical terms to be able to reset each vibration. But we can create a magical pattern that will trigger a reset where imbalance is occurring.

The two pyramids, made up of the powers of the different elemental directions, create a pattern of harmony and a pattern of rhythm. The two pyramids combined are a harmonic of Divine Power, and when lowered into an element they trigger a reset button.

That stone with a reset button embedded within it is then placed on the land where it acts as a whispering metronome for the various pulses of the land. It does not force anything or replace anything; rather it acts as a tuning fork. It vibrates out a pulse and tone that the land can then use to reset itself, should it need to.

⁵Remember the connection between mountains and wind?

The very best stone for this purpose is quartz. But it must be natural quartz that has not been exposed to man-made blasts which would interfere with its more subtle qualities. If you manage to find some rough quartz out on the land, then it would be perfect for this magical exercise.

However, if the area has problems that are not man-made, i.e. its *nature* is to be volatile, then the stone will have little or no effect. It will trigger a rebalancing from human-caused imbalance in a subtle way. The way time works for stones is slower than for water or humans, so you may have to watch the area for longer.

5.5 *Task: Sleeping in the rock*

Powerful magic, particularly if the magician stretches far in different directions in time or works for prolonged periods deep in the inner worlds, can trigger a condition whereby the magician's energies and vital force become overstretched, a bit like overstretched elastic. The magician's vital force becomes 'baggy,' dispersed, or fragmented. This in turn can expose the magician to weakness and ill-health, and at worst can loosen their ties to their life force.

In such a case, the magician, like the disordered land, needs retuning, stabilising, and strengthening. One way to do this is to descend into the rock and sleep. The natural pulse within the land reorders our own natural vibration of life and helps us reform our boundaries: we become the sword placed in its scabbard.

This work is done in vision, within the protective boundaries of our work space, with all the gates open and the contacts present. Doing this as an experimental exercise lets an apprentice learn the technique and familiarise themselves with the feeling of this work, which in turn enables them to apply it for themselves as needed. It is not a technique to overuse: like all magical techniques, when they are needed they are powerful. When they are overused, particularly when they are not needed, they can actually weaken the magician.

Doing this technique once so that you can get a sense of the work will add another technique to your repertoire that you can use should you need it. As your work develops through the initiate phase and into the adept phase, there will most certainly be times that you will need it. Also, as apprentices, if a massive wave of power flows over the land that seems to suck the life out of you, applying this technique can help anchor you.

To prepare for this work set up your work room, put out your tools, light the lights, and open the gates. See the contacts on the threshold, then go round the directions starting in the east.

You need to ask for help and protection while you do this work:

Ask the power of the sword and the east contact to limit the technique in accordance with what you need.

Ask the power of the southern fire and the noble ones to protect your vital force through your inner flame.

Ask the powers of the vessel and the contacts of the west to uphold your Scales.

And ask the power of the stone shield, the ancestors, and the contacts in the north to make sure that you do not sink too far into their arms.

Stand before the central altar and with your arms outstretched ask the powers of the Father above to keep a hold of your thread of life and future; and ask the powers of the Mother below to refrain from taking you into her arms and subsequently into death.

Now lie down. As you lie on the floor, but before you close your eyes, utter this breast-plate:

"The future is before me, the past is behind me, my work is to my left, and my harvest is to my right. The Father is above me and the Mother is below me. Within me is stillness, within me is the Void."

Still yourself and be aware of your flame within, and within that flame the still point:

the Void. Now close your eyes and see the altars, gates, and contacts around you. Using your inner vision, feel yourself sinking down into the land. The ground below you slowly lowers, and you find yourself passing deep into the land. Sink lower and lower, your mind searching for a cave.

You pass down through the soil and tree roots, down through rocks, sinking lower and lower into darkness. As you sink, you become aware of a faint vibration in the rock around you, a regular vibration like a slow, rumbling pulse. You sink lower and lower, sinking towards that vibration, until you find yourself being lowered into a small cave.

As you lie on the ground of this small cave, you can feel the stillness, silence, and slow pulse of the rock all round you. You are in total darkness and total silence. As you become still and adjust to the space, you begin to sink lower again, sinking slowly through the floor of the cave and into the solid rock.

The rock wraps around you. Its slow pulse is like a mother rocking you to sleep, and you find yourself gently spreading out into the rock until you are not sure what is rock and what is you: you are deeply wrapped in the womb of the land. The rock is warm, its pulse is gentle, and the energy all round you feels safe, quiet, and peaceful. Stay in that peace and allow yourself to fall asleep.

When you wake up and open your eyes, remember that sense of being in the rock, and with your eyes open, imagine yourself rising out of the rock and into the cave. From the cave, see yourself rising slowly up, through the rock, the tree roots, the earth, and soil, until you are rising slowly up through the building, through the floor, and into your body.

This last bit of the technique is important. When you wake in your room after having fallen asleep with your consciousness deep in the land, sometimes part of you tries to stay behind in the rock or gets forgotten. By working with eyes open, but seeing yourself in vision slowly rising and joining back with your body, you ensure that you do not leave

part of yourself behind, deep in the earth. To do so can weaken you and fragment you further.

When using this technique, it does not matter if you sleep for five minutes or five hours: your spirit will stay however long it needs to in order to stabilise and solidify. Just ensure that you are not disturbed under any circumstances when doing this work: coming back too quickly or unexpectedly can cause a rift within you, stretching you between the two worlds.

If, however, the unexpected happens,⁶ then as soon as possible sink back down but do not go to sleep; simply sink, join with your spirit still in the rock, and slowly bring yourself back up in one piece.

When you have finished this technique, give yourself an hour or two to readjust: this can feel a little like emerging from a drug-induced sleep, so don't immediately spring back into everyday activities. Give yourself time to come back properly, and have a cup of coffee afterwards.⁷

5.6 *Task: Recording your results*

Work this technique once to get a feel for it. Write down your experiences in your computer log. Keep a log of how you feel immediately afterwards, then how you feel a day later and a week later. The effects can reverberate for a few days while your system readjusts to the reset.

5.7 *Using stone as a life anchor*

We have touched on this in some of your earlier lessons and your work with stone shield. Just to reiterate and expand a little on the use of stone as an anchor, this use of stone can be applied to magical and health emergencies. It is also a tool used by esoteric exorcists.

⁶A fire alarm goes off, for example...been there, had that.

⁷Coffee is a good substance for bringing you back and breaking off deep inner connections.

The stone you work with as your magical tool, the stone rooted in the Underworld, can act as an anchor in times of great need. As an apprentice, this stone is best worked with only for yourself, as you are still embedding your unique ritual signature into it by having it on the altar every time you work.

Once it has become a solid, complete part of your magical sphere, you can work with it to help others in great need. Before you get to that stage of completion with the stone, you can if necessary, if you need to help another person, work with a *second* stone and tune it to the same frequency as your magical stone. The method of doing this is a technique you have worked with in many different ways already, so figure it out for yourself.

If you or a person connected with you becomes dangerously ill, is hit by a powerful magical attack, or is being viciously hounded in their sleep, then one of the things you can do is provide an anchor for their life force. Like many magical techniques this is not all-powerful, but used alongside other techniques it can tip the balance towards survival instead of death.

A magical stone shield, tuned to magical patterns and the power of the Underworld goddess, can act as a literal anchor for the life force of a living being. When the affected person sleeps, the stone must be placed just beyond their feet to create a block between their feet and the inner worlds.⁸ It can also be placed under the person's seat if they have to stay sitting up, as in an exorcism, for example.

The stone's frequency breaks up patterns and partially blocks incoming destruction. And when the stone is directed to protect the life force of a person, it can help anchor their spirit in this world.

Such dangerous situations are never deflected or solved with a single magical act; rather they are dealt with using a complex weave of different magical techniques to give the person a fighting chance. This is why

⁸Energetically, we die from the feet up: we 'walk into death.'

popular 'recipe' magic often fails in extreme circumstances. It takes a mix of spirit contacts, angelic beings, elemental tools, magical patterns, and recitation to really protect the life of someone in danger. If the protection is for yourself then you use, among other things, your magical stone shield. If the protection is for someone else then you use a temporary stone and align it with your magical stone.

However, if the person is at the end of their fate span then nothing will work. If the illness is deflected using magic then a truck will hit them instead. You can dodge hotspots in fate and you can dodge magical interference in the fate of a life, but when the measure of fate has come to an end then death happens regardless of what anyone tries to do.

Look back over your work with the magical stone and over your work on transferring energy and frequency from one thing to another. In there you will discover the techniques for tuning a regular stone to your magical stone. Once the temporary stone has done its job, you should put it back out on the land: don't be tempted to keep it.

Because the temporary anchor stone is tuned to your magical sphere and pattern, it will draw upon you and your work in order to bolster its strength. Your magical stone is an extension of the eternal you; it is woven into your life. So do not become evangelical about using this technique, as its overuse will begin to fragment you.

This in turn teaches you a very necessary lesson in magic: you deal with what is in front of you, with what presents to you within your own life pattern. You do not run around being Superman or trying to heal everybody: that is unbalanced thinking from the Disney realm. You can only do so much, and you must be mature in your approach to magic if you wish to survive.

If a member of your family or a close friend becomes dangerously ill or is badly attacked, you use the anchor stone and other techniques. If you are badly attacked or very ill, you sleep with your own magical stone at your feet. But

beyond that, particularly as an apprentice, you do not interfere.

Later, as an adept, particularly if you specialise in healing or exorcism, you will be on solid enough ground to be able to assist strangers should they reach out to you. But such a situation is complicated, and the consequences for you as a magician are necessary considerations. The ins and outs of such situations are something you will learn about in depth in your adept training.

Lesson 6

Ritual combining and directional work

By now you should have an understanding of how the elements work in different ways, how your magical tools work, and how the qualities of the powers that flow from the magical directions have different applications. You are starting to build up a complex understanding of the myriad powers and tools that you can work with in various ways to achieve something.

For example you know that the east is a threshold of knowledge,¹ limitation/guarding,² utterance, air, and the power of the grindstone/Saturn. It is also the threshold of the winds, the breath of life, and the beginning of something. These different applications, when worked magically, create a pattern or filter for a particular essence of Universal Power to flow through, take form, and be utilised by the magician.

Now comes the stage where you must learn to combine the powers of the elements in different ways. Each different combination brings through harmonic qualities that tune the stream of magic to a particular frequency. You have learned about all the different ingredients; now it is time to start mixing them together to make something or trigger something.

Because you are still at the apprentice stage of training I will not plunge you straight into

the depths of these techniques, as they can get pretty fearsome in terms of power and impact. But learning the basic ritual steps of this method will give you insights into how combining elements works, and as you continue to use these methods you will gain more insight into their potential applications and powers.

Every magical direction is made up of the four elements,³ with one element being more prominent than the others. Usually the most prominent element is the one that naturally belongs in that magical direction, but this is not always the case. In truth, the powers of the magical directions ebb and flow in their own tides, but the thresholds remain fairly constant.

These magical thresholds are filters for the powers that lie behind the directions, and these powers do not change. However, once this power comes up to the threshold, how it chooses to express through elemental power can shift and change depending on what is needful at the time.

The elements are essentially vessels for the powers that lie beyond the thresholds. These vessels hold and dispense the power that has crossed over the threshold to express in our world. It is a natural dynamic, and one that magicians can tap into in order to form magic.

¹The Library.

²The sword as Limiter.

³And more.

The success of such magic depends on your ability to understand how the elements and powers work, and your being flexible enough to act upon/work with their different expressions and tides. If the magician is fixed in his or her working methods, the power cannot express adequately, and either backs up or returns back behind the threshold, blocked by the magician's rigidity.

This is why rituals that are set and cannot be changed can create barriers for the evolution of the magician: the set ritual effectively becomes a barrier. In the early stages of your training, you learn set ritual patterns. As you progress, those ritual patterns will become more flexible and will eventually become unique to you.

No power that expresses in the manifest world is consistent: everything in physical creation is constantly shifting, growing, fading, expanding, or contracting. The power flows through a regular rhythm—like the seasons, for example—but within the rhythm are many changes of expression. Fixed magic will eventually fail; mutable magic will succeed.

To begin to build your understanding of this complex dance of power, you will learn to work with the magical directions and elements in a fluid way that allows their different powers to express themselves in your work. The ritual patterns create stability for the power and trigger the formation process, but the mutability of the use of the tools and elements allows that power to flow down through the easiest, most successful route.

You have already touched a little bit on these methods, maybe without realising it. But now it is time to take matters a step further so that you are fully conscious of the fluid combinations you can work with. As is usual with an apprentice, you will not be given a job where you can inadvertently cause chaos: once again your focus will be the land around you and yourself. So let us get straight to the practical work, as you will learn more by doing than you will from reading.

6.1 *Task: Working the powers*

In this practical work the central altar will be your working altar and the directional altars will be your power sources, assistants, and directors. You are now at the stage of learning how to pull all the threads of directional power to one central altar that will act as your work station. Have your journal to hand, as you will need to take notes as soon as you have finished this working.

Give yourself plenty of time to do this working: it can sometimes take a long time depending on how easy or hard it is to connect with the powers.

To start this working, place a candle on the central altar and light it. Bow to the flame at the centre of all things, and the Void within the flame.

Now place your tools on or around the central altar along with any other directional pieces that you have had on your altars⁴ and one unlit tea light.⁵ Pour clean water into your vessel. All your magical working bits, bar the scales, should now be on or around the central altar.

Once you have done this, starting in the east, go to the directional altar, bow, and close your eyes. You are going to start this working without a tool or element/flame in the directions. See the gates open. Once they are open, go to the next direction until all the gates are open.

Go back to the east, place your hands upon the altar, and close your eyes. See the mists beyond the gates, and see a shadowy contact come to the threshold. You cannot see who or what it is; just that someone is there. Bow to them and say:

“Whatever is needful.”

Repeat this action in the other three directions. Note that you do not offer anything or ask for anything at this point; you are simply

⁴Stones, cloth shield, bits of nature/twigs, etc.

⁵Don't move your scales/feather; they should always be static, in one place.

stating that you are willing to work with whatever is needful at the present moment. This is called *unconditional working*.

Once you have finished in the north, turn and stand before the central altar. Close your eyes and stand in the pentagram position. Still yourself, then utter the simple breastplate:⁶

“The future is before me, the past is behind me, my work is to my left, and my harvest is to my right. The Father is above me and the Mother is below me. Within me is stillness; within me is the Void.”

Open your eyes and pick up your sword. Feel its power, the Limiter, the power that slows you down, makes you work,⁷ and also guards you.

Now clear your mind and be still inside. You are going to walk round the directional altars, starting in the east.

Holding your sword in your left hand, point down, with your right hand over your left hand, stand before the east altar with an empty mind.

Be aware of the contact on the threshold. Do they reach out their hand for the sword, or do you feel a strong pull from the sword that it wants to be on the east altar? Or do you feel nothing, or even feel a slight rejection?

If the east contact wants the sword, prop it up on the left side of the altar, point down. If the east contact does not want the sword, then go round the directions until you find out who *does* want the sword. If you get no clear indication the first time round from any of the directions, try it again. If you still get nothing after three circles around the directions, put the sword outside of the working area. If you do find its direction, then put it in the direction, to the left of the altar you are standing at, with its point down.

Now pick up your vessel and do the same thing until you find where it wishes to be.

⁶Which tunes you.

⁷Grindstone.

Place it on the altar it wishes to be on. Again, if all the directions reject it, put it outside of the working area.

Then work with your cloth shield, folded up, following the same routine. Finally do the same with your magical stone shield.

Light the unlit candle/tea light and go round the directions and do the same exact thing. When you get to the direction it wishes to be, put it on the relevant altar.

Now do the same with any remaining directional pieces: any stones, or anything else you have had on your altar through the work you have done. Take them one by one and see what direction they wish to be on.

Once everything is out, stand at the central altar and look around. What elemental tools are in what direction? What elemental combinations do you have?⁸ Are they all clustered on one or two altars? If so, what are the directional time dynamics where they have clustered?⁹ Take some time to look around, and see what powers are wanting to do what. Remember also your planets in the directions: how do they combine with the directions and tools that are active?

Once you have had a good look around and thought about what you are looking at, then it is time to close your eyes and still yourself.

Once you are still, go to the east altar, place your hands upon the altar, and close your eyes.

See the contact on the threshold, and physically as well as in vision hold out both your hands. Either something will appear within your right hand,¹⁰ or the contact will put something in your left hand.¹¹

If you are giving to the direction, see the power flow from your hand and cross the threshold to the contact. As it leaves your hand, you will see a thread of light/colour/energy from your hand to whatever it is you have just released.

⁸E.g. sword in the south = limiting, fire, air, future, formation.

⁹South/future, north/past, east/forming, west/dissolving.

¹⁰Harvest/completion to the power.

¹¹Accepting work/learning from the power.

If you are receiving power, a thread of light/colour/energy will appear from the hand of the contact and will connect to your hand. Whether you have given or taken, you will now have a thread of power connecting you to the contact beyond the threshold.

Turn and take that thread, walk to the central altar, and connect the thread, using your inner vision, to the flame. Physically hold out your hand that has the thread so that you direct the thread to the flame.

Now repeat this in the other three directions until you have four threads that connect the contacts on the thresholds to the central flame. Even if an altar has no element or tool on it, make sure that you still connect all four directions to the centre to maintain balance. You have done this before, so you should be used to it by now.

Now we get to the second part of the ritual. Stand facing south before the central altar; this is where your work will be done. In your inner vision, with your eyes open, see the threads of power all coming to the central flame and see the lights and powers of the tools in the directions. Keep using your inner vision with your eyes open, so that you can 'see' the inner aspects of the power while still moving your body.

Using your left hand, point at the central flame. From there, trace a line with your finger going from the centre to the east, east to above, from above down to the west, and finally from west to the centre of the flame again. See the lines of energy flow with your finger.

You have picked up power from the Void in the centre of the flame and connected it to the east, then you picked up a thread from the east and traced it to above, and so on until you have ended up with an upright triangle traced in the air that has its base at the midpoint of the central flame.

See the lines of energy that make up the triangle, and see the lines of energy flow from the directions into the central flame. The triangle's base should sit on the east-west axis of the threads of power.

Now repeat the action for a downward-pointing triangle. Start again in the centre of the flame, using your right hand this time. Point at the central flame, and see the thread of power start from the Void in the centre of the flame. Now trace west, down, and east; then return the thread to the centre of the flame to complete the downward triangle.

Once this is complete, drop your hand to your side. Then raise your left hand, pointing with your index finger¹² and point to the apex of the upward triangle. Leave your left point up at the top apex, and lift your right hand to point to the apex of the downward triangle.

Moving both hands at the same time, bring the upward triangle down and the downward triangle up until they merge to make a hexagram. The central flame should be in the middle of the hexagram.

See the hexagram hovering in the air with the flame in its centre and the Void within the centre of the flame. Using your inner vision with your eyes open, 'see' the hexagram shrink until it is the size of your torso. As you see it shrink, see the power/brightness of the hexagram gain in strength, and see all the directional threads come together and meet in the central flame within the hexagram.

Take a step forward. Reach out your hands so that they are on either side of the flame, with the hexagram around your hands. Using your inner vision see your hands cup the central flame, and at the same time physically cup your hands very briefly through the central flame and bring them to your body in one smooth action.

Flatten out your hands to your torso, and at the same time see the hexagram move with the inner flame and settle into your body, so that the hexagram is within you. See the flame within you, the directional threads all coming into you, and the hexagram within you with the flame in your centre.

Step back, sit down, and close your eyes. Spend some time meditating and seeing

¹²Have you figured out yet that your finger is the wand?

the flame, the directional threads, and the hexagram around the flame all deep within you. This is the pattern of Divinity within you. How and what it will trigger depends on what filters¹³ were in which direction. It will depend on what flowed to you from a direction, and what flowed out of you to a direction.

When you are ready stand up, bow to the central flame, and go to the east. Bow to the contact. Now you will be able to take a closer look at what type of contact they are: take a mental note, bow, and step back. Turn and repeat in the other three directions.

Return to your position at the central altar with the south before you, beyond the altar. Hold out your hands to your sides and declare:

“Whatever has passed between the powers of the inner worlds and myself, I accept and will work with. Whatever is needful has been started, and through my own will and perseverance I will bring it to fruition. Thank you for all the gifts you have bestowed upon me.”

Blow out the candle and immediately sit down and draw a map in your journal of what tools and elements went in which direction, and what contacts you were able to perceive in which direction.

6.2 Analysis of the ritual

This ritual work teaches you a particular method of magic where the magician is not the controller but the catalyst and co-worker. In this instance we used it to connect and enliven the apprentice with the powers of fully polarised Divinity¹⁴ that are inherent within all living things. This is always there: the ritual did not put that aspect of Divinity into the apprentice; rather it was reaffirmed and awoken magically. This shifts the communion

between Divinity and magician from a passive relationship to an enlivened one.

This action also included the declaration “whatever is needful,” which is an open-ended request: it could mean whatever is needful for the magician, or for the house, for the land, for the community... whatever. It refers to and focuses on whatever is in the web of fate of the individual magician: if there is an imbalance that is not helpful or is no longer serving a purpose, or there is a lack of or surplus of something within that fate pattern, the magic will flow like water down that pattern. When it reaches a point that needs adjustment, the powers will trigger that adjustment.

Remember that your fate web pattern includes other people,¹⁵ places, beings, and events. Anything within that collection could be rebalanced as a result of this work. Truly you are not an individual but a holism of everything around you: what affects you affects others, and what affects others has an effect on you.

When you are working magic with such a complicated weave it is wise to have as little control as possible, and hand that control over to powers and forces that you work with and trust. What we think we need and what we *actually* need are often two very different things. For that reason, working this way is the safest, most productive way to trigger change.

Because of the potential complexity of the work, the magician steps away from the dogmatic adherence to elements, directions, and powers, and recognises that such a pattern is merely a primary foundation out of which come many different permutations.

When the magic is fairly simple the primary pattern is best. When the magic is about something more complex the magician needs to allow that complexity to express itself in the magical working. This is done by allowing the elements and tools to find their own preferred working direction and by allowing the elemental powers to work in more complex combinations.

¹³Tools and elements.

¹⁴Male and female.

¹⁵Past or future.

Similarly the contact on the threshold is not defined: we put out the call over the threshold, and because of the magical structure that has already been built in the working space that call is at a frequency where only certain types of beings will be able to hear it. Whichever type of being is best for, and willing to work within, that magical ritual will step forward to work with the magician.

The types of beings that will step forward will be ones that work within the orbit of that magical direction and element, but within that selection of beings will be one who is best served to filter the power in relation to the job being requested.

For example, the east is the deep elemental power of air and that never changes, but the being who steps forward could be an adept, a deity, an angelic being, a land being, or something else. If the flame chose to be on the east altar, then it is likely that the air being will be one who is also combined with the element of fire, which means it would most likely be an angelic being: air and fire are the root elements of angelic beings.

The tools and elements that choose their positions are clustering in combinations that will create a favourable doorway for a specific power to flow through; a power that can give or take whatever is needful. When a contact gives you something, they are adding to your pattern to fill a need; when they take something from you, they are removing from your pattern what is no longer needful, something that is holding you back or should not be there: you give or you take.

Note that when you are working magically and the power is coming from you alone, the left hand gives (active/service/work) and the right hand receives (passive/harvest/completion). When you are working with other beings, often the left hand receives (takes on work) and the right hand gives (releases from your own harvest).

Either action creates a change, and that change creates a new thread of fate and power. The magician takes this thread and anchors

it in the central flame, which is tuned to your own centre.

Once all four threads are anchored, the hexagram is created *from those energies*: your energy/fate expresses the sigil of Divinity (the hexagram) and then the sigil of Divinity is placed within you—again, you give and take.

The placing of the hexagram within, with the central flame in the centre, is an ancient pattern indeed. It exteriorises the pattern of Divinity within humanity and humanity within Divinity. Not only does this tune the magician even further, but it also opens inner doors and triggers a slow unfolding of the mystical aspect of that person: you are a Divine vessel and not a shell. This is a much more profound version of working with your web of fate, even though it seems much simpler.

6.3 The use of combined elements

Though the last working was a deep balancing action, in terms of learning it was a simply a vehicle for you to learn the technique of how to work with combined directions and elements.

This technique can be used with the elements and tools, or simply four natural elements (a stone, a bowl of water, a flame, and your breath). It can also be used with just the tools, allowing them to decide which direction they wish to work in—and if they all want to work in one or two directions together, so be it.

This technique is particularly useful when you are unsure of all the parameters of a magical working but you need to take some sort of action. It can also be used in magical experiments to learn how the deep directional powers can express through various tools and externalised elements.

Learning to work in one direction only, with all the tools and all four elements present, is a very different experience to working with the four altars.

Working with two opposing altars, or with three, with the four elemental expressions and

the tools in whatever direction or directions they choose, can make for some very interesting magic and contact.

6.4 *Task: Placing unconditional magic in a stone*

Pick up a stone from outside your home—if there are any left by now! You will use it as a container/dispenser. Stones are the most stable element to work with for experiments. This one will be your container of magic, not your work assistant. Work with the intention of “whatever is necessary for the land.”

You have done enough work on yourself for now, and it is not wise to overdo it. The land is the other option for experiments, as you are less likely to cause any damage.

Use the methods from the last working. But instead of using all four altars, see which altars/directions want to work with you. Go round and visit each directional altar: see which ones spring to life and which stay dormant. Use your inner senses to feel which directions wish to work and which ones do not.

Then repeat your earlier exercise to discover which tools and elements wish to go where. Use the same methods of give and take, but this time take the stone round with you: allow the contact to give or take from the stone, not from you. See the threads go to the stone.

When the working directions have finished,¹⁶ put the stone in the centre but do not form the hexagram. See all the threads going to the stone. Close down the working altars, bow to the contacts, and close the gates. Then take the stone outside and put it back where you found it.

6.5 *Task: Documenting and checking astrological weather*

Write up on your computer log which directions were worked, which tools and elements went where, and any identifiable contacts.

Also, run a chart for the time and location of the ritual and see what planets were exerting an influence in which house. This may give you a clue as to how the work will affect the land. These workings often time in with certain planetary positions and influences.

This is one of the reasons why a lot of (though not all) rituals are not intentionally timed to a specific date for astrological reasons: it is often better to allow the influence itself to guide the event, rather than the magician trying to enforce such influence.

¹⁶Don't go to any altars that are not working.

Lesson 7

Metals

Until now you have not worked at all with metals, but using metals as magical tools is an old aspect of magic, and now is the time to start introducing metal into your magical repertoire.

If you do an internet search on metals and magic, you will find hundreds of websites that list all the metals, along with their usual list of correspondences. These lists tend to be copied from other lists, which were in turn copied from other popular books. In truth, these lists are no help whatsoever, and will only serve to fill you with useless information.

Metals are powerful substances and do exert magical influences; they are also superb containers, triggers, and assistants. But to work with them as tools, you need solid practical experience of how they really work and what they can do—as opposed to ‘knowing’ that the metal’s aura is pink, its day is Tuesday, its planet is Vulcan, and it makes you feel happy.

We will look at five basic metals, and how they can be applied practically in magic. This will be a practical and a reading lesson, as not all of you may be able to gain access to some or all of these metals. For those of you who can, there will be practical tasks for you that will teach you the foundations of how these metals can be used as tools in magic.

But be clear, when I say “used as tools,” that does not mean tipping a wand with copper, or

having a vessel of silver. The metals themselves can be tools in their own right, and once you know how each metal works magically, you can use the raw metal as a tool, or you can apply it in combination with a magical tool if it is necessary (and not if it isn’t). Remember, everything you use in magic should have a true purpose, and not be there because it looks good or because you are following a trend.

Rather than separate out the practical work as I usually do in a lesson, for this lesson I will list the metal, the information about the metal, and then the relevant tasks.

7.1 Gold

Aurum Metallicum, Sol of the alchemists, is traditionally the metal of kingship. It is a metal that can contain fire power, the power of the fire serpent, and dragon power. It magically mediates power, and as such is often the trigger for the downfall of many a person—it has a tendency to encourage egos.

Gold is a metal of the sun, a metal that magically contains and stores fire magic, and also fire beings. It is connected to the fire temples, and to the magical construction of power centres.¹ It is also deeply connected with the future and eternity² and as such

¹The Golden City in Western magic, for example.

²South.

was used in many different cultures as a funeral/burial metal. The ancient Egyptians called it “the skin of the gods,” and it was used only for the king or queen, the royal court, and the priesthoods.

So let’s back that up a bit. By now you know quite a bit about the powers of the south, the power of the sun, the inner contacts of the south,³ and how substance can contain or hold magical patterns and qualities from the directions.

Gold has a particular quality or frequency that allows it to contain fire power and the power of the fire dragon. This specific quality enabled ancient magicians to weave the power of the fire dragon and the fire qualities of future/eternal patterns, to create a magical structure that would ensure the protection and future of a line of kings—the Chinese Imperial dragon is an example of this.

This pattern was embedded within golden objects—the original use of magical alchemy—which were then worn by the king as talismanic jewellery and clothing. It was also used on the furniture and tools of the kingship. Eventually this use devolved into gold, without magical transformation, being an expression of wealth and power.

From a magical perspective, gold also has a long memory. As with all metals, a piece of gold is a fragment of a collective whole being. Because of this, when working magically with gold it is best to use panned gold if at all possible. The blasting of land with water for commercial placer mining does a great deal of damage to the land, and that damage becomes imprinted within the gold...and the gold does not forget.

When I moved to California and lived near the Yuba river, which was a major gold mining area, before I could work properly with the land I had to return gold to the river. It was only then that I found out that one of my ancestors had been an industrial gold miner there: I had to give back some of what my ancestor had taken.

³I.e. the Noble Ones.

So if you are going to work with gold, try your best to find panned gold, something which can be bought from jewellers in northern California, for example.

Magically, gold is mainly used in long-term temple construction. Once the inner temple has been built, a record of its inner pattern would be magically stored in a nugget or small brick of gold. This brick would act as the first ‘stone’ in the construction of the outer temple. Its resonance would pulse away quietly in the background, reaffirming the temple’s longevity and keeping the fire/solar aspect of the temple tuned. This was used in Ancient Egypt, and the inner pattern of the deities would be woven into the gold and set into the foundation of the temple, just as a ritualised depiction of the Benben would top the buildings.

The containing qualities of gold were, and are, also used to contain fire beings, either temporarily for a job, for transporting them, or for long-term work. In terms of putting fire beings⁴ out of harm’s way permanently, or at least for a long time, granite is generally used.⁵

The inner influence of gold occurs when gold is being used magically by the magician, depending on what the magician is doing. If the magician is using gold to house a being and then puts the gold into the land, then such action has no real effect on the magician: they are simply facilitating an action. However, if the magician is building a temple and uses a bit of gold to hold solar power, and then uses this as a cornerstone in a temple construct, such an action could have quite a profound effect, for good or bad, depending on how the magician then operates in that temple.

First, the inner qualities of the gold are enlivened and tuned, and a magical pattern of construction is lowered into it. Then the gold begins to dispense its unique quality through the inner pattern and out into the temple itself. If the temple is properly worked and tuned,

⁴I.e. dragons.

⁵Unless you have a very large lump of gold, which is highly unlikely.

then the powers filtered through the gold⁶ will affect the magicians and the magical work in that temple.

If, however, the magician becomes glamoured by the power flowing through the temple and begins to work with it in an unbalanced, controlling, or egotistical way, then the gold's resonance will cause conflict and war.

Like many metals, gold has a powerful inner influence. Divorced from the rock where it normally lies, it loses one layer of stabilising power: the rock and the gold work in harmony and balance each other. Raw gold away from its stone is powerful, and magically should be treated with respect.

Essentially, gold will enhance any flow of power, balanced or unbalanced. We see this in the ancient history of the Western Mysteries, with the examples of the Golden City and the corrupt city states.

Gold also has a profound effect on the human body, and since ancient times small doses of it have been used as an antivenereal and antiscrofulous remedy. Working with the ancient rule *similia similibus curentur*,⁷ gold has been used to cure symptoms similar to those caused by too much exposure to gold.

If a magician wears gold in their everyday life or when they are doing magical work, it can be useful for them to know the outer effects that gold can have, for good or bad, on a human body, in order to utilize those effects. So for example, if the magician has health issues that run similar to the symptomatic picture of gold, then the magician can tune and enliven the gold, 'go into' the pattern of the gold, and let their life force and the life force of the gold interact.

As the magician withdraws from the gold, he carries with him a copy or fragment of the gold pattern and keeps it within his own inner body. What this does is to essentially tune the human body's vital force to the inner quality and power of the gold, so that they resonate at a frequency that is harmonic to both.

This allows the inner quality of the gold to affect the inner substance of the human body, which in turn triggers a physical response: it is a deep catalyst action. The magician wears the enlivened gold to maintain the harmonic action. The enlivened gold can also be worn as an antidote to magic that is woven around the powers of mercury.

7.2 Task: Researching gold

Seeing as gold is difficult to get and expensive to experiment with, your task for gold is to look up the mental and physical symptomatic picture of gold in a detailed homeopathic *Materia Medica*. Look at the long list of physical, mental, and emotional symptoms. Then look at city states and ancient cultures where gold was used extensively, particularly by the monarch and/or priesthood. Is there a correlation in the history or culture shifts that match the symptoms that gold can cause?⁸ See if you can track changes in a culture in relation to their gold usage.

7.3 Silver

Argentum Metallicum, Luna of the alchemists, is a far more stable and magically useful metal than gold. It has many magical uses, without the volatility and problems that can be encountered with gold.

Its stability, along with its ability to affect the deep inner aspects of substance, make it a good vehicle for talismans, and it has been used by magicians for this purpose for millennia. Its subtle energy often goes unnoticed, and as such can carry magic under the radar' so to speak. This is reflected in the lunar quality of silver, along with its outer effects on the nervous system.

When a magician uses their inner or visionary senses to seek out hidden magic that may be affecting them, silver is often missed, as it *whispers*. It can be almost invisible to the inner eye, unless the magician is specifically looking for it.

⁶Power, strength, leadership, etc.

⁷"Like cures like."

⁸Aggression and severe depression, for example.

Silver is also unique among metals in that it is virtually impossible for parasites to invade something made from it. This inner aspect of silver is reflected in its outer antibacterial qualities: bacteria have great difficulty reproducing on silver. This is why the best knives and forks in times past were made of silver: it lessened the risk of a bacterial build-up.

As apprentices, it is a good idea to experiment with silver in magical work as it is stable, subtle, and very useful. It holds magical patterns and visionary magic well, the magic does not degrade so easily as it does in gold, it naturally repels parasites from invading any magical pattern within or upon the silver, and such magical protection remains largely hidden from inner view.

7.4 *Task: Working with silver*

You will need a plain silver disk⁹ and a silver chain. Dig out the electric engraver you used on your sword, and put the disk and the engraver in your work room. Get your journal, which has your natal planets listed around your pentagram, and put it to one side. You will also need a paper pad and a pen.

Set up your five altars and light the candles in all directions. Place the tools according to where they want to go, as you did in the last lesson. Put the paper and pen under the central altar, and the silver disk and chain on the central altar.

Using the same technique as in the last two lessons, go round the directions, open the gates, and ask the contacts for whatever you need for your protection. State that the talisman you are about to make will only be used when necessary, and not worn all the time—this is an important point. Hold the silver disk up to each contact for them to put something into it. See the power go into the disk, and a thread flow out of them and into the disk, and stay there.

Work with all the directions, even if some have no tools on them. When you have gone

⁹Like a round dog tag—and make sure it is actually silver.

round all the directions, see in your mind's eye all four threads flowing to the disk. When all the threads have entered the disk and the flow of power has ceased, place it on the central altar by the central flame.

Now get your piece of paper and sit down in front of the central altar, facing south. Draw the sigil of the sword to the left of the paper and the sigil of the vessel to the right. Now place the sigil for Jupiter wherever Jupiter is positioned on your natal chart/pentagram.¹⁰ Draw out the sigil for earth wherever your magical stone is currently placed.¹¹

Sit for a moment and close your eyes. You need to find the unique sigil of the silver itself. This is not the same as the alchemical sign for silver; this sigil is the shape/vibration that silver is made up from in an inner sense. To find it you need to work in vision in a simple way. Still yourself and be aware of all the directions and contacts around you. Stand up in vision and look at the silver disk. Feel yourself drawn to it, and allow yourself to tip forward in vision and dive into the silver as if it were a pool of water.

You will find yourself sinking into a state of strange shapes and vibrations: this is the silver itself. It seems expansive, as if it goes on forever: this is the consciousness of all silver anywhere in the planet—it is one consciousness. It is almost impossible to converse with this consciousness in a human way, but you can connect with it via sound.

Allow yourself to float within the complex patterns of shapes, and as you float, start to sing a note—whichever note rises from within you. As you sing this note—and you can sound it out physically, as well as in vision—you will notice that the various floating patterns seem to line up in a coherent, repeated, simple pattern. Look at this pattern: this is the pattern that can be expressed as a sigil for silver. It is its name.

¹⁰One of the qualities of Jupiter is guardianship.

¹¹If it is in the south, for example, draw it at the top of the paper, as south is top, north is bottom.

Be still within the silver, so that the consciousness of the metal can feel you. You will feel a shift within you when the silver has found a way to understand and identify you. When you feel that shift, allow a sense of gratitude to flow from you. Because the metal cannot understand your emotions, allow that gratitude to express itself as a simple harmonic pattern. Give your gratitude a simple shape, and let that shape flow from you and blend with the pattern of the silver—this is how you communicate with metal.

The communication between you and the silver causes the pattern of the silver to shift slightly and take on a similar, but new, shape. This shape is the mark which is a bond between you and the silver: it is the name of the silver and your name combined. This is the sigil that you will work with, so do not forget it.

Keep the sigil foremost in your mind, and slowly withdraw from the metal. The way to do this is to remember the room you are sitting in. Remember your body, and find yourself climbing out of the disk and back into the room.

Immediately open your eyes and write the sigil in the centre of the paper. This mark is unique to you and the silver combined. Now you should have a page of various sigils and shapes.

The next stage is very hard, as you cannot use your conscious mind, nor allow it to take over: you have to use your inner senses and your ability to mediate power through your hand.

Still your mind completely—and let this take however long you need. When you are ready, look at the many sigils before you. Starting from the easternmost of the sigils you have drawn of your tools, and Jupiter, etc., take one aspect of each sigil in turn and add it to the central sigil which is you and the silver. Do not do this logically or artistically; take and draw without thinking—and stay as still inside as possible: do not let your mind govern this action. Take one thing from each shape, working clockwise round the paper, and add them to your central sigil.

Get the engraver and immediately mark the finished composite sigil on the silver disk. Don't worry if the lines are shaky—the simple engravers can be difficult to work with if you are not used to them. Just make sure that the shape is correct.

When it is complete, stand up and take the talisman round each direction. Ask each contact to touch it to seal in their specific protection. Then go round a second time and touch the talisman to each of your tools to transfer resonance. If you find you have to hold the talisman to a particular tool for a longer time, just go with the flow.

When you have finished, place the talisman on the central altar by the flame. See with your inner vision the lines of power still flowing from the directions into the talisman. Starting in the east, go and bow to the contact, and see the thread of power cease flowing from the direction and fully entering the talisman, completing that flow. Repeat in the other directions.

When you turn from north to centre, still yourself. Be aware of your inner flame resonating with the flame in the centre. Put the talisman on, and when you are ready, blow out the candle.

Keep the talisman on for twenty-four hours so it can get used to you. After that put it in the safe place with the other talisman you made in a previous lesson. Keep them together for twenty-four hours so that they resonate, and once you are sure that the silver talisman is fully operational, it is time to cast the other talisman back into nature. You can do this by burying it.

The new talisman should be stored with your magical stone or your cloth shield. To keep it tuned, put it on the central altar every so often, when you are working around the directions in your temple space.

Use this talisman when you are going on a long or dangerous journey, or if you are under threat in any way. It will not protect you from your own stupidity, but it will act as a buffer against unhealthy forces, magic directed

at you, or power build-ups out in the world¹² that could potentially put you in a dangerous situation. But do not rely on it for weak threats: that would only weaken you as a magician.

7.5 Copper

Copper is a wonderful conductor of power, and as such can be used to great effect by a magician who needs to build up power without doing too much visionary work.

It was also used in some ancient civilisations to treat diseases, such as epilepsy, that “strike inward”—which means there is no expression of disease on the skin or mucous membranes, but it causes “violent shaking and contortions.” This is an interesting use of the metal, as it taps into copper’s ability to carry energy/electricity: epilepsy is a disorder of nerve impulse discharge. The ancients worked with the *like treats like* dynamic, and that dynamic can also be used in magic in very many ways.

For example, a fire magic attack can be neutralised by working with angelic beings who specifically flow through the element of fire, and a magical attack that uses the power of lightning can be safely diverted through copper.

Copper is used magically in a similar fashion to how it is used in electrical circuits: power flows well down copper, and the metal can bridge a sustained flow of power for however long is needed. It can also bridge power from one element to another, which is why it was used to tip sacred buildings, constructs, staffs, etc.

Do you remember the method you worked with for tying in threads of power from a direction into an object or element? Thin copper piping can be used to keep this flow going over an extended period of time.

So for example, if the magician needed to build up a lot of power into a pattern that is bridging energy from a threshold into an object, the magician would get the flows going

from the direction, but would work with lengths of copper¹³ to keep the power going.

Working with safe-burn candles in the directions, or tea lights that can burn for a minimum of eight hours, the magician would lay the copper from the thresholds to the central object so that the receiving object was touched on all four sides by the copper. She would then open the gates, work with the contacts, get the threads of power going, and visualise them flowing down the copper to the receiving object.

This image would be built up strongly—which tells the power to flow down the copper—and then the work space would be left alone with the threads still flowing, the gates still open, and the flames still burning. The pattern would be left to work for however long the magician needed in order to build up a specified amount of power. Then the magician would either dispense that power or use it for the next stage of a magical working.

When you know how this works it sheds a much brighter light on floor decorations in temples and cathedrals which have patterns laid out on the floor in copper or bronze strips. In some cases these hold an inner power pattern and allow it to continue flowing. Other patterns are simply decorative: not all priesthoods, particularly later ones, knew how to work this way.

But there is a straightforward way to distinguish between decoration and a working pattern: simply close your eyes, still yourself, then look at the patterned floor in vision. If it is a power pattern, you will see the energy still going, but if it is only decoration, you will just see the floor.

The other thing that copper¹⁴ was and is used for in magic is for making images that need to circulate power. Deities, images, complex patterns on doors, ritual tools...anything that needs a circuit of power constantly running in it like a motor. When searching for examples of such things you

¹²Like hotspots.

¹³Strips or thin piping.

¹⁴Or bronze, which has similar qualities.

also have to take into account that copper and bronze were also used extensively for mere decoration.

Not everything that seems like a magical circuit or container actually *is*. This is where you use either your inner vision¹⁵ or your knowledge and common sense to ascertain whether the usage and presentation is merely decorative or is indeed magical.

7.6 Task: Researching copper

This is purely for your own curiosity. Either search online or, better, go to a museum that houses ancient temple relics from Ancient Egypt, Mesopotamia, Rome, etc. See if you can spot the magical use of metals in the objects.

7.7 Iron

Iron is an interesting metal and has a very defined effect in magic, which is to repel faery beings and some other land beings. It was used a lot in British folk magic to protect houses from faery infestation. Faeries may sound like cute little fellows to the uninitiated; but trust me, a house full of them does not a peaceful house make. It's like having toddlers on acid rampaging through your home.

If you are a magician and work with land beings then this is not a problem, as boundaries can be established by inner communication. But for the average farmer living in a wild place it can quickly become a major issue. Because of this, country folk used to hang iron horseshoes over their doors and have lots of iron on or around the doors, either as decoration or as thresholds, hinges, etc.

Iron is also, as everyone knows, used to help anaemic people raise their iron levels to assist with blood production. This internal use of iron¹⁶ can also be used by magicians when they have been weakened by magical work or attacks—particularly useful for women, who are more susceptible to anaemia. Bear in mind that iron tablets must not be overused, as they

can cause a dangerous build-up of iron in the system.

I have not used iron magically other than for creating a boundary to keep out certain land spirits, for working with magical swords, and using it internally for strength. I do not want to fall into the trap of writing about magical things I have not done or used, as everything you learn in Quareia is well tried, tested, and has been used repeatedly. So there is little else I can tell you about iron.

But if you do live in a wild area and have had some issues with spirits invading your home for one reason or another, then a strip of iron over the doorway, or above your bed, is a way to help dampen things down.

You can research further the alchemical and magical uses of iron, but tread carefully: many books written these days are simply copied from other books, and often have invented sources. The best way to research iron in magic is to look back through archaeological and historical texts to see how iron was used in ancient cultures. You know enough about magic by now to be able to spot what is real and what is not.

7.8 Lead

Lead is a really interesting metal from a magical perspective, and is the favourite metal of exorcists.

Remember when we talked, in previous lessons, about how the frequency of energy, vibration, and power slows as it starts to manifest physically and continues slowing until it becomes very dense: falling from the stars to the earth, forming into physical manifestation, then slowly descending into the Underworld/Abyss? Lead is the component of the Abyss: it is very slow and dense, it traps and holds, it silences and binds: lead is the manifest metal of the Deep Underworld.

With these powerful qualities lead can be used to bind, trap, contain, block, or close down something magical or an Underworld being.

¹⁵If you are physically with the object.

¹⁶Iron tablets.

Take, for example, the quartz that you have worked with to contain magical patterns that then pulse out across the land. If that quartz were put in a lead container, the container would slowly stop its pulse and eventually silence the stone.

Anything magical that is bound or sealed with lead will become useless; any being placed in a lead container will become imprisoned; any room lined with a lead pattern will block all magic. A lead necklace will block a person from going in vision: they will be stuck in their own imagination. A magical tool bound up with lead strips will be rendered useless, and a 'demonic being' or dangerous parasite placed in lead container will be trapped indefinitely.¹⁷ Whenever you see an ancient ritual lead vessel with a lead seal over its opening, it usually contains a power or being of great destruction. And, of course, the archaeologists just have to open it...

I have an old lead container with a lead lid and seal that I used during my work as an exorcist. If I could not get a dangerous being to leave and go back to its proper place, I would trick it into the container and seal it in there until I had the time and energy to dispense it down into the Abyss.

If there was a piece of jewellery or a small magical tool that was badly out of balance or contained dangerous magic, I would put it in the lead vessel until I had the time and energy to clean and break up the patterns. Just breaking up the tool or jewellery in such circumstances often does not get rid of skilled dangerous magic; it has to be dealt with properly.

These days such containers are difficult to come by, but if you keep your eyes open when browsing junk shops you might get lucky and find one.

I found mine in a junk shop many years ago. It is a lovely, highly decorated nineteenth century Chinese container. It was the decoration that caught my eye, plus the

fact that when I looked at it with inner vision¹⁸ there was just a black hole. The container did not register *at all* in inner vision. So I picked it up. It was very heavy indeed. I bought it—surprisingly it only cost me one pound—and took it to a friend of mine who works with metals. He tested it and sure enough, though the outside was copper, the inside was all lead—including the lid.

I immediately worked with it magically to turn it into a demon trap. The copper on the outside held the magical pattern I created as a trap, and the inside was the prison of lead. As often happens with these things, within a couple of weeks of buying the box a situation came up where I needed such a demon trap. If you work in magical service, what you need will be placed in your path. The container held the being until I had the time, strength, and energy to dispense the being into the Abyss.

If you need to close down a magical working space permanently, and so that it can never be tapped into, lead is a tool you can use in that process. Normally when a temple space is to be finally closed, its patterns can be dispensed back into nature. If you are moving the space, you can work with angelic beings to wrap it up and transport it.¹⁹ But if there is a chance that the temple pattern could be misused or reassembled, then closing down the pattern, placing it in a lump of lead, then burying the lead or putting it in a lead trap, will make sure that no person or being will ever be able to connect with it.

If you want to work magically with lead, treat it with a lot of respect: it is essentially a poison, and if you body absorbs it, it will have to store it, as it cannot excrete it.

People of my generation tend to have certain amounts of lead stored in their bodies, usually in the tops of their tibia (shin bones). We were exposed through water pipes, car exhausts, wall paint, etc. In some people this caused long-term damage that manifested as

¹⁸Eyes open. This is one of the reasons the eyes open vision skill is good to learn.

¹⁹You will learn all about these methods in the next module.

¹⁷Until someone breaks the seal and opens it...

low intelligence, violent personalities, and insanity. Just handling small amounts of lead or containers is very unlikely to cause problems, but it is always best to be on the safe side. If you use lead in magic then wear gloves and wash your hands very well afterwards.

7.9 *Task: Starting a lead collection*

If you are intending, in your adept phase of training, to specialise in exorcism, then now is the time to start collecting lead and storing it safely for future use. Because lead is so hard to find it will take you a while to build up a cache of useful tools, so starting now will be helpful.

The best things to look out for are lead containers with lead lids, long strips of lead to seal an entrance, and lumps of lead to lock patterns in.

Lead containers are often decorative antiques or old military ordinance, so do not be fooled by appearance: use your inner vision to see the black space they leave, and pick them up to feel their weight. Often you can find old lead shell casings from the nineteenth century, and you can also use lead balls from antique artillery supplies. The other thing to look out for is nineteenth century lead tobacco boxes—just make sure the lid fits snugly.

7.10 *Summary*

This lesson only discussed a small number of the metals that can be used as magical tools, but in truth you are unlikely to use more than the basics unless you are venturing into alchemy. But learning to use metals practically in magic is very useful, and something you can utilise more and more as you progress in your magical training.

Steer away from texts on magic and metals that are simply lists of colours, planets, spells, emotions, etc.: for the most part they are total tosh. When I use a stainless steel cooking pot on my stove, I do not need to know which planet the steel is aligned to or what month or colour is assigned to it; I just need to know how

to use the heat and metal together in the right way to cook a meal.

You start with the basic practical applications, and later the connections with planetary powers, vibrations, sounds, how it works with time, etc. will unfold for you as you work.

This is why it is important to pay attention to when you work, to see subtle shifts in power, to notice how magical tools operate at certain times of the month, and so forth. Learning through direct experience and observation is a really important skill for a budding magician: it teaches you discernment and lets you filter out the bullshit from a historical magical text. Also you are not taking anything on faith—you will know that everything you work with works, because you have done it.

As you move on to the next lessons, just pay a bit more attention to the metals around you, the metals you wear, and the metals you use in magic.

Lesson 8

Working with the Raw Elements

Working with the raw elements as tools can take a long time to perfect—years even—and should be viewed as a long-term aspect of your training that you should include in your regular practice. Starting this training now, as an apprentice, gives it time to become second nature. By the time you finish your adept training you should be able to work with the elementals in nature as easily as you work with your tools.

The raw elements are vast planetary powers. Getting to know them individually and working with them puts you *into* the flow of nature instead of fighting against it, which is what so often happens in human communities these days. This work also steps you from being simply a magician to being a *mystical* magician, minus the religion. Instead of working mystically within a religion, you work mystically with Divinity within substance: within nature.

This step of working in nature is one of the major steps in magic that has been so woefully forgotten in the Western tradition. Working in a temple room with magical patterns and tools is, in truth, a minor aspect of magic: the true power is outside in the power of the wind, lightning, rain, mountains, lakes, volcanoes, and creatures. All these elemental expressions have inner consciousnesses, angelic beings, and flows of inner powers. The magician learns to work with all the different layers that

express through the natural elements in order to create or maintain balance.

Such work is one of the responsibilities of a magician, if they choose to take it on. Particularly since World War Two, humans have created more and more havoc in so many different ways through the mindless manipulation of the elements, overbreeding, and stripping resources above and beyond their needs. This creates not only an outer imbalance, but also an inner imbalance that affects the entire physical world.

From a magical perspective, we as humans created that chaos, so humans alone hold the key to rebalancing it. Magicians can help the rebalancing process by working with the elements, the beings, and the vast consciousnesses. To some this seems overwhelming as we see such destruction all around us and the vast forces of nature lashing back in an effort to create stability. But if each magician did simple work over a long period of time, the inner process of rebalance would gently drip away, which in turn would express in the outer realms of nature.

I have worked with the raw elements for forty years. When I began, I had no other motive but curiosity and a wish to connect. I slowly began to see that small, regular acts can make a difference from an inner sense, and particularly over the last five years I have seen that we can effect small changes in ourselves,

the creatures, and the environment in our own lifetimes.

The first steps to working directly with the elemental powers are to learn what they feel like, what their signatures are, and how our bodies react to them. Once you truly understand an element, and can recognise it in vision through its pattern and through how your body reacts, then you can really begin to work with its powers.

The added benefit is that if you are in the path of danger, either from the raw element itself¹ or from magical attack² you will immediately recognise the signature of the element used. This allows you to work directly with the raw power of that element or through its angelic threshold to dissolve the magic, avert the threat, or ride it out safely.

In the early modules of the apprentice training you started the process of learning how to connect with the raw elements. Now it is time to take this a step further. At your present stage of training, this is very much about learning, recognising, practising, and becoming very familiar with the outer and inner expressions of the elemental powers.

Make no mistake: these powers are vast and can blot you out in a second. Don't be tempted at this stage to try and use them for magical gain. Later in your training you will learn how to work in tandem with these powers in various magical ways. But first you need to get to know them. This type of work draws on methods and actions that generally would be classified these days as shamanic or tribal magic. But these classifications are for the most part pointless: magic is magic, and you learn all of it.

This lesson is laid out in a similar way to the last one: instead of practical work at the end of the lesson, it will come at the end of each elemental section.

¹Storm, flood, fire, etc.

²Fire magic, air magic, earth magic.

8.1 Air

There is a wide range of methods for working magically with air in nature, and they draw on a variety of magical skills. You have been doing various workings with air already: working with wind in the depths of the mountains, blowing and breathing the wind, and uttering. These are all very basic, beginning aspects of working with air. So let's look at some of the aspects of nature air work that you have not really touched on yet.

8.2 Task: Flying

Flying in vision is a common skill in magic and used for all sorts of reasons. Doing this visionary act outside in the wind/air teaches the apprentice to recognise air's signature. It also teaches them how to work with birds. Once you become malleable with your own inner form, then as an initiate you can learn to work with birds, working from within them, seeing through their eyes, and travelling across the land in vision.

When a creature flies they pass not only through air but also through energetic pulses, magnetic patterns, bacteria,³ and the consciousness of storms. The creature learns not only to pass safely through this energy highway, but also how to use it for their own benefit.

Before you can work with birds in vision and magic, you need to be able to fly for yourself through these various energies so that you never become a burden on the bird—or for that matter on a storm or wind. When you work with any of the natural elements you must stay in communion and harmony with them and pull your own weight: you must act as a co-worker, not as a helpless, whiney child.

To begin this process of flying you need to work outdoors where you are in communion with the air. You need to be somewhere without buildings and all the other energetic mush that surrounds cities. If you live in a city

³Yes, there is bacteria in the atmosphere.

and not in the countryside, then take a day to travel out into the country.

Because of the time constraints that so many people have these days, look through the various elemental exercises in this lesson, and set aside one day for all the ones where you need to be outdoors. Doing them all in one day can be exhausting, so if you can break up the workload over different days, then do. If you cannot, then plan a day out in the countryside, and do all the elemental exercises one after the other.

Learning to fly using vision is easy if you can disengage your conscious mind that tells you human flight is impossible.

Find a good place to sit. If you are near hills, mountains, or rock outcrops, then get yourself higher up than the valley floor. Sit on a rock outcrop if you can find one. If not, find a suitable spot where you will not be disturbed.

From a visionary perspective you can see yourself as a bird; or, which is better, as a being without defined physical boundaries. Doing this draws on your experience of going into the Void, into stillness, and dissolving your boundaries so that your consciousness passes through everything.

Whichever method you use, getting started is always the hardest part. If you are working with the image of a bird, see yourself in inner vision climbing a high rock, hill, or tree. If there is nothing like that in the landscape around you, you are going to have to launch from the ground like a bird. See yourself launching into flight and rising until you are high above the ground.

If you are not working with bird imagery, then be still, see yourself spreading beyond your boundaries, and cast your consciousness up into the sky.

See the land below you, and fly in a large circle above your body. Be aware of the air around you, of the clouds, and of the sun. Let the wind take you from your circle and just flow with the wind, higher and further away from where your body sits.

Once you have adjusted to the feeling of flying, be aware of the constant chatter all round you: vibrations and sounds coming from the clouds, from the sun, and from distant birds.

Feel something pulling you gently into a specific direction, and when you feel that gentle pull, let go of the feeling of flying with wings and just let the air carry you. As you relax into the air you become more aware of it all round you, upholding you: you allow your own boundaries to soften so that you and the air blend together as one being.

This causes a deep inner shift, and you cease to see landscapes below you and the sun above you. Instead, you begin to see lines of energy flowing within the air, crisscrossing in a complex weave all round you.

Some of the lines or threads of energy seem brighter than others, and you are drawn to one of them. As you reach out to that brighter thread, you feel a pull, like a gentle tide that pulls you into its stream.

As you flow into that stream, it pulls at you to follow it, like a beacon. These are the 'highways' that birds fly along when they are travelling long distance: they can navigate via these highways, which tell them where they are and where the destination at the end of the thread is.

Follow the thread, and as you are pulled along it, instead of looking down to the changing landscape, feel the differences in the energies and tides around you. You are learning to recognise different areas of landmass by how the air above them feels.

If you are travelling near a mountain, you will feel the breath of the mountain join with the air and create a mild turbulence around it. If you feel that, breathe back at the mountain to communicate with it as you travel round or over it. Remember what the mountain's breath feels like. If you fly over water, breathe over the water as you pass by, and feel how the air around you changes in response to the water.

Now it is time for you to return. The more you practice this, the longer you can stay in

flight, but for now it is time to head home. Feel yourself hovering. Remember your body and the feel of your body. As you remember and focus on your body, an energy highway will make itself known to you: this is the trail of energy that stretches between you and your body.

As you fly back towards your body, following the energy signature your body puts out like a beacon, be aware that when you travel in vision through the air you are a guest of its power. Its consciousness is upholding your consciousness as you explore. Thank the air around you for your safe passage, breathe out to it as you fly, and breathe in the air as an act of communion between you and the air.

As you get closer to your body the beacon will get louder and more obvious. Once you reach your body you may find that your consciousness has expanded way beyond its size. Land beside your body and give yourself time to assume a human form again, slowly shrinking down until you fit into your body.

When you are ready open your eyes and look up at the sky. Breathe out and say thank you to the air for allowing you safe passage. Recover the feeling of the air, of its consciousness, and of the energy highways that flow through it. Spend some time just sitting, and allowing the various sensations in your mind that you experienced while flying. Note them down in your journal.

Flying is easy for some and very hard for others. As with all things, practice makes perfect: once you have tried to fly out in nature, you can practice at home by sitting outside your house or sitting in a room with the window open—you must be able to flow with the air outside. It is easier for some to take the form of a bird, and for others just to flow without boundaries.

Learning to flow with an element and commune with it is not easy, but it is a hallmark of true magic and worth practising regularly whenever you can.

Notice how the communion with the air is expressed through shifts in feeling, through sensations within your mind, and through

patterns, highways, and vibrations. This is how air works. Notice how you can learn to identify aspects of the land by the changes in the air. You connect with the air by recovering these feelings and focusing on them.

The next time you pick up your sword, recover the feeling of the air and of being in the air, and you will begin to notice a difference in the power of your sword: you are learning to vibrate at the frequency of air, and the sword will begin to resonate with that frequency.

Learning to affect air tools by recovering the memory of a sensation/experience of air is the first act of resonance: as you recover that feeling, your frequency changes, which will in turn effect change within anything connected with air.

8.3 *Task-in-waiting: Joining with the storm*

You have learned about going outside and talking to storms. Now it is time to take things a few steps further. There are different ways to work with storms. Also, it is important to get used to them... and for them to get used to you.

Now you have had a go at flying, the next time a big storm comes in over you, you should learn to fly and commune directly with the storm. Air is diffuse in its personality and communication; storms are very different and often have a defined personality of their own. In ancient traditions, air as a deity is often unknowable, but a storm deity is very knowable, and much easier to work with as a magician. Storm deities are the filters that we as humans put on the personality of storms; but we can also commune directly with the nature force itself.

The way to do this is to open a window or be outside⁴ and fly with the storm. In vision, launch yourself into flight and fly up and into the storm. As you fly within the storm you

⁴If it is safe.

will feel its personality and emotional quality; and you will also feel, as a subtle presence, any bacteria in the storm's clouds.

These bacteria⁵ affect the freezing point of water and let water freeze at warmer temperatures than 'clean' water does. This in turn affects how the water will fall to the earth: as ice, snow, or rain.

These bacteria also have a form of consciousness that you can commune with, and they are part of the family of different forces that express as a storm.

When you fly with this 'family' of air, water, bacteria, lightning, hot and cold, geomagnetic pull, and energy thread build-ups,⁶ all of them come together to form something you can interface with.

As you fly, use your inner senses to feel the personality of the storm and its intentions. Is it angry? Joyful? Busy? Peaceful? Each storm expresses an emotional quality that will tell you a great deal about its intentions, and the effects it will have on the land creatures (including humans) and powers. The key to working with storms is to learn how they feel to you and then be able to remember that feeling so that you can recognise its approach from a distance.

Always tell the storms that you fly in that you respect them, that you feel the storm is beautiful, and that it brings much-needed balance to the land. When you try this, I am sure it will surprise you how storms respond to such direct human communication.

Ask the storm what it wants from you and what can you do for it. Sometimes the answers are quite unusual and astonishing. In my magical novel *The Last Scabbard* I touch on the relationships between magician and storm. This passage is based upon one of the many interactions I have had with storms:

I feel the storms rushing over me,
whispering their intent as they pass

⁵Ice-nucleating bacteria.

⁶Which happens in some storms.

onwards, and I dance for the storm, intriguing it, entertaining it.

"What do you want?" I ask the storm.

"Safe passage," says the storm.

"Done," said I.

And I dance a path through the land, waking up Mother who washes her dust and stones in the heavy rain. The flowers turn their face from the storm, the animals seek the shelter of caves, and the humans watch in wonder as the light flashes angry power from mountain to mountain.

"Behold the power of all in its dance of refreshing," I say, as I pass over with the storm.

—*The Last Scabbard*

Storms are very sensitive to vibrations. The easiest way for a human to make use of this is to sing or dance upon the ground outside. Such subtle actions are picked up on by the sensitive storms, and they respond in kind.

As you fly with the storm, sing to it. As you land back down on the earth, either physically or in vision, dance for the storm, create patterns of movement with your body, and create whirls of energy by turning and spinning for the wind. The storm will respond.

Storms are very sensitive to human consciousness and the projection of that consciousness. It is a natural instinct to fear a storm, and with certain storms it is wisest to avoid direct communion—tornadoes in particular. But in general, storms will respond well to a human who respects them and does not fear them. The storm is doing its job: it is a being of creation, and should be respected as such.

The more you commune with storms, either in flight or on the ground with your body, the more they will pick up on you, and you on them. Just as animals and birds do, you will feel them coming long before they arrive, as you will recognise their signature approaching.

This type of nature magic connects you deeply with the powers of the storms, and after doing it you will find it much easier to work with storm deities: you will know each other well. You will fully understand the power of the storm deity, and will not be limited by dogmatic writings about storm deities that are often fragmented and twisted orthodoxies that have lost their knowledge and power.

This deeper connection will, as a fully trained adept, allow you to *call the wind* and temper a storm, to get out of harm's way, or even, at times, to convince the storm to go round you. Remember, these skills depend on your ability to interact at a basic level with the storm.

High notes (voices or instruments) draw a storm's attention; deep, resonant voices and sounds create an oasis in a storm. Dance and spinning attract the attention of the storms, and slow, energy-moving actions, like Tai Chi, allow you to join with the storm while you are still on the ground, and again create an oasis of safety: the storm will either go round this, or else lessen in strength as it passes overhead. This is not forcing the storm to change; rather it alerts the storm to you and the storm may choose to be gentle upon the area where you stand.

These sorts of actions with nature powers are discussed in my book *Magic of the North Gate*. By now you should understand what that book's title means.

Next time a storm comes your way, go out and fly. Dance for the storm and talk to it. Get used to treating storms as vast beings who flow across the surface of the earth: they clean, shake things up, and most importantly of all express the east power of the Limiter. Think about the powers of the Limiter and the effect that powerful storms have on the land below and its creatures, including humans.

8.4 *Task-in-waiting: Catching the wind in a cloth*

This is an old and simple magical action that you can start practising now as an apprentice. As you progress in your magical training into adeptship, you will slowly learn what to do with this technique, and how to utilise and dispense it. But first you need to learn its basic mechanics.

Get a square of white or dark blue silk—handkerchief size is perfect. Mark it with the sigil of your sword and find a clean metal⁷ container to keep it in, preferably round.

Every time there is a storm, take the silk and go outside. Hold the silk to the wind with the intention of infusing it with the wind: you are capturing a fragment of the storm. When you have two or three storms infused in the silk, at a full moon⁸ take the silk out of its container and wrap it round the blade of your sword. Keep it there for three days.

After that, put the silk back in its box until the next storm. Then repeat the process.

This works by passive resonance and acts like a drip-feed that tunes your sword to the powers of the storms. Your sword learns the powers of the storms and will learn to communicate: the sword and the storms are brothers/sisters. This in turn will strengthen your sword and slowly, over time, tune it to the power of the storms so that as an adept you can work with the sword and storms together.

Also as the resonance builds up the sword will put out its own frequency that will tell the storm a friend is below—the result being a bit akin to a human watching where they put their feet.

8.5 Fire

Fire is a dangerous element, both physically and magically. Yet it is also a positive, powerful tool for magicians. When fire is worked with and made friends with, it becomes a porthole and a deliverer of magic into the future.

⁷Any metal except lead.

⁸For the power surge.

For magicians to learn how to work with fire as a tool, first they must come to understand its power, make friends with its consciousness, and learn its inner signature. Fire also has the power to create its own weather—an out-of-control forest fire, for example. It can also create an inner storm of power that consumes everything in its path.

This destructive inner quality of fire is used by less-than-ethical adepts to attack a human, place, or group. This is a major reason why magicians should get to know fire intimately, in order to deal with and disperse such violence. Such a skill takes time to develop, and like all pure elemental work the development starts at apprentice level.

As an apprentice begins to learn about the pure elements, it changes how they work with the elements and magical tools: it deepens their understanding of what they are working with, and opens up their vista to the myriad of beings, powers, and thresholds that operate through the elements.

To get started with fire, first you must familiarise yourself with its pure inner and outer personality.

8.6 *Task: Making friends with fire*

The first step of this work is to recognise the inner signature of fire and also its outer personality. To do this, you need to have more of a fire before you than a candle flame: you need a less contained expression of fire. This can be anything from a fire in your fireplace to a camp fire out in nature.

If you make a camp fire, do it safely: ensure there are no tree roots directly underneath it, and wherever possible place stones not only round the fire, but also underneath it. Take large bottles of water with you and a hand shovel to cover the fire with sand or earth when you put it out.

Build a fire and sit before it. Once it is going strongly, still yourself and close your eyes.

Using your inner vision, see yourself stepping into the fire and bathing in its flames. As you bathe, you become less and less aware of your physical body and of the physical surroundings you are sitting in. All that you know is the fire and you.

As you deepen into the fire, you begin to see its inner aspects: its energy flows in circular patterns that interlink and interconnect. Watch the flows of the patterns and feel yourself flowing within them. You become one with the pattern, and your own pattern begins to join with the pattern of the flames.

The inner quality of the fire becomes aware of you through this inner communion, and together your energies flow, dance, and circle. Feel yourself offering deep respect to the fire as you move within it, and feel the fire become intrigued by your presence.

The fire begins to communicate with you by way of expansion and contraction: the patterns expand, speed up, and become filled with bright energy. As you flow within that expansion, it triggers a feeling of excitement within you. Your inner self responds to the change of tempo by speeding up your moving pattern, and you feel the exhilaration of the fire uncontrolled.

Do not get too immersed in this feeling of excitement: you understand what an out-of-control fire can do. Make a defined effort to slow down your own pattern, and thus the pattern of the fire. Slow your emotions down, slow your inner movement down, and bring the action of the inner fire into a more controlled, gentle movement. You guide the fire to settle down and ask it to watch you.

Start moving your mind in a regular, slow, but rhythmic dance, and invite the fire to follow your lead. The fire slows down its action and joins with you in a tempered dance. If the fire gets excited, again encourage it to slow down and keep tempo with you. Slow your actions down further, and ensure the fire is following your lead. By this time, you should have a good sense of what the personality of the fire feels like.

Now it is time for you to withdraw, but do so gently: never use sudden movements or actions with fire, as this will trigger it to expand. Slowly find yourself separating from the fire and assuming your human shape.

Thank the fire in your mind: feel yourself taking on a movement or emotion that says “thank you, my friend, for dancing with me,” and gently step back from the fire, bringing your consciousness back to the land and your body. Step carefully out of the fire, bow to the fire, and step back into your body.

Do not open your eyes yet: give your body chance to disengage fully from the fire. Starting at the top of your body, focus on the water and earth that is part of your physical being. Go down slowly through your body, and where you see any signature of fire in your inner body, encourage the water and earth around it to gently extinguish it.

When you have reached your feet, feel your mind flow past your feet and slightly down into the earth. Feel its denseness, and pull on the denseness as you bring your mind back up into your body. Let that solid feeling flow up through your body, which in turn will extinguish any remaining fire, other than your own inner flame, in your system.

Now open your eyes, take a drink of water, and pour some into your hand. Wash your face and pat some water on the top of your head. Pat some water over your heart and chest, then sprinkle some water over your head like a mini shower.

If you are working outside, put out the camp fire safely unless you are planning on staying, and ensure the embers are distributed outwards, watered, then covered. Turn the stones and pour water over them. Pour water over the embers and make sure the fire is fully out.

Because fire can spread so quickly, always ensure that any fire you build outside is properly extinguished, and also that it cannot burn downwards into the ground or into tree roots—a major cause of fire spreading. Also ensure that nothing hot is left that a creature

could stand on, or where wind could fan the embers back to flames.

This work introduced you to fire’s inner signature. You learned how easily the fire excites itself, and how to tune to the fire’s pattern so that you can join it in inner conversation. Learning how to join with fire using your inner senses and movement is the first stage of learning how to expand or limit the outer action of fire.

This also lets you feel the signature of fire in the different directions, and how to recognise fire magic when it is approaching you. Just as it takes time to get to know a person, it also takes time to really get to know an element; but the more you converse with an element, the more you will get to know them, and they you.

The next exercise takes this primary action a step further. Now you have been within fire and learned its feeling and signature personality, you need to learn how its signature expresses through the different elements and what those combined signatures feel like. You can do this in your work space or outside.

8.7 Task: Fire in the four directions

Open the directions and gates using the directional candles. See the contacts on the thresholds and light the central flame. Light a candle⁹ from the central flame and stand in the east. Bow to the contacts, then still yourself.

Recover the feeling of the fire that you worked with, and be aware of its signature within the candle flame. Stand for a moment and allow that feeling of the fire’s signature to build within the candle flame.

The contact in the direction will become aware of what you are doing and will lean forward across the threshold with a flame of their own. They will join it through the candle flame on the altar, and then link it to the candle flame you are holding: they are passing you the fire within the east, the fire of air.

⁹Not a tea light; have a regular white candle.

You will feel the quality of the candle flame you are holding change slightly. Feel into the flame using the same method you did with the fire. It will be different, and will respond differently to you. Take note of the difference. How does it feel? How does it react? How does it alter the tempo of the fire?

Once you are ready, bow to the contact and thank them. Blow out the candle you are holding to extinguish the combination of air and fire, turn to the central altar, and relight the candle with pure fire.

Now repeat the exercise in the other three directions. Each time, when you have finished, blow out the candle and relight it from the central flame to reset the pure fire.

When you have done all four directions, then do it with the central altar flame. Again, note the difference in inner feel, inner presentation, and how you react to it.

When you have finished immediately write down your findings in your journal. What did each directional combination feel like? How did the fire respond to the directional element? How did those combinations make you feel?

The purpose of this exercise is to introduce you to the different types of fire and the different inner qualities of fire when it is in union with other elements. Just as the fire you worked with in the fire exercise changed to combine with your pattern, so fire adjusts its inner pattern in response to any other added element or being.

To be able to recognise this change/combination, first you must know the signature of pure fire, which you learned in the first fire exercise.

Learning to detect such changes is the first step to recognising fire power that has been sent at you magically: its inner signature will have been changed by the magic and the magician's interactions with the fire. This in turn, if you know the feeling of pure fire, will let you extract the feeling and pattern of the magician who is manipulating the fire in a hostile way. A magical fire attack will combine

the base signature of the fire, the individual pattern of the magician, and the pattern of the magic.

As an adept you will be able to separate out these three signatures, which will help you identify which type of magic has been used: you can use the signature of the magic to trace it back to its source.

I am sure you can imagine all the different ways you can work with this aspect of elemental work. As you progress to adept level, you will learn more and more how to merge with the elements and work with them in nature and in ritual work.

From now on, every time before you light a candle in your ritual space, recover the feeling of the signature of pure fire and see that signature in the candle flame. This will strengthen the inner power of the flame, which in turn will strengthen any magic done using those flames. I will not remind you in the future to do this: it is up to you to remember and act accordingly.

8.8 *Task-in-waiting: Repeating the previous task with water and earth.*

Once you have worked through the different elemental exercises, you can return to this task of feeling out an element in the directions for a bowl of water and a stone.

8.9 *Task: Passing through fires*

You have already worked with this technique to a small extent. If you wish to practise it—which is a good idea as it has a lot of applications—then use the fire as a threshold to go to various inner and outer places you have already visited.

The key to this technique is to step in vision into the fire and still yourself within the flames. Once you are still, focus on a specific intent to visit a place—the Inner Library, the Underworld Forest, your work place, your home, a

place in nature you have visited in vision. With that intent within stillness, step forward out of the flame and find yourself in the place you had focused on.

You will find it harder to focus on the place when you step through the flame, as it is an immediate jump for your consciousness. This is normal, and something you have to practise. As your mind and spirit become stronger and more flexible, you should be able to pass through the flame to anywhere you need to visit quickly.

In general, and particularly as an apprentice, it is good to take the time to go through the various stages of travel when you are working in vision. But sometimes, in an emergency, you need to arrive somewhere quickly, and passing through fire/stillness with intent is an adept skill that can be used for this purpose. This has more impact on your body and is harder to achieve, but if you practise it becomes easier and smoother on the body.

Here is an example of pulling various adept skills together in a situation of potential emergency. I was away from home on a lecture series and my teen kids were at home. I called the girls on the phone a couple of times a day, but one day I started feeling very unsettled—this was my house's guardians setting off an alarm.

I called out to the inner guardians of the house, and they showed me that there were strangers in the house and that there was the potential for problems. The guardians did not like what was happening and were agitated.

I stilled myself, lit a flame, and stepped through it into the house. I could see my girls, I could see the parrots,¹⁰ but I could also see the energy signatures of two male humans. Ha! Busted...

So I called, but not at the scheduled time. My daughter answered, and I could feel the agitation of the house in the background. I asked her if all was well, and she said yes. So I

¹⁰You see living beings through their energy signatures, which is why you learn first to spot such signatures in the elements.

asked her who the guys in the house were, and asked her to put one of them on the phone.

Stunned silence, and then a denial.

So I asked again, and warned her about the family rule: if you screw up but tell the truth, the punishment will be far less than if you lie.

She handed the phone to one of the boys in the house.

I told him he had three minutes to leave the house, and if he didn't he would have me to reckon with. That took care of the issue—and totally freaked the boys out. The girls were not in any real danger, but the energy of the two boys was rubbing the house guardians the wrong way. Magic does come in handy when raising kids...

Practise this technique and include it in your magical practice: every so often, light a candle and go somewhere. At first it will be difficult and you will find it hard to see: the impressions will be like whispers. But the more you pay attention in your experiments, the stronger this sense will get.

8.10 Water

You have worked quite a lot with water—with rivers, dispensing, succussion, etc. But now you need to learn to feel the actual signature of water. This enables you to tell the difference between fresh water, seawater, and water with magic in it—it is very important to be able to spot that.

Now you have merged into elements a couple of times to make friends and recognise their signatures, it is time for you to figure out the first steps of accessing water to introduce yourself, merge with the water's pattern, and learn its signature/pattern for yourself.

Instead of outlining a vision for you I will give you some basic details and you can structure it yourself. And it will save my poor, tired fingers from more typing...

8.11 *Task: Merging with fresh water*

If you are near a fresh water source like a spring, canal, dam, or river, then physically go to that location. Sit down and go into the water in vision, into its actual elemental make-up. Feel its pattern, join with it, and see how the pattern changes. Make friends with the water and commune with its consciousness.

If you are nowhere near fresh water then you can either pour a large bowl of water and go into that, or you can take yourself in vision to a large body of water that is known to you.

8.12 *Task: Merging with seawater*

If you are near the sea or can travel to it, repeat there the work you did with the fresh water in the previous task—or you can fly in vision to the sea and descend into it.

Each time you go into an element you have to pass through its physical manifestation, which in this case is seawater, until you get to its energetic pattern—its inner manifestation.

Again, learn its pattern, merge yours with its, or commune in some way using your instincts. If one method fails, try another: experiment.

8.13 *Task: Merging with magical water*

This one can be fun. You can either use any water you may be keeping that you have worked on magically, or you can time-jump.

If you want to work with time-jumping, open all the directions and the gates. Sit in the room and remember back to when you formed a magical pattern and lowered it into the water. Remember what it felt like and what you did.

When you have a good fix on the event, close your eyes, still yourself, then pass through the central flame with the intention of going back to that moment in time. Step out of the flame and find yourself in your work space.

See yourself working on the ritual where you lowered magic into water.

Spend a few moments watching yourself work. Look round the room. See what is happening, what contacts are there in the room working with your past self, contacts of which you were maybe not aware.

Once you feel solid enough with your presence, focus your attention on the water that holds the magic. Dive into the water and flow deep into its element.

Remember what fresh water's signature looked like? Now compare. What does magical water look like? What is its pattern? Can you commune with it?

When you have finished retrace your steps. Come out of the water, look at the central flame, and pass through it back to your body.

Then go to your notes from that past magical working with water. Read them and see if there were any impressions you wrote at the time that may correlate with what you saw in the room before you dived into the water.

8.14 *Task: Merging with the water of the Underworld*

You will need to put a bottle of water on the central altar. Go to the Underworld Forest in vision, using the regular route that you have learned. When you get there, merge with the water that flows round the trees. Again, look for the water's signature. Try to communicate with the water, and be aware of how different this water may be.

Before you leave, take a pattern of the Underworld water into your body to store it there. In return, leave a pattern of your own body in the Underworld water. These patterns are like DNA: each element and life form is full of them, constantly repeating. Bring this water's pattern out with you.

When you have finished the vision stand before the central altar, pick up the bottle of water, and breathe into it. As you breathe, be aware of the Underworld water's pattern within you, and see it pass through your breath

into the bottled water. Once you are sure it has transferred, give it a good shake, seal it, and label it. Place it in the west of the room: it may come in handy in future.

Once you have learned how to move successfully into the raw element of water in its freshwater, Underworld water, and seawater forms, and you can readily identify each signature, you will be able to work with various forms of water in many different magical ways that will slowly dawn on you as you progress in your training.

8.15 Earth

Learning the inner elemental signatures is a foundation skill that you can apply magically in many different ways. One of this skill's uses is identifying the natural element and separating out any magical pattern that is hidden in it.

It also helps to give you a much deeper understanding of the nature of the element, which is crucial to advanced work with the elements. It also teaches you to move into the raw element and pass through it to its deeper energetic make-up.

This deeper knowledge of the elements is crucial when you come to advanced working: you will know which element is best to store specific types of magic, or to dispense them.

Magic is essentially energetic patterns that effect change. Knowing all the variable shapes of the elemental signatures helps you match a magical pattern to its most harmonic elemental shape, a shape that will hold it, dispense it, trigger it, or trap it.

The element of earth is a slow consciousness, and one that can be engaged to store beings and to act as alarm system and as a protector. Knowing the base signature of the element within rock helps you trigger the rock/earth to a more active setting that can then be worked with magically.

8.16 *Task: Merging with the earth and various types of rock*

Just as in the previous exercises, descend into rock to discover its signature and then into earth/soil, which will feel different. Once you can tell the difference between rock and earth/soil, try out different types of rock,¹¹ as each has a slightly different signature.

Make friends with each type of rock and figure out for yourself how to do that, drawing on your previous experiences. You may find that one particular type of rock is more harmonious to your own pattern: this is a rock that you can use to sleep in, to regenerate in, and to work with to talk to the vast land upon which you live.

8.17 *Task: Merging with your boundary stones and other stones*

Also pass into stones that you have placed around your home or property as boundary stones. Let your signature and theirs blend briefly, as this will strengthen the ties between you and them. It will make it much easier for them to warn you of problems that may be approaching, as it will help the rock identify you as an individual being.

Just remember that time, for rocks, is different to human time. The way to figure out the time aspect of your boundary rocks is to pay attention. If you suddenly get a feeling of something approaching, or that something is not quite right, cast your mind to the boundary rocks. If the warning is coming from them, then see what happens at your home over the next few days or week. Note down the time and day of the feeling, then wait to see what happens. When something does happen, it will give you an idea of the timeframe the stones are working with.

The alarm could be about something as simple as a stranger coming onto your

¹¹E.g. limestone, granite, sandstone.

property, or it could be about something as serious as a dangerous storm appearing a few days later.

A magician I know worked with a circle of boundary stones as a grove. It was worked with and tuned, and one day it buzzed him: an intruder had come onto the magician's land and was cutting down branches of his trees for firewood. The stones warned the magician that the tree beings were under attack and needed help. Needless to say, the intruder was chased off.

You can also experiment with the feeling and pattern of a stone before and after magic is placed within it. Learn to separate the natural signature of a stone from the magical pattern within it. You will find that the magic not only imprints its pattern into the stone, but it also changes the elemental pattern of the stone itself.

8.18 *Task: Passing into your stone shield and the Stone in the Cave*

Also work with this technique to pass into your magical stone shield, as it is deeply and actively connected to the female Divinity within the land. Do the same with the stone at the centre of the deep cave, the stone at the centre of all things.

Be careful, polite, and allow the pattern of these deeply magical stones to observe your own pattern as you observe theirs. Note the difference in patterns between a passive, raw stone and a deeply magical one. Note how the patterns express themselves and how the pattern of the magical stone affects your own elemental life pattern, and vice versa. Write down your observations in your journal.

8.19 *Task: Researching metal in rock*

Metal in rock has a profound effect on the land, and is the vessel that is the home of inner serpent and dragon power. Different veins of different metals store power in different ways.

This is often expressed in tribal magic as *black* or *red serpent power*, and *white serpent power*. One is dangerous and volatile to humans, and one is harmonious.

Passing into these metal veins is not a good idea as an apprentice, as you can get into trouble very easily. But what you can do is a bit of research. Where there are cultures that talk of red/black/white snakes, wyrms, serpents, or dragons, look up what the rock and metal properties are for that area.

See if you can find correlations around the world between specific metals in the land¹² and the local or tribal legends. Where you find such legends, look at what rock¹³ predominates in that area.

If it is a type of rock you have access to,¹⁴ pass into it and observe its inner elemental pattern. Look at the shape of the pattern, and use your inner senses to feel it out. Note down your findings. Looking at the shape/feel, see how that particular type of rock would potentially be a good partner for the metal. Do the patterns of the rock correlate with the personality of the metal?

Later in the course you will work with the inner consciousnesses of dragons, serpents, and metals. But for now, just learn about how that combination expresses through the land in different areas, and how the local people have picked up on that power and expressed it in their myths and stories.

8.20 *Task: Tarot work*

Besides learning about the elements as tools and the individual inner and outer aspects of the elements, you also need to learn about the predominance of certain elements in your own make-up and your fate path through your life. It is also very useful to learn how to spot which inner elements are expressing through your outer life at various times.

The way to do this is through readings. First you will read to ascertain which elemental

¹²Gold, silver, tin, lead, etc.

¹³Or rocks.

¹⁴Granite, quartz, limestone, etc.

forces are currently expressing in your life. Then you will read for the deeper picture of what inner elemental powers predominate in your fate/life pattern, a predominance that affects your whole life. You can then, if you wish to, compare these readings with your astrological transits and your natal chart.

Reading one

Using the four-directional spread that uses six cards, ask:

“Show me what elements are most active in the inner directions in my life at present.”

You read the positions in tandem with the cards that fall. Look at the element of the card and also its meaning.

So for example, the four of pentacles in the west/water would indicate earth with water—stone sinks in water. The four of pentacles is *holding onto substance*. This can show an influence in your life whereby you are clinging onto emotion within substance—a possession, or a person. This information can guide you to look more objectively at how you relate to possessions and people, and to see if you need to make gradual changes in your life.

If you get a trump card it indicates a powerful influence, and you would read the meaning of the trump in relation to the directional element and the meaning behind that position.

This is not an easy reading to translate, so write it down and keep returning to it to gain more insight. Mediate on it and think about your life and the directional influences, both magically¹⁵ and also outwardly.¹⁶ This sort of reading can be a bit of a puzzle sometimes, but stay with it and let its meaning dawn on you slowly.

¹⁵East/air/word/limitation.

¹⁶East/learning/words/beginnings.

Reading two

Using the same layout, ask:

“In my lifetime, what are the overall, predominant elements that express through the inner directions for my body and spirit?”

This will show you the overall pattern for your lifetime during this incarnation. It tells you what powers are strong that you can draw on, and what powers have a lifelong influence that express through various events in your life.

The results can be straightforward or yet another puzzle, so take your time with it. Read the element of the card in relation to the element of the inner direction, then read the meaning of the card in relation to the directional element and qualities.

Write it down, ponder on it, and let it unfold over time. This reading will give you clues as to where your strength lies, where your weaknesses are, and also any lifetime service—which will show as the Hanged Man. Write this reading down in your journal so you can go back to it as often as you need to.

8.21 Task: Writing a summary of this module.

Look back over your notes for this module. Write a summary of the parts of this module that stood out for you. What were the key experiences and dawns of understanding? Do this summary on computer and store it as a Word file.

8.22 Summary

By now you should have a better understanding of how the elements work in their own right, and how they can be used in magical practice. This will have laid a deeper foundation for you so that you can learn to draw on everything around you in the practice of magic. Always be respectful of the elements, and always uphold their integrity.

Once you feel comfortable working directly with the elements you will be ready to lay magic on top of that foundation and work with elemental angels, deities, and forces with much more ease and understanding.

Well done for getting this far! You will start to find that the lessons and exercises slowly get less repetitive and become more experimental and experiential as you go along. By now you should have fairly good working discipline and be able to apply yourself to a body of work. This is a firm foundation that you can now start to build on in your practice. Each module, as you progress, will take less time to complete, as you are now getting to a phase whereby many—but not all—of the aspects of magic you are learning no longer need long-term repetition: you are starting to add to the foundation rather than simply laying the first stones.

Apprentice Module VIII

Inner Temples

Lesson 1

What is an Inner Temple?

Inner temples are a major aspect of the work of an adept, and the learning process about inner temples—what they do, how they work, and why a magician works with them—is a process that starts at the apprentice phase of training.

Many forms of modern magic, particularly ones that rely heavily on personal psychology, seem to have lost the connection to the inner temples, and some groups these days are not even aware of their existence. This disconnect has profoundly impacted modern magic, as the inner temples are not only a source of inner contact and learning, but also power houses that the magician can draw on if necessary.

In previous lessons we have touched briefly on the existence of inner temples, but now it is time to look in more detail at these constructs, and begin the process of learning how to work with them and in what capacity. This module will take you through those processes.

This first lesson is simply reading and a bit of research to give you the background information you need before you start to step into the structures of the inner temples through the coming lessons in this module.

The inner temples are not used in magic that is completely exteriorised—i.e. ceremonial magic and magic that relies on invocation and evocation. In such forms of magic the power and contact is drawn into the realm of the magician only, and is worked with purely

in the physical realm. The advantage of this is that it is harder for the magician to do themselves damage by way of their magic, but the disadvantage is that such exteriorisation blocks inner contact and inner knowledge, and severely limits the power that magicians can tap into.

Magicians' work with inner temples is as old as the temples themselves, and until more recent times the magician would also be a priest or priestess: the two streams of service were heavily interconnected up until the pre-Christian era. The magician would also have been a priest or priestess within a temple, or connected to a temple or deity, and would have worked within that setting towards specific goals.

To our modern mindset, ancient temples appear like modern churches, temples, mosques, and synagogues: a place to worship God or a deity. We presume that ancient temples operated in the same way, but we know through magic and archaeology that this was not in fact the case. Yes, each temple had a focus towards a deity or Divinity itself, but they also served many an inner and outer purpose.

From an inner perspective the temples operated within a dynamic that was closely linked to the main deity, and that dynamic would involve things like upholding the monarch, upholding the people, mediating

creation or destruction, healing and disease, upholding balance, creating protection, training warriors, working with the weather, etc.

In ancient cultures that understood the need for balance, such as Egypt with its concept of Ma'at, some temples would be specifically geared towards maintaining balance.

We also see this in tribal temple cultures. We often think of tribal communities as being non-temple communities, which is both correct and incorrect at the same time. Many tribal cultures constructed temples—i.e. places of work or gathering where the tribe's magical/shamanic skills would be put to work.

We see this with some stone circles, with medicine wheels, sacred mountains, outcrops, etc. These places provided an energetic and boundary space where tribal magicians and elders would gather to perform magical rituals. Usually this sort of community magic would be used either to uphold the health of the tribe or would be worked with in service to nature, to 'keep the world going' and in balance. We still see this practice in various tribal cultures around the world.

All these magical and ritual places have inner versions that have either been constructed magically or have developed as a natural inner echo of the outer space. These inner places often far outlive their outer versions, sometimes by millennia. It is these inner aspects of outer places that modern magicians can tap into, access, and work within in order to learn lost skills, make inner contacts, and continue the ancient service to the land and the people.

How the magician approaches these inner temples will decide whether or not the inner contacts, inner priesthoods, guardians, and the structure itself responds to the magician's attempt to work with them. Simply blundering into an inner temple can sometimes be a good thing, and can open a vast new horizon for the magician doing the blundering.

But in such a case this sort of connection to a specific inner temple is often already within the magician's fate pattern: they were born with a connection to that stream of consciousness and when the time is right the reconnection is made. Such a situation does happen, but it is not common and does not happen very often.

The more common scenario is that a young magician specifically tries to access the inner temples¹ and gets painfully slapped by the temple guardians for their foolish intrusion—something both I and Frater Acher have experienced in our clumsy past.

Even very ancient inner temples, where the outer temple is long gone, are still heavily guarded, active, and do not like intrusion from the curious. But when they are approached properly, in careful stages, and using appropriate methods, inner temples can slowly open out and welcome a magician—if the magician is working in a compatible stream of consciousness and has the right attitude. And that attitude is *to learn and to serve*.

By intending to first learn, and then work in service and in harmony within the ethos of the inner temple, the magician is slowly accepted by the different layers of the inner temple's consciousness. The more harmonic the magician is with the inner temple's make-up, the deeper the layers of power and contact they can access.

There is no fooling the guardians and priest-hoods: if you have a stupid motive, they will slap you away, even if you try to hide that foolishness under the guise of service. The guardians talk to our deeper consciousness, to your organ spirits, and to the beings that surround you. If they do not like what they see and hear, they will be merciless in their rejection.

But if they do like what they see, the magician will be slowly introduced, layer by layer, to the various deities, angelic beings, inner priesthoods, powers, and knowledge stored within the temples. This rejection/acceptance is not about being a good

¹For example in vision, in the Inner Desert.

or bad person; it is about having appropriate intent in relation to the power of the inner temple.

This subject matter is vast in its reaches, and you will work on and off with the inner temples throughout your training, then your life as an adept. Your first layer of learning about the inner temples, this module, is designed to give you the basic knowledge you need to understand what an inner temple is, how it comes into being, how it is worked with, and why.

1.1 The formation of an inner temple

An inner temple is a filter for power. Essentially it is a power station that accepts a raw power that has a specific focus and begins to give it shape. This shape provides doors, boundaries, plug sockets, windows, and focal points that both inner beings and human consciousness can work with in unison.

It is not an architectural copy of an outer temple; rather it is an energy template that can flow through an outer temple while keeping its own power and structural integrity.

Inner temples constructed by magical priest-hoods do tend to reflect an outer temple image: a skin if you like, that looks like the outer temple and operates like that temple. But once you pass through that first layer, a magically constructed temple will appear much the same as a naturally formed one.

Naturally formed inner temples appear as a result of humans working magically in a set place over a long period of time, often generations. Stone circles that were worked with magically,² medicine wheels, mountain tops...anywhere generations of people have gathered to do magical work in order to achieve something. The space's defined boundary, the use of directions, and the use of the mind,³ along with inner spirits connecting with the place, will trigger the formation of an inner copy of the sacred space.

²Many were simply social.

³Either in vision or in focus of intent—long hours of dance, song, chant, etc.

Magically-formed inner temples can form in two different ways. How their construction happens depends very much on the magicians of their time and culture.

One method is where the deities, angelic beings, and inner spirits are called upon during the formation of an outer temple and asked to become part of the building itself. Essentially the inner beings construct the inner aspect of the temple as per request, and the humans build the outer temple. Once both are completed they are superimposed on each other. Such an inner temple is made up of beings, not just energy, and these beings control for themselves how the construction is done.

The other form of magical inner temple is where the inner temple form is constructed by magicians using energy/magical patterns as building blocks, beings as guardians, and sometimes angelic beings as part of the structure. This becomes an inner template that is switched on for power and deity to flow through, and then the outer temple is built and connected up to it.

Both versions have strengths and weaknesses for a variety of reasons, but as you will not be doing temple construction any time soon, we do not need to go into that level of detail. But you do need to know and have in your mind a basic idea of how the process of construction looks and works energetically, so that when you do work with an inner temple in this module you will know what you are working with.

So let us have a look at the skeletal ladder of how these inner temples are constructed. We will start with magical cooperation technique, then magical construction, and finally natural formation.

1.2 Magical cooperation technique

- Human intent and magical request.
- Inner response from a deep power, usually a deity.

- Human places a magically-worked-with foundation stone for outer construction. Remember the gold brick we talked about in the metals lesson? The magical pattern in the foundation stone sets a specific request for particular powers.
- These powers respond, and angelic beings who work within that flow of power begin to take formation into a pattern.
- This angelic pattern creates an energetic space that a deity or deities can flow into, and also lays down the first action filters which are formation/release, and dissolution/binding.
- The humans interface with the deity or deities, and through that interaction the inner temple starts to take form.
- A different layer of angelic beings respond to this human/deity interaction by creating energetic switches. These switches are angelic powers that work to affect human action: Grindstone and Unraveller. They slow down and limit power flow to a safe level for humans to work with. They also trigger the unravelling/composting powers, embedding these qualities into the inner temple.
- At this phase, the temple starts to take on its inner shape. We often see this as energetic power patterns, and natural formations but with a specific harmonic shape. Temples rarely appear as a building in the inner worlds, particularly at this phase. They can take on the shape of a building as generations of priests from the outer temple take up residence in the inner temple.
- The intent behind the human action and the deity's focal activity⁴ becomes the inner temple's 'software,' its central focus of action. At this point the outer temple is being built and the priesthood's actions begin to fuse the inner and outer temples together.
- Over time, as both inner and outer temples are used, the consciousness of the two are pulled closer and closer together. Priests and priestesses who have worked in the temple magically during their lives may step into the inner temple when they die to continue to serve the construct's intended purpose. This slowly becomes the inner priesthood.
- As the outer temple begins to corrupt, as all human things do, the inner temple begins to close the access routes between it and the outer temple.
- Because the inner temple's construction was not heavily controlled by the magicians, the angelic beings, deities, and so forth essentially have the upper hand, and will automatically block any human activity not in keeping with the inner temple's purpose. You can see this sometimes in ancient temples where the outer temple still exists in a physical, if unused form, and the inner temple also still exists and is still active with an inner priesthood. But the two spaces are no longer connected: the inner temple has withdrawn from the human world and continues its work in the inner worlds, without being rooted in an outer temple.

This type of inner temple is most stable, will last longest, and is unlikely to have been corrupted, as its construction was undertaken by inner beings/angelic beings with focused intent. These inner temples and priesthoods can still be worked with if their function is still compatible with our own culture and magical focus.

1.3 Magically controlled construction

From around 1800 B.C. to the present day, inner and outer temples increasingly bear the hallmark of *controlled construction*. This works differently from the cooperation technique: here the inner construction's every step is

⁴Creation, destruction, weather, balance, reproduction, healing, etc.

controlled by the group of priest-magicians undertaking the temple's inner building.

Here are those steps:

- The magicians form an energetic pattern that will be the construction's inner foundation stone
- Through this pattern, the magicians ask specific forms of angelic beings to work with them in the construction's formation.
- Through this formed angelic pattern, the magicians work with a thread from the foundation stone and anchor it in the inner worlds.
- The magicians then reach deep into the inner worlds, connect with a specific deity, and weave that connection into the pattern.
- The magicians will then begin to form an inner building with doors, altar, thresholds, and directional powers, and will reach into the Abyss for demonic/destructive guardians.
- The outer building will be constructed, and the rituals performed in the outer temple will also be conducted simultaneously in the inner temple to fuse the buildings and the work together.
- Many of the magicians will be anchored in the inner temple, and will pass into the inner temple when they die. These become inner priesthoods and inner adepts.

The advantage to this method of construction is that the magicians have total control over the power that flows into the inner temples, and can focus it more directly into their stream of work. The disadvantage is that the inner temple's integrity will be only as good as the integrity of its magical workers. The angelic beings and deity have no real control: they were not *asked* to hold control, therefore they will not in most cases.

As the outer temple corrupts, the chance of the inner temple also corrupting becomes more

likely. Such inner temple corruption is not always a given: sometimes the inner priest-hoods will pull away from the outer temple as it starts to degenerate.

1.4 Natural formations

Inner temples can also form through totally natural interactions between humans and the inner forces. Here is how it would unfold:

- A tribal group reveres a certain place in nature. Generations of this group gather at that place, and conduct magical actions—prayer, dance, song, chant, ingesting substances, leaving offerings, calling powers, etc.
- Because of this repeated focused energy, an inner copy of the place starts forming in the inner worlds. It will be automatically fused with the outer place: they will be of each other. The actions of the tribal group will resonate through the inner place as well as the outer land.
- This repeated action will draw in local spirits, deities, angelic beings, etc.
- The inner and outer places are so heavily entwined that they will not separate, and when one of the group's working members dies, he or she will likely stay within that combined inner and outer place. This can express itself as the dead tribal member staying around the sacred place and connecting with people who visit or work there.

I have visited such places and made contact with human spirits who are deeply connected to them, yet have been dead for hundreds of years or more; and the places themselves had been abandoned by the tribal group for generations. And yet with some of these places that I have gone to, they switch on immediately.

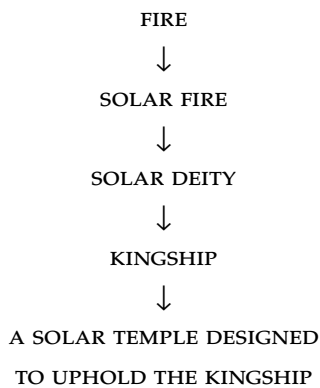
The formation comes from the natural intent of the people and the inner answer that the powers of nature give. It is truly a form of temple that is a balanced partnership: the tribal members do not intend to construct,

only to connect and serve. The inner response is to form a patterned construct from the natural shapes, through which the powers can commune with the humans.

Now that we have looked briefly at the constructions of inner temples, let us backtrack a little and look at the source powers that flow through such temples, regardless of their construction.

1.5 The Power Roots

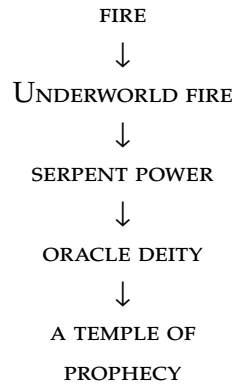
When an inner temple is constructed or formed, it tends to draw upon a series of powers that will then operate through the temple. The powers themselves work in octaves, for example:



Another example of such progression of power through filters, staying with the same root power would be:



Or:



These are just three of the many expressions of fire temples, but the root power in common is fire.

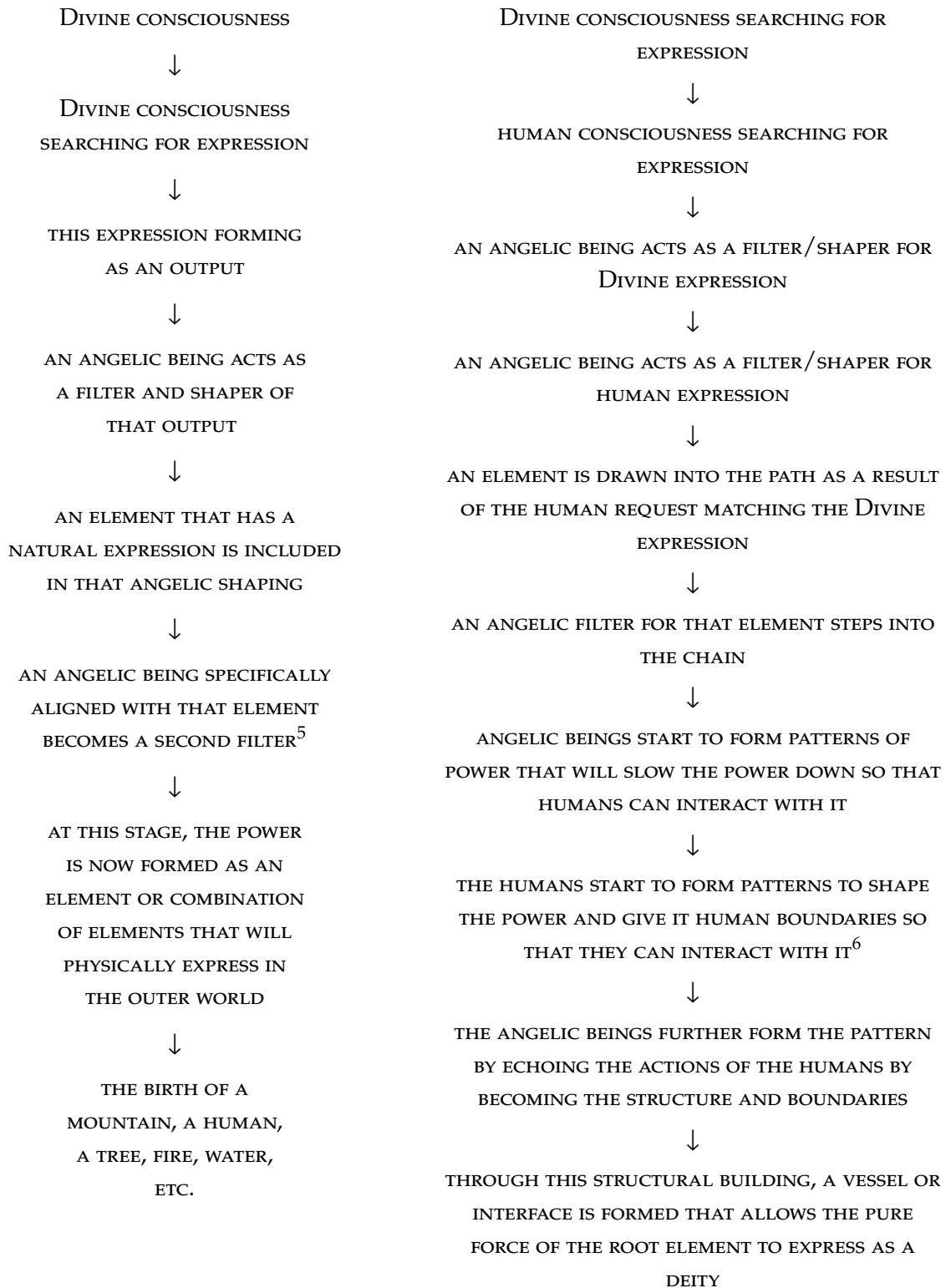
The outer temples, the names of the deities, and the expressions of the inner temples will all be different, but at the depths of each temple, inner and outer, will be the raw, natural power of fire. The constructions, beings, deities and forms all filter how the Divine fire power manifests and is worked with.

If you approach an inner temple from its outermost threshold, i.e. its cultural, magical or religious expression, you will find a unique doorway specific to that temple. You will only be able to gain access and work in that temple if you are compatible with its formed expression.

The thresholds you have been building up in the east, south, west, north, and centre are all root elemental powers that express through inner temples. There are more root powers than the four elements, but for now we will keep things simple. Rather than these thresholds being a connection to the outer door of the inner temple, they are a direct threshold into the depths of the inner temples via their root powers.

These root powers have a natural, patterned expression that begins in the depths of inner Divine consciousness, travels through the inner worlds, and on to outer, natural formation. This flow of root power would go a bit like this:

LESSON 1. WHAT IS AN INNER TEMPLE?



This flow of power is a pathway that magicians mimic when they form an inner temple. Such formation would look something like this:

⁵Or there may be a combination of elemental filters—fire, water, air, earth, for example.

⁶Deity filters, temple boundaries, intent of power usage.

This can all seem a bit technical and complex for an apprentice, but it is important, if you go into an inner temple, to know what you are going into and why.

When you pass into an inner temple, its walls, floor, and doors are angelic powers and energies woven to act as limiters.⁷ These appear to us as walls, floors, and doors, but they are in fact complex patterns of power. This act of the Limiter power contains the energy and consciousness, which in turn makes it into a vessel.

This vessel can contain deity consciousness, human consciousness, and spirit consciousness. While ever that vessel holds its structural integrity, it will exist in the inner realms. What holds that structural integrity is *use*: it is a vessel created to contain human interactions with the forces of nature, consciousness, and Divinity.

When this living human interaction ceases, it will continue in action while the inner humans—the inner priesthood—are still active in their communion or work with the outer world. Once this stops, the inner temple begins to fade, until eventually it moves beyond our reach.

This interaction with the human world is usually in the form of knowledge or service. The knowledge is accessed by humans either by communing with inner priesthoods, by accessing the ‘library’ of that stream of consciousness,⁸ or by working in tandem with inner priesthoods on service projects. As you begin to visit and finally work in inner temples, you will gain a much better practical understanding of these dynamics.

1.6 Temple egregores

The word *egregore* is often misunderstood and misused in many magical circles. It has come, through usage, to mean ‘group mind’ in a magical context. While such group minds do exist, a true egregore is not a group mind. It is far more than that, though the use of the

group mind can be applied in an egregore’s construction.

The other misunderstanding of the use of the word egregore comes from the Greek word ἐγρηγόρος which means ‘watcher.’ This is taken to mean the Biblical *Watchers*—which again is an often misunderstood term. When I now explain an egregore, you will see how these applied terms are bouncing round the edge of magical understanding while also being taken out of context.

An egregore can form naturally or it can be constructed. An egregore is a repository for learned knowledge, energy, and consciousness. It is the Inner Library of a temple, and also its energetic battery: it is like a rudder, a fuel tank, and a compass for the inner temple. Most inner temples have a constructed egregore, a method that seems to have fallen by the wayside for many magical groups.

When you go into the Inner Library, you are going into an egregore of human consciousness that stores knowledge and skills—we will look at this in more detail in the next lesson. When you talk to an inner contact in an inner temple, you are talking to part of the egregore: the egregore and the contact are inextricably linked together.

When energy is generated by an outer temple, it appears in its inner temple.

When a priest or magician dies, their skills and knowledge are released into the inner temple and are stored in the egregore: this is accessed through the interface of a Library. That is a very formed aspect of an egregore.

An older form of egregore, and a longer-lasting one, is the inner presentation of a lake with fish. This is constructed using angelic and elemental filters, but is done through cooperation between inner beings and humans. The humans form their intent, and the inner beings respond in a semi-natural formation.

The lake is often seen to be flowing in and out of the stars.⁹ Sometimes it has a

⁷Remember the Limiter?

⁸Something we will look at in more depth in this module.

⁹Like an infinity pool.

temple building on an island in the centre of the lake—its Inner Library—and the fish are the guardians. The lake’s water is the storage facility for the inner temple’s consciousness—its egregore.

Sometimes we see this mirrored in outer temple constructions where the temple complex has a *sacred lake*: this is the outer expression of the inner lake that is the egregore. Whenever you come across these lakes or pools with guardian fish (the *watchers*) in either the outer or inner temple, you know you have hit on an ancient, balanced pattern where the temple was constructed using cooperation, not control. These pools use the inner quality of water to store subtle knowledge, magic, and energy.

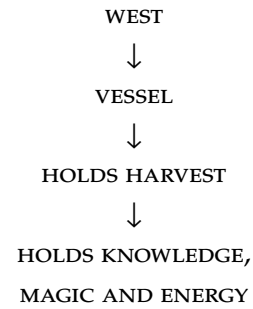
In some more modern¹⁰ Western constructs the egregore is allowed to form itself at random. This is essentially an energetic pattern built up over generations of group focus and thinking—the “group mind” version of the egregore.

Group mind egregores that develop haphazardly tend to have a lot of emotion poured into them, which in turn makes them excellent feeding grounds for parasites. They have no boundaries and no form, natural or otherwise: they are simply puddles of human thought and emotion, which makes them degrade and become infested very quickly. The parasites encourage the humans connected to the egregore to think and behave in ways that will continue the flow of energy that feeds the parasites...not nice.

1.7 Task: Sacred lake research

Research ancient temples round the world that have sacred lakes, and also ones with fish kept in them. Sacred temple lakes are found all over the world and mirror the inner temple’s capacity to hold knowledge and energy.

Remember:



Here are a couple of examples to get you started. They are pre-Christian sites that have been subsequently taken over, one by Christianity and one by Islam.



Figure 1.1: Church of Saint Mary of the Spring, Istanbul ©Alessandro57, Wikimedia Commons

Figure 1.1 shows the church of Saint Mary of the Spring in Istanbul. When you do the search, be sure to look up the icon image of Saint Mary of the Spring, and what it says from a magical and mystical perspective, not a religious one. There is a lot of magical wisdom in that icon.

http://en.wikipedia.org/wiki/Church_of_St._Mary_of_the_Spring_%28Istanbul%29

Overleaf is another example, from Sanliurfa, eastern Turkey.

¹⁰Last two thousand years.



Figure 1.2: Sanliurfa, Eastern Turkey (public domain)

Lesson 2

The Inner Library

This lesson is a reading lesson. Like the previous lesson it is here to prepare you for the practical, hands-on work you will be doing in this module. Before you launch yourself into the inner temples, there are a lot of things you need to be aware of and think about, and Lessons 1 and 2 in this module are about that preparation. Breaking up the background preparation into two lessons makes it easier for you to absorb, and allows me to show you the many different aspects of this work in a bit more detail.

You have worked quite a lot with the Inner Library so far, yet you have not even scratched the surface of the many different ways the Library can be worked with. The Inner Library is a major key to inner temples work: it is connected to every inner temple that exists, and every inner temple has an octave of the Inner Library within its construct.

The Inner Library holds the consciousness, knowledge, and magic of every magician, priest, and priestess who has ever worked in an inner temple. What appears in the Library as a book is in fact the consciousness and acquired knowledge of a person or being. It is the *knowledge and wisdom egregore* of human magic and mysticism, whereas the lakes are the *energetic pattern egregore*: a deeper octave of the Inner Library.

For every inner contact you connect with in

the inner temples, an aspect of that person's mind will present as a book in the Inner Library. Every new concept, idea, and discovery that a living human is going to make will first appear in the Inner Library before it manifests out in the world. By now, through your magical actions and studies, your own consciousness will have its own book in the Inner Library.

When you take a book into yourself in the Library, you are connecting with an aspect of a person who once lived: the book is the sum total of their knowledge, wisdom, and magical ability, but without the human dressing. When a person dies, sometimes their accumulated knowledge jettisons just after death, and that is stored in the great Inner Library. If they step into service in the inner worlds as a contact or inner worker, their knowledge is expressed in the Inner Library, and their identity/soul expresses either as a human in the Inner Library, or in an inner temple, or both.

This means you can work with an inner contact in the inner temple, and you can also work with and access their total knowledge through a book in the Inner Library. Their knowledge takes on the appearance of a book because we have worked with that 'Library' outer expression for millennia in our world history. The collective understanding that knowledge is stored in words and shapes has,

over time, created an interface for us to access that knowledge.

Just as everything—and I mean *everything*—is an octave of something else, so the Inner Library is a much lower octave of the Garden of Eden. The Garden of Eden is not a place that existed in history; rather it is a state of balance within manifest nature. It is the full knowledge of nature expressed as a totally balanced garden. It is like nature's Inner Library, and a template or inner landscape for the planet.

As the outer landscape corrupts, so the inner one stays balanced and pulls away from the degenerate, outer expression. The more magicians work to balance the land and work in service to nature, the more their actions reconnect the inner, balanced garden with the outer land: we are truly gardeners of Eden. This is something you will work with as an adept, but for now it will give you something to ponder over.

The Inner Library is akin to the central flame in your ritual patterns: it is the still point to which all the directions flow. Every aspect of an inner place can be accessed through the Inner Library. If you did nothing but explore the Inner Library over your lifetime, it would be time well spent.

All temples flow to this central place, and the Inner Library acts as a filter for a human trying to connect with the inner temples. Instead of bashing on the front door of an inner temple, you can go through the Inner Library, which acts as a filter for you.

That filter is knowledge: you walk through the collective knowledge of every magician and priest/priestess who ever lived as you approach the temple. This filter protects you, focuses you, and teaches you—while also guarding the temple itself.

If you approach the front door of an inner temple by way of the Inner Desert, you appear at the outer threshold of the temple as an unknown quantity. If you are an adept you will have gone through various experiences and will have made specific contacts who work

with you and will accompany you: they will speak on your behalf to the temple guardians. But if you have not gone through that training phase, you are more likely to trigger guardians who will kick you out of vision with quite some force.

However, as an apprentice, if you approach the inner temples through the Library, it marks you as “dumb student who is still learning, so go gently on them.” This will trigger the education aspect of the inner temple. It will ensure that you do not get attacked by the guardians, and you will be allowed access to parts of the inner temple which are about learning.

There is an additional safeguard for going into an inner temple via the Library that I will use in this module, and that is allowing the inner contacts of the Library to decide which temples you have access to, and which you do not.

Everyone is different. Every apprentice carries aspects of other lives with them; every apprentice has strengths and weaknesses, both physical and emotional. Going into the wrong temple can lean on those weaknesses and make them dangerous. Going into the right temple can strengthen you as well as educate you and reconnect you.

If I was working with an individual apprentice, I would take the time to discover which temples were suitable for them and which ones were not. But I cannot do that for all the people working the Quareia course. Instead I shall turn that responsibility over to the inner librarians, who will assess each person and guide them to the temples that would be best for them to work with. So you will all end up going to different temples¹ and having your own unique learning experiences.

This is also another step of taking the training wheels off: you will not be guided every step of the way; rather you will be taken to a junction point, and after that it is just you and the inner contact.

It is difficult to predict what sort of experiences you will have, as the variables are

¹There are literally thousands of them.

enormous. You could step into inner temples that are very formed—these will appear as recognisable temples—or you could step into ones that are not so formed. Either way your experiences will be very specific.

Just to give you an idea of the variety of what you could potentially connect with, I will outline for you some brief descriptions of experiences I had in my early days when exploring inner temples. For the most part I accessed them through the Inner Library, as I was still too inexperienced to approach their front doors in the Inner Desert. But once I gained more experience I found myself out in the Desert and at the main door of a very ancient temple.

I will tell the stories in the order that they happened, so that you can see how things can develop.

2.1 My early discoveries

I had been working in the Inner Library, studying, connecting with an inner contact there, and trying to learn. I was pretty clueless, if the truth be told, and I just bumbled along in vision until one day an inner contact in the Library pointed out a door to me. It took me a while to get the hint, but eventually I understood that I was supposed to go through the door.

It opened out into a small church-like cave. At the far end was a stone altar, and beyond that the walls fell away into the stars. Many incense burners and oil lamps hung from the roof, and a collection of male priests in Eastern Orthodox-style dresses and hats² were praying before the stone altar.

I stood with the priests for a while and just observed. I noticed things flowing out of the stars to the altar and became intrigued. I walked up to the altar and bowed, which seemed the right thing to do, and stepped behind the altar to the edge of the floor that vanished into the stars. I was enthralled.

Suddenly something behind me pushed me off the edge, and I fell into the stars.

I panicked, as I was falling, but once I let go and trusted I found myself drifting in the Void, in nothing. I stayed in that state for a while until something approached me in the Void and asked if I would carry it back to the main altar. I agreed. I took whatever it was in my arms, and thought about the main altar. With that thought I stepped forward with the intent of stepping back into the chapel.

I emerged out of the Void and stood before the stone altar, and I laid upon it whatever it was that was in my arms. At this point the priests on the other side of the altar acknowledged my presence and then went back to ignoring me. I walked back out of the cave-like place and returned to the Inner Library.

It took me quite a while to understand what I had just done. I had not only stumbled across an aspect of an inner temple, but I had been put to work: I had bridged something from the Void into the inner temple. In time this would flow through the temple into the Library, then out into the consciousness of the world.

I was excited. I had found something, and it was strong. After that I went into the Library a few times with the intent of finding a doorway into another temple.

The second discovery was a lot weirder. I passed through the Library into a temple space that had no human reference as far as I understood it. It was a vast circular chamber—with a circular door—lit by a strange but brightly beautiful light. In there were strange-looking tall beings with long fingers, not human at all. They were weaving threads of light between them to make up a beautiful web pattern that seemed to stretch on forever.

I looked intensely at the being closest to me, and he turned to look at me. His eyes were like planets, which is the only way I could have described them. I was fascinated by his weaving and I asked if I could try. The being handed me a thread for a brief second, and it felt like the weight of the world fell upon me. I dropped it quickly, and the being caught it and carried on with his weaving.

I detected a sense of humour in the being: he thought it was funny that I had asked to

²Guys always have to have hats...

hold such a thing. Then I was booted out of the vision and emerged very bruised, injured, and sore. This made me even more curious.

I went back again a few times to watch—and not touch anything. I made eye contact with another of the beings, and he too had eyes like planets: they were full of power and looked like two orbs of the same planet. I asked if the being was part of a planet and he said yes. His communication with me yet again booted me out of the vision: it was too powerful for me to deal with at that time.

Through further visits and readings, I managed to ascertain that these beings were angelic, and they were the threshold consciousness for the planets of our solar system. Their weave was the energy that flows between all the planets and the sun in a constant, complex conversation, and a highway of energy. It took me many more years to understand them fully, and by the time I knew far more about them, I knew not to intrude out of further curiosity but simply to respect them and only work with them when it was directly relevant.

Another temple I came across at this time is one that, in hindsight, was the catalyst for my teaching and writing many years later. I was searching through the Library, and one of the contacts asked me if I was willing to serve. I said yes. I then found myself wandering beyond the Library to a desert. In this desert was a village. I wandered down the street of this village, which looked as if it was from the distant past.

As I wandered, I came across a patch of wasteland right in the middle of the village. I could feel something very powerful there. I stood and looked, and a village elder came up beside me (an inner temple contact). He said that an ancient temple used to be there, made by people who lived in that desert thousands of years before, and that the land was still off limits: he was frightened by it.

As you will have guessed by now, I am a curious cat, so I needed to know more.

The man wandered off and I stood and looked at the space. I focused my mind with

the intent that I wanted to see, but only in order to serve if there was a need.

Slowly a step pyramid formed, half ghost image, half physical. I climbed up to a halfway point and felt an entrance. I could not see it, but I could feel it: it was a door that was a guardian being. I asked the being very politely if I could pass, and asked my body to tell the guardian who I was and what I was about.

The doorway vanished and I fell into a corridor of rough stone. At the end of that tunnel was a circular room with columns and four stone plinths. Round the circle was a gathering of men and women, all quite old, who seemed to have a sense of urgency about them.

They asked collectively if I was willing to serve, and again I said yes without knowing what they were asking me for. It was an instinctive reaction, and my soul spoke before my mind could click in and say “hey wait a minute, I need to think about this.”

Immediately, one by one, the people came forward and pushed books, flames, sounds, you name it, into me. I felt like a cupboard that someone was trying to push a load of stuff into too quickly. It went on and on.

Eventually I fell asleep in the vision and woke up a couple of hours later, feeling like shit. I had no idea what that experience was all about, nor why there was such an urgency about it.

That night I dreamed I was walking in the Inner Desert near the Abyss, and a temple structure was hanging half over the edge of the Abyss: it was about to tip in and vanish. Within the structure I could see the people who had put things into me. Then I got it.

I had stumbled—or had been drawn—into an inner temple that was fading away from the world and was about to vanish forever. They wanted people who would be willing to hold their treasures and carry them forward into the future.

I got the sense I was one of many who had been drawn to do this. I also got the sense that I was probably the youngest and dumbest—and a last resort.

Afterwards I forgot about it for a while, but

slowly whatever was put into me started to unfold, like a long whisper. The magic placed in me has been slowly inching its way out ever since.

This event happened more than twenty years ago. My body reacted to the work and I immediately put on a lot of weight, as though my physical body needed to bulk up to carry the burden.

These are just a few examples of my early days with inner temples, but telling you my own story helps you see how things can happen, and how just to go with the flow. It also shows you that sometimes things can happen that impact you, but with that impact can also come great learning, which often unfolds for years afterwards.

When I look back at my various early adventures in inner temples, I only now realise what I had been contacting and what I had been doing: it can take years for understanding to catch up with experience. So when you do have an experience in the inner temples, do not feel that it all has to run to plan, that it will be neat and tidy, and that you will understand everything: it just doesn't happen like that.

You are more likely to feel like a toddler, bouncing from one experience to another without really understanding what you are experiencing. But over time that understanding will surface and your knowledge will deepen. You may also find that a year or two (or more) later, it will suddenly and fully dawn on you where you were, what you were doing, and why. A lot of powerful magic works this way. It takes time for the conscious mind to catch up.

The other thing that can happen is that you see or experience something strange, and think that your own mind made it up. And then, months later, you come across a reference in a history book or ancient text that describes exactly what you saw or experienced. This is a great feeling, and really brings home to you how deep these experiences go.

2.2 Technical aspects of inner temple exploration

Before you move on to the actual explorations, which will be spread throughout this module, I want to give you some technical details that will help you get the most out of the work.

The first thing to think about is expectations. Every generation of magicians has different things that they expect to see, hear, or happen in vision, and this is very much dependant on what they surround themselves with. A major step for a magician is to become conscious of their cultural programming and then step away from it. It is a process of dropping the wish to control everything and instead allowing things to unfold in their own time.

So for example, a young magician who plays a lot of computer games will be wired to expect certain types of interactions. A person with a strong religious background may expect a certain type of behaviour from the inner priesthood. And so forth. These expectations can be hard to step away from immediately, as they become so ingrained within the magician's psyche, but the older the magician gets, usually the easier it gets.

When we are in our twenties we have a pretty fixed idea of how the world works, where we belong in it, and what behaviour we expect. We have control, and that makes us feel safe. At this age a person is likely to respond to interactions by way of *hormonal reaction*.³ It immediately puts the magician in a more dangerous position if the body's hormonal system is allowed to take control.

For example: a female inner priest aggressively challenges a young male magician who has accessed an inner temple. Many young men would return that aggression and would feel the need to display and defend their masculinity in order to regain control. This would at best end with the magician being kicked out of vision; at worst it would result in the magician being attacked and permanently damaged. I kid you not. I have

³Sexual, territorial, bonding, emotional, etc.

known more than one young, testosterone-driven magician who has been physically and mentally destroyed by being aggressive to an inner priest.

This sort of confrontation happens when the inner priest challenges your right to be there in order to observe how you respond: they are simply doing their job. If you respond with patience, good manners, and focus, then you will be given safe passage. If you respond as if you were in a computer game and challenge them to a fight, you will lose.

Sometimes when you find yourself in very ancient temples that stretch very far back into the past, beyond our understanding of history, it is likely that ordinary forms of communication will not work. In these cases follow the priest's lead.

If they trigger your sexual organs, do not respond sexually: what is happening is that they are trying to find a way to energetically communicate with you. If you are in your twenties or thirties it is likely that your sexual energy system will trigger first, as it is the most active system available. But they do not want sex with you; they are trying to find a way to talk to you.

This is one of the many reasons you are trained to still yourself, so that you can override your base instincts and clear your mind, which in turn will allow more subtle avenues of energetic communion to open.

One way to communicate with very ancient contacts is to step into them or allow them to step into you. You briefly merge energy patterns so that you can access each other's mind.⁴ Once you have found a subtle way to interact with them, you will then find it easier to communicate.

Such ancient contact is very unusual, particularly early on in your training, but it is not unknown. Better to be prepared for

⁴Now do you see why these very ancient priests think that triggering our sexual glands will elicit communication? It is because that is how they see the concept of "moving into each other" expressed in our minds. They presume we do that to communicate.

the unusual than to stumble, clueless, into a difficult situation!

A major rule to go by is to be flexible: go with the flow, and do not expect everything to look like your own world. And don't let your mind try to label and box everything you see, as that can shut down contacts. If a priest appears as a tall white alien-looking being, do not think "ah, alien!" Let the contact be itself; don't expect it to be a particular thing.

Learn to let people and contacts be themselves. Most of the classifications we put on beings do not come from real contact; they come from fiction and cultural expectations. You have to step away from that and not constantly try to identify what something is. Concentrate on the individual being themselves and your interactions with them.

This need to classify leads to all sorts of traps and dead ends. For example: a magician goes into a deep inner temple and finds priests in eastern-looking robes around a central altar. The magician had been studying ancient Judaic and biblical history, and also skimming New Age woo-woo sites, and at once thinks "ah! the order of Melchizedek."

This immediately defines how he connects with the inner priests: he has set expectations, a set idea of what they do and how they are. This creates a barrier between him and the inner priesthood. The inner priesthood he has contacted has absolutely no connection to Melchizedek, and they work in a very different stream.

What happened was the inner priesthood was looking for a way to project to him who they are, and all they could find in the magician's head was the biblical information he had been studying and obsessing over. So they reflected that back to him as a way of saying, "we are very old priests from your ancient history who serve." Instead of the magician taking that cue and coming to the conclusion that the presentation is simply telling him they are old and probably rooted in the near east, he fails to interpret and instead starts an ego trip that he is "one with the order of Melchizedek."

He writes books, does workshops, gives talks, and swans around in robes. In the meantime the inner priesthood have decided that he is an idiot and have backed away from the contact. But the magician's obsession with the idea starts to form a pattern from his mind that attracts parasites. The parasites dress as the priests the magician expects to see and a mutual food-fest begins. The parasites pass on inane communications which excite the magician and so produce their energy food, and the magician's ego puffs up beyond control.

All of this from a simple misinterpretation of an inner contact! And this happens more times than I care to count.

So now you see why I keep saying just go with the flow and have no formed images or expectations regarding your contact: just let it be what it is. Concentrate on the experience and energetic communion, not on interpreting the presentation.

My first few times going into inner temples were confusing. I left feeling dazed and not quite sure what had happened. I knew communication had happened, but I could not define what was communicated, and I could not quite make sense of how the temple looked. I was searching for something I would recognise so I could pinpoint which temple from history it was, or at least which culture. That striving for definition blocked a lot of my very early work, and it took me some time to learn to relax and go with the flow.

Once I had relaxed and did not seek specifics, the presentations strengthened and the contacts became clearer: I had let them be themselves. These days I can get a very clear sense of who/what/where, but it has taken decades of work to get there.

So let each experience be itself, and do not get on ego trips about status, priesthood, and being 'special.' That is a major early trap with inner temple work.

On the positive side, when you have been working and visiting an inner temple for a while, connections to and from that particular line of priesthood can start showing up in

your life, as if you are connecting or reconnecting with a stream of fate/consciousness. A particular ancient deity may start to show up over and over again in the outer world by way of statues, pictures, etc., hinting that this is the deity connected with that stream.

Or you might meet and make friends with someone who feels very familiar to you but you have never met before. The person would seem very in tune with the energy signature of an inner temple: it is someone connected to that line in other times/lives and you have been set to cross paths for some reason. This is not the same as falling in love with someone and feeling that you have always been connected—that is called hormones and bonding.

2.3 How to track your work

A useful learning tool is to be able to gain information on an inner temple, once it has been visited, and the way to do that is to do readings around it. They should only be done after the initial visit and once you have a good connection with the temple. Once you have communed with the priesthood, however simply, you will be able to connect through that resonance to get a good reading.

Working in retrospect will also stop any preemptive assumptions about the temple and its role in the inner and/or outer world. If, for example, you do a reading about a temple before you visit and the reading shows its purpose is destruction, it may put you off visiting the temple. That would be unwise: destruction is a necessary part of inner service, and is also in tune with the balance of order. If you avoid such contact, you will only get half the story of magic, and you will not become a balanced magician.

Western culture often idolises youth, wealth, positivity, and happiness at all costs. Such goals are very imbalanced if they do not include death, failure, illness, poverty, and old age. Everything is a part of everything else; everything has an application, and you cannot have life without death, creation without destruction. Magicians need to work with all the powers in all their varieties. If you

are led to a temple that focuses on death or destruction, there is a reason for that: there is something for you to learn there, or something for you to do.

Also, you cannot work as an exorcist, healer, guide, or teacher if you do not fully understand the negatives as well as the positives. This is one of the cultural hurdles that many will have to overcome: fear of the difficult side of being alive. If you find yourself in such a temple, learn what you can, be open and balanced without emotion, and allow yourself to see how necessary these powers are.

2.4 The Inner Landscape/Inner Desert layout

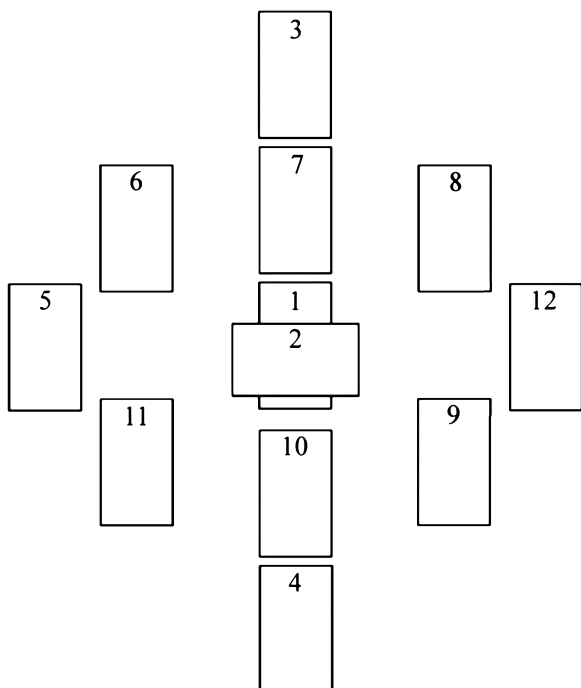


Figure 2.1: The Inner Landscape/Desert layout

1. The first position is the **body** or **land**.
2. The second position, that crosses the first, tells us what **power** or **people dynamics** we are currently dealing with.
3. The third position tells us what is coming in the **long-term future**, a pattern that is still being formed in the stars. If resolution is on its way, but will take some time, then that will show here, however if the

problem is going to be prolonged, then that will also be indicated here.

4. The fourth position shows us what has already **passed away** down into the depths and will not be revisiting anytime soon.
5. The fifth position shows us the **gate to the past**: this is the threshold of what is now in the immediate past. In this position of the threshold, whatever is in this position has the potential to return at some point in the future but for the moment is considered past.
6. The sixth position is the current **pattern of fate** or action that is playing out: that could be a struggle, a cycle of magical work, a period of renewal etc. This is the path you are currently on unless you do something to change that path's direction.
7. The seventh position is **hardships and difficulties** that must be overcome. On the current path that is indicated in the sixth position, there are bound to be hardships, difficulties and barriers that must be overcome: these are shown in the seventh position and must be endured if you are to continue in the fate direction you are currently travelling.
8. The eighth position shows what is coming directly into your landscape from the **inner worlds**. All magical attacks, inner contacts, work programs, inner support, deities etc will show here.
9. The ninth position shows you what influence in your inner landscape is potentially affecting your **home, family, and surroundings** or vice versa. If there is a haunting, bad energy or difficulty in the home environment it will show here.
10. The tenth position is what is falling away or starting to go into **decline**: if you have defeated something or it is starting to leave your body or fate path, it will show here. It is travelling towards the gate of the past and will finally vanish into the

depths. If however you do not meet the challenges that appear in the seventh position, then any difficulties that show in the tenth position will come right back to challenge you until you get the message.

11. The eleventh position is the **dreams and sleep**. This position tells you what your deeper unconscious mind is dealing with and what is happening to you in your sleep.
12. The twelfth position is the **way ahead** and tells you the immediate outcome to your question. For a longer term outcome, look to position three.

The Desert layout is very elegant in how it works and has many different applications depending on the question and context. It is the layout I use most frequently.

Whereas the health reading gives you an overview of what is going on in your body and the Tree of Life gives you yes/no answers, the Desert reading gives you an overview of fate paths and magical events that are going on in the magician's inner and outer life.

2.5 Using Divination to understand a temple

Once you have been in a temple it is time to learn more about it using divination. The best spread I have found for such exploration is the Inner Desert/Inner Landscape layout. How you ask the questions is just as important as how you interpret the answers. Your questions should be:

- A. "What is the power that flows through this temple?"
- B. "What is its purpose in the physical world?"
- C. "What is its purpose in the inner worlds?"

- The answers to **A** will be shown in card positions 1, 2, 3, 4, 8, and 12. The rest of the positions will tell you how that power manifests.
- The answer to **B** will show in positions 2, 3, 9, 11, and 12.
- The answer to **C** will show through positions 1, 3, 8, 11 and 12.

These key positions tell you about:

1. the structure
2. the priests
3. the long-term goals
4. the Underworld anchor or past
8. the inner power structure itself
9. its effects in the human world
11. how that priesthood operates in the dream world
12. the short-term actions

Go back over your notes for this layout and practice working with it. It is a key layout for magicians, and the more you use it and familiarise yourself to it, the better.

Over the next few lessons, you will be visiting and observing different temples. For each temple, do these readings and keep them in your journal.

2.6 The astrological house layout

Another layout you can work with, that combines the work of tarot and astrology, is to lay out twelve cards in a circle. Starting in the east⁵ as though you were looking at an astrology chart, lay out one card anticlockwise for each astrological house. Look up the planets that rule each house and ensure you understand the meanings of each house.

Now shuffle the cards while asking:

⁵Sunrise, the horizon line.

“Using the house system, show me the overall details of this inner temple.”

Lay out the cards and read each in respect of the house position it has fallen into. So, for example, the first card would tell you about the identity/personality of the temple. Card four would tell you about its ancestral roots. Card five would tell you about its priesthoods in the outer world⁶ and its art forms, and so on.

2.7 Summary

Now you have all the information you need to begin your inner temple exploration work and we can move on to the practical lessons. Keep good records of your explorations and observations, no matter how odd they may seem. Enter each temple with a still mind, with no expectations and no wants and needs: you are simply finding out what is where and what it does.

As you progress through the different explorations, keep an eye out in your everyday life for little signs that connect back to your experiences. You may begin to notice certain things more, or things may be brought to your attention. They can often be silly or humorous, but they are there to tell you that you are on the right path.

Here is a brief, recent example from my own life. A couple of years ago, I wrote a book called *Magic of the North Gate*.⁷ It is essentially about magic and nature. When the book was finished, the manuscript was sent off to the publishers and I immediately went into my usual post-finished-book state, which is questioning everything I had written.

I tend to get into the pattern of asking questions like: “Is it good enough?” “Did I state what needed stating?” “Is it in keeping with the intent of the inner temple priests that worked with me on the book?” “Are they happy with it?” “Will it work for people?”

“Will it be useful?” The usual self-doubt routine.

Two days after the manuscript was submitted to the publisher I was awoken early one morning by loud crashing sounds.

Now, to the north of my house is a very old, tall, and thick hedgerow. I looked out the window. The village farmer was in his tractor and seemed to be ripping the hedgerow to pieces. I was horrified. But an inner contact spoke to me in my mind and said, “it’s fine, just watch and get the message.” So I watched.

When he had finished, what emerged from the deep thick hedgerow was a very old and heavy wooden farm gate—and a standing stone.

At this point it did not occur to me that the gate was directly north of my front door. I called Stuart, my husband, to come and look.

At this point a van drove past with the words ‘North Gate’ written on its side—apparently the name of a local van hire, so we found out.

Then it hit me: *the North Gate had been released and was out to be seen by all, and used again*. There was the reply to my self-doubt and stress. The inner temple priests had sent me a message:

“Yes, the book is fine, it is doing its job. Now shut up and get back to work.”

I found out later that the farmer was resubmitting some local farm paperwork, and all entrances and exits to his fields had to be marked and visible. So the North Gate was reestablished as a gate after being hidden under a hedgerow for nearly fifty years!

It is these simple, seemingly random events that the inner contacts speak through, to let you know you are plugged in and on the right path. These hints are rarely mystical or ‘magical’: they are often everyday events, random signs, or odd outer events.

Learn to let the world talk to you in poetic, humorous, or odd ways, and accept them as simple “hello” signs...for the world is most certainly a very strange, funny, and beautiful place.

⁶Its children.

⁷It is one of my books that would be very useful for you on this course.

Lesson 3

East

The following four lessons will be short on description, as they are 'doing' lessons and you will not have step-by-step instructions for this work. I'll give you pointers, and the rest of the work is up to you.

In this lesson you will explore some of the many different variants of how magical temples aligned to the magical inner direction of east manifest themselves.

When I say east, I do not mean geographical east, but magical east. Within that magical orbit are many temples that are combined with other powers and magical directions; but first you need to learn the expressions and signatures of temples that are pure expressions of specific powers.

Those specific powers are numerous, but because you have been working with the elemental inner four directions we will stick with that pattern for now and expand out later. Learn the roots of the tree before you look at the branches. To do this you will first visit, in the next four lessons, the elemental root temples.

3.1 Temples of the East

The temples that are the pure root of magical east work with:

THE WIND
WORDS
COMMUNICATION
SACRED LANGUAGES

For example, the Abrahamic religions have their mystical and magical roots in the temple roots of east. They are *religions of the Book*, and the expressions of those religions are based around revelations and teachings that are oral and written.

Beyond this set of religions is a mystical dynamic that deals with how the utterance of Divinity as a breath and a word is expressed through the creation of the world:

1:1 In the beginning was the Word, and the Word was with God, and the Word was God.

1:2 The same was in the beginning with God.

1:3 All things were made by him; and without him was not any thing made that was made.

1:4 In him was life; and the life was the light of men.

1:5 And the light shineth in darkness; and the darkness comprehended it not.

—John 1:1–5

Behind this dynamic is a root temple of the east. And as you go deeper in to adept training, you will gain a full understanding of that mystical text, as much is hidden within it.

The most ancient variants of this stream of consciousness deal with the wind, and human interactions with the wind.

Then we have variants that deal with sound, communication, and utterance, and the effect that sound has on substance: creation uttered into life.

There are also variants that deal with the Mystery of the sword as an expression of the angelic interface that bridges inner power to an outer form.

This sword power is the Limiter, and humans expressed this as a sword. The Limiter in its true form is an angelic power that *slows things down* so that we can interact with their power; it is also a power that triggers a dynamic of *boundaries*.

How we, as humans, express all these powers depends on the balance of the humans who are interacting with the dynamic. Some would work with this power to learn, to work, to guard, and to serve.

When it becomes twisted or misunderstood, 'the word' becomes a dogma that limits and controls the people—sometimes using a literal sword. This twist in the power is what we see in the fundamentalist expressions of religions around the world. The twist comes from how the humans choose to work with the power, not from the power itself.

You have already learned that everything in the world works in octaves. That twist in the power can appear in the work of a magician, which will in turn affect how they work in the inner worlds.

This is important to be aware of: if you are working in a temple of the east and you find yourself wishing to control or to announce a set truth, or find yourself becoming dogmatic in your thinking, then you need to stop what you are doing and spend some time in self-analysis.

When such a thing happens it is triggering an imbalance within you and is also awakening

the *messiah trap*. A wish to control is surfacing and trying to assert itself in your consciousness. If this is left unchecked it will develop into you wishing to control others—which is the messiah trap. Your learning is for you, and no one else. Recognise the trap, be aware of its influence, and slowly learn to ignore it.

For each temple you explore, journal your experiences. Record not only your time in the temple but also how your mind, emotions, and actions shift in the weeks following the work. Look for imbalances coming to the surface. When they do appear, recognise them and choose not to engage them. The temples are powerful, and when you interact with them, even as an apprentice, they will shake the dust off you and bring up hidden issues that are ready to be dealt with.

If you get the urge to write a lot after being in the temples of the east, then write. But keep your writings to yourself. This will help you learn to connect into the *utterance power* of the temples without spinning out into an ego trip. Eventually you will be able to work in the temples without these sorts of issues, as you will have already worked through them. But in the early days tread carefully, and don't allow a sudden rush of 'revelation' to take you over.

If you study martial arts, particularly sword forms, you may find yourself filled with a sense of warriorship and power after working in the east temples. Again, reel that in and understand what it is: the east power flows through you, finds an ego weakness, and shakes it up. Recognise that expression of imbalance: the sword/east is not about being a warrior or conqueror; it is about learning how to hold the fort, how to protect and build boundaries, and how to be powerful without expressing that power. A wise and powerful warrior never needs to unsheathe her sword.

So let's move on and get to the practical work. You have six lessons left in this module, and they are all practical work. Pace yourself.

In this lesson you will visit three different temples. These east temples are each an

expression of the root power of air. That means that the temples may be formed or unformed depending upon how your vision works for you, and it also means that these temples will have no aspect of any other element of power: they are pure expressions of magical air. Give yourself a few days in between each working, as it can sometimes take a lot of energy to do this work.

3.2 *Task: Visiting the temples*

Set up your work space, put out the tools, light the lights, open the gates, and do the Anchor ritual to tune yourself. When you have finished, sit before the east altar.

In vision, go to the Inner Library and to its central podium. Talk to the librarian there and tell them you wish to explore and learn about some of the inner temples that express the root power of magical east—of air. Ask them to guide you to the first temple that would be best for you to visit in this learning process.

Follow the librarian. Take note of which corridor/tunnel you are taken down that leads from the centre of the Library and off into a direction. The librarian will take you part of the way, and will then point out the rest of the way to you. From there, follow the directions you were shown/given, or just continue walking in the direction you were pointed to go down.

You will likely find yourself in front of a door.¹ Remember the door is a guardian, and will open when you reveal who and what you are. Place your hand or forehead on the door to let the guardian check you out. Let your heart spirit talk for you and introduce you.

Then enter the section of the inner temple. Be respectful, pay attention, answer questions truthfully, and look around you. Commune with the priests or priestesses who come forward to greet you.

Explore as much as you feel is appropriate, and stay as long as you need to in order to get

¹Or maybe not!

a sense of the temple, its power, and how that power manifests. Look at the place, look at the people, look at any wall designs, and ask questions.

When you are ready to leave, go back to the guardian door, and find your way back to the Library.

When you get to the central part of the Library, stop and silence yourself. Instead of looking around, *feel* around for a book that has the same feeling as the temple you have just been in. Wander around until you come across a section of books that feel the same as the temple. Choose a book, take it into yourself, and absorb its information.

When you are ready, leave the Library and go back to your work space. Immediately write down everything you can remember: what communion you had, what you saw, etc. Later, type up a summary on computer.

After a couple of days, when you are ready, it is time to go into a different temple. Repeat the same exercise and ask to go into a different root temple of the east. Go through the same actions and mark down your experiences afterwards.

And again, after a few days, do it for a third time, so that you visit three root inner temples all connected to the power of east/air. Take notes afterwards, and again type up a summary.

Anything that you see, be it a person, a thing, an architectural detail, a shape, image, whatever, take note of it. Anything that particularly stands out for you, draw it out.

3.3 *Task: Tarot readings*

Do the three tarot readings outlined for you in the previous lesson. Do all three readings for each temple, and write them down.

3.4 *Task: Reproducing an image from the temple*

Choose one image from the three visits that really stands out for you, and draw or paint it.

This fixes it and also exteriorises it for you. It will also act as a key for you in future visits. When you remember the image, part of you will already emerge in the inner temple.

3.5 *Task: Tarot reading on the image*

Once you have done that, using a Tree of Life layout, do a tarot reading to see what power, if any, flows through that image. Use that reading to choose whether or not you wish to keep the image. If you do not, burn it. If you do, put it somewhere safe.

3.6 *Task: Musing*

Once you have visited three temples,² sit and think about the power that flows through them, what it felt like, and what it was they were doing. How do you think that particular power may manifest out in the world? How do you think that power could become twisted?

Spend some time sitting and thinking about what you experienced and what you learned about the power that flows through that temple. You may not have any answers at this stage, but it is important to ask yourself these things, as it triggers a learning process.

Throughout this module you will visit many different temples, most of them under your own initiative. I will not guide you nor describe for you; it has to be your own experience.

Some temples will stand out for you more than others, some will be more understandable for you, and some will draw you more than others. Some will confound you, and with some you may have problems seeing anything: in such a case, go with the feelings and senses: some very deep temples are so far from our consciousness that we cannot interpret what we see, so the mind fogs over. In such cases, visit a few times, and as your mind gets used to that temple and the contacts get used to you,

²You can continue to revisit them if you wish, for however long you like.

more details will emerge. You and the temple need to find a common image vocabulary in order to interact.

If one or two particular temples draw or pull at you, or you are just curious, then revisit them. There is no reason not to explore, so long as you access them through the Library: how much work you do in this module is totally up to you, so long as you do all the initial visits.

3.7 Summary

For the days and weeks that follow your temple visits, keep an eye on things happening around you or things making themselves known to you. At least one of the temples will trigger and connect with you, and when that happens they tend to make themselves known to you in one way or another in the outer world. If this happens, just take note and go with the flow.

If you are particularly drawn to the inner temple work, then go in vision to these places as much as you need to; just always access them through the Library.

Always keep notes, and also write down any outer connections you come across. In truth, the deep connections to these places often pop up years later, but you will most likely also get some rather more immediate hellos happening around you.

3.8 *Task: Researching ancient temples*

Once you have visited the air temples a few times, I would like you to do some research. Doing this work in retrospect of the inner work ensures that what images you see in the temples are not preempted by what you see in your research. Rather, such research may trigger you to remember things which you forgot that happened in your vision. It can also widen out your understanding of your experience.

Look through ancient temples in history and archaeology anywhere in the world.³ Look for

³Thank goodness for the internet. In my day you had to spend weeks in a library.

ones whose structure, priesthood, or deity may have connections with the root temples of east. Look at their beginnings, their height of power, and their demise. Look at the culture they were in, and see if you can spot when in their history things started to go wrong—and see if you can see why.

Also look to see if these outer temples have anything in common with the inner root temples: similar imagery, behaviour, etc.

Write down your findings in your computer log.

Lesson 4

South

The inner temples that are the root of fire expressions are very different from the root temples of air, and they express very different powers.

The root temples of fire bring very specific powers and beings into their orbit:

DRAGON OR SERPENT POWER
PROPHECY
SOLAR DEITIES
VOLCANIC POWERS
FUTURE CONSTRUCTION¹
ANGELIC POWERS
LIMITING OF DESTRUCTION BY FIRE

A gentler expression of these temples is also THE UPHOLDING OF THE FUTURE VIA AN ETERNAL FLAME.

Such temples are often committed to uphold the future of Mankind via the tending of a flame that is specifically tuned in its power to the continuation of “the light within the darkness”: the reflection of Divinity within humanity.

Another thing that can express through the fire power within a temple is creation: ARTISTIC IMPULSE.

The fire temples are also temples of artistic expression, and the power of the temple can often flow through creative or scientific genius.

This often expresses in the outer ancient world as temples of artistic beauty in honour of the deities. The priesthoods are artists, architects, musicians, and so forth. This is a parallel expression of the power of construction, and many of the great wonders of the ancient world were created by people who were connected into the power of the fire temple.

Because you will be approaching these root temples via the Inner Library, you will be guided to temples of fire expressions that you can cope with, that you can learn from, and where you can observe and interact with the inner priesthoods safely.

Just like the root temples of air, the power of the fire temples can shake up imbalances within you, and you need to be aware of that. Unbalanced fire triggered within you can fill you with too much energy or trigger burning within you,² or it can trigger the urge to construct a power vessel.³ The other thing it can trigger within you, particularly in younger people, is rage. This is the root of *seething*, which is destruction via curses thrown into the fire, or prophecy through communing emotively with fire.

Again, the advice is to be aware of such things if they surface, understand what is happening, and not allow it to ride you.

²Usually this is the sign of a physical imbalance within you.

³A new religion, a new temple.

¹Energetic, like the birth of a city state.

Rather, acknowledge it is there within you, and that it is a sign of imbalance within you. We all have imbalances; this is part of being human. What sets magicians apart is their awareness of that imbalance and their ability to watch it and not engage it, but let it surface and dissipate safely in its own time.

Creative impulse is a strong power that flows through you when you have spent time in the fire temples. If you are a creative person, this can be a great boon. If you find that after spending time in the fire temples you get a strong urge to paint, compose, or make things, just go with the flow. But be aware that whatever you create will likely have the power of the fire temples flowing through it. This can be good or bad: it will be up to you to find out what effect your creation will have on others. You can do this through divination, and you already have the tools to do that.

I have found myself painting furiously after working in a fire temple, and some of the paintings⁴ brought through exciting or stimulating energy that flowed around the house very nicely.

However, a couple of paintings I did after fire temple work were a bit weird. The paintings themselves were not weird, but their energy was. I started to have nightmares and the house became very unsettled. I did some readings around the painting, and I was shown that the inner work had triggered a physical imbalance within me which was expressing through the painting. Rather than get sick, the unbalanced energy within me had been shaken up through the work, and was now in the painting rather than me.

I was guided to *pin* the power of the painting to trap it within the image, and then burn it. So I did. A huge sense of burden lifted off me, and the constant burning sensation that I had been suffering on my skin faded and vanished within a week.

I had been carrying that unbalanced fire around with me for months, and it was expressing through my skin. The work I did

in the fire temple, which was service work, brought that unbalanced fire energy up to the surface. I exteriorised it through the painting, locked it into the image via the pinning, then sent it back to its own element.

Most of those actions were not planned, but the work in the fire temples guided my hand: the inner priesthood helped me because I had helped them.

But the positive creations that can come out of work in the fire temples can be hugely successful, and some of the artworks I have seen painted by other magicians as a result of fire temple contact are powerful, beautiful, and trigger positive change.

As with all root temple work, this work is experimental: they are so vast, so focused, and so powerful that we cannot truly get to fully understand them, but we can learn, experiment, explore, and interact.

For each magician who gains a fragment of real understanding of these root temples, a book containing their understanding and knowledge appears in the Inner Library. By learning, you help others learn too. The more magicians interact properly with these root temples, the wider the path into the inner worlds becomes, and the more guide books there are for those coming after us.

So I hope you are beginning to understand that your own exploration work and learning is not only of value to you, but it is also a service for the generations who come after us. We lay a stone on the path, and each generation lays a stone on the path, so that with each successive generation the young magicians can forge deeper into the inner worlds. This in turn brings the inner worlds and the outer world closer together.

Just as in the last lesson, for the practical work you will be given minimal instruction: this is the beginning of learning how to explore without training wheels. The path into the exploration is safe⁵ and specifically designed for apprentices, but the experiences, contacts, and specific temples you will find and learn

⁴I am no great artist, but I love to paint.

⁵Via the Inner Library.

in are totally dependant on you and your own work.

Keep careful notes of your experiences. Not only will it be useful for you in the future to look back on,⁶ but by putting them down in word form you create an inner pattern of the knowledge that others can eventually find in the Inner Library. And your outer notes may come in useful for future teaching, should you go down that road.

4.1 Task: Visiting three root south temples

Set up your work space as you did in the last lesson and do the Anchor ritual to tune yourself. Sit in front of the east altar,⁷ go into the Inner Library as you did in the last lesson, and ask the central librarian to show you to a root fire temple.

Work as you did in the last lesson, and after you have finished, do the three readings asking the same three questions as in the last lesson. Write down your notes straight away in your journal—just use note form so that you remember everything—and then into a computer log.

Also keep notes of how you feel and what happens to you in the subsequent days and weeks after the work in the three temples. If something stands out, write it in your journal, and take a note of the date.

Just as in the last lesson, work in a minimum of three sessions, and each time ask to visit a different fire temple.

4.2 Task: Reproducing an image from a temple

At the end of your three visits, if you feel creative, paint or draw the image that stands out the most to you from one or all of the temples. Take note of how the creative process feels: does it feel different from when you made the image from your work in the east temples?

⁶And it may also be requested by the mentors.

⁷This tunes you to the Inner Library.

4.3 Task: Tarot reading about your image

If you have made an image from the temples, do a Tree of Life reading to see what power, if any, flows through the image. Then decide what you wish to do with the image.

4.4 Task: Researching ancient temples

Do some research on ancient temples, and see if you can spot one (or more) that expresses the power of the root fire temples. Follow the same guidance in your research as you were given in the previous lesson, and make a computer log of what you find.

4.5 Task: Tuning a flame to a temple

If it is possible, keep a flame going continuously in your home for a week. You can use eight hour tea lights and keep renewing them, or you can use a safety tall glass votive candle—put it on a surface that will not burn, and place it in a safe place, like in a bowl of water. Every day spend a few minutes before the candle flame and recover the feeling of one of the fire temples. Focus on that feeling and tune the candle to the feeling simply by keeping a focused awareness of the inner temple and the outer flame together.

At the end of the week make notes about how it felt, and what if any difference it made to your home, your meditations, and your other magical work. Some magicians always keep a flame burning in their home, which is easy if you work from home and not so easy if you do not! If you choose to do this, see what difference it makes to you, your home, and your magical work. Also take note if any deities start making an appearance in your dreams, meditations, or magical work. A constant flame in a magical space or home can sometimes really tune it in and act as a sacred doorway.

Lesson 5

West

The root temples of the west are the most diffuse and diverse of all the different types of root temples. We may think this is because west is water, and therefore diffuse like water, but this is not the case: west is diverse because it is the *oldest direction* in human terms, and very much involved in the birth of species,¹ ours included.

The west's root temples are temples of RACES, of WAVES OF SPECIES, as well as POWERS OF WATER, WEATHER (in conjunction with the east), and the BEGINNING OF DISSOLUTION. Whenever a species has hit its peak and is going into decline, the west's root temples facilitate that decline: west is also DYING. This can be the dying of an individual, of a nation, or of a species: west is the root of birth and death itself.

The west's root temples are also deeply connected to the deities within RIVERS, SPRINGS, OCEANS, and UNDERGROUND SPRINGS. The outer manifestations of the root temples of the west are often very ancient temples, usually built by water, particularly by the sea.

If you look in areas like India, China, and the countries of the Far East, you will begin to see remnants of these outer west temples. In Egypt the power of the root west tended to flow out through the highly ritualised, elaborate death rites and their associated temples. West was

the Egyptian direction of dying and passage into the otherworlds.

When as an apprentice you venture into these root temples via the Library, you are likely to be sent to temples involved with the ebb and flow of humanity,² or the maintenance of the Garden, or into the inner temple reflection of the Plains of Death.³ These are the types of root temples in which you can do the least damage to yourself or anyone else. Just these three streams alone have many different temple expressions from the various ages and cultures of humanity.

You may find the root temples of west the hardest to understand and learn from,⁴ but don't despair; virtually everyone has a tough time accessing the western root temples at the beginning. Just do not go in with any specific expectations: let it be itself.

Once you have done all four root temples and have had some direct experience with these templates, we can move straight on to accessing the inner temples that the root temples flow through. The inner temples themselves—and there are loads of them—draw their power from the root temples, but the inner temples are more like what we

¹Genetics.

²Tides, genetics, etc.

³Via the Underworld Forest/Water.

⁴Or you may not find them hard at all!

expect temples to be. Often they are attuned to specific deities, priesthoods, and cultural interfaces that we recognise.

But for now, let us get through the roots themselves. Because the western powers are so diffuse and difficult, I would advise you not to overexplore them: just do your three visits to three different west root temples for now. Once you have got a bit more experience working with the various inner temples, and when you feel ready, take yourself off into the root temples of the west via the Library and do your own explorations.

Note

After doing these root temples without much guidance at all, you will begin to understand why this course cannot be dipped in and out of. All the skills, contacts, and power patterns you have built up will enable you to access these temples. You not only have the inner connections now, but you also know how to get in and out of the Inner Library and work within it without any help from me.

Whenever you do a lesson that is built heavily on your learning foundations, you will be given minimal instruction—and the rest will be up to you. I have purposely not gone into any deep descriptions or access details for the root temples as they are not places to meddle with.

Anyone who has dipped into this module without doing all the foundation work will not be able to access these places properly: they are protected from their own arrogance and stupidity, and the temples are protected from the idiots!

5.1 *Task: Visiting three root west temples*

Just as in the previous two lessons, set up your room, do your Anchor ritual, and sit in the east. Access the Inner Library, ask the librarian to show you to a root temple of the power of the west, and do the same as you did in the previous lessons. Repeat the same process when you are ready, so that you end up visiting

three different root west temples. After each visit, do the readings, do your notes, and also do your reflections on what you encountered.

5.2 *Task: Communing with a body of water*

When you have time, go and visit a body of water—maybe a river or spring you have already worked with. Just sit by the river and meditate.

Once you are still, feel into the water with your mind/imagination to get a sense of the power feeling underneath the water's personality. Then recover a sense of the power or personality of one of the root temples you visited.

Once you have recovered that feeling, let it flow from you to the water: you are essentially telling the water that you have been in one of these root temples. See how the river or water shifts in its feeling: does it respond in any way?

If you feel a response, use your inner vision—and do it physically as well, if you can—to dive into the water and swim. You are swimming through the consciousness of the water, and your blood, fluids, emotions, and experiences of the root temples will mingle with the water's consciousness. You are introducing yourself to the very deepest layer of the water, going deeper into its consciousness than you have before.

In time you may be asked by the water to go into one of the root temples to bring something out for the water and release it; or you may be asked to take something from the water and store it in a root temple. Connecting deeply, wordlessly, with the water is the first step of this work. You are learning to stretch beyond the surface presentations of river/deity/water beings, and to reach deeply into its energetic structure, its signature, and the collective consciousness of all planetary water.

In the course of this stretching you may come across the angelic being who acts as a mediator for water to manifest physically. If you do, you will recognise what it is. Simply acknowledge

its presence for now: you are making deep and lasting subtle friends.

5.3 Task: Researching ancient natural water temples

Research ancient temples built by natural watercourses—not man-made temple lakes. These can be rivers, springs, sea, etc. When you find one, research its history back as far as you can go. Try to ascertain its purpose, what its magical purpose was beyond the surface deity presentation.

Remember, all these temples had a ‘front’ which consisted of a deity to whom the people would come and give offerings. But beyond this was usually a deeper aspect, where the priesthood were doing something or maintaining something. For example, some ancient temples by the sea were there to placate the sea and/or the weather, and were able to accept warnings of impending danger coming from the sea. Write up your findings in your computer log.

Lesson 6

North

The root temples of the north focus on:

THE UNDERWORLD

THE FEMALE DIVINITY
EXPRESSION WITHIN SUBSTANCE

THE ANCIENT MOTHER GODDESSES

ANCESTRAL KNOWLEDGE

THE ABYSS

This is an orbit of power that is

THE EXPRESSION OF COMPLETION.

In your studies you have been introduced to the concept of Divine consciousness expressing as a breath/impulse. This impulse joins the stream of time: it becomes manifest as creation as the power slows down. Once that creation peaks, it starts the downhill march to destruction, and finally comes to a stop as dense material.

This stream of creation/destruction is expressed magically and mystically in many different ways. One of the ways magicians can understand and engage in this process is through the pattern of the magical directions. Another way the human mystical mind can look at this process is through Kabbalah—another often misunderstood pattern.

A further way to understand this is through the pattern of deities:

The process starts with the **unknowable deity of air/breath/Word**.¹



The next progression is the threshold of the manifest world, which has **all the deities** of life, moisture, wind, sun, etc., all of whom are part of the physical world.



As we know, everything in the physical world is programmed at birth to die, and at that phase we find deities who are **Mothers**, who hold both life and death within their power.²



Once a living thing dies, it sinks into the ground and becomes part of the earth. This part of the process is the overall power that expresses through the **north root temples**.

¹For example, Amun/Amunet.

²Cybele is a good example.

When as a magician you access one of these root temples via the Inner Library, you will likely reach ones connected to an undivided goddess (birth and death) or to the Underworld, where everything that once expressed in life now sleeps or resides.

When a being or person dies they “go into the west,” which is to say they go through a process of disconnection from life in body and spirit. Then, once that disconnection is complete, their physical expression passes deep into the substance of the land: they descend into the Underworld.

Part of this realm is the layer that holds knowledge within substance: the rock that holds the history of the planet, the bones that hold the history of the being, and so forth. This is the Inner Library of substance.

When you pass into the root north temple through the great Inner Library, you pass into the storage layer of substance. This can express as a goddess who holds the history of the planet within her, or it can express as passing into an aspect of the Underworld that holds all the ancient bones and signatures of beings that once were.

Remember when you slept in the rock? That was a low-level version of passing deeply into the Inner Library within rock. Your spirit has been through that experience, which in turn prepared you for passing into a root north temple. As a result of that preparation, your body will not be impacted by going into the north temple.

From these root north temples flow inner temples of ancient goddesses, ancestral temples, Underworld temples, Underworld goddesses, temples of sleepers, etc. Once you have worked in one or more of the root temples you will be able to access these inner temples with far more understanding, which in turn will mean you will be able to work in them far more easily.

If you are very sensitive you may find that you become tired, cold, and hungry after your visits. This is normal, so don't worry about

it: going to such an inner place will briefly slow your metabolism as your body's rhythm adjusts to the slow pulse of the Underworld. After each north root temple visit, get a hot bath or a hot shower, eat some grounding food, and go outside for a short walk. This will put you back in the rhythm of the living.

As with the other lessons in this module so far, you will have minimal instruction: it is up to you to use what you know to achieve the practical work.

6.1 Task: Visiting three root north temples

Repeat the same methods you have used in the previous three lessons, and ask the librarian to guide you to a root temple of the north power. Do your readings as you did in the previous lessons, and be sure to do three root temples.

6.2 Task: Researching Stone Age and Bronze Age mother goddesses

You have already learned some things about Cybele, who is a typical north root temple deity. Now cast your research net wider and look at Stone Age and early Bronze Age depictions of early mother goddesses. Many of them—not all—are fashioned as very large, voluptuous women. Casting aside the usual ideas behind that depiction, think about how a goddess would be depicted in the Stone Age if she held all the dense wisdom of substance.

Also do some research to find Stone Age and early Bronze Age figures who appear as part human, part lion: these are the precursor images that eventually developed into images of goddesses accompanied by lions. Look up these ‘lion goddesses’ and read about their cultural and temple expressions. What were their powers? Use historical and archaeological texts, not magical ones.

Write up a summary of your findings in a computer log.

6.3 *Task: Accessing information stored in coal*

Get a lump of coal. You will attempt to access its stored information³ in two distinct ways.

Coal is what is left of a once-living forest. It has slowly decayed and compressed over millions of years to become coal.⁴ But the memory of what it once was is still stored in its substance.

The first way to access it is to go into the Inner Library in vision while physically sitting holding the coal. Meet the librarian, show them the coal, and tell them you wish to learn about it. Ask them to guide you to a viewing ledge where you can look out over the landscape that this coal was once part of as a living being.⁵

Once you have viewed all you can, when you come back and step out of vision, write everything down that you can remember. If you have the urge to draw or paint anything you have seen, do so. After—and only after you have done this vision and the drawing—research depictions of what scientists think that period looked like.

The second way to access the information held in the coal is to hold it while you go in vision down to the Underworld Forest, the Inner Library of the Underworld.

Lie down in the water of the Underworld Forest, still holding the coal physically and in vision, and ask the water to place you in the landscape where this coal was once a living being.

Lie there and watch the scenery around you change: you are accessing the memory stored within the Underworld, and also stored within the coal.

Write up your findings and draw any images you are inspired to draw.⁶

³Its own Inner Library.

⁴Remember the slowing, the descent into substance after death?

⁵The Carboniferous era.

⁶By now you should have a file or box to store your magically painted images.

Think about what happens when coal is burned, not from an ecology aspect, but from a magical aspect. While the coal is solid and in the ground, its inner memory and the aspect of Divinity within its substance are still held within the coal. Once it is burned⁷ this aspect of it is released back into the air.⁸

Think about this, and note down any ponderings or conclusions.

6.4 *Task: Musing on death and letting go*

Think about a world with no death. The north temples compost things and put them in storage. We live in a culture where youth is everything and death is to be avoided at all costs. Think about the terrible destruction life without death would cause. Also, think about your own eternal spirit, its procession through lives, through fate, and into the deeper, Divine realms.

As you now know, everything works in octaves: look at your own life, at things you cling to rather than letting go of them. You started working with this concept at the beginning of your training.

Now look a little deeper into your own life and see if you are still avoiding letting go of something or hoarding something, be it physical, emotional, or spiritual. Putting something to sleep or releasing it not only helps keep balance; it leaves an opening for something new to take its place.

This dynamic has a general practical application, but it also has a much deeper resonant effect on our lives.

If you feel you are having problems letting go of something, or fear its ending, then go and work in the north root temples as much as you need to. Just the act of going in, observing, learning, allowing the priesthood there to interact with you in some form, helps trigger the tools within you to balance such an imbalance.

⁷Fire/south/future.

⁸Beginning.

The root north temples are the easiest temples to work in as you have been part of that before in your own past. You have lived and died and been reborn again, and in that process you have passed through these root temples in one form or another.

As you learn to explore these temples in a deeper way, you will eventually learn how to access the jettisoned knowledge from your other lives and be able to observe yourself at different times in different lives.

But when it comes to accessing your other lives, it is best to wait until you are in the adept phase of your training. This is not because such work is dangerous, but because of the ego inflation and fantasy realm that a magician can so easily get stuck in. Many try to relive these other lives, preferring them to their present life: that is just immature escapism. You treat other lives just as you treat childhood memories. They are fleeting and sometimes good and sometimes bad, but you do not relive them; rather you learn from them—and also see how far you have progressed.

Now that you have finished all four root temples, and done this mostly under your own steam—well done!—you will have a good anchor in these root temples. This will act as a guide and ballast for your deeper explorations of the inner temples. The next two lessons take you into the next layer of inner temples: the layer nearer to us, to the inner realms, and to the outer temples themselves.

What you have done in the previous four lessons was no easy task, and it is particularly hard for apprentices. But you have done it, and it has moved you forward in a major way in your training. You will not see that yet, but when you look back, you will see this module as a major turning point, not only in your training, but in your whole magical life. You have just done what many adepts of ceremonial lodges cannot do, and you should rightly be very proud of yourself. Consider yourself patted on the back!

Lesson 7

The Four Temples, Part I

The last two lessons of Module eight take you through key inner temples that are much closer to our world and our understanding than the root temples are, and they are places you can explore, work in, and learn from.

Most of the inner temples are rooted in temples that once physically existed or still do, but some are not, and were formed only in the inner worlds.

The issues of safety come up many times in work involving inner temples, because some temples, particularly those who have/had world connections, have become degenerate and unstable. The way for apprentices to sidestep this is to work through the Inner Library, and also to aim towards temples by way of their function rather than their culture/deity, etc.

The Inner Library is the first filter, and you now know about that. The second filter is seeking out temples by way of what they do and why they do it. Essentially you are asking to go into a temple that is still functioning to a high degree, is balanced, and is in harmony with your own cultural and spiritual expectations.

For instance, if you tried to seek out an inner temple of Marduk without filters, you will potentially stumble into a layer of that inner temple that is dangerous, degenerate, and where the priesthood demands a sacrifice.

Because of the degeneracy of our own society, the burden we carry becomes an identifier, and the part of the inner temple that carries a similar degeneracy will present itself and let you in.

To ensure this does not happen, we go through the Inner Library, where you are already known by now, and you focus on a specific series of functions and qualities that bring the balanced aspect of the temple to the fore.

Think of the inner temples as flowing streams of energy. They are not fixed structures; rather they are layer upon layer of patterns and consciousness that respond, like for like, to whoever comes to their 'door.'

All the temples have these different layers and personalities within them. You can reach a layer of the inner temple that corresponds with the height of power of its knowledge, or you can end up at the layer where the outer temple was dissolving through corruption—that is the dangerous layer.

The inner temple essentially records snapshots of the different eras that the outer temple went through, and these snapshots hold all the power and knowledge, personality, and deity shells of the temple's history.

Underneath these historical layers are the timeless layers of the inner construct that do not change and are the layers where the temple's power comes from. They are, in a

way, a smaller, weaker version or octave of the root temples. These layers are reached not by the identity or deity of the inner temple, but by tapping into what they do, how they express their power, and the deeper priesthoods who work and guard that layer.

We will stick with the template power pattern of the four directions, as it is one you know well by now, and this work with the inner temples will help you build and strengthen that foundation while opening new layers of power/knowledge to you.

In this lesson, we will work with two temples (east and south) and the central axis; and in the next lesson you will tackle west and north.

These directional presentations are not like the root temples, which are expressions of one pure element: in these directional temples, you will find that the elemental powers are subtly combined in many different ways with each other, which in turn will give you clues about how the elements can be woven together in magic.

They are also more immediate in terms of magical understanding: you are more likely to recognise specific magical aspects of these directional temples as they are more formed, and you will also see the expression of the root temple flowing through the directional temple. Also, once you have worked in the temple of the Word, you will recognise some of the work that you did in Module VII, Lesson 2.

7.1 *Task: East: Temple of the Word*

Set up your room, light the lights, open the gates, do the anchor ritual, and then sit facing the east altar.

Go to the Inner Library and greet the central librarian. Ask permission to enter the Temple of the Word in order to learn. Answer any questions the librarian may ask you, and always be totally open and honest.

When the librarian is satisfied with what they hear, they will put their arm out to one

of the corridors that leads off from the central aspect of the Library. They motion for you to follow them; take note which corridor they walk down, and follow them.

As you walk, you notice that the corridor becomes darker and less used, and fewer and fewer books appear on the shelves. Pictures appear on the walls: some are demon guardians, some tell stories of past events, and some are seemingly random shapes and sigils.

The corridor narrows and becomes only partially lit, and you begin to feel a slight breeze on your face: you recognise its feel and remember the pure wind that flows out of the east.

Eventually you come to two great bronze doors. Above the door is a stone-carved raptor that seems to hover over the door. Its red eyes look at you intently. Even though the carving is stone, you can feel a consciousness within it, and you stop and bow to the falcon's power before you attempt to touch the doors.

The librarian stands to one side of the doors and motions for you to open them. Do not reach your hand out to the doors.

Move close up to the doors. Take a deep breath in, still yourself, then breathe out while saying your birth name. For a moment nothing happens. Then, slowly, the doors open and the librarian motions for you to go through the doors. The librarian turns round and goes back to the Library, leaving you standing on the threshold of the temple.

The way before you is covered with mist, and you cannot see what is beyond the mist. Step forward with a sense of trust and walk into the mists.

As you walk, you cannot see anything, but you begin to hear things. Deep, slow drum beats, horns, voices, and the clash of steel.

As you walk, the mist slowly begins to clear, and you find yourself in a vast temple with a high roof and many transepts that seem to vanish off into the mists. At the far end of what you can see of the temple, you can make out the outline of people sitting on the floor, writing

on paper, stone, papyrus, and clay. They are deeply focused on what they are doing, and they do not look up as you move towards them.

As you walk towards them you can feel that you are walking through something but you cannot see what. With every step you take you can feel a person, a consciousness, or hear a sound around you; but your eyes see nothing but the scribes sitting on the floor. The rows upon rows of scribes seem to go on forever, and you walk down a middle isle between the scribes, your instinct pulling you to the far end of the temple.

Something stops you, and you can walk no further. You stop and look around you. For as far as you can see to either side and behind you is layer upon layer of scribes.

As you turn back to the direction you were walking in, you find a person has suddenly appeared before you and is standing looking at you. You recognise them, but are not sure where from. They have long hair that reaches to the ground, and their eyes shine with a light that you know is not human, even though they have presented themselves to you as human.

In this temple this being cannot speak, but they can assist you. The being opens his arms and before you the scene shifts. In the distance the temple walls fall away into the stars. You recognise this feature, and you know that beyond the vanishing walls is the Void.

In the stars you can see a whirlwind tightly formed, and on the edge of the building where it falls into the stars, temple priests and priestesses are standing with their backs to the wind, making sounds with their voices. The wind seems to flow through them and turn into lots of different tones of sound, like a strange choir.

The being beside you places a hand upon your right shoulder. The being waits for a moment, as though listening to something from within you, then nods and smiles. At this point, you recognise that this is one of the companions, one of the Noble Ones. He will ensure that you see and hear what you need to, and are protected from that which is to be left unseen.

The Noble One points to the priesthood mediating the wind into sound and nudges you to look closer. He then places a hand over your eyes for you to look through.

Now you can see the sound as a thread of energy, and it is flowing from the voices of the priesthood to the scribes who are sat down. The scribes are notating the sounds into words, shapes, and pictures.

You are drawn to move closer to one of the scribes to see what they are writing. You peer over their shoulder and see that she is drawing an animal. You are taken aback, as you were expecting words.

As she finishes the animal drawing she smiles at you and motions for you to watch: the animal drawing seems to come to life, like a transparent light shape which moves from the page.

A side door opens and a priest or priestess comes in to the space, greets the scribe and then picks up the transparent shape. The shape turns into a sleeping baby creature and the priest or priestess takes the sleeping creature away and vanishes back through the side door.

You notice that the priest or priestess left the scent of flowers in the space around the scribe: they are from a temple that mediates the garden in the west. You are barred from following the creature, and instead are taken back down the central isle to an area that has many tunnels and corridors leading off from the central temple.

One of the tunnels draws you and you go off to explore. You can hear the sounds of metal hitting something, and you step into a large chamber with a roaring fire, where people are forging swords.

Some of the priesthood are picking up the finished swords, plunging them into water, and then breathing down them. As they breathe, sigils appear upon the swords. The priest or priestess then hands the sword to a companion who vanishes into the mists with it.

One of the priesthood motions for you to come and pick up one of the swords. Your hand is drawn to one in particular, and you pick it up in your left hand. It is very heavy, and you can barely lift it. You want to feel its blade, and move the sword around to see how it handles, but the companion at your shoulder stops you and motions for you to close your eyes and hold the sword so that you can feel it.

Holding the sword, you stand still. You begin to feel a vast power within the sword, a focused, unemotional power of balance.

By instinct you take the sword and balance it on the tip of your right index finger, balancing it by the point of the blade. Astonishingly, it balances there. The companion smiles and nods.

As it balances there, you feel a wonderful sense of balance within you: everything is as it should be, everything comes and goes to and from you as it should, and you can feel a deep, inherent balance within you.

The sword's forger takes it from your finger and touches the tip to your forehead: the word 'remember' springs into your mind and fills your thoughts...*remember*.

The companion motions to one of the priesthood who comes forward to you. As they walk quickly towards you, they start to blow at you. Instinctively you hold up your left hand to them, palm facing them. The wind they blow at you stops at your hand, and is held there by the limiting power that flows through your hand. The companion smiles again: you remembered.

There is much that you will remember over time when needed. Bow to the priesthood of the sword, and turn to go back to the main temple.

The companion guides you back, and once more you stand before hundreds of scribes. Sit down at the end of one of the rows. As you sit, paper appears before you and a pen in your hand. You feel a wind on the back of your neck, urging you to write.

When you have finished, the companion motions for you to push the paper back into yourself. It is not yet time for you to begin to create and release: first you must practice your letters.

Sit for a moment among the scribes, and really get a sense of what it feels like to be back there among them. Think about how the floor feels, how the wind on the back of your neck feels, how it feels to sit among so many and put something down on paper. Remember these feelings, as you will work with them in the future.

Stand up and take one last look around. There are many corridors, some of which you can return to and explore in the future. Look around the scribes: some will stand out to you more than others. Look in the distance at the 'choir' standing before the Void and mediating sound from the whirlwind.

The companion motions for you to leave. When you get to the threshold of the temple, bow to the companion and step through the doors, which shut behind you.

Walk back down the dimly-lit narrow corridor. Every so often, pause and listen: if you are still, you will hear the faint echoes of the choir at the edge of the Void, like a far distant song.

As you walk back down the corridor, take the time to stop and look at the wall paintings and murals. One of the murals tells a story that seems familiar to you: spend plenty of time looking at it, feeling it, and just being with it. When you are ready, continue on to the central Library area.

When you get there, pause by one of the bookcases and pick up a scroll or book. Don't try to access its knowledge; just feel into it while remembering the scribes in the temple. You can feel the book is full of knowledge, and you can also feel the life force within the book that was once the person who held this knowledge. But you can also feel the hand of the scribe who drew that person into being.

It is then that you realise that some of the scribes were notating patterns of sounds that were dictated to them by the choir, and that these patterns of sounds eventually became living creatures or people. Carefully place the book back on the shelf, and spend some time looking round the Library, just watching the people, the books, and the power flow back and forth.

When you are ready, leave the Library and come back to your work space.

When you are ready, open your eyes and write down everything you can remember.

7.2 Insight

When magicians go into some of the inner temples for the first time it can throw them off balance a little, as they expect flowing robes and utterings of wisdoms. Also, many magicians seek recognition or initiation. These expectations ride on the back of the plethora of fake books that have flooded the market and push the 'Disney realm' of magic.

In truth, the inner temples *trigger* you: they point ways and give you a peek at some great Mysteries, but leave you to put the obscure pieces together, so that the understanding you gain is true and flows from your own gathered wisdom.

The Temple of the Word is the source of all magic that flows from the Word; that is, magic of knowledge, magic of the future, magic of creation, and all the inherent powers that flow through creation.

You 'met' one of these powers in the form of the sword, and you got a sneak peek of the creative aspect of the temple: the translation of the Divine wind into vibration, sound, and then understanding.

What you stepped into was the core power of this temple, and although at first glance it may appear to be a root temple of air, in fact it is not. Rather it is a directional temple that draws upon different elements and directions for specific functions.

You will have noticed that no one speaks in this temple. It took me many years to understand why that was (dork mode). Finally I grew to understand that in this place, in the depths of the temple of the Word, sound and communication by sound is a highly powerful, precious energy of creation. No sound is made or uttered here unless it has true creative purpose: it is the root of the wisdom "words have power." Today we understand this in terms of communication and the effects that words can have on others. But behind this surface presentation is a much deeper truth: the utterance gives life to creation. As such, it is never used thoughtlessly, it is never used without true Divine purpose, and it is never used carelessly for communication. The Word (or sounds) are the element of creative power in this temple, and as such is treated with the deepest respect.

In this vision you were put in a couple of situations where some of that temple's deepest Mysteries were exposed to you. You will gain understanding from these experiences in direct relation to what you are currently able to understand. Over the years you will find yourself remembering that experience and gaining deeper and deeper insights into what happened and why. This is not a puzzle to be unlocked; rather it is a magical knowledge that waits for you to catch up with it. It surfaces when you are ready, and each time it surfaces you will learn a new, deeper, more powerful layer of the Mystery.

This temple and the other temples you will visit in these two lessons are ones that you can go back to in your own time. Visit some of the corridors or areas that branch off from the main temple, but if you are blocked by a being, do not push it. That guardian will be there to protect you and the temple: you will only be allowed to access areas you are ready to understand.

This Temple of the Word works in harmony with the other directional temples. Together they interlink to create a vast matrix through which power and magic can flow. They are of each other, and their various combina-

tions make interfaces that religions, magical systems, and human understanding can flow through. As you go through the various temples individually you will begin to see how they work together, how they interlink, and how power is formed by these temples' influences.

Next time you sit to write or draw something magical, before you start, remember the scribes sitting on the floor of the temple. Remember what it felt like to sit among them, and learn how to place yourself in that memory and stay there while you write and draw.

The intention of this exercise is to teach you how to stretch your consciousness into two places at once, and how to tap into an inner power as you conduct an outer act. By having your mind and spirit in the inner temple, your body in your own outer temple, and writing or drawing while in both places, you learn another step of magical power writing.

As I write this course, I also sit on the floor in the temple among all the other scribes and I do my work: my spirit is in the temple, and my body is sitting with a laptop. My spirit draws on the wind power that flows out of the Void, and my body converts it to words. This is how contacted writing works.

The sword taught you a bit about its power and its magical function, and how that sword power flows through you and can express itself through your hand. Now that you have experienced this, go back and look at some of the ancient images and icons that include a sword, particularly ones where it is held to the mouth or flows from the mouth. Also look at hand positions that are in the Limiter position. You will gain a deeper understanding of what you are looking at.

7.3 Task: Tarot readings about the temple

Do some readings about the temple. Ask your own questions and choose your own layouts. Do as many readings as you need to get answers to the questions you asked. If one

layout is not giving you a clear picture, try another. Type up your readings, the layouts, your questions, and the answers in a computer log.

7.4 Task: Copying a temple mural

Get some paints or coloured pencils and sit down in your workspace.

Still yourself, and see yourself in your mind sitting in the temple among the scribes. Now cast your mind back to the murals you saw when you came out of the temple, and particularly the one you spent lots of time looking at.

Without specifically trying to make the image look like anything, start to draw or paint the mural. Do not try to remember it, just recover the memory of looking at it and let a picture story come out through your hands.

If you can, do this sitting on the floor like the scribes and constantly imagine yourself sitting on the floor of the temple as you create the image. When you have finished place your work on the east altar, and let it stay somewhere in the east until you have finished this module.

7.5 Task: South: Temple of the Fates

Prepare as you did for the previous vision. This time, sit before the south altar.

Visit the central librarian and ask to visit the Temple of the Fates, so that you can learn about the power of the south temples.

Once more you will be taken down a long (but different) corridor that leads off from the central Library. The passageway seems to go on for a very long time, and once again the walls are covered in images of beings, stories, and guardians.

When you get to the end of the passageway, you realize that the temperature has been slowly rising and it is now quite hot. Here the passageway bends sharply, and just before the

bend the librarian stops and motions for you to continue alone.

You continue to walk, and as you pass round the bend in the passageway you find yourself standing before a wall of fire that is a doorway. You can feel its heat from where you stand. The fire is an angelic guardian who is also the door.

As you watch the flames, you notice they have eyes within them and are all looking at you. You have a choice. Move forward, or turn and run! You have to move forward if you wish to continue your study of magic, and with that understanding you still yourself.

Remember the flame deep within you, and the flames you have worked with many times, and remember the root temple of south/fire that you went into. In your stillness, step forward to the wall of fire and step into it with total trust.

You find yourself bathing in flames that do not burn, and you are surrounded by eyes that look deeply into you. They explore every part of your consciousness, and will show you any part of your mind that needs rebalancing, maturing, or letting go. This is not a process you need to engage with immediately; simply knowing and acknowledging that there are parts within you that may be destructive is enough for the guardians to let you pass.¹

The flames part and you find yourself stepping into a vast circular temple with high walls, elaborate roofing, and beautiful golden carvings on its walls. The circular temple has four transepts that go off in each of the four directions. Each of the transepts' thresholds is guarded by fire beings who look like dragons.

At the distant end of one of the transepts is a high, double cubed stone altar with fire coming out of the stone. Beyond the altar are the stars and the Void.

You can see priestesses and priests tending the flame and singing to it. The sound of the singing reverberates around the whole temple,

¹Though it is wise to follow up on these insights, else you may encounter some guardians in the future who will *not* let you pass...

and as you listen you can hear beautiful tones and sounds coming from high above you.

As you look up to the high ceiling of the temple, which seems to be over a hundred feet high, you see stars and planets beautifully painted on the ceiling. Though they are paintings, they seem alive. They seem to be slowly moving in their orbits, and they emit the most exquisite sounds you have ever heard.

It is then that you notice the priests and priestesses who are all around you. They are ignoring you and moving slowly in union with the planets and stars above; and they too are singing tones that you can hear, yet you know they are beyond human hearing.

They are mirroring the movements of the planets above them, and are singing in harmony with the sounds of the planets. As you watch them you also notice that, unlike the natural flow of the planets above, the priests and priestesses are having to move in conjunction with patterns on the floor that keep changing and moving.

You focus your attention on the floor and see a golden web pattern etched out in the floor using gold. The web keeps moving and changing, and the priests and priestesses have to alter their path to take account of the changes in the web, while also keeping the orbits of the planets moving.

You are fascinated as you watch. The dance between the priesthood, the sounds, and the planets creates a complex, elaborate dance. You notice that some of the priest and priestesses interact with each other as they cross paths. The more you look, the more people you see joining this vast and beautiful dance.

You feel a hand on your shoulder, and the companion is once again standing beside you. He motions for you to follow him, and this time he uses his voice. He tells you he wants to show you something connected to the golden web. He opens a trapdoor in the floor, and climbs down some steep stone steps that spiral around. You follow.

You land in a rough and very large cave that emits a golden light: the walls glitter with gold.

As you walk into the cave's main chamber you see three women standing round a fire that gives off the purest light you have ever seen. The three women are working in unison.

One pulls a thread of golden light out of the flame, reaches up and attaches it to the ceiling. As you watch, you notice that it seems to be connected to the golden web in the main temple chamber directly above you.

Once it is connected, the second woman stretches up and runs her hand along the ceiling. Wherever her hands go, the thread of light follows, and she weaves a thread of light on the cave ceiling that appears in the temple above as the golden web upon the floor.

The third woman reaches up and pulls an end of a thread down, pulling it off the web and wrapping it round her arm, using the elbow and hand as a kind of bobbin. Once the thread is completely off, she places it back into the bright flame where it vanishes. The three women work continuously, making new webs for the ceiling, and taking old threads down and destroying them in the fire.

These are the Fates, the goddesses who are constantly weaving the birth, life, and death of all things into a pattern of fate, action, and planetary power. The priests and priestesses in the temple chamber above maintain and mediate this power of fate out into the world.

Bow to the three goddesses and leave before they can talk to you—their voices can kill.

Go back up the stairs to the main temple and wander around for a little bit. Look in the corners and down the transepts—but don't step over the thresholds—and look round the edges of the ritual of weaving planetary fate that is happening.

You will notice that some priests and priestesses are sitting playing board games or puzzles together around the walls of the temple.

Go and sit with one of them who is alone but has a board game before them. You will notice that it is a game of chess. Talk to this priest or

priestess, ask them about the temple, ask them about the board game, and if they invite you then play the board game with them.

Take care what moves you make: think logically and not emotionally. This is not a game as it would seem: it is a fate pattern for a person, place, or thing. If they do not invite you to play, simply talk to them or watch the temple weaving that is going on. Commune with this priest or priestess until you are ready to go.

As you get up, the priest or priestess grabs your arm and utters a word at your arm. Your arm begins to burn painfully, and as you try to pull away, the priest or priestess holds fast to your arm and stops you moving. Soon, they let go and tell you to look at your arm. A shape has been burned into your arm: a mark of the temple of Fate.

Now wherever you go within the inner worlds, any beings you connect with or confront in vision will see that you have been marked with the *mark of future knowledge*: you are a magician who has crossed the threshold into the temple of Fate.

Your companion taps you on the arm and leads you back to the threshold of fire that leads back to the Library. As you stand before the fire you will notice that people seem to come and go through it. The people are human, and seem to come from all different ages and cultures. As they step through the fire, they hold up their arm to show their mark, which in turn grants them access to the temple and lets them work with the temple priesthood. Hold up your own arm with the mark burned into it so that the fire guardian can see you have been accepted by the priesthood.

Pass through the fire. As you do, the fire's eyes seem to tell you that whenever you wish to come to this temple, simply step into a fire, hold up your arm with the mark, and hold the intention of passing into the temple of Fate.

You find yourself back in the tunnel that leads to the Library. Once more you pass by the murals on the walls. Again, stop and look

at them. One story picture in particular draws you, so spend time looking at it in detail and try to remember what you are looking at.

Once you are ready to leave these images, continue down the corridor and pass back into the Inner Library.

When you are back in your own work space, open your eyes and write your notes down, and put a summary together on your computer log.

7.6 Insight

The temple that you just visited is deeply connected with the weaving of the future and of fate. This is one of many different aspects of what you can find in temples that are connected to the south/fire.

The ancient temples of oracles and prophecy have their deep roots in the southern temple. This connection links them into the north temples of the Underworld and they often work together.

When the outer temples of oracles were first constructed they were aligned more to the north and to the Underworld serpentine powers of the north. But during the early Classical era they were co-opted by the solar deities² and began to have more of a solar/fire influence. This co-option was in line with the natural powers of the south, and through history we often see these shifts in focus in ancient temples from one root power to another.

When you went into the temple you saw the connection between the planetary and stellar influences, the inner priesthood's weaving of fate, and underneath them the three goddesses or female powers of fate.

This work in the south with the weaving of fate is the source of many different inner priesthoods who engage with the fate of nations and key people in the manifest world. At its deepest level, it is a powerful and magical temple priesthood.

However, because this priesthood holds the key to so much power,³ many of its layers have become corrupt and persist in dabbling in the lives of the living. The level that I took you into is a deeper layer that works with the overarching powers and influences that spill out into the world, but they do not concern themselves with petty power grabbing.

There are also many interconnections between the powers of the east temples and the powers of the south temples: the Word/sword/air is interwoven into the fate patterns and is anchored by Underworld powers before being released out into the world.

In truth, the various directional and elemental powers can be seen to influence all the temples in one way or another. But by separating them out and slowly observing the characteristics of each one, then observing/spotting the interconnections, you will begin to learn the complexity of these inner priesthoods.

And here is something that the Quareia editor added as a reflection of how the Mysteries of the inner temples are sometimes hidden in mundane texts. This clip of text is from the *Merchant of Venice* and reflects beautifully an aspect of the temple you have just visited:

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

—William Shakespeare, *The Merchant of Venice*
Act V, Scene 1.

²Apollo, for example.

³The fate of nations.

7.7 Task: Tarot readings

Do the readings as you did for the last vision, and write them all down.

7.8 Task: Copying a mural

Draw or paint a story picture, using the same methods as in the last vision, of the mural you saw in the corridor of the south temple. Again, do not worry if you cannot remember it in detail or if the memory is hazy; just paint. Place it on the south altar or somewhere in the south until you have finished this module.

Lesson 8

The Four Temples, Part II

This lesson continues straight on from the previous one, and here we will look at the other half of the directional/elemental temples.

In this lesson we will dive straight into the practical work, and then afterwards look a bit more deeply at where this work slots into your training and future work as an adept.

8.1 *Task: West: Temple of Alchemy*

Like all the inner temples, the temples that flow through the west power have numerous levels, connections, and ‘families’ of temples that cluster together through function. The inner temples found in the magical direction of west often cover things like disease and death and therefore healing and birth, races and genetics, the weather, and the alchemy of substance.

When alchemy is mentioned it conjures up images of robed men with long beards stooped over a long table covered in bubbling flasks, strange labelled bottles, and piles of strange substances. And to some extent that stereotype is true, but it is one that has narrowed the understanding of alchemy right down to simply *spagyrics*, or at its worst a search for the *elixir of life*, and the boast of the ability to turn base metal into gold.

These stereotypes around alchemy started to appear in the fifteenth century. As always the people doing the deep, meaningful, and powerful work were overshadowed by the glamorous pedestal-standers. Theophrastus Bombastus von Hohenheim,¹ an alchemist from the late fifteenth century, summed up the situation pretty well:

“Many have said of Alchemy, that it is for the making of gold and silver. For me such is not the aim, but to consider only what virtue and power may lie in medicines.”

Alchemy has many sides, and in this course you will learn many different ways to work with elements and substances to bring about change. This is what alchemy is all about: *bringing change within and through substances*.

You have already started to learn different ways of effecting change through substance using elements. By visiting the temple of alchemy you will begin to touch on another layer of this discipline by learning how to observe, interact, and learn from inner priesthoods.

The Temple of Alchemy is a layer of the western temples that deals with the timeless knowledge within humanity; a knowledge

¹Interesting man, look him up.

that focusses on the skill of effecting change through catalysts.

In this modern world of Western medicine we have come to think in terms of robust cures. Such cures are indeed very necessary, but sometimes the body, the land, and the elemental powers do not need sledgehammers so much as nudges. The alchemist creates a catalyst that the body, the land, or any living thing can use to effect its own rebalancing.

As an adept you will be trained to absorb information and techniques from the inner priesthoods of this layer of the western temples and put that absorbed knowledge into practice. Before you can get to that stage, though, you must first learn how to access this place, how to connect with the priesthoods there, and you must learn some of the various methods of absorbing information that can be put into practical use. The magician learns the outer skills, and the inner priesthood then builds on that skill set within you to teach you the deeper Mysteries.

Like the other directional temples the west has many different layers, ages, and priesthoods, many of which connect to once-existing temples in the manifest world. By working with these directional temples you will slowly learn to spot, connect with, and work with these ancient temples via their outer manifestation.

Though most of the ancient temples are now derelict, some of them still have an active link between their outer form and their inner temple. Learning how to tap into that link will take you to the layer connected to that outer temple.

But first, learning to work within the deeper, timeless inner temple will give you a beacon, a recognition with the inner guardians, and enough practical experience to be able to choose wisely as to which ancient ruins are good to explore...and which ones are best left alone.

Visiting the temple

To enter the temple, work as you have in previous lessons. Set up your room, open everything, tune yourself, and then sit before the western altar.

Go to the Inner Library and ask the librarian to guide you to a western temple of alchemy. There are alchemy temple layers in each directional temple, so you need to specify which directional power you are working with.

The librarian guides you down a corridor that leads off from the main Library. As you walk, once more you see images, story murals, guardian paintings, and strange symbols on the walls. You also start to see strange and beautiful plants growing in cracks in the wall, and you notice that the walls are wet: slow, trickling springs seem to keep a constant gentle run of moisture down the walls. Some of the plants have strong scents, and the librarian warns you not to touch any of them.

At the end of the corridor you come to a stone gateway, and at the entrance stands a formidable-looking bull. The librarian stands back and pushes you forward so that you stand in front of the bull.

The bull sniffs you, looks at you, and paws at the ground. The bull guardian is challenging you and wants to know who you are and what you want. But because the guardian is in animal form, human language will not work. You have to use animal language.

First look at the bull until the bull looks at you. When he looks at you, slowly close your eyes, hold them closed for a second, and then open them slowly. This says "I am no threat and I wish to trust you." Do this a few times until the bull copies you.

Now you need to give the bull your resume. Step a bit closer and blow gently through your nose to his nose. The bull will sniff. Do this once more, very gently, so that the bull can read your breath.

When the bull copies, by gently blowing through his nose to you, he will turn his shoulder towards you as if he were going to walk away. Then he will look at you. Copy the

same movement, and turn slightly away from him as if you were going to walk away.

When you look back, the bull will turn his shoulder again, and this time will walk away from you. Follow him. The librarian will hang back and then vanish back to the central Library.

You follow the bull through a roughly carved cave tunnel which slowly opens out into what appears to be a very large garden.

The garden has vast stone walls that enclose it, and you will see small wooden doors that open out onto corridors that lead off to different aspects of the temple. The walls seem to emit their own sunlight, and the further you walk into the garden the longer and wider it seems to get. The bull motions for you to go and explore.

As you look around you will notice that the garden seems partially wild, yet well-kept at the same time. It is then that you notice small people wandering in and out of the trees and bushes, collecting leaves, flowers, roots, and mosses. One of them sees you and waves an arm at you, signalling you to follow them.

They vanish through one of the small wooden doors, and you follow. The corridor has a low ceiling, and you may have to stoop to walk down it. It twists and turns in lots of strange ways.

Finally it opens out into a vast stone temple with thick, round columns that support a massive, beautifully-painted ceiling that seems to go on forever. The columns are full of vividly bright paintings.

As you look around you see that you are in a kind of an outer, general area of the temple, and before you are more chambers that mirror this area. But each chamber gets a bit smaller until, in the distance, you can see a very small holy of holies.

You hear a noise like clinking glass, and you turn to see a side area with long wooden tables. Priests and priestesses are all standing round the tables looking at something. You go to have a look for yourself.

On one of the tables is a collection of various plants, powders, resins, liquids, stones, pestles and mortars, candles, bowls of water, and small glass bottles with liquids in them. As you watch, a priestess stands before a large stone bowl and, one by one, picks up various substances on the table. She holds up one, a strangely shaped dark root, and looks at it intently. The gathered priests and priestesses also look silently, as if they were looking into it. One of the priests turns to you.

“What do you think?” they say. “Has she got it right?”

Before you start to panic at the unexpected question, look at the root she is holding and then look at the stone bowl. As you look at the stone bowl, you notice a faint pattern hovering over the bowl’s contents; a pattern that is harmonic, bright, and beautiful. Now look at the root. As you look, you notice that the root also has its own pattern.

You notice that the pattern of the root matches the pattern over the bowl. In fact, the pattern of the root seems to be a shape that will *complete* the pattern over the bowl.

Now you get it. She is trying to match up the inner quality of the root to the harmonic choir of energies in the bowl. She is looking to see if it is the right ingredient to match the pattern she has created to effect a change in something.

You nod to the priest beside you; yes, it seems to match. Everyone else has given their opinion, and now you realise they were waiting for you to give yours. The priest-hoods of the west work as a collective: every individual being within the priesthood must consent and agree. There are no chiefs and no individual decisions.

Now that all present have agreed that she is right, the priestess holds the root to the flame for a few moments, then bashes it down to a pulp in the pestle, adds a bit of water, and places her hand over it. She holds her other hand over the bowl. You watch as she first transfers the inner pattern of the root to the pattern of the bowl. Once that is finished, she adds the root to the stone bowl, thus completing the pattern.

The priestess picks up the bowl and walks off, and all the assembled company follow. You trail behind, watching as they pass through the vast temple, down a small passageway and into the garden.

Before you can follow any further, one of the priests holds out his hand in the position of the Limiter: you must go no further, but you can observe from a distance.

As you watch, they gather round a patch of very tall trees that seem to be dying. The priesthood stands around the small grove as if they are listening. You listen as well. It is then that you hear the whispers. Many voices praying around trees, a group of trees in the outer world that are dying. The priestess smears the contents of the stone bowl over the central tree and stands back.

The priesthood look as if they are starting to weave something around the grove. As they weave, the central tree begins to wake up and looks stronger. A priest taps you on the shoulder and tells you to follow him. He tells you that the work on the trees will take a long time, and that your time in the temple would be better spent learning.

He takes you back to the table where the priestess was working and tells you to browse its contents. He tells you that you can identify each substance by its inner shape, and that way you will be able to tell if that substance will work harmonically with another. He explains to you that each substance is like a lock and key unit: the patterns will lock well together with harmonic substances, and will repel substance patterns that are not compatible.

Pick up some of the substances and look at their inner pattern. As you hold two substances together you will notice that the pattern of each substance changes slightly. As you hold them away from each other, the patterns return to their original state.

Spend some time picking up different things: plants, roots, stones, metals, fluids. Hold them apart, looking at their pattern, then hold them together and watch how the patterns change. You will notice that some changes in the substances make them more

harmonic, like locks and keys, and some patterns change to become discordant: they don't match.

The priest shows you how substances are mixed according to their harmonic patterns and altered by fire, pounding, or dilution. What is left is a totally new pattern that the priest then lowers into a fluid which holds the pattern. The priest then succuses the fluid to strengthen and fix the pattern.

As you watch him work your eyes wander over the rest of the table's contents. You begin to notice that as he works, what he does effects a change to the individual patterns of every substance on the table. A complex dance of change between all the substances, including the table, seems to occur as he works.

Your eyes are drawn to the body of the priest: look more closely. Look at his pattern and see how his individual pattern is also joining in with the alchemical process: he is adding change to the mix via his own pattern.

This is very important. It is not only the patterns of the substances that bring change; the pattern of the individual alchemist is also part of the process. Each individual alchemist will end up with a slightly different finished substance/power/pattern that is unique to their work.

Remember this, as in the future you will learn how to ascertain who has created something by looking at their signature in the substance.

Now it is time to leave, but you can come back here as much as you wish in order to learn. Remember the pattern signature of the priest so that you can find him again.

Bow to him and thank him for the teaching he has given you. Tell him that it is time for you to leave. The priest motions for you to follow him: he will show you a different exit and entrance to the temple. You can come back here either by going through the garden, or by using the entrance he is about to show you.

The priest takes you through a side door that leads to a long corridor full of books. He walks

you down it until you come to an ornately carved wooden door.

He tells you to look at the alchemical signature pattern within the wood. Look closely: you will see a repeating simple pattern in the wood. When you see it, the door will swing open. He tells you that to come back here, once you get to this door, look for its pattern, and your ability to see and recognise it will open the door for you.

Bow to him once more, and step over the threshold. As you look back the door closes, and you notice a complex carving of a bull on the door. Place your hand on the carving of the bull and say thank you: he is the guardian of the Garden.

Go back down the corridor. As you walk you will notice the walls lined with books, pictures, and paintings. One of the paintings holds the same wall mural that you saw as you approached the temple. Look at it for a moment. It is a story mural, colourfully done, and with interesting people, plants, trees, and creatures.

Continue on your way until you reach the central Library, and look around to see where you have emerged from. Remember it: this is the way back to the wooden door of the temple.

Thank the librarian and go back to your work space.

When you are ready, open your eyes and immediately write up your notes in your journal. You can write them out in more detail in your computer log, but get down the main points in your journal before you forget them.

Also note down the picture and then paint or draw it. Place it in the west until you have finished all four temples.

You can learn a great deal from this temple about how substances work. As the knowledge flows into you from the temple it will embed itself deeply within you, then surface in your conscious mind once you have need for it.

This is the temple that gave birth to things like homeopathy, spagyrics, chemistry, and biology. In this temple you will learn about

the energetic qualities of all the different elemental and living substances, and how different combinations and preparations do different things.

In your everyday life you can practice the skills that you learn in this temple. For example, in this vision you learned about how each substance has an inner pattern, something you have already begun to work with in previous lessons. And you learned how each substance is sensitive to another, and how different substance patterns can be harmonic or discordant with each other: this is the root of alchemy.

You can practice this by looking at raw foods before you cook them, then looking at them again after you have cooked them. Look at raw ingredients before you mix them together, then look at how their patterns change by being combined. This will teach you about which foods enhance each other's energies and which ones do not.

You can do the same with plants in your garden to learn which ones go together well, with objects in your house, with people... with anything. Look at how energetic patterns shift and change; how they lock together or repel each other.

Some apprentices will see these patterns with their inner vision as patterns, some will feel them, and others will get a sort of image and sense combined. You see it in your mind or feel it in your mind, and the skill draws on the skill you learned right at the beginning of your training in your work with inner senses.

8.2 *Task: North: The Temple of the North, The Ancestral Temple*

This temple is very much the gateway to the Deep Underworld and all that it encompasses. By now you have worked quite a bit in the landing stage of the Underworld: the Underworld Forest. The ancestral temple gives you a peek at some of the deeper powers and

functions of the vast Underworld and all it encompasses.

Many Christianised societies have been taught to fear the Underworld as the place where Hell is; a place of demonic entities, ghosts, shades, and lots of nasty things. This is a very twisted view of the place that gives us roots and gives us learning from the past, and it is the place of storage that allows the living to live and the dead to compost.

Everything that slows to a stop descends into the Underworld. Substance becomes compressed and trapped within the crushing power of the Underworld, ensuring that the shells and vessels that once held spirits of life are never reused or misused.

In general when a person or being dies their spirit moves into the inner realms and either stays there or moves back into life. The knowledge of the person is sometimes shared in the Inner Library, and the body—the shell that once housed the spirit—is compressed into the earth and rock: it becomes part of the living planet.

Sometimes humans ritually encase the spirit within the dead vessel. These are known as *sleepers*, and they have one foot in the Underworld and one foot in the living world. Some spirits descend down into the Underworld along with the shell—you have already looked a little at this mechanism.

The one understanding for you to take with you into this temple is this: whatever you find deep in the Underworld once lived, but its spirit no longer has a place in the world of the living, nor in the inner realms. This mechanism of withdrawal from creation/destruction is either engaged by choice, by nature,² or is enforced either ritually by magicians or by angelic beings.

Some of the things you will find embedded deep in the Underworld are dangerous, and some are not. Some are highly destructive

beings that have been bound out of circulation, and other beings are simply very old and sinking away from living consciousness.

Because of these different dynamics, some of which are a threat to an apprentice, you will enter this temple through a specific way, and I would advise you not to experiment in finding other access routes to this deeper temple.

All the temples have various access routes, some of which you can experiment with.³ The Temple of the Underworld is not one to experiment with. Learn within the boundaries laid out for you, and do not go beyond them.

Visiting the temple

Set up your room and prepare it in the way you know now is best for temple work. When you have finished your preparations sit facing the northern altar and go into the Library.

Ask the librarian to take you to the Temple of the Underworld in order to learn. Impress on them that you are still an apprentice and you only wish to visit a layer of that temple that you can cope with.

The librarian takes you down a long, dark tunnel that leads off from the central Library. Soon you are plunged into darkness. The walls give off a faint light of their own, and as your eyes adjust you begin to see vast wall paintings that tell tales of many empires and battles, of times past, and of strange creatures.

Look at them as you walk. One in particular will catch your eye. Take note of it, then continue on your way.

The tunnel seems to slope downwards. The further down you go the steeper it gets, until you have to hold onto the walls to ensure you do not fall. You can hear water running all around you but you cannot see it, and the librarian tells you to not linger but to keep walking.

Eventually the sloping floor turns into a giant stone stairway that vanishes down into the darkness. Climb down the stairs one at a time.

²Think dinosaurs.

³E.g. the Temple of Alchemy.

About halfway down the librarian stops and tells you that you must go the rest of the way on your own: they are allowed no further.

You look down and see the steep, huge stone steps vanishing into the blackness. No matter how afraid you may feel, you have to plunge yourself down into the darkness one step at a time.

It seems as if you have been climbing down them for hours when finally you find yourself on a stone floor with no more steps. But you cannot see anything before you. You are in total blackness; you cannot even see your own hands.

There is no reference point for you to move towards, so you have to draw on your own inner senses to find the way forward. Still yourself and remember your inner flame. Still yourself to the point where you can begin to feel the energy around you.

One of the directions stands out to you more than the others. When you identify that direction, reach inside and cup a fragment of your inner flame in your hand. Lift it out and hold it up like a lantern. You are all alone, and all you can see is a few steps before you.

Walk slowly, and listen as you walk. Let all your senses work for you as you take one step at a time. As you walk, any fears of being trapped, or fears of the dark, may surface. If they do, simply acknowledge that you have that fear and continue walking.

As you walk you spot a very faint light in the distance and you walk towards it.

Eventually you find yourself in a vast underground stone chamber with a roof so high that it vanishes into the darkness. You are standing in a massive cave that seems to stretch on forever, and the stone walls hold complex carvings of creatures, people, and strange beings. Using the light in your hand, wander carefully around the temple. Hold your light up so that you can see the walls.

You begin to see large lead doors that are covered in various magical symbols, doors that seem to seal shelves in the walls. There are many of them, one on top of the other, and they

stretch up into the darkness. It reminds you a bit of stacked refrigerator units in a morgue that holds bodies.

You attempt to reach out to touch one of them, and an old voice speaks out of the darkness to you:

“I would not touch that if I were you.”

You draw your hand back and turn to see a very old, bent-over woman with long straggly hair. She is dressed in rags. She seems to be very old, and yet her eyes sparkle with a strange power. Be very respectful to her and do not reject her or be rude to her in any way, no matter what she says and does.

The old woman tells you that these storage caves hold the bodies of ancient species, the spirits of destructive beings, and the bodies of people or beings who have been bound out of the circle of life. Those who were bound in death have slowly descended to this place.

The old woman beckons with her crooked finger for you to follow her. If she seems to have difficulty walking, ask if she needs a hand to lean on, or even if she wants you to carry her on your back. Whatever she requests, do for her.

She guides you through the vast cavern to an area of the temple that is off to one side. A spring trickles down the cavern’s wall and pools in a large stone font. From the font it flows down stone channels onto the floor and vanishes into the darkness.

She pulls out a wooden bowl from under her rags, scoops up some of the water, and holds it in front of you. She tells you to prick your finger, and holds out an ornate silver pin for you.

Do as she tells you and prick your finger. Draw blood, and drip the blood into the water. She swirls the mixture of water and blood around and looks at the changes in the patterns that occur in the water and blood. The two substances shift patterns to create a new one, and once that new pattern is complete she throws the water/blood mix into the air to the right side of you.

The water seems to light up the cavern. As you look to your right you can now see people asleep on the stone floor. They are so deeply asleep that it looks like they are not breathing. The old woman motions with her hand for you to go and look at them more closely.

As you tiptoe round the sleeping people you notice that some of the bodies are empty: they hold no pattern of a living being. Others still retain the pattern of a once-living human. You also notice that their clothes seem to reflect different cultures and times in history. There is also something very familiar about them that you recognise, but cannot quite put your finger on.

The old woman watches you with an amused look on her face. She rubs her nose with great relish, and that action seems to change the atmosphere of the space. It is then you notice one of the people stirring. They turn over in their sleep and you hear a small clunk as something hits the stone floor with their turning.

One of the sleeping people seems to have a small pouch of something in their hand. The old woman motions for you to pick it up. It is a bag of gold coins. You open the bag and look at the gold coins glittering in the low light.

She puts her hand out to you. You have a choice: give her one and keep the rest, or take one and give her the rest. Make your choice, and give her your gift.

Now you can talk to her, ask her questions, and also spend time looking very closely at the sleeping person you took the coins from. If they mumble in their sleep you may be able to ask them questions or talk to them. They may answer you back, or they may not.

When you have finished it is time to leave. As an apprentice, it is more important that you simply make contact with the old woman, make a gentle contact with the people sleeping, and get your body used to being this deep in the Underworld. You are getting used to its power, and it is getting used to you.

Turn and bow deeply to the old woman. In response she tells you something. Whatever it is, try to remember either the words if you can

understand them or the feeling of what was conveyed in the exchange.

She then points to a small, steep stone stairway carved in the side of the rock near the spring. It takes you through the water and up into the darkness. Say goodbye and climb the stairway into the darkness. You can always leave this way, but you must never enter the Underworld temple this way: you must always access it through the Library.

You climb and climb for a long time until you find that it brings you out into the Underworld Forest. You stop to rest.

While you are resting a boat appears from among the trees and sails silently on the water that flows through this place. The boat comes close to you, and you see a boatman holding up a lantern in the darkness. He is looking at you. You remember the gold that you were given by the sleeping ancestor—your ancestor.

If you gave most of the gold to the old woman and have only one coin left, hand it to the boatman. If you kept most of the gold, take one coin out and give it to him. He takes it, bites it to make sure it is gold, and puts it in his top pocket. He looks at your face and takes note of what you look like. He says thank you for the fare, and that he will hold it in credit until the day you need ferrying.

He sails off into the darkness and you remember the stone stairway in the corner of the forest that takes you up to the surface world. As you climb, you feel changes come over you. If you kept most of the gold, the bag will start to get very heavy indeed. The higher up you climb, the heavier it gets. If you gave most of it to the old woman and then gave your last coin to the boat man, you will feel light and unburdened.

Leave the Underworld Forest and make your way back to your workspace. When you are ready, open your eyes and write down everything you remember. Draw the mural that you saw or felt.

8.3 Insight

This vision took you to a particular aspect of the Ancestral Temple, an aspect that you will understand better because of the previous work you have done.

For example, when you sleep in the stone you are enacting briefly what is happening to the people sleeping in the temple, and also the ones who are locked away in the rock behind the lead doors. And think about what you have learned about lead and the Underworld—that will tell you why they are there.

Rather than give you a lot of detail about what happened and why, you have enough knowledge within you by now to be able to ponder who/what happened and understand what you were doing and who you were meeting.

This temple is not one that you would work in as an apprentice, but it is good for you to go there, observe, and let your body get used to it. As a temple reflection of the Abyss, this place is a space that you will work in a lot at an adept level should you go on to take up exorcist work.

The knowledge and understanding you gain from visiting this place can sometimes take a while to surface. Because of this, in about a month's time, go back to your notes and sit and think about the dynamics, the beings, and what you did or did not do.

Think carefully about the gold and your choices around it, and also pay attention to what happens out in your life over the next few weeks and months. Because the temple is deep and functions with a static power—it is not creating, it is holding—your life may react slightly to the experience by triggering the polar opposite in order to keep you balanced. Also, your choices around the gold may have far-reaching consequences for good or bad, depending on what you did and why.

8.4 *Task: Reflecting and logging*

Wait for a month, then sit and reflect on what happened in this vision. When you are ready, write up a computer log of your reflections.

8.5 *Task: Tarot reading*

Do a landscape reading and ask:

“How did doing that vision affect my life in the short term (months) and the long term (years)?”

Whatever shows, be it good or bad, is a process that was already in your fate, but the vision may have triggered it to come sooner or in a different form in order for you to rebalance, strengthen, and become more rooted.

The first time I delved into this area in vision my life was suddenly turned on its head. I had to let go of a lot of things I held dear, and I had to deal with a lot of ancestral stuff, both my own and for other people. It was a difficult time, but it was a time that taught me a great deal and made me fitter, leaner, and ready for magical action.

8.6 *Task: Musing on your murals*

Get out the four pictures or drawings that you have done that relate to the images on the corridor walls of the temples. Lay them out in directional order—east first, north last—and look at the flow of images.

Take some time to look in detail at what the images are. Do they connect to each other? Is there a story thread running through them? If they are shapes, are they harmonic and can they be connected up?

The images you were drawn to all have relevance to you personally and to your connection with the inner temples. Keep this in mind as you look at them. Write up your musings and findings in your computer log.

8.7 *How to work with the temples in your studies*

As you will now have realised, the root temples emit a specific power that is focused. This power then flows through the next layer of temples. We visited some of those using a four-directional pattern as a map and anchor.

The work that you did alone, going into the root temples, may have been similar to the directional temples you visited, as they flow within and around each other, but there are subtle differences in how their powers work. It may be hard to spot the subtle differences at this stage of your training, but over time they will become more apparent to you as your skills mature.

You will also have realised that the directional temples have aspects of the other temples within them, and the skill sets of the inner priesthoods often span many temples: the powers interlink, the priesthoods interlink, and the temples all have aspects of each other within them. These directional temples also work in different ways with time.

Knowing what you know about the flow of time/magic, and using the directions to interface with that, you will begin to understand that the priesthoods are all taking on aspects of a particular job of creation and destruction: they work with the manifest world.

Be careful about locking down what you have learned into neat boxes, and don't spend time doing graphs or bullet points or maps with lists of attributes: such a way of thinking will bite you in the ass. The directional powers and temples flow into each other and affect each other.

Don't forget, the four-directional pattern we use is *our* pattern, it is a man-made structure that mirrors a basic natural action. We use this pattern to narrow down the field of information so that we can understand and interface with it. The reality is far more complex, and the four-directional pattern is not the only one man has created to understand these inner places and powers. But it is the one that we use.

Because there are so many complex layers to the inner temples, you are learning a step at a time to focus on specifics that you will slowly expand outwards from. It is a bit like going to a strange and foreign city. If you have no map and don't know what's there, you end

up wandering around aimlessly. If you have a street map and choose specific buildings to visit, you have narrowed your focus. As you get to know the city, you explore more and get to know more buildings and what they are like. Learning about the inner temples is the same, so bear this in mind.

I will take you in to other temples over time as you do the course's work, but it is up to you to forge a relationship with any temple that really grabs your attention and you feel drawn to work with. Going through the Library ensures your safety and learning, so remember that.

When you revisit and work with these places in your own time, keep notes, even if things that don't look important at the time. Often the powerful contacts and gifts of learning are the quiet, subtle ones in the corner. Write everything down, and also take note of any strange occurrences in your life.

One of the interesting things that happened to me as I started to delve deeper into the inner temples and work with the priesthoods is that I started bumping into people that I 'know' are or were connected to the temple I was working in. This was sometimes as simple as someone walking past me in the street, or someone crossing paths with me and starting friendships: they had a power in their eyes and the signature of the temple all round them.

Often it would be a case of two people meeting and saying, "I know you from somewhere, you are so familiar." Because you have both either sprung from the same priesthood, or you have both been involved in some way through working or learning in the temple, your deeper spirit recognises the specific signature of the temple.

It was like this when I met Frater Archer for the first time. We had corresponded back and forth for a few years before my partner and I finally met him for the first time. I had no idea what he looked like, how old he was...I just had no idea. My partner and I stood in the train station to meet him, and I was looking at the bridge over the tracks as the train from London

emptied itself out of people. He stood out to me like a sore thumb. He had the marks of the priesthood all round him, and his face was so familiar.

As you progress through your training, work deeper in the temples, and discover some of the other numerous inner temples, you will start to cross paths with people who are or have been connected to those temples. This has happened to me more times than I can count. You gravitate towards each other as your fate paths start to line up, particularly if you are meant to work together on service projects.

I did not realise it at the time, but the physical meeting between Acher and myself was the trigger that brought Quareia into being. He nagged me for over a year to start a school and I kept refusing—it was too much like hard work and I was pretty much burned out. But he did not give in, and when the time was right, all the energy I needed to take on this mammoth task rushed in.

Because the course is contacted writing, and I have to sit in the temple as I write, that work alone has had a massive impact on my body. But the coming together of the right people, the Fellows, triggered a large pattern into action, and the inner help I need flows from the temples to me, and teaches me how to uphold my physical integrity as I work.

Already it has been a massive learning experience for me. All the service I did in the inner temples over decades linked me into various priesthoods who are now returning the favour. You can never give anything away, be it resources or service; it always flows back to you in one way or other when you most need it. And you need to be aware of this.

Working in the temples joins you into a much larger inner and outer family of people and beings who all work together in service. You watch their backs and help them, and when your need is real and great, they will help you.

Working with the inner temples not only trains you, it marks you. The knowledge you

can gain from first learning in the temples and then working in them is vast and covers a lifetime. It is totally up to you how much you work in these places, and which ones you gravitate towards. Some will be familiar, some will frighten you, and some will be new ground that excites you.

Once you have worked and learned in a few of them—don't dot around; focus in one direction at a time to learn in depth—you will find that when you visit some ancient temple ruins in the outer world you will recognise their energy signature or feel. These are ones that are deeply connected to the inner temples you have worked in. It might not be the actual temple, like the temple of alchemy, for example, but it will be of that direction, and will be either an aspect of the larger temple, or one that is connected to it.

This in turn, along with your experience of working in inner temples, will enable you to connect with the outer ruined temple, to converse with any inner priesthood still working there. It will also enable you to understand fully the powers that ran through the outer temple.

Be warned, though; sometimes when you visit these places, they will spot you and ask for help. There is no such thing as a holiday for an adept!

8.8 Summary

Treat the temples you have been led to as branches of much bigger temples. The inner temples are like Russian dolls: there are layers and branches that stretch beyond our understanding.

The directional temples in the east and west are the best and safest for exploration and experimentation: these two are part of the polarity powers that make up humanity, and thus are easier for us to work in safely.

The presentations you went into in the east and west are connected to many other temples that run along the same power lines. Once you have worked in one and gotten to know the priesthood there, then you can start to explore

the many corridors, nooks, and crannies of the temples. These will take you to other temples which work within a similar power orbit.

Always remember you are an apprentice: be polite and willing to learn. Do not get confrontational with anything in the temples: it is their territory, not yours. If any being, deity, or priest confronts you, be simple, still, and truthful.

Whenever you come out of a temple working, write down your experiences immediately as they will quickly fade from your mind. As you look back over these journal entries in the years to come, you will start to see how triggers were set off early on in your learning, and how the results manifested years later.

You will see how the work you do in different temples is actually connected, and that the priesthoods work with each other across many temples. That will become slowly apparent through your notes. You may also find, eventually, that you do something in one temple and are then asked to carry it over to another temple: you become the delivery boy.

You have almost completed the apprentice section...well done!

