

YOUR UNSEEN POWER WORKBOOK



DOLORES ASHCROFT-NOWICKI

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SOUNDS TRUE
BOULDER, COLORADO

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To my husband, Michael, who is the "unseen power" behind me.

Kocham ciebie bardzo.



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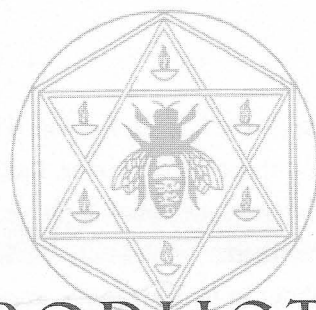


HOW TO USE THIS WORKBOOK

This study course was designed to give newcomers a basic but comprehensive introduction to the Western Mystery Tradition. If it is followed with attention to detail and a sincere desire to know more of the subject matter, it will provide all that is needed for a beginner to proceed with safety. My advice is to listen to each disc and then read the appropriate chapter in the workbook before going on to the next one. Do not hurry through them all at once, and do not pick out what you think you would like to know about first. Take them in order. Each chapter of the book expands on what has been said on the disc.

Don't try to take it all in at once. What you have here is a whole year of study. Having said that, work at your own pace. If you need to take longer, do so; the Mysteries will repay your care and attention. Each audio session and corresponding chapter should provide at least a month of work and study. Once you have completed the course, read the workbook through again, pick out those areas you think you should give extra attention to, and make sure you have understood the underlying meaning of the work. Then put it all aside and let it rest in the mind. If any new realizations come up, record them; they may point the way to new ideas. Above all, enjoy the work.

It will change you. It will change the way you think, act, and live your life. That is what magic is all about: change, and changing for the better. If you want to know more about me and my school, go to www.servantsofthelight.org. Good luck.



INTRODUCTION

Working and studying on your own will never be as good as having a one-on-one teacher, no matter whether you are studying the History of Art, Taxidermy, or the Sacred Science, which is the correct term for what the layman calls Magic. Unfortunately, personal teachers are not thick on the ground these days, and I was fortunate in having just such a one in W. E. Butler. Having said that, you are holding in your hand the nearest thing to your own teacher — a study course that has been designed to forge that kind of a link between you and me.

In each disc you will hear me talking just to you, not to a room full of people in a lecture hall, just you and me in a quiet room with all my attention given entirely to you and your needs. For all intents and purposes it will just be a teacher and her apprentice.

We will learn a great deal from each other, for one of the best ways to learn about anything is to teach it. A student's questions and viewpoints can often provide teachers with a new slant on a

subject they thought they knew inside out. So this will be a journey of discovery for us both.



A teacher is merely a rung on the ladder of knowledge, and if one teaches well there is the joy of being able to say, "I can teach you nothing more, find someone wiser and more experienced than I." An apprentice is like the bearer of the Olympic Flame; each runner holds it for a short while, then passes it on to the next one. The flame you will bear is the

Flame of Knowledge, knowledge that has been given "mouth to ear," down through the centuries. If it is destined, then you, reading these words, will become a teacher in your turn and add your experience and your knowledge to what has gone before. Each generation adds a little more wisdom, and so the whole thing grows.

Something as old as the wisdom of the Mystery Tradition cannot be learned in a few weeks. What you are offered here is the tip of an iceberg, much of which already lies within you, unknown and unsuspected. The weeks and months you will spend learning with me will give you a foundation on which you must then begin to build. There will always be something new to explore, something hidden to discover, something puzzling to understand. That is the beauty of knowledge: it is always just out of reach, urging you on to greater heights.

Forget what you *think* you know about the subject and approach it like a child on its first day at school. Don't just listen — ask questions, search out answers, experiment, and read, read, read. On

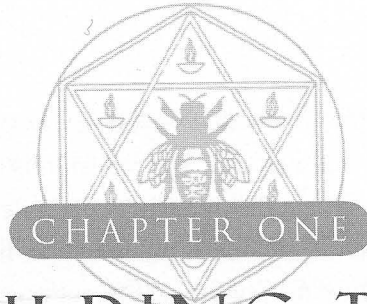
the other hand, take what you read and make it work for you. The ancient world is our foundation, and we have built the modern world on those cornerstones. Look back and take the best of the old, then turn and look forward and add the new and exciting discoveries that lie ahead.

Each decade brings something new to add, to learn about, and to use. This new century will bring discoveries we have only read about in fantasy and science fiction. All too soon they will become commonplace things we no longer find magical. Try to maintain a childlike wonder as each new invention or discovery makes its appearance. It is humanity's endless curiosity that has brought about much of what we see around us today. Even now the curtain is being drawn back from the science of quantum physics, and hidden within its incredible and mysterious laws we are beginning to see echoes of the ancient mystery teachings.

Keep an open and flexible mind, widen your horizon of understanding, and keep records of what you learn and experience. Don't hog your understanding; give it out and let others share what you have learned. If they don't understand it at first, they will eventually. What you are going to learn here with me is knowledge that has been around for thousands of years, and we still have thousands of years in the future to find out the new stuff! Learn something new every day (a recipe, a way of doing your hair, how to hang wallpaper, make a birdhouse, or a swear word in a different language)! It will all come in useful sometime, especially the last one when you hit your thumb making the birdhouse. Make learning fun.

The world is new every day; you are new every day. You are not exactly the same person who went to sleep last night. Every generation changes the face of the world during its lifetime. How will you change it, and what will you leave behind for others?

Dolores Ashcroft-Nowicki
Jersey, United Kingdom
February, 2006



BUILDING THE FOUNDATIONS

WHAT IS MAGIC?

There is still a great deal of prejudice about the word *Magic*. The Church and Christianity as a whole cannot seem to get over the medieval fears and fancies and propaganda that were part of the European mindset at the time. With the Renaissance came a ray of reason, as the words science and discovery began to make inroads on the superstitions that had held sway. Then came the Age of Reason, bringing with it Descartes, Newton, and their like, who opened up a hitherto unknown world to ordinary people.

As Science continued to expand our knowledge of the world around us, it in turn began to lose touch with the Ancient Ways and knowledge, decrying them as merely superstition and old wives' tales. Instead of examining and looking for anything that might be of use, people chose to ignore them and concentrated on the new way of thinking in a scientific manner.

So Magic fell between two camps — those who raged against it because they saw it as anti-Christian and those who treated it with disdain because it was not Science as they defined it. Today, with the discovery of the world of quantum physics, we know the priesthoods of the ancient world may have known a lot more than we gave them credit for. You only have to read Michael Talbot's *The Holographic Universe* and Lynne McTaggart's *The Field* to realize they are talking about things known to the Magi thousands of years ago. The Magi hid them in Myth and Legend, but they were there for the Wise to understand.

In ancient Egypt the priesthood taught of the God and Goddess within and saw the brain as being divided into shrines, each dedicated to a God or Goddess. They spoke of the Hall of Isis (it appears to have been the pituitary) as having walls that shine of themselves. Only a few years ago it was *discovered* that this gland exudes a faint phosphorescence. Hooray! Modern science has caught up with ancient Egypt. Some of the Star Magic of the Chaldeans is so close to what is described in *The Field* that it is impossible not to credit the Ancients with knowledge that we have only just discovered — better make that *rediscovered*.

So we must ask ourselves, what really is Magic?

As I have said in this study course, Magic is a willingness to accept change — in your life, in your environment, and in your thinking. Five hundred years ago a box of matches, a pencil, or a safety pin would have been an example of Magic: all the materials to make them would have been in existence, but not in that particular form, and their use would not have been understood. What the mind does

not understand, it fears. Few people even now understand that Magic is simply a way to change their understanding of certain concepts. Once a change is accepted, it is no longer magical. Humanity has dreamt of flying since earliest times, and in the thirteenth-century even a parachute would have been seen as Magic. Today, we cram ourselves into metal tubes and get hurled into the sky every day and think nothing of it. A thirteenth-century man, if brought to our time and put inside a Boeing 747, would probably become raving mad with fear before it cleared the runway.

A single blade of grass growing through the tarmac of a disused runway is Magic. The complicated mechanics of catching a ball is Magic ... Have you ever thought how many adjustments, calculations and coordinates between brain, body, and hands are needed just to catch a ball? It is *magical*. There is no such thing as coincidence, only small acts of Magic brought about by laws we don't fully understand — but we will, in time.

So what is this course all about?

It is about teaching you to recognize, develop, and apply the powers and abilities you were born with but have never used until now. There is nothing unnatural, demonic, or evil about these powers unless your own intent when using them is evil. Power is simply power; it is the intent of the user that makes it evil or good. That is the difference. Jesus healed with his own inner power of energy, thought, and knowledge. He fed, so we are told, five thousand people with a few loaves of bread and two fish. A simple hypnotic suggestion could have made them feel less hungry. He raised Lazarus from the dead. Since the young man had been in the tomb for three days — exactly the time and location Egyptian priests used for their high initiations — we can speculate that Lazarus was undergoing such a rite. But to those around him, it certainly looked like a raising of the dead. Jesus used His powers with the *intent* of doing good.

In this course emphasis is laid on *ethics*, *intent*, and *tolerance*. Over the last three decades, my husband and I have been responsible for teaching over six thousand people, among them ordained priests, nuns, atheists, and others of several very different religions. The SOL was founded by a priest of the Liberal Catholic Church, and I myself am an ordained priest in the Liberal Catholic Church, but I have no trouble teaching and working with other traditions. I take the statement “In my Father's house, there are many mansions” seriously. To that end, I have taken initiation in two different aspects of the Craft: I work Egyptian, Celtic, Greek, and Jewish rituals, and I am an Archbishop in a Solomonic Church that has its roots in ancient Ethiopia. You don't have to be a particular type of person to train your powers, just someone who wants to know more about yourself and the world around you. There is so much more inside you than you think. I want to help you understand it.

WHAT IS REQUIRED OF YOU

Let's look at what is in session 1 of the audio program: First come the questions. Why do you need to answer such questions? Well it's not because I, as your teacher, need to know more about you. *You* need to know more about yourself, and more importantly, you need to know why you are taking this course. Questions are very important, they help us to understand what we are learning, and in this case they will help you to understand what you are taking on. You have paid out a lot of money for this

course, so you are entitled to know what is expected of you. Perhaps it will be more than you can give in the way of time, energy, and concentration.

By answering the questions I have asked, you will be able to decide if this course is going to be more than you can handle or if it just the thing you have been looking for. Every question is designed to make you think about why you are doing this and whether you can cope with the demands it will place on you. One of these will be about how your family will react. Without the support of those close to you it would be almost impossible to continue. No school, order, or course should take you from your family. They must always be your priority. Wife, husband, partner, and children constitute The Path of the Hearth Fire, the way of the manifested world.

Listen to the questions and then take them one by one and think about them in depth. Don't hurry through them. Look at every aspect of what they are asking you. If you are undecided about one, leave it, go on to the next, and go back to it later on.

When you have answered all the questions, put them aside for a few days, then go back and read them again to see if you have changed your mind about any of your answers. Why am I being so insistent about this? Because this is *not* a study course to be taken lightly. It will cause reactions in you and on your environment. As I have told you elsewhere, Magic is all about change — and you will be changing, make no mistake about that. I did not create this course to amuse you for a few weeks or to while away dull winter days. I wrote it with the intention of making you more than you are now.

Look closely at everything you do and try to do it all to the very best of your ability. We are all capable of doing far more than we realize. Inertia will be your greatest test. Take to heart what I tell you in this session. Make learning fun; it is much easier that way.

At the end of this book you will find a reading list. You may as well go out and buy a new bookcase, because books are going to be an important part of your work in this course. To save on expenses, use your local library or second-hand bookstores.

Memory is important, and I have given you advice on how to improve it. A magician needs to know an incredible amount about the most unlikely things. As you go through the levels of knowledge, you will acquire information about history, geology, physics, chemistry, anthropology, and theology, along with more unlikely things like costume, elocution, voice production, dance (both ancient and modern), mythology, paleontology (are you still with me?), mask making, art and architecture (especially regarding ancient cathedrals). And don't forget astrology, astronomy, cosmology, numerology, and so on and so forth. Well, I did tell you it would be a lifetime's study. At least you will not be bored.

Do you realize that you have in your head at this very moment enough knowledge to fill the main library of whichever state you live in? The trouble is, you can remember only a small part of it. Without a good memory it is next to impossible to work Magic. Some people are born with a good one, others have to train theirs. Train yourself to observe, not just to look but truly *observe* and remember what you see. The book list for the first session will give you a good start. Learn the art of making Mind Maps and practicing the locus method I have given in this session. I have also included those exercises below, so you will have no excuses!

Exercise ► Create a Memory Graph

In order to fix the Gods and their attributes in your mind, may I offer a suggestion? As an only child, I spent a lot of time alone reading and amusing myself. Always fascinated by mythology, I invented the following game, not realizing at the time that it was in fact at the prompting of a Being that would one day become an Inner Plane contact and a lifelong companion and teacher.

Take a large sheet of plain white paper about 2'6" square and divide it into half- or three-quarter inch squares. Along the top, write in each square the attributes of the Gods or Goddesses. Use the following examples: Sky, Earth, Oceans, War, Peace, Home and Hearth, Wisdom, Agriculture, Underworld, Beauty and Love, Artificer, Sun, Moon, Stars, Messenger and Psychopomps, Motherhood and Marriage.

Using a reliable book on mythology, in the squares running down the side of the graph write the names of the Gods and Goddesses that rule those areas. Zeus: Sky, Demeter: Earth, Poseidon: Oceans, Ares: War, Nike: Peace and Victory, Athena: Wisdom, Demeter: Agriculture, Hades: Underworld, Aphrodite: Love and Beauty, Hephastos: The Smith or Artificer, Apollo: Sun, Artemis: Moon, Hestia: Hearthfire, Hermes: Messenger and Psychopomps, Hera: Motherhood and Marriage. There are other minor Gods you can add later. The Gods and Goddesses used in this example are, of course, Greek, but you can do a chart for each pantheon. You'll find the Egyptian tradition has a great many Gods who rule different aspects. In searching them out, you will add to your knowledge almost without thinking about it.

Put the graphs up one at a time where you can see them, and glance at them as you pass. Within a few days you will have them firmly fixed in your mind. To recall them all you will have to do is look at the chart in your mind and link the required names and their rulerships.

You can use the same trick in many different ways, with Hebrew letters and their numbers and images or with the spheres on the Tree of Life and their colors in the four worlds. I am sure you will find many other ways to use it. Whatever tradition you choose, remember this: all roads lead to the perfection of the individual. There is no blame attached to taking your time and no prize for coming in first. It is only on the level of manifestation that the Ultimate Truth is divided into factions; on the spiritual level all are united. What matters is that you have a belief in something and have your own spiritual growth as a goal to strive toward.

Exercise ► Locus Method of Memory Training

I promised to tell you about the locus method of training your memory. First, I want you to think of a large public building with lots of rooms, stairways, and dark corners. A museum is ideal, but any very large building will do. You must know its plan well enough to be able to visualize it in your mind. Think of it as a storage place for things you need to remember.

Now, make a list of twelve things that you might buy at the market. For instance: coffee, magazine, bottle of wine, butter, eggs, two rib-eye steaks, toilet paper, fruit, cereal, pet food, bottled water, milk. Now, I want you to imagine you are standing at the entrance of the building you have visualized. Making it as real as you can, place a packet or jar of coffee on the front steps. Go inside and, on the floor of the foyer, right in front of you, lay down the magazine. Now you

must choose which way to go; remember, this is a building you know and I don't, so whichever way you go next, put the bottle of wine in a conspicuous place. Continue in this way until you have put all twelve of the articles in place throughout the building. As you return to the front of the building, check to see that all your items are where you left them. This is the *only* time you can look at your list from now on.

Wait a few minutes. After you have waited, you can test your visualization technique. I want you to visualize the front steps of your "memory building" and try to remember what article you placed there. Go on to the next place and remember what you put there. Now, the next two items and the next, until you have recalled the location of each of the items on your list. If you don't remember them all on the first try, don't worry; just wait a while and try again. My guess is that if you were to do the same list again within the next half hour you will remember all of them; in fact there is a fair chance that you will remember them in that order for the next few days.

You can extend the list and make it more varied and complicated as your memory improves. You can "store" things you need to remember and visit the building every morning to check your inventory. If you have a busy day ahead of you with a lot of meetings and appointments, stash them in your "memory building" in the same way and mentally wipe them out as each one is completed.

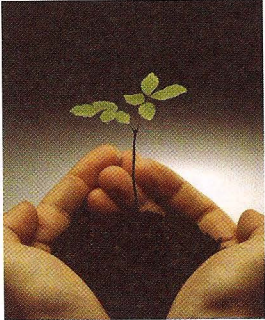
You can remember items in reverse order by changing the direction of your journey, or you can go directly to one specific place and what you put there will flash up on your mental screen. The Roman orators of the Senate used this method to remember key words and phrases of their arguments and speeches. The locus method is quick, easy, and reliable. You can even use your own house as a storage building if it is large enough or if your list is short.

Remember that this will improve your abilities in the workday world as well as the magical. Use the same method to remember people's names and email addresses. Use Mind Maps to help you present outlines and projects to your boss, workmates, and committees. Whatever you learn, make sure you apply it to both the inner and the outer worlds. The whole intent here is to make you more aware and more integrated — not just with your inner and spiritual self, but with your place and work in the physical world. One will help the other and bring about a completeness of body, mind, and spirit. As you progress, you will find that the people around you notice the difference and begin to come to you for advice, for help, for information, and often just to be in your company. This is because your aura has expanded and become clearer, and this will attract others to you.

With this comes your first real test. Because you will have become a Point of Light, you will attract people like moths to a flame. Some will want to draw on your new energy. Others will recognize a point of power and want to use it for their own ends. *Discretion and discrimination, Apprentice* — use them both. Treat people with respect and with love, but be wary. They will use flattery to draw you in. Keep control of your ego or you will lose what you have so recently gained. Remember this: You are *not* the only one to grow in this way. You are *not* the center of the world. You are *not* (yet) an Initiate. You have a long way to go. Keep a sense of perspective and don't start thinking you are the next Avatar of the Age.

THE ELEMENTS ON FOUR LEVELS

Like all things in this universe, elements have four stages of being: physical, astral, mental, and spiritual. Following, I will express these levels in symbolic and picture form for you. (Get into the habit of linking ideas and concepts with symbols, as it will broaden your knowledge of both.)



The Element of Earth on the Physical Level

On the Physical level the element of Earth is symbolized by growing things, soil, plants, and trees. Soil is the prime symbol of Earth; Adam, it is said, was made of “clay.” We commit our bodies to the Earth in the hope that we may return, like the plants, in another season. By dying, we set free the elements of which our bodies are made, and the elementals go free, having served their time in close relationship with an ensouled being. In the Mystery Tradition this is a great blessing for them, and one only we can confer. On the Physical level the element of Earth relates to the minerals and salts in our bodies.



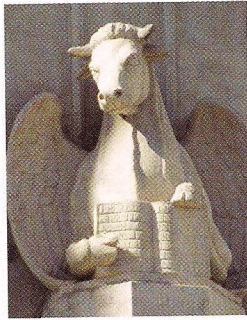
The Element of Earth on the Astral Level

On the Astral level the element of Earth is symbolized by mist-filled landscapes with nebulous forms and any dreamlike scenery, as long as it has some form in it to suggest a link with the Physical level. Some of Dali's paintings would be appropriate, as they combine the real and the unreal. The Astral level has no real form of its own but draws upon what has been formed in the past, the pattern for which still exists in the World Memory. You can implant patterns in the Astral, and indeed we do this every day when we daydream or build sexual fantasies about lovers or current film stars. On this level Earth relates to the forms we build for our dreams to take.



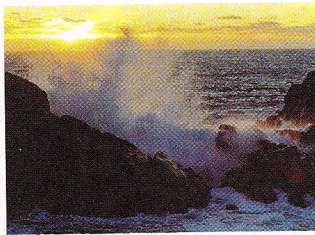
The Element of Earth on the Mental Level

The Mental level involves the idea of matter flowing from one level to another, down to the Physical. For this symbol I have used a picture of a double galaxy with a central meeting point. Both outer rings show a point of light moving from one level to another. As this galaxy is in a state of flux, it is a fitting symbol for the Mental level, as the thought of physical matter is still an idea at this point, but it holds the potential of Earth in its final state. (You will find that explaining such things in words is difficult, simply because we have not yet invented a way to describe them. This is why we use symbols; they create a concept in our minds that enables us to grasp at least part of the meaning we are reaching for.) At this level Earth is a potential location for the Idea to aim for.



The Element of Earth on the Spiritual Level

At this level the element of Earth is merely a promise. This is the station of the Winged Bull, the spiritual symbol of Earth at its highest level. (Take note that in each case, the highest symbol is one of the Four Holy Creatures who carried the Throne of God in the Vision of Ezekiel.) It is also the symbol for St. Luke the Evangelist. If you have a talent for drawing, you could make a picture of each Element in each of its four levels. Once you begin to notice and understand the ways in which each one is expressed in the world around, you will come to appreciate our planet more than ever before. On this level the element of Earth is only a dream in the mind of God.



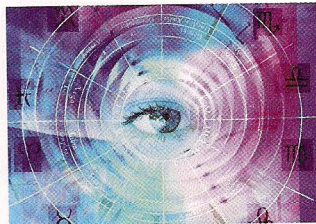
The Element of Water on the Physical Level

Like that of Air, this element is elusive in that it has no shape or form of its own but only relates to form when in a state of its own wholeness (an ocean, a sea, a river, a lake, a pool, or a waterfall) or when it is poured into a container. On the Physical level Water is the element we have most of in our bodies. As a species we are drawn to water; it is our Mother Element. On this level it represents the dual maternal aspects of life and death. The sea is both loved and feared by humanity.



The Element of Water on the Astral Level

Here we see the reflection of the physical sea in the ocean of the unconscious mind. In these lunar seas psychism swims like the silver salmon of wisdom in Celtic myth. Intuition and inspiration abide here. This is the level of the artist and the poet, the lost lands of the ancient world, and the romantic dreams of separated lovers. It is the world of *A Midsummer Night's Dream*, complete with the transmutation of the Fool into an animal under the magical influence of a fairy herb. Truly, this is The Treasure House of Images, the name given to Yesod on the Tree of Life.



The Element of Water on the Mental Level

This is the higher world of the Master Seer. In the Tarot it is represented by the card of the High Priestess, whose robe is the primal source of all Water in the Tarot. Here is the inner sanctum of the Seer, where the Crystal Bowl is filled with water from the sacred river Styx that flows underground and never emerges into the light of day. At this level, Water becomes the Sea of Space where the Seer crosses over into the Spiritual World. Only the Chariot of the Tarot can take one into the next level.



The Element of Water on the Spiritual Level

This is the level of the Cosmic Mediator, and even then he or she can only carry the pressure for a short while before falling back to a lower level. It is the level where true contacts are made and sealed. One does not ask for it; one is summoned to it. This is the place of the Eagle, one of the Four Holy Creatures and the spiritual symbol of Water in its highest form. It is also the symbol of St. John the Divine.



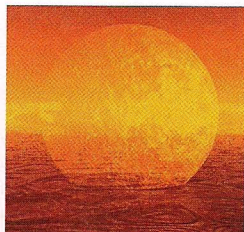
The Element of Fire on the Physical Level

Fire was humanity's first big discovery. It was never a conquest, for it is a hazard and a danger when it is uncontrolled. In a human being, this element is the central core of body heat and its response to heat and cold. In nature, when Fire combines with Water it gives hot springs, when it combines with earth at high temperatures it creates lava. Fire also needs air to burn, so its ability to combine with the other elements makes it ideal for a universe born in fire.



The Element of Fire at the Astral Level

This is very much the sexual level of Fire. The ancient art of Tantra has its roots here, though *real* Tantra is not what most westerners think it is. Fire at this level is linked to the Kundalini serpent that lies coiled at the base of the spine over the Yesodic or genital chakra. Here can be found the Point of God, but that knowledge is for an advanced course. The link between the Moon center (Water) and the sexual Fire element produces what can only be described as "steam heat."



The Element of Fire at the Mental Level

Here Fire is the creative element, the source of spiritual inspiration and creativity. The creative Fire in humankind brings about the great inventions, discoveries, and deeds of each age. In the ancient world it inspired prophets, in the medieval world saints and martyrs, and during the Renaissance people like Leonardo da Vinci and Michelangelo, and even the Borgias who, bad though they were, supported science and the arts with their money. In our time it has carried us through the trauma of two world wars and enabled us to rebuild again. Fire in the mind is a desire to go forward, and this desire echoes the sexual Fire of the level below it.



The Element of Fire at the Spiritual Level

On this level Fire is the coming into being of the Source of Life. In Kabbalah it is *Kether*; in biblical terms, God. Science calls it The Big Bang. Whatever it was, it was explosive and fiery. This is creation in its primal form, unknowable and beyond understanding. As the lion is the King of the Beasts, fiery in temper and in mating, here it epitomizes the desire to create in its own image. It is the symbol attributed to St. Mark.



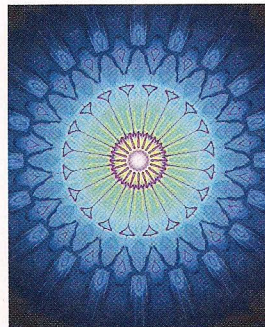
The Element of Air on the Physical Level

On the physical side of things, this is the element that we breathe in, transmute into a different kind of gas, and breathe out. In one sense, we sacrifice Air elementals every time we breathe. However, because of the interaction between us and the plant life of earth, what we breathe out, they breathe in and change back into the oxygen mix we need. Air is the special element of humanity, as it symbolizes Intelligence, Thought and Speech.



The Element of Air on the Astral Level

This may surprise you: on this level, the human quality is laughter. Animals can feel pleasure and show affection, but they cannot laugh as we do to express joy, happiness, pleasure, or humor. It may seem that they do, but even our closest relatives, the primates, do not really laugh. Nor can they build imaginary concepts as we do. That is another area of Air on this level. Our ability to construct internal images and link them together in a sequence is something no other life form on Earth can do. It is a very powerful mental tool, and this also makes it a teaching instrument, as in Pathworkings. Few people, even magicians, realize the power that lies within a Pathworking.



The Element of Air on the Mental Level

Here we enter the level of physics and the ability of the human mind to understand Pure Math, which I admit means little to me personally. Words are my passion, but numbers are my nightmare. Your Teacher, my dear Apprentice, cannot count to ten without taking her gloves off! Numbers, however, are the stuff of which universes are made, and at the advanced level a study of them and their particular form of magic will be an important part of your training.



The Element of Air at the Spiritual Level

This is the level of The Winged Human Being, the perfected *Beni Elohim*, the prodigal child reinstated. Why? Think for a moment: What do you do just before you speak? *You take a breath.* The Word that began the universe could not be spoken without that vital indrawn breath to give it voice. This is why the element of Air is of such importance to us and why speech is such a magical gift.

CHOOSING A PATH

This has been an extended explanation of the elements, but one that is the foundation for future work. But now we must go on to the next point. Every contacted school works with a Foundation tradition but encourages its students to familiarize themselves with at least two other traditions. In this first session I described some of these and asked you to choose two with which you would like to work.

The SOL works basically with the Kabbalah (you may find it spelled as *Cabbala* or as *Qabbalah*). This tradition wears many faces: there is the Practical Kabbalah, the Magical, the Mystical, and the Withdrawn. The first three are the areas in which you will work primarily. Consider them as the three levels of Physical, Astral, and Mental (the Spiritual being the Withdrawn area).

The Hermetic Tradition

Hermetic will suit those with a studious outlook and an ability to concentrate on the work at hand. Its extensions include Alchemy, Numerology, Enochian, Geomancy, Ceremonial Magic, and the higher reaches of Astrology. You don't have to take all of these; most magicians have a basic grasp of each one, but like professionals in the everyday world each one tends to specialize in just one or two.

A second language, French or German, is useful because there are many books about the Hermetic in those languages that have not yet been translated into English. Having said that, don't worry if your French does not extend past the "Où est la plume de ma tante" stage! There are plenty of other ways to learn.

Alchemy will suit you if you have a scientific turn of mind, but you will need equipment and a separate room for work in the more advanced stages. You can go a fair way to understanding it by reading *The Chymical Marriage of Christian Rosencreutz*. Alchemy is highly symbolic, and I would advise that you make yourself familiar with its symbols before going into it too deeply. It will require your full focus. Enochian again is complex, time-consuming, and full of symbolism, and it will require some very detailed work with both mind and hands. There can be some strange side effects, and it is *not* to be entered into lightly. John Dee's books are the required reading, and they are not easy reads. If you are very psychic, I would advise against this kind of work until you are much further along in your basic training. It is not for the faint of heart, and it is possible you could bite off more than you can comfortably chew.

The Egyptian Tradition

Egyptian is always popular. It is well known; there are lots of books (most of which are fairly useless); it has a long and very interesting history; and its plethora of Gods and Goddesses are intriguing, easy to contact, and reasonably easy to handle (though any tradition will give you a few uneasy moments). The rituals can range from the gentle and soothing to the spectacular and hair-raising.

You will find pictures and a short précis of some of the Gods and Goddesses of this tradition in the deck of cards that accompany this workbook. Take note of the headdresses, as these will always give you a clue as to their type of power and what you can expect from a ritual dedicated to them. Observe the staffs or implements they carry, for they are also symbolic and will often be keys to

knowing how to approach one particular deity. Because of the immensely long period of time this tradition has existed, be aware that many legends and Gods have been juxtaposed and that there are always several versions of the same one.

Read a reliable book on the history of Egypt, and if you can get hold of it, Alan Richardson's *The Inner Guide to Egypt*. Egypt's history is broken up into the Protodynastic, the Old Kingdom, the Middle Kingdom, the New Kingdom, and then the various Dynasties. Each had its favored Gods, often the same Gods but with different names.

Get used to the idea that most pharaohs married their sisters, daughters, and, in some cases, mothers. In Egypt the Great Queen *was* Egypt. She was the land, the Nile, the spirit of the country, and the holder of the land's power. If, there was no other woman of Royal Rank available for the pharaoh to marry, then it had to be family. Sometimes the marriage was purely political, but in other cases it was real. The Queen was also the physical personification of Isis the Moon Goddess and Mistress of Magic. The old saying about being "over the moon with joy" goes back to the pharaoh's traditional first words after his wedding night: "I was over the Moon," meaning he had had congress with Isis in her physical aspect of the Queen.

The Greek Tradition

Greek is also popular. It is more light-hearted and more likely to be used by those leaning toward nature worship and the Craft. Again, the Pantheon (the collective noun for Gods and their legends) varies considerably over the centuries. Robert Graves's two-volume work *The Greek Myths* is worth buying if this Tradition is your choice. Dancing and music play a great part in this tradition. It might also be useful to invest in a large coffee-table book on mythology.

The Craft Tradition

Another tradition to consider is the Craft or Neo-Pagan (not a word I like using, preferring the simple "Craft"). Pagan comes from the word *paganus*, simply someone who lives in the country as opposed to a town-dweller. The traditional English Craft I was taught was purely a fertility cult. They worshipped Life. The Lady, or the White Lady (Moon), was the Female aspect, and the Horned Lord was her Male counterpart. They ruled together in various aspects and under various names according to the time of the year. Each month had its celebrations for both the Full and the Dark Moons, and each celebration had a special name. Each season had its meaning, and its festivals and the Elders guided the community, which was ruled overall by the High Lord and Lady, nearly always the land-owners, whose family often had held the land since before the time of William the Conqueror.

In modern times new versions of the old ways have sprung up, and we have the Gardinerian, with its rather strange mixture of masonry and ceremonial magic, which nevertheless works well (and yes, I have gone through my three entries). Strega, the Italian Craft, is also worth looking at, but be sure to look for the best books about it. The Alexandrian is still going strong, and there are many variations on the theme, including Dianic all-female covens. A note on the covens: until the early 1700s they were rare; the fewer people who worked together, the fewer there were who could betray you. Brooms and knives were everyday objects, and you could not be arrested for having

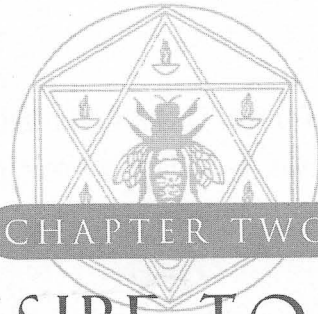
them. However, you could be arrested for having a sword unless you were landed gentry. Swords were for the titled, not for ordinary folk.

Much is said about lineage, and in one sense we all have one: we all have ancestors, and at least some of them were of “the folk,” as the English traditional witches called themselves. It is more important to serve well and with love, to teach without holding back, than it is to worry over how far back one can trace a line. The Craft is a beautiful, gentle, and laughter-filled tradition; long may it continue to be so.

There is also a variation on the Craft in the Fairy Tradition. It is not as well known, and its practitioners are elusive; but the work they do on, in, and with the environment is of great importance. It has been my great good fortune to work with people from this tradition over the years. By listening to the Fairy Folk and working with them, I have seen these practitioners turn a wasteland into a miniature Garden of Eden where the nature spirits can flourish. Their rituals and ceremonies are beautiful and gentle. They sometimes practice Fairy Marriage if both parties and species agree, and this causes a force to flow between human and nature spirit that is then used to heal the land.

The Celtic Tradition

Celtic is another tradition you might look at. It is overlaid by variation, not least because there are several different kinds of Celts: the Brythonic, the Goidelic, and the Cymry. The Irish, the Scots (mostly the Highlanders, as the Lowlanders tend to be Pictish), the Bretons, and the Cornish are true Celts. The Cymry (Welsh) are a branch line. All have their languages, and all, except the Cornish, have managed to keep them alive. There is now, thank goodness, a determined effort to see that children in those areas have the chance to learn their ancient tongue. The mythology is rather a tangled web, with the Irish blending in with the Welsh and vice versa. The two-volume work *The Western Way* by John and Caitlin Matthews is the best to use. John is one of the finest Arthurian scholars in the western world, and Caitlin is equally expert in Celtic myth and legend.



CHAPTER TWO

THE DESIRE TO KNOW IN ORDER TO PRESERVE

DEEPENING YOUR MAGICAL WORK

The Desire to Know in Order to Preserve. The title of this chapter needs to be fully understood. You will know it as “The Desire to Know in Order to Serve,” but that is just the First Level of service. To *preserve* goes much further; it puts upon the Apprentice the onus of passing on what has been learned. In ancient times the teacher always took on students and trained them not only to serve, but to actively carry on the knowledge and keep it safe for the future by training their own selected apprentice. You are now a living part of that ancient tradition. It may be that you will fall by the wayside, that you will go no further into the work of the Mysteries, but that is a chance I will take. There is always the chance that you *will* go on, that you will not only serve but preserve and carry on the Torch. One day you will be saying all this to your chosen pupil.

When meditating in the early stages of training, your mind needs to adjust to this kind of thinking. Inertia and boredom are often the stumbling blocks. They can be overcome by alternating the kind of meditation you practice. One day make it an active session, the next a more contemplative one. Try sitting one day and walking the next. In this way you have something different to look forward to and not the same thing day in and day out. Of course purists will say this is not the way to do it, that you must discipline the mind and become its master. But the mind needs to be made into a companion, *not* a slave. Make your work fun, different, and varied, and your mind will learn to work with you and not against you.

Symbols will become an important part of your training from now on. They are deeply ingrained in the minds of human beings, as we have used them for countless centuries and still do. But you must begin to build up a repertoire of them so that you can recognize their meaning and message instantly. They are a language in their own right, and you can, with practice, use that language both in ritual and in meditation.

Exercise ► *Symbol Meditations*

Take each of the symbols on the following page and meditate on them in turn; use a different one each day. Do this for a week. Write down what comes to you about each symbol’s meaning. Keep thinking about it during the day, and as the last thing before you go to bed at night. When you have gone through all of them (and *not* before), turn to page 29 at the end of this chapter and compare the actual meaning to what you have found simply by meditating on it. (Don’t cheat!)



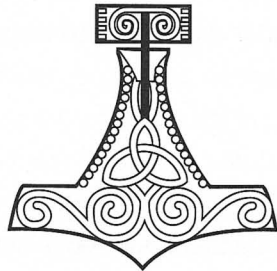
Symbol 1



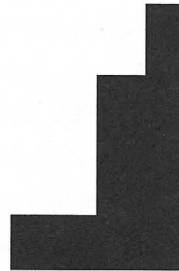
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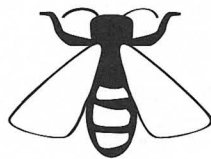
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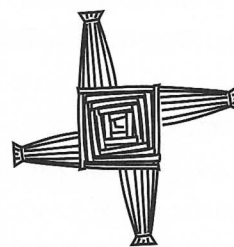
Symbol 4



Symbol 5



Symbol 6



Symbol 7

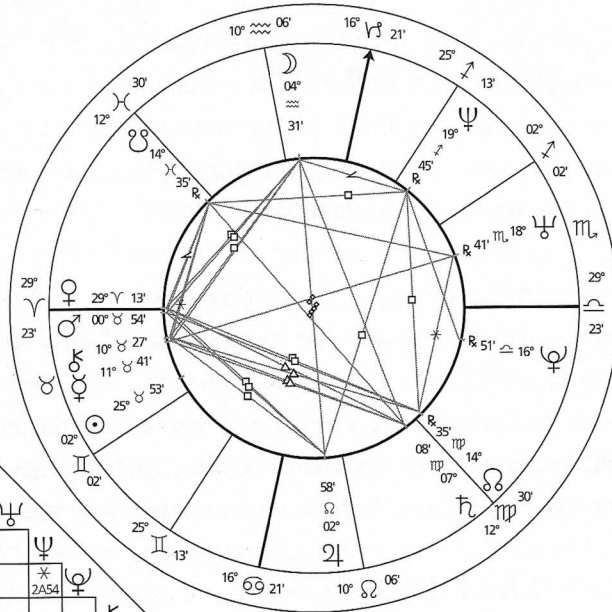
If you get three out of the seven you are doing well. You may find studying some of the old alphabets and symbolic letters useful as well.

ASTROLOGY AND YOUR NATAL CHART

In session two, I talked a little about Astrology and Natal Charts. I imagine you are aware of your birth sign, but a little more information will not come amiss.

Natal Chart
17 May 1979
5:05 EDT +4:00
Columbus, Ohio
39°N 57'40"
02°W 59'56"
Geocentric
Tropical
Placidus
True Node

| | | | | | | | | | | | | | | | | | | | | |
|----|------|---|---|------|------|------|------|------|------|------|---|------|------|------|------|------|------|---|------|------|
| ☾ | | | | | | | | | | | | | | | | | | | | |
| ♂ | 7A10 | | | | | | | | | | | | | | | | | | | |
| ♀ | 5S18 | | | | | | | | | | | | | | | | | | | |
| ♂ | 3S37 | | | | ♂ | 1A40 | | | | | | | | | | | | | | |
| ♂ | 1S33 | | | | ♂ | 3A45 | ♂ | 2A04 | | | | | | | | | | | | |
| ♂ | 2A37 | | ♂ | 4S33 | | ♂ | 6A14 | | | | | | | | | | | | | |
| ♂ | 7A00 | | | | | | | | | | | | | | | | | | | |
| ♂ | 0A14 | | | | | | | | | | | | | | | | | | | |
| ♂ | | | | | | | | | | | | | | | | | | | | |
| ♂ | 5A56 | | ♂ | 1S13 | | | ♂ | 7A29 | ♂ | 3S20 | | | | | | | | | | |
| ♂ | | | | ♂ | 2A55 | ♂ | 0A22 | ♂ | 1S18 | | ♂ | 7A28 | ♂ | 4S06 | ♂ | 5S10 | | ♂ | 4A08 | ♂ |
| ♂ | | | | | ♂ | 2A55 | ♂ | 0A22 | ♂ | 1S18 | | ♂ | 7A28 | ♂ | 4S06 | ♂ | 5S10 | | ♂ | 4A08 |
| ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ |
| As | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ |
| Mc | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ | ♂ |



This is a fictitious chart for someone born on May 17, 1979, at 5:05 AM in Columbus, Ohio. Here is what an astrologer makes of it:

This person has Sun Taurus, Moon Aquarius, and Aries rising. The chart is strong, with a Grand Cross in the Fixed signs — Taurus, Leo, Scorpio, and Aquarius — and a mutable T-square with Saturn North Node, Neptune and South Node in Virgo, Sagittarius, and Pisces. The person is well off for all the elements except Water, in which (s)he has only one planet: Uranus in Scorpio in the seventh house. This means this person has difficulty managing his or her emotions and may well choose to be single rather than embark on a rollercoaster of relationships. This may have its origin in an early separation from the father: perhaps the person was adopted or his or her father died when the person was still a child.

With both Venus and Mars on the Ascendant this person is charismatic and, with so many planets in Taurus in the first house, well able to look after him- or herself. This person may hold a public position or have a job that brings him or her into contact with the public. This person is probably successful in the world but may be driven by fear of failure, which may be due to not doing well in school and having deep-rooted feelings of inadequacy. So behind the charismatic and successful front there may be someone who desperately needs to be loved.

With the Grand Fixed Cross in the skies, this chart has been resonating since last autumn. My guess is that the person may have been in a relationship that's coming to an end but from which he or she has much to learn. If this person is having difficulty coming to terms with this, I would advise him or her to seek counseling or therapy, particularly since he or she will experience his or her first Saturn return in November 2007.

As you can see, a chart that gives you such a precise look at yourself can be very useful in this kind of work, especially when dealing with the elemental side. I have my natal sun in Gemini, but with Scorpio rising: Air and Water. But I have five planets in Fire, a Fire Triangle, and the four fixed signs at the quarters. Symbolically, this is a mixture of words (Air), inspiration and creativity (Water), and temper (Fire). I'll forgive most things except betrayal, and then Scorpio takes over. My temper lasts only a short time, but people have been known to hide under tables when it flares.

THE CELTIC TRADITION

You chose to add the Egyptian and the Celtic Traditions to the basic Kabbalah tradition, which is the foundation of my school. There are more than enough books dealing with the Egyptian, but the Celtic needs some thought. Celtic Magic will encompass many different aspects, some of which may at first seem contradictory.

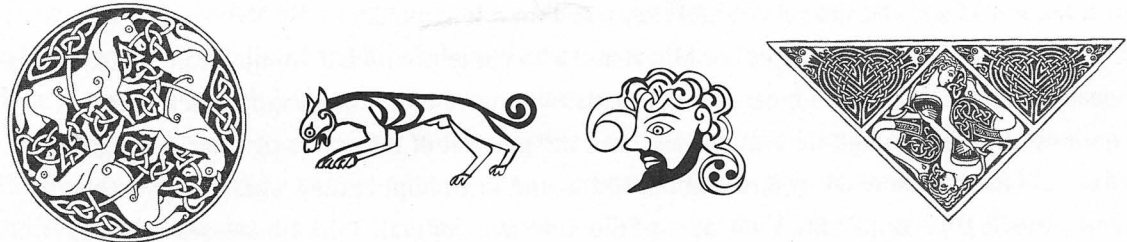
The magical tradition of the Celts is closely entwined with what we call the Western Way, and as mentioned earlier, the best introduction to it is in the book of the same name by John and Caitlin Matthews. It is the best of them all, but I must also mention *Pagan Celtic Britain* and *Everyday Life of the Pagan Celts* by Anne Ross.

The Celtic Path requires a study of three nations and their legends: Britain and Brittany, encompassing the Arthurian cycle and the life of Merlin; the four branches of the Welsh Mabinogion; and *The Book of Invasions*, which tells the story of Ireland.

The Celts are considered by anthropologists to be the ancestors of modern Europe. They reached the peak of their power around 350 B.C. and ruled an area from the Baltic States to the Mediterranean and from the Caspian Sea to the British Isles and Ireland. It's thought they originated in the region of the Indus Valley and spread west and south, taking with them their distinctive language that is now the basis of many modern European languages.

They called themselves "Keltoi," a name first used by Herodotus in 500 B.C., and it's possible their culture and religious system can be traced back as far as 3000 B.C. Much of their success was due to the Art of the Smith, and this shows up in their legends, songs, and poetry, and in their God

Forms. Master smiths in Celtic literature range from Govannon in Wales to Goibniu in Ireland and Wayland in Britain. Their magical symbols include the horse, the bull, the dog, and the human head as well as intricately woven spiral art, as shown in the illustrations below.



They were and still are a very musical race, and their progress through Europe can be traced by a love of poetry, storytelling, and the use of the musical instrument we call bagpipes, of which there are many variations. There is also the use of a wrap-around kilt worn by the men. We still see the kilt worn in Ireland, Scotland, and Greece, as well as by the *guralski*, or shepherds, of the Carpathian Mountains in southern Poland.

The Celts' success as conquerors was augmented by the use of their two-wheel lightweight chariots. These and the Celts' ability to make swords and spears that were vastly superior to those of their adversaries, allowed them to sweep through country after country. But by 225 to 250 B.C. their power began to wane, and by the time Caesar conquered Britain the Celts had become a minority. Despite their loss of power, their culture persisted and has remained entrenched in the legends and folktales of the countries they once ruled. Though the Romans ruled Britain for a while, much of Ireland and Scotland and the far southwest of Britain remained untouched by their armies.

Ireland

The Book of Invasions was written in the twelfth century and tells of the four waves of newcomers to Eire. The first was the Invasion of Nemed the Scythian, when the Fomorians, a race described as monstrous and uncouth, inhabited Eire. Of the many boats brought to the island by Nemed, only one survived the dangerous currents. The remaining men fought and overcame the Fomorians and enslaved them, using them to build two great forts from which they defended the land they'd made their own. But the Fomorians bided their time and grew stronger. Eventually they fought three mighty battles with the Children of Nemed, and legend tells of a great wave from the sea that destroyed all but a handful of both armies.

The Second Invasion was that of the Firbolg. They introduced the first Laws and divided the country into five provinces: Ulster, Leinster, Munster, Meath, and Connacht. They established the idea of Kingship and ruled the land fairly and justly for many generations, until the arrival of the third lot of invaders, the legendary Tuatha Dé Danaan.

The Tuatha were said to be Gods, and they are still seen today as supernatural beings of great stature and beauty. When we speak of the Red Irish, we mean the Tuatha, who were tall, graceful, and red- or golden-haired. They brought with them four treasures: the Lia Fail, a stone that cried out

at the crowning of the rightful king; the Spear of Light that nothing could stop from its target; the Sword of Nuada of the Silver Hand; and the Cauldron of Dagda, their "Father God." This magical bowl could never be emptied and always supplied the food one most desired. The Tuatha were credited with many magical powers and superhuman strength; their time was the age of Ireland's greatest heroes, kings, and magicians, and they ruled for a long time.

The Fourth Invasion was that of the Milesians, who came from what we now call Spain. When we speak of the Black Irish we mean the Milesians, who were of middle height, black-haired, and dark-eyed. They too had their magicians, and the greatest of these was the poet Amergin. He called on the three Goddesses of Eire, Banba, Fodla, and Ériu, hoping they would help his people overcome the Tuatha. But Donn, the leader of the Milesians, offended the Goddesses and was cursed for it.

There were many magical battles between the two races, but eventually the Tuatha were defeated. However, they retained their magical power and made life difficult for the newcomers. Eventually, tiring of the conflict, the Tuatha left the physical plane of Eire to live in another dimension often described as The Hollow Hills. It is said they are immortal and still work their magic on the land and its people. Their Gods include Dagda, Danu, Fodla, Arawn, Aengus Og, Midir, and Etain.

The Welsh

The Four Branches of the Mabinogion concern four interwoven stories in which characters move from one world to another, but each has in essence his or her own story. While the Irish clearly distinguish between the real world and the otherworld and keep each in their place, the Welsh move easily between them. Both mortal and immortal mix and intermarry and generally behave as if there was no barrier between their respective worlds.

Each story in the Mabinogion shows both a virtue and a vice. The first story begins with Pwyll Lord of Dyfed hunting with his dogs. A stag bursts cover, pursued by a strange pack of hounds, brilliant white with red ears. Because it is a fine stag, Pwyll drives off the strange hounds and sets his own on it. (The vice here is greed.) Then another hunter appears to claim the stag and the white hounds. The stranger is Arawn, King of Annwn, the otherworld, and he wants retribution for the insult. Pwyll offers to make amends, and Arawn asks him to fight a war for him.

Arawn proposes that Pwyll take his place for a year, living in his castle, ruling his people, and defeating his enemy. To do this, he will make Pwyll look exactly like Arawn himself. Pwyll asks what will happen to his own kingdom, and Arawn says he will take Pwyll's place. It is agreed, and they exchange places. For a year Pwyll lives as Arawn in his palace, eating his food, ruling his kingdom, and defeating his enemy. However, every night in the bedchamber he sleeps with his face to the wall and does not touch Arawn's wife. (The virtue here is honor.) At the end of the year, they meet again and exchange forms once more. Arawn is happy to get back to his own land and wife, and he tells her what has happened. He questions her about Pwyll's behavior, and she tells him he had not touched or dishonored her in any way for all that year. Because of this trust, a firm bond is made between the two men and both lands prosper because of it. It is said that Pwyll came to rule the underworld when Arawn passed into the Light of The Hollow Hills.

The next tale is of Bran the son of Llyr, the Welsh God of the Sea. With his sister Branwen and his brothers Manawydan and Efnisien he lived at his father's court but often spent time in the otherworld. Bran was a giant, towering over all other men, but he was good and gentle and was eventually made King of Britain. Then Matholwch, King of Ireland, came to court Bran's sister, Branwen, and made her his wife at a great wedding feast. But Bran's youngest brother, Efnisien, was so jealous that he mutilated the king's horses and blamed it on Bran. The king sailed back to Ireland greatly insulted, though Bran protested his innocence.

Branwen's husband treated her cruelly, making her work in the kitchen and beating her. But she trained a starling to take a message to her brother Bran, who declared war on Matholwch and set sail for Ireland. Bran was so tall that he waded across the Irish Sea, pulling his ships with his army in them. It was a long and bloody war: most of the Irish were killed, and of all that came with Bran only seven remained. Bran himself was killed by a poisoned spear. Before he died, he asked his brother Manawydan to cut off his head and obey his last wishes, "Take my head to London and bury it on the White Mount with my face towards France. But first you must spend seven years feasting at my castle in Harlech. Place my head on the table, and I will speak and sing and joke with you. Then you must spend eight years in the castle at Penfro, but you must never open the door that looks towards Cornwall. Only then can you take my head to London." All this was done, and Bran's head now rests (it is said) beneath the Tower of London, protecting Britain and Wales against all who would destroy them. (The vice here is jealousy, and the virtue is faith.)

The third tale tells of the adventures of Manawydan, Bran's brother, who like his father was a God of the sea. It is a long tale, as is the fourth, the story of Math, son of Mathonwy. Then, too, there is the magical story of Gwydion the son of Manannan, one of the greatest magicians of the Blessed Isles, his sister-wife, Arianrhod, and their son Llew Llaw Gyffes. These you should find and read for yourself, and find out the virtue and the vice hidden in each one. There must be some effort on your part, so finding and reading these stories must rest with you.

RITUALS FOR PSYCHIC PROTECTION

Let's talk about psychic protection. Following, I have given you methods to use for protection while traveling or sleeping in places far from home, and another for greeting the guardian spirit of each country you visit.

Exercise ► Greeting the Guardian Spirit

These days many of us travel not only inside our own borders but to other countries. What we think of and accept as protective deities and symbols in our own country may not always work as completely as one would wish. One of the best ways to avoid this is to reach out to the guardian spirits of the country you are visiting.

Every country has its own culture, language, Gods, and myths. It also has its own symbolic guardian. For instance the United States has the Eagle, England has the Lion and Russia has the Bear. If a country's guardian spirit is not an animal (which, strictly speaking, is a totem) then it has

a human image, such as the French Marianne in her red cap and striped skirt. These images are an integral part of the culture and have become ensouled by usage and time.

As you approach the border of the country, mentally offer a greeting and a gift. The gift should be something emblematic of the country or something that it regards as precious or sacred. Egypt's guardian, for instance, could be Ramses II, one of its greatest Kings, or the Sphinx. The gift here would be Water, for it represents the Nile and also Life, because of Egypt's arid deserts. Salt is also a good offering, for it is a reminder of the ancient seas from which we, and all life, emerged in the beginning.

The greeting is in the form of a silent Pathworking. Approach the figure in your mind, greet it with respect, and make the offering. Ask for permission to enter its land and for safe conduct during your stay there. When you leave, give thanks to the guardian and offer a blessing. When making a blessing, always use the phrase "May you be blessed to the amount you are able to receive." A simple thing to do, but it will make the national spirit be aware of you and take you under its protection. Courtesy to inner level beings is important — remember this. Water, milk, honey, and grain are all acceptable offerings, and it is a good idea to pour some water on to a patch of earth when you have time and a quiet moment. This is for the little spirits of the land, the elementals. Such a gesture will please both the guardian and the Earth Mother.

Get used to the idea that everything — literally everything — has a consciousness and can be contacted. Usually we ignore them, but they are there, and when they are recognized and blessed it is for them a holy and sacred moment: A sunset is a way for Gaia to bless Her children; when your dog licks your hand as you put down his food bowl he is saying, "thank you"; your garden actually sings when it is in bloom. (Color is a vibration, the basic stuff of which matter is made. Vibration is also sound. Therefore, color has a sound, and blended colors in a garden make a "chord" of music that can be heard with the inner ear. Each flower has a different voice: roses are altos, lilies are sopranos, sunflowers are baritones, and so on. Remember this when planting in the early spring. Fanciful? Maybe, but only if you are unimaginative and totally lacking in creativity.)

Exercise ► Archangel Protection Method

As I have said in this session, 99.9 percent of the time you are safe simply because, at the moment, you do not pose a threat or a challenge. Nor will you do so until you are some years into your training. You are not worth the time and energy it would take to attack you, and, believe me, it does take a lot of both. The times you are going to be most vulnerable are when you travel and stay in hotels. Hotel and motel rooms can be psychic cesspits. More people commit suicide in them than you would think possible. People take drugs in them, commit murder in them, and defile their bodies, minds, and spirits in them in ways so perverse you can hardly believe.

If and when you travel, take a small bottle of consecrated salt and water with you, or fill a bottle with Holy Water from a church font. (No, this is not stealing. The water is placed there for your use.) Use a few drops of this to sprinkle at the four quarters of your hotel room and over the bed. The linen may have been washed, but you can't put an atmosphere into a washing machine. You already have a form of protection in the Gideon Bible in your hotel drawer. Open it to the first chapter of John: "In the beginning was the Word." Leave it open on the bedside table. Make or buy a small equal-armed

cross and either paint or apply a stencil of a rose in the center. With this you can build a sphere of protection around yourself that will combat most things you are likely to encounter.

Face the East and hold out the cross and with it draw a pentagram in the air, as illustrated to the right, and repeat these words:

I call upon the Power of Light and the Presence of Raphael the Archangel of the East to seal this quarter and protect me from all harm this night.

Turn to the South, repeat the pentagram, and say:

I call upon the Power of Light and the Presence of Michael the Archangel of the South to seal this quarter and protect me from all harm this night.

Turn to the West, repeat the pentagram, and say:

I call upon the Power of Light and the Presence of Gabriel the Archangel of the West to seal this quarter and protect me from all harm this night.

Turn to the North, repeat the pentagram, and say:

I call upon the Power of Light and the Presence of Uriel the Archangel of the North to seal this quarter and protect me from all harm this night.

Hold the cross up to the ceiling, repeat the pentagram, and say:

I call upon the Power of Light and the Presence of Metatron the Archangel of the Presence to seal this quarter and protect me from all harm this night.

Point the cross to the floor, repeat the pentagram, and say:

I call upon the Power of Light and the Presence of Sandalphon the Archangel of the Earth to seal this quarter and protect me from all harm this night.

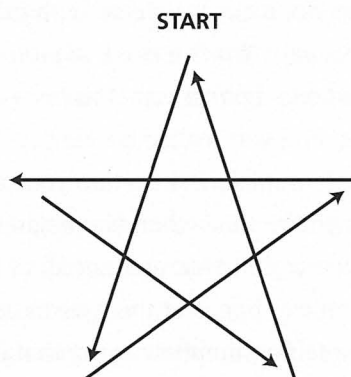
You now exist within a sphere of Light and Power and may safely sleep through the night.

Exercise ► Archangel Michael Pathworking for Protection

This exercise will place about you a sphere of Light that will protect you as you sleep. I use it to cleanse hotel rooms before I sleep in them.

First, face East and close your eyes. In the air draw before you a five-pointed star and color it pale gold. Face South and do the same, but color it red. Face West and repeat, making the star blue. Finally face North, make the star, and color it green. Look up, draw the star, color it dark blue; look down, draw the star, and color it violet. Imagine all the stars spinning clockwise; the power will keep them spinning through the night.

Now visualize the following scene. You stand before a chapel in the middle of a wood. It's summer and the trees are in full leaf. It is very quiet and peaceful. Open the door of the chapel and enter. Inside, candles have been lit all around, and there are two tall ones on the small stone altar. The scent of beeswax and honey fills the air. Before the altar stands a presence of such grace



and power you can hardly breathe, tall and broad-shouldered with red-gold hair that reflects the candlelight. It wears a floor-length cloak of white and red. It turns as you enter, and you see that it wears golden armor. Its face is radiant with light. You are in the presence of Michael the Archangel. He holds out a cloak covered with mirrored disks and places it about your shoulders. Michael speaks in your mind. *This is a cloak of protection. Wear it if you feel threatened and it will reflect back anything sent against you. You have only to call it to you and it will be there.* He raises his hand in blessing, and you realize his cloak is really a pair of vast wings of red and white tipped with gold. The cloak of mirrors sinks into your aura and you return.

Remember this: when you begin your training, many things are going to rise to the surface from deep within you, and not all of them will be nice. Sometimes these aspects of the dark side of the self can manifest themselves as enemies, attackers, threats, etc., in dreams and meditations. So it is a fair assumption to say that if you feel attacked or threatened psychically, it could well be something from within you, in which case you are being told to learn to control or banish it. This is done through and by the work you are already doing. You have heard the phrase “scared of your own shadow.” Well, that is likely whence it comes.

DEDICATION, DISCIPLINE, AND DISCRIMINATION

In this session I have spoken about the triangle of Dedication, Discipline, and Discrimination. Let me expand on those words, because it is important that you fully understand what they mean in terms of magical training.

When Princess Elizabeth, now Queen Elizabeth II, celebrated her twenty-first birthday, she was in South Africa with her parents. She came before the cameras and microphones and said, “I declare before you all that my whole life, be it long or short, will be dedicated to you.”

She has kept that dedication despite the troubles that have beset the House of Windsor. This remarkable woman has put her country first on all occasions. Never dedicate yourself to any procedure without thinking it through. Buddhists speak of “closing the circle,” meaning to complete an action, promise, or dedication. At a third level of initiation you are asked to make such a dedication; at that point you must be fully aware of what you are doing. Dedication in the occult sense is a spiritually binding contract.

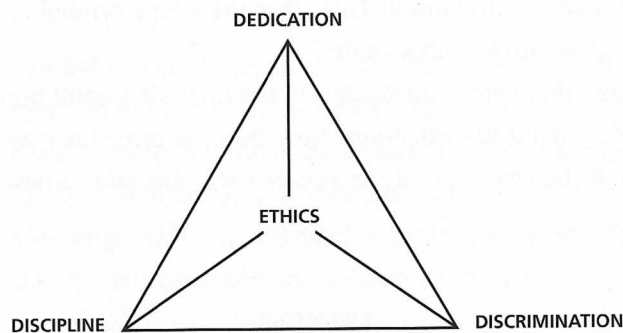
Discipline can be forced on you, as in the army, or you can apply it yourself. The latter is much less painful! When faced with a variety of tasks, do the one you dislike most, first. That way you don't have to use energy dreading the moment when you come face-to-face with it. My spiritual sister, Shakmah Windrum, the director of studies for the New Seed Sanctuary in Philadelphia, tells her students, “When you are faced with doing something you hate ... *do it for, and with, love* and do it to the best of your ability. When you do this, discipline becomes a labor of love.”

Learn to discriminate in your spiritual life and it will flow over into your everyday world. Choose the best way of living spiritually and keep your mind and body clear and clean. You shower or bathe your body every day; do the same with your inner self. At night, as you close your eyes to sleep, fill your mind and spirit with light and cleanse it in readiness for the next day.

As far as you are able, live in an ethical way. The three Ds will support you. As you go through this course, your world will change little by little, and so will your outlook. Not only will you become aware of the inner world, you will become aware of yourself as a living, breathing, integral part of the universe around you. Apprentice, you are unique. You are one of a kind. You are the only one like you that there will ever be. The DNA combination that created you will never happen again, so don't waste this time. You owe it to yourself and to the eternal part of yourself to be the best you can be.

Exercise ► *The Triangle of Ethics*

Now, there are three things I want you to contemplate and think about: the words *Dedication*, *Discipline*, and *Discrimination*. Take each one in turn and look it up in a dictionary so you know exactly what it means. These are the most important guidelines in magical work, and they make the most magical of symbols, a triangle. I want you to draw a triangle in your notebook and put one of those words at each point, then draw a straight line from each point to the center and write the word *Ethics*. See the illustration below for an example. If you look at it intently for a few minutes you will find that the figure changes.



At first it will look like just a triangle, but then the central point where the lines meet will go inward, then change back again. This is a phenomenon that happens with certain kinds of geometric figures. First, just look at it and see how it moves from one perspective to another. Then, after about five minutes, close your eyes and take one word and contemplate its meaning as applied to your magical studies. Give five minutes to each word. I would like you to do this exercise daily for at least a week, and each time please record your thoughts on the meaning of the word as you understand and interpret it. To start you off here is my own interpretation of each one.

Dedication for me means that, having taken on a task, I will pursue it to the best of my ability until it is completed or circumstances prevent me from going further.

Discipline is hard for all of us, and we all fail at one time or another, but basically it means doing what you have to do or what you have taken on and doing it as well as you can. The trick is doing it with *love*.

Discrimination is learning to separate the wheat from the chaff, the real from the unreal, the worthy from the unworthy.

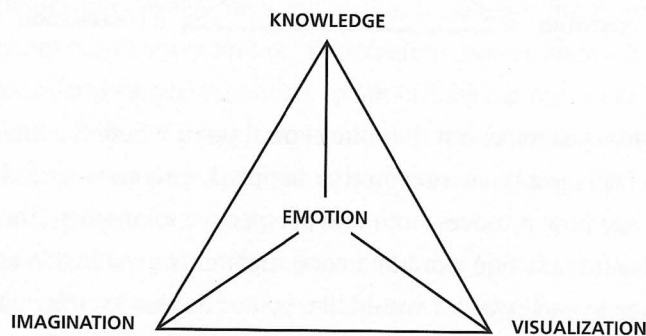
Before we go on, we need to look at the fourth word, *Ethics*. More than almost any other form of study, the art and practice of your unseen power demands the practice of Ethics to a high standard. In magical terms, Ethics is the application of right thinking pertaining to the Way of the Mysteries and your behavior with regard to its teachings — how you use and teach them. You can see all four in terms of the Law of the Magi: *To dare, to will, to know, and to keep silent*.

To Dare equals Dedication, To Will equals Discipline, To Know equals Ethics, To Keep Silent equals Discrimination. You can also add the symbols of the Primal Patterns of the Elements, known as the Four Holy Creatures. Dedication is the virtue of the Winged Bull, symbol of the Element of Earth. Discipline is that of the Winged Lion, symbol of the Element of Fire. Will is the virtue of the Eagle, symbol of the Element of Water. And Silence is part of Discrimination, to be used with the Element of Air.

Exercise ► The Triangle of Emotion

Now, I would like you to draw another triangle in your journal. As I've told you, the triangle is a very powerful geometric symbol, combining as it does the Masculine and Feminine duality and its result — the Child, if you like. But it is a two-dimensional figure until you add those important extra lines culminating in the raised central point. This takes the whole symbol into three dimensions and adds a higher level to it. Draw that symbol again.

At the top point, write the word *Knowledge*. On the lower left-hand point, write *Imagination*, and at the right-hand point write *Visualization*. Now, add the three lines as you did before and write the word *Emotion* at the center point. As you can see, this adds a new dimension to the whole concept.



To create something, you must first have *knowledge*, an idea of what you want to create. Then you use *visualization* to form the basic image. This may change many times as you perfect the idea. Then comes *imagination*, which means you make a space in *time* for the idea to fit into. Everything is in place, but you need the fourth ingredient, *emotion*. You need to *desire* the idea to become a *reality*, and you need to agitate your mind into a state where you cannot imagine life without that particular object, event, or experience.

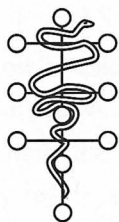
KEY TO SYMBOLS FOR MEDITATION

Here is the key to the meaning of the symbols I asked you to meditate on earlier. Read the list below to see how closely your own interpretations match the real meanings.



Symbol 1: The Hermetic Seal showing the Triangle (The Triple Deity) enclosing the Square of the Four Elements, surrounding the Sphere (Earth). The whole enclosed by the extended Sphere of the Cosmos.

Meaning: Symbolizes the wholeness of the universe.



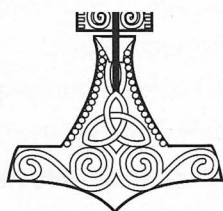
Symbol 2: Stylized Tree of Life showing the ten sephiroth and the whole enclosed by the Serpent of Wisdom that touches each path (not the spheres, just the paths).

Meaning: Symbolizes the importance of the paths in their own right.



Symbol 3: The Ouroboros, the serpent holding its tail in its mouth.

Meaning: Symbolizes eternity and the endless circle of life.



Symbol 4: The Hammer of Thor, the Norse God, called Mjolnir. It always returned to his hand after he had thrown it. Thor, God of Thunder, is also a smith. Note that the hammer needs to look exactly as shown, as the symbols on it are part of Thor's power.

Meaning: Primarily a symbol of protection, especially against lightning. It also symbolizes creativity or Earth (iron ore).



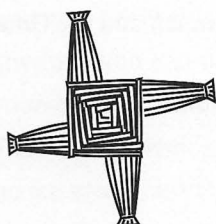
Symbol 5: This is the headdress of Isis, the Egyptian Goddess of the Moon, the Star Sirius, and wife of Osiris. It depicts a throne. In Egyptian law the woman or great wife of the pharaoh symbolized the land (Egypt), and only the pharaoh could "sit" on the throne, i.e., have intimate relations with her.

Meaning: This not only symbolizes the power of Isis and of the Moon, but also the power of Osiris over the land itself.



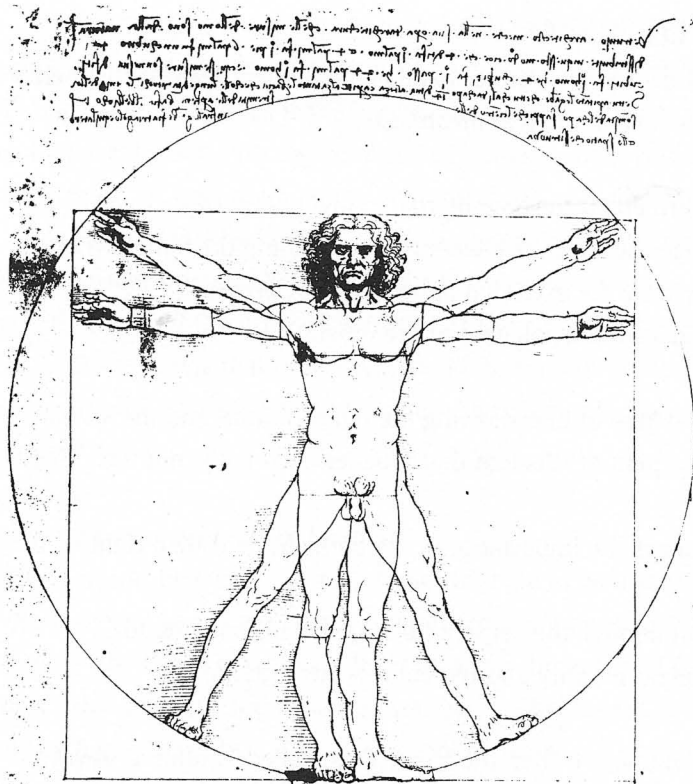
Symbol 6: The honey bee, which is shown in the center of SOL's symbol.

Meaning: Symbolizes service to the whole of humanity, as the bee represents a gatherer of knowledge which it then shares.



Symbol 7: St Brigid's Cross, made of plaited straw. Brigid was originally a Fire Goddess and was appropriated by the church and made into a saint.

Meaning: This cross is a solar symbol of Brigid's ancient powers and a symbol of Protection.



This well-known drawing of the Cosmic Man by da Vinci illustrates the magical pentacle in the perfect physical form and makes nonsense of the widely spread belief that it is a symbol of black Magic.

Exercise ► The Power of One

Below you will find a statement that I want you to learn by heart and repeat just once a day. I wrote it to make those who follow the Path of the Mysteries aware of their divine potential. Now I offer it to you, because if you have bought this study course, you must have within you, somewhere, a conviction that what you see around you is not all there is to see.

THE POWER OF ONE

I am the Power of One, I know myself to be Divine.

I am the Power of Two, I have internal Polarity and Balance.

I am the Power of Three, for I hold within the Primal Trinity.

I am the Power of Four, I control the Power of the Four Directions within myself.

I am the Power of Five, I stand within the Pentacle.

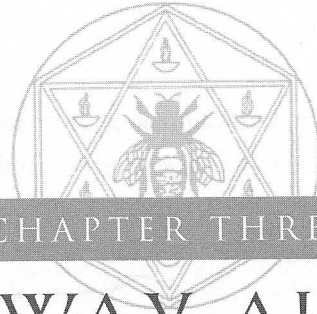
I am the Power of Six, The United Triangles of the World Above and the World Below.

I am the Power of Seven, The Triangle of Spirit within the Square of Matter.

I am the Power of Eight, combining the Four Directions, the Above, the Below, the Inner, and the Outer.

I am the Power of Nine, The Triple Trinity of Love, Wisdom, and Power.

I will be the Power of Ten at the completion of my Journey.



CHAPTER THREE

THE WAY AHEAD

SELF-DISCIPLINE AND INERTIA

By now you are either ready to throw this whole thing through the window and take up taxidermy, or you are well into your stride and eager for more. There will be times to come when you will feel like doing the first — everyone does — but those are the times to grit your teeth and, if you feel really fed up, swear at God(s). He and They are well used to it and always make allowances for human weaknesses. Remember, you are training to become a Light Bearer of the future.

Don't try to rush your training. I know you feel you want to get on to the exciting part of things, like rituals. But that is not as important as making sure your foundations are strong and well and truly aligned. A magician is only as strong as the foundation he or she has built. A caterpillar cannot be taught what being a butterfly is like; it has to *become* a butterfly to do that. You must begin practicing magic, and in time you will *become* a magician.

It takes approximately fifty-nine days for something to become a habit, or so I was told by a psychotherapist. I am sure you can make it that far. Probably your biggest danger at this time is inertia — the feeling that you are not really getting anywhere and the whole thing is a bore. If you are weak-willed, you will already be missing two or three days a week from your studies; if you are strong-willed, you will be plodding on regardless. Which group are you in? Are you a “failed” magician, or will you be among those who will really change their lives?

Inertia is inflated laziness, and it is hard to overcome. I know, I've been there. To some extent, inertia will always be a problem. There will be times when you just feel you *want* or even *need* to be lazy. Try to distinguish between the times when you really need to let go, and the times when you think, *one day off won't matter in the long run*. The body needs rest and relaxation, and so does the mind. The spirit does not; it draws energy from its personal source, the Primal Spark that is the spiritual core of every life form.

Once you have trained it, self-discipline is a powerful tool. It can be a lifetime's work and something you can never let up. Begin by setting goals that are attainable with little effort, and then increase the goals. Set yourself a different goal each week, for one month. It does not have to have anything to do with this work. You are training your ability to focus on a point. The first week's goal might be fairly simple, like cleaning out the cupboard under the stairs or in the attic, throwing out anything you can part with and putting the rest in order. After you've completed the task, reward yourself with a movie, a special dessert (forget the diet that day), or a bottle of wine with dinner. The second week's goals should be a tad harder. Give up your favorite food for that week (no pizza, no ice cream, no meat), or how about a week with no coffee, even decaffeinated. Again, reward

yourself for completing the task. Buy yourself a book or an article of clothing, or take yourself to the theater. Third week, harder again. Wash all the windows and polish all the brass. On the fourth week, make something. It should be something you have never done before. Ladies, try making a simple birdhouse (hitting a nail in straight is an art, believe me!) and then put it up somewhere. Gentlemen, sew a cushion cover ... by hand! Sew two square pieces of material together on three sides, hem the opening, and sew two or three ties on it. (I will let you off putting in a zipper.) You will swear a lot, laugh a lot, and learn a lot.

Now you can go on to bigger things. For the next three months give yourself a different goal for each month. Lose just one pound each week. Build the altar for your temple, sew a simple robe by hand, do a ten-mile hike one weekend, write a short story. Or (and this is probably the hardest) take yourself off for a weekend alone to an isolated cabin or even a monastery. Remain silent the entire time. Do not take a book, writing material, laptop, or BlackBerry™; just keep silent, meditate, contemplate, observe, and think.

This is one of the most incredible ways in which to touch base with both your subconscious and higher selves. The first day may be hell, but by the end of your stay you will know more about yourself than you have ever known. Try to make it an annual event. One of the frustrating things about this work is that it is so hard to prove that it works; you just know, deep within you, that it does. Be content with that.

WORKING WITH VISUALIZATION

Let me expand a little on the subject of visualization. Visualization is akin to watching TV: you build a scenario in your head and watch it unfold. Imaging, however, is a personal experience, rather like wearing virtual reality gear. The difference has been confused because one word, *visualization*, has been used to describe both, as most people do not bother to differentiate between them.

There is a world of difference between watching an event happen and being a living part of that event. You must practice both visualization and imaging until you can use them equally well. When imaging, you can help to keep the whole thing stable by looking down at your hands and feet every now and then. To do this you have to be in a position to “look down,” and this keeps you oriented. Also remember to consciously clothe yourself. Looking down at your shoes, pants, dress, robe, etc., will keep your mind inside the image.

It is a curious thing, but few people realize that while you can view your body simply by looking down, you can only see your face and head via a reflection. If you think about this, you make an important realization. The face is very much a mirror of the mind and how we project ourselves. Yet we can only see our faces, as it were, from a distance. This is why mirrors are and always have been considered magical, why they are in some cultures covered after a death, and why it is considered bad luck to break one. There is a deeper side yet. Kabbalistically speaking, the Creator could not perceive Itself until “It” had created its mirror image, Chokmah.

This dictated the Creator’s conception of all form thereafter. The Elohim, the secondary creations, went on to construct human form after their own image. So although we can see the body, we are unable to see the Head that houses the Consciousness of Self. This is hidden

from us unless observed through another medium, as it was in the beginning. This may be the reason why we feel separated from each other and seek our mirror image in a mate, a friend, or a sibling. Maybe it is why twins are so close and why we continually seek for that hidden self. (Oh yes, you *can* see the tip of your nose, but the reason why it juts out like that is so you can follow it. Just joking!)

As a rule, we tend to image day dreams, rather than visualize them, because they are usually very personal experiences. On the other hand we tend to visualize events happening to others. There are exceptions to both, of course, but that is a good way to distinguish them.

While we are on imagery, let me refer back to the scrapbook idea I spoke of in session three. Most of you will have a computer with a photo-storage program. Create a special file for your scrapbook of visual aids. There is an amazing amount of free clip art on the web, and it can be a great help to you. Look for landscapes, buildings (old and new), symbols and artifacts — anything that will enable you to visualize a place or an object quickly and easily.

Invest in as much memory for your computer as you can afford, and build up a library of images and files that can be studied at your leisure. Reading a computer file will never give as much pleasure as holding a real book in your hands, but it beats the aggravation of trying to fit hundreds of books into a small apartment.

Invest in two really good dictionaries, an ordinary one and an etymological one. You need to know not just the words, but their origin and original meaning. Learn the correct pronunciation, spelling, and meaning of just three new words every day, and use them in your conversation until they become part of your general vocabulary. This will not only increase your word power and widen your mental horizons, it will be an important addition in your everyday work.

STRENGTHENING THE SENSES

By now you will have realized that I am not just teaching “magical techniques.” I am opening up areas of your mind you may have forgotten were there. When you were a preschooler, you were learning new things about the world around you at a phenomenal rate. We will never learn as much or as quickly as we do in our first two years of life. When the Nazarene Master said we had to become as little children, one of his meanings was that we must open our minds to everything, as children do. They are like sponges, absorbing everything they see and hear, which is why the Jesuits say, “Give us a child until he is seven and he is ours for life.” Try to make yourself open to new experiences and knowledge, and so be able to accept the changes life has to offer without fear or apprehension.

You will have noticed that I have gone into the six senses at some length in these sessions. It is important that you begin to extend these senses not just with the exercises I have given you, but by those you can devise for yourself. I don’t want you to think of this study course as something you can just sit and listen to. I want it to be a joint effort between us to totally change your life and the way you live it.

Once you start thinking about, noticing, and using all these senses, they will respond by returning the compliment. You may have heard or read that the angelic world is always ready to

help, but that they can only do so if they are asked. This is true of your own unseen powers as well. If you do not use them, or even notice they are there, they will remain dormant and eventually may even cease to function.

Exercise ► Strengthening Your Unseen Powers Through Observation

To awaken your unseen powers, you must begin to use them more fully. Keep a small notepad and pen with you at all times. Actively look for things you have never noticed before and note them down. Remember them and keep returning to them. You may notice a tiny flower struggling to grow in a minute corner of a city street. It is obeying its urge to survive; grant it awareness by pausing and looking at it, marvel at how it has managed to survive. Open the heart center and pour a little of your Inner Light over it. This will make you aware of each other, and a tiny miracle will have occurred.

On a rainy day, try standing in the rain and feeling the purpose behind it. Let it soak you. (You can dry off — you won't shrink and the color of your skin won't run.) Lift your face to it and allow your skin to feel the touch of it. Do you realize that all the water there has ever been, or ever will be, is on this planet right here and now? It cannot be added to; it's all here, now. Rain is another miracle that is not seen for what it is.

Listen to the sound of flowing water. It can tell you tales of deep caverns that have not seen the light of day for millions of years, caves where ancient artists covered the walls with fantastic drawings that we will never see. Have you ever noticed how much clearer and sharper sound becomes after rainfall? The rain clears the air of dust particles and allows sound to travel more easily. Birdsong is particularly resonant after a rain shower. By practicing your powers of observation and recording your experiences in your notebook, you will begin to strengthen your unseen powers.

If you are interested in healing by the laying on of hands, remember what I have told you in this session. Your hands are magical tools. There is a chakra in the center of each palm, one that is seldom mentioned because so few people know about it. This chakra is a healing terminal and can be used as such. You can increase the flow of power by rubbing a little oil into the center of each palm before you use them to heal. Oil of frankincense is useful for general healing, peppermint for cleansing, and hyssop for clearing blockages.

A look through an herbal dictionary will tell you what herbs can be used for what purposes. An oil made from that particular herb can be used to strengthen the healing center of the hands. You can simply pour a drop of oil on the hand and add an unscented hand cream to rub it into the skin; this is useful if you have sensitive skin that reacts to pure oils.

Have you ever noticed how animals sniff their food before eating it? Taste and smell are closely aligned, and one enhances the other. By allowing the nose to take in the scent of food, the stomach is advised to prepare for intake, and the taste buds can increase the flow of saliva with less chance of indigestion and reflux.

One of the reasons why ceremonial magicians make use of many different kinds of incense is that smell affects the brain quicker than any other sense, as it goes directly into the limbic system

where the memory area is stored. By using a particular incense for a certain type of ritual, you will establish a memory of that scent connected to that ritual.

The most important part of a ritual is when the accumulated powers come together and are implanted into the stated intent. It has the effect of a bullet hitting its target. The power hits and disperses, filling the rite with purpose. The same thing happens on a much lower level when you turn on the ignition in your car. That moment can be recalled by inhaling the incense used. Of course, this does not happen right away. But if you work the same ritual once a week for a specific purpose and use the same incense each time, by the end of a month inhaling the scent of the incense will recall the moment when it all culminates.

A Catholic Mass repeated over a thousand years in countless churches worldwide builds up an incredible amount of power. When used properly and with intent, it has tremendous potential. Unfortunately, in this day and age it is rare to hear the words spoken slowly, with faith and purpose. All too often they are hurried and garbled, and the celebrant's mind is filled with other things. The Mass is often spoken by rote, and not with the power of intent. Though I must say in all fairness that there are a few — a very few — priests who still work with that inner power. Then, the effect is electric.

In prehistoric times human beings lived by their senses, in particular a sense of awareness of the world about them. In this session I have spoken at length of the sixth sense of awareness. If there is within you a certain level of psychism, the practice of this sense can possibly bring about a strengthening of precognitive ability. All precognition is, is an ability to interpret the signs and ripples of thought that fill the atmosphere about us. Once we become aware of the existence of the ripples that fill the air around us, we can also begin to interpret the messages they carry. The hunch of a detective or reporter, the intuition of a diagnostician, the sharpened sense of a mother with small children, are all part of this under-used skill. Animals have it, and it warns of approaching danger; we have it but refuse to give it credence. By simply admitting its existence, we can begin to reclaim the hidden potential that lies untapped just below the surface.

Exercise ► Seeing Auras

Few of us are clairsentient, but many possess a slightly lower level of sight that may give them the ability to see auras. You can get an idea of what this looks like by using what are called "The Flashing Colors." This is a good exercise to attune your sight to seeing Auras. Take a four-inch square of bright green card stock and pin it on a pale surface. Sit about six feet away and fix your eyes on it and try not to blink. Wait until you notice an edge of light appearing around the square and hold your gaze as long as you can, then look away at a blank space of light-colored wall. A red-colored square, the complimentary color of green, will appear there. Try this with different colors. When you can do this easily and without strain, get a friend to sit against a light- or dark-colored wall and fix your eyes on the area around the head. Wait until the shift occurs, and instead of looking away, look for the colors that edge the head. With some practice, and if your level of inner sight is up to it, you should be able to see the auric colors.

In this session I talked about temples and meditation rooms, and I took you into my meditation room to let you feel the atmosphere. There was a time when I had a small temple in my house, and it served me well for almost twenty years. There comes a time when the essence of a temple becomes an internal dwelling place for the spirit, and you find yourself using the physical one less and less. Finally there comes a time when you no longer need it at all, only the internal one. When this time comes, you should close it down with love, care, gentleness, a blessing and, yes, a few tears. It is like the passing of a much-loved friend, but it will still exist on a different level. However, you must go through the effort and toil of erecting a physical one and working in it for years before that happens.

Elsewhere, you have been given full instructions on creating a temple for your own use, but if you do not have a separate room, a quiet place where you can meditate undisturbed is enough. Do not fill it with magical trivia. All you need is a chair, a table, a small plant or vase of flowers, a candle and holder, and one or two figures, pictures, or symbols that have meaning to you.

BUILDING A MAGICAL PERSONALITY

The magical personality is next on our list. I have gone into this in some depth in this session, but there is always something more to learn. A magical personality is just that: the person you are (or would like to be) when you are working a ritual. It doesn't matter what tradition you will be working in, or if, like me, you move from one to the other. I have already given you instructions on how to build this magical part of yourself, but I would now like to add a few details.

Besides the call sign I have described in the session, I would like you to select one of the main Archangels with whom you can make a link. If you prefer, you can choose one of the elemental kings, or a single elemental. You can find out the names of angels and archangels in a book by Gustave Davidson, *A Dictionary of Angels*, but to save time, here is a short list.

Metatron: Archangel of the Presence, once a human being called Enoch.

Ratziel: Archangel of Chokmah, and Giver of Wisdom.

Tzaphkiel: Archangel of Binah, Giver of Understanding.

Khamael: Archangel of Geburah, Giver of Courage and Strength.

Tzadkiel: Archangel of Chesed, Giver of Compassion and Mercy.

Raphael: Archangel of Tiphereth and the Sun, Healing angel.

Haniel: Archangel of Netzach, Giver of Beauty.

Michael: Archangel of Hod and General of God's Hosts.

Gabriel: Archangel of Yesod and God's Messenger.

Uriel: Archangel of The Element of Earth.

Sandalphon: Archangel of the Intelligence of Earth (Gaia). He was once the human, Elijah.

Exercise ► Invoking Your Angelic Companion

After meditating on any of these archangels, I want you to write an invocation, calling on your chosen angelic companion to come to you. Following is a text that you can use as a pattern for your invocation.

*Gabriel, Radiant Messenger of the Most High, Bearer and Guardian of The Grail.
Come forth from the uttermost West in answer to my call.
Spread thy wings of purple and silver and step down from the Starlit Heights
of the Moon
I have need of thy counsel and thy gift of words.
Help me to touch the hearts and minds of those who look to me for guidance.
Let me know Truth that I may speak it. Let me know Love that I may give it.
Let me know Courage so I may not lack it. Let me know Mercy so I may show it.
Be thou my guide and companion and be blessed for this grace.*

The language is Shakespearean English and has the same rhythm; there is a reason for this. You are dealing with intelligences that came into being before Earth was born. This style is one they have known for hundreds of years. Having said that, there *are* certain circumstances when you can forget angelic protocol.

Years ago I was in the middle of a solo ritual when a car crashed into the wall of my house. I ran out still in my robe and was halfway down the stairs when I realized I had not closed down. I rushed back, opened the door, stuck my head in and shouted, "You're all closed, thanks," and ran downstairs, leaving four startled Archangels standing in the quarters.

On another occasion my daughter was studying for an important exam. She had started and torn up her papers several times. As I passed her door I heard her call out, "Gabriel, get your ass down here and *help*." As an invocation it may have lacked grace and style, but as she got a 96 percent pass you could say it worked.

Before building a Magical Personality, you need to take a hard look at the one you have now. Sit down with a pen and paper and think hard about yourself. Write down your faults (get someone who knows you to do this if you can't or won't), then list your good points. Now consider them and weigh what you need to make a Magical Personality.

You need balance. You need inner harmony and compassion. You need physical and mental strength and patience. You need an inquiring mind and an insatiable curiosity about everything around and within you. You need the ability to see the patterns of the universe and their connection to each other: if a sun goes nova on the other side of our galaxy, it will affect Earth in some way, even if it takes centuries to happen. Your Magical Personality must be someone who believes the self can be attuned to the overall pattern of spiritual life yet still live normally at the physical level. This is a tall order, but it can be done. Magic is mostly an inner journey, but it is not cut off from the everyday world. Remember the old Gnostic saying "As above so below, but after another fashion." You must study the Below as well as the Above. "Live below, but look above" sums it up perfectly.

Gradually build up a mental picture of the Personality you want or feel you need. Write about it, think about it, picture it, make up little Pathworkings and "image" yourself using it. Link it to your magical ring. Do this by wearing it or holding it during these workings. If you do not yet have one, buy the stone and use that until the ring is made. Link it also to your magical name. Do this by repeating your name at the beginning and the end of the session. Then simply putting on your ring

and/or silently saying your name will be enough to draw the cloak of the Magical Personality about you. After a year or two, your Personality will automatically envelop you as you enter the temple or begin a ritual.

CREATING YOUR CARTOUCHE

There is also another way to link yourself to your Magical Personality. I have discussed this at length in the third session, but it may be useful for you to have this in written form as well so you can more easily refer to this information.

We all have three main selves: the Subconscious Self that is the power station, the Conscious Self through which the Subconscious Self manifests on this level, and the Divine Self that for the most part has little or no contact with the Conscious Self but is in full contact with the Subconscious Self. There is also the Primal Spark, which is the fourth level of awareness and is fully divine. If as yet you have no magical ring, then create a mental symbol that represents your Magical Personality and make it a call sign. This needs to be something so personal that only you can use it. You can't use any old symbol; a chance glimpse or use of, say, an ankh would trigger the whole thing at the wrong moment. So the symbol has to be special to you. The answer is to combine several symbols and/or letters together, to make it unlikely anyone else will know it.

A word of warning here: you *never* give out this combination to anyone, even your nearest and dearest. The same advice goes for your Magical Name. To give out your Magical Name is a symbol of the highest trust you have to offer anyone, and think hard before you do. You can be summoned by that name without warning or explanation. *You can also be hurt if someone has enough power and enough animosity against you. Believe me, I know.*

The best way to create a call sign is to use the Egyptian idea of a cartouche or nameplate. On a piece of paper draw a rectangle, and inside it draw a series of letters and symbols that create a mental image of you. Draw the first letter of your Christian name or surname as a capital letter and alter it slightly. Add a curl to the base, a number inside a D, or an eye on top of an A, or draw the letter twice, facing opposite directions. Add a symbol that has to do with your everyday work: a pen, a geometric figure, a wheel, a hammer, anything. Lastly add a protection symbol: a sword, an arrow, a shield, or a hand. Draw the whole thing several times until you can build the image quickly. You must then link the Magical Personality with the cartouche. I have made this into an exercise for you to do every day for a week. By the time you come back for the next visit you should be able to call the Magical Personality forward fairly easily.

Exercise ► Linking Your Magical Personality to a Cartouche

Sit down and think what your Magical Personality should be like. It should be strong, courageous, wise, compassionate, loving, creative, just, and skilled at communication. Take seven colored pencils: red, orange, yellow, green, blue, dark blue, and violet. Put the cartouche on the table in front of you and pick up the red pencil. Close your eyes and imagine yourself dressed in a deep red robe. Now create a Pathworking in which you are strong, resolute, and courageous. Make this as real as possible, and try to feel the inner strength flowing through you. At the end of the Pathworking,

see and hear people around you praising you for your courage and strength of will. Open your eyes and draw a thick red line from the cartouche outward, ending it with an arrowhead.

On the next day do the same, but wear an orange robe. This time build a Pathworking where you are standing before a crowd of people, teaching them some of the things I have taught you. Answer their questions, keep them interested, and make them laugh. When you open your eyes, draw a line of orange from the cartouche on the opposite side of the red line outward, ending it with a small drawing of an ear.

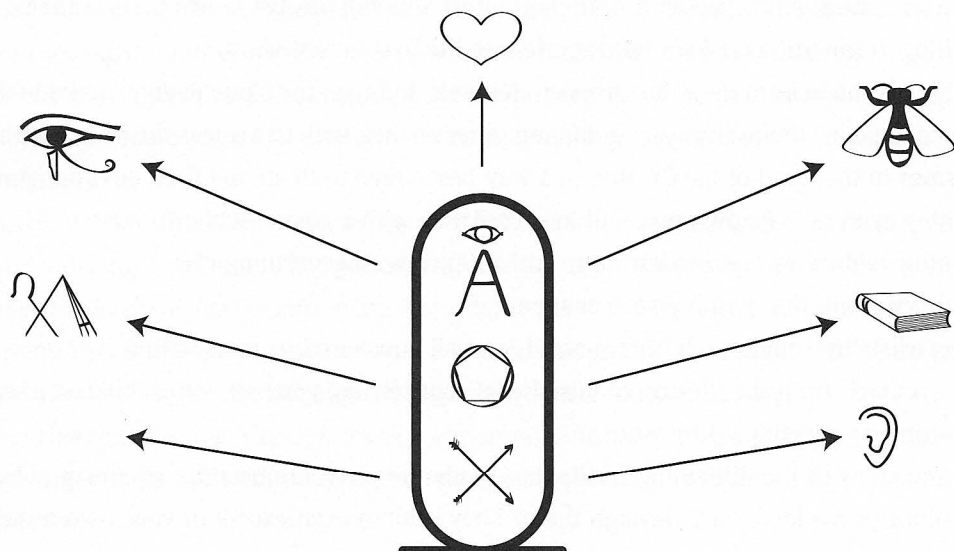
On the third day wear yellow, and in your Pathworking sit in a huge library with books all around you. Look through the books and try to remember what they are about and maybe even some of the pictures. At the end of the Pathworking, draw a line of yellow above the red one, from the cartouche outward, and end it with an image of a book.

On the fourth day your robe is emerald green, and in the Pathworking you are creating a picture. This shows a garden full of flowers and trees with many different animals here and there. In the center is a young girl, naked except for her long hair. The animals, unafraid, crowd around her. She is the newly created Eve, full of compassion. When you return from the Pathworking, draw a line in green above the orange and end it in the drawing of a bee.

On the fifth day you are dressed in blue, the color of a summer sky. You hold a small child on your lap, and others are close around you. Behind them their parents are also listening to your words of wisdom. End the session by drawing a line in blue from the cartouche and ending with an Egyptian eye.

On the sixth day wear a robe of dark blue with a silver star on your right shoulder and sit on a silver throne. Before you are two figures, and at your feet is a set of scales. The Pathworking concerns justice, and you must give judgment. End the session by drawing a line of dark blue that ends with the image of a crossed crook and flail.

On the seventh and last day your robe is violet, and you walk among the wounded on a battlefield. You heal those who can be saved and gently ease the passing of those whose time is done. You are the Giver of Love and Hope. The line you draw from the cartouche should end with a heart.



You may find that the Pathworkings cause a reaction in you. Allow the emotions to fill you and feed them into the cartouche. From now on anything that affects you in any way connected to these Pathworkings should be fed back into the Magical Personality via the cartouche. Eventually you will no longer need the cartouche, as you will have internalized it. These Pathworkings will help you create an inner balance and harmony among you, the Subconscious and the higher Self. When you have a moment to spare, keep topping up the emotions connected with the Magical Personality until it becomes self-sufficient.

THOUGHTS ON GOOD AND EVIL

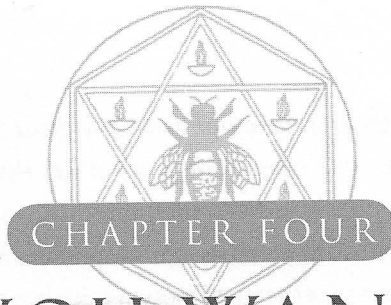
The early church fathers did not learn their lesson from the way the Romans had treated them in the beginning. The church used the same tactics of torture, threat, terror, and destruction to destroy the old world. They continued on the same path during the reign of the Inquisition, and the modern church is little better. When it comes down to it, nearly every war, past and present, has been fought in the name of religion or belief.

Good and evil can be found in each and every one of us. It is up to us, and us alone, which one comes to the fore. You, my Apprentice, are in charge of your life and how you live it. You can leave behind a world that is a little better for your life or you can leave it darker for the deeds you have done. I can train you to become a light in a dark world, providing you are prepared to work with purpose and dedication. Think about this.

Exercise ► Seed Thoughts for Meditation

I will finish this chapter with some seed thoughts for you to think about and use for meditation. Remember to keep your notebook handy and record your impressions after each meditation session.

1. Everything is an inseparable part of the whole.
2. Everything is energy, and all energy can be exchanged with other energies. Therefore, mind, matter, and spirit are all different levels of the same energy.
3. All energy is in continuous motion and follows the Law of Harmonics; it will always choose to achieve maximum efficiency with minimum effort and will always return to its source.
4. Everything in the universe *lives* but experiences life in different ways.
5. Everything is made from the same primary elements and uses the same energy. Individual life forms organize themselves along different lines as they seek to express the primal idea of the cosmos in the mind of the Creator, in a way best suited to them and their environment. Everything evolves in its own way, but in accordance with a greater will or pattern.
6. Everything evolves by seeking harmony and balance with everything else.
7. The only constant in the universe is change.
8. Nothing exists in isolation, all is connected, and all power comes from within.
9. Release yourself from the illusion of false beliefs concerning yourself, your abilities, and what others think or say concerning you.
10. Learn to cope with the difficulties in life that hinder you. Avoid obstacles wherever possible; if they cannot be avoided, pass through them. They seldom exist except in your own mind.



SO YOU WANT TO BUILD A TEMPLE?

SETTING UP YOUR TEMPLE

Meditation room or a temple? Most people, if they have a spare room, will go for a temple rather than the more simple meditation room. However, as I mentioned in the previous chapter, there will always come a time, if you are seriously working in the Mysteries, when you will no longer need an actual temple. This will be because 90 percent of your work will be done on the inner levels. As a solo practitioner you will reach this point much faster than if you were working with a group. This is a point in your studies when you need to think about solo work and how it will affect you.

Solo work is certainly easier than group work. You do not have to discuss ways and means, nor what kind of ritual to do at the certain time; you can please yourself. Solo work tends to make one more introverted, but this can be balanced by making sure you take the time to interact with family, friends, and community. The inner work is for you alone, but don't let it become more important than outer life. One should, indeed *must*, support the other. The Path of the Hearth Fire is an important one and should not be neglected. Your partner and family need your attention and should not become second-best.

Full instructions on how to build and set up your temple have been given in this session, along with a consecration ritual. There are also illustrations to help you see what item you need and how to make it, including pillars, the altar, banners, etc. My advice is that you not fill your temple with unnecessary bits and pieces. They tend to distract the eye and the mind when you are working. In ancient times most temples were spartan, with little more than free-standing braziers for incense, a bench or two, an altar, and the statue of the main deity. How much is in it isn't important, nor how richly it is decorated; what will attract the ensouling of a temple is the dedication of the person using it.

You will need to think about the types of ritual you will be working in it as well. (Note: I use the word "working." A ritual is not performed, it is worked.) The main four are the seasonal rituals, and these should be regular occurrences. They can be mixed with regard to tradition — say, a Celtic spring rite, an Egyptian summer one, a Pagan one for fall, and a Kabbalistic one for winter. There are also rituals that are not aligned to any particular tradition, as well as some with specific purposes: Healing, Passing Rites, Blessings, and important dates such as Christmas, Easter, Passover, Thanksgiving, etc. In addition, there are rituals of pure worship, offered out of a need to be close to one's Creator.

Cleanliness is the prime consideration, and not just when your temple is first set up and consecrated but throughout the time you use it. This means that simplicity is a key. If you fill it with bits and pieces, it will look and feel cluttered both physically and spiritually. Decorate the temple with at the most two statues, or even better one statue, one scroll, and a symbol or picture. This does not mean you cannot have other statues or symbols, just that at any one time it is not advisable to have a whole series of them.

Why? Simple. Imagine that you come home and find your house filled with people whom you may or may not know very well. They all have different jobs, different opinions, and different skills, all of which they expect you to be interested in. Get the idea? Fill your temple with a series of little God Form figures, and you are literally inviting them inside, which means they will expect your attention. Double the confusion if you have mixed the traditions.

By all means have two or three statues from different traditions, but don't display them all together. Isis, Egyptian Mistress of Magical Wisdom, and Athena the Greek Goddess of Wisdom would not exactly see eye to eye on the same shelf. If you have clean, simple lines and a minimum of furniture, you can change the whole atmosphere in a few minutes by hanging a banner or putting up the statue of the God you intend to work with at that time.

Ideally, how is the temple decorated? A carpeted floor is best. Use a Masonic carpet of black and white squares, or a neutral color. Heavy, lined curtains of a matching color, or simply black, are best. Walls should be plain, a light gold or a pale green. Put a picture rail on the walls so you can hang banners or symbols as and when you need them, otherwise leave the walls plain. If there is a wall with a window, simply fix a strong picture hook over the curtain rail.

Next are the pillars. These symbolize many different things: the entrance to the Spiritual Temple, the gateway between the worlds, and the pillars of the Temple of Solomon the Wise. They stand on each side of the Eastern quarter and behind the chair of the Magus. As you sit in the chair facing the altar, the white or silver pillar will be on your left. This is the masculine Pillar of Force and is named Jachin. The black pillar on your right is the feminine Pillar of Form and is named Boaz. No matter what tradition you work in, these pillars must have their place. When you face the East with the altar behind you, Jachin will be on your right and Boaz on the your left. A light blue veil stretched between them can be very effective.

The pillars are easily made from drainpipes you can purchase at a hardware store. Cut them to just under six feet, and paint one black and the other white or silver. They need to be fixed firmly into a fairly heavy base so they won't fall over. A planter filled with cement and then painted is ideal. On the top of each pillar glue a ten-inch square of plywood painted the same colors as the pillar. Make two circles out of Styrofoam about six inches in diameter and two inches in depth. Paint them to match the pillars and glue them firmly to the tops. Finally, buy two balls of a size to fit snugly into the holders, and paint them accordingly. Now you have two pillars at very little cost and effort. Put them in the Eastern quarter, leaving enough space between them to accommodate a chair.

If you don't want to or cannot make them like this, you don't have to. The traditional way can be adjusted. Make or have made two lengths of material, seven feet long by eight inches wide, one black and one white. Line them with card or heavy felt and weight the bottom hem so they hang

straight. Sew a two-inch, open-ended hem top and bottom, and push a wooden rod through the top. Attach cords to the top end and use this to hang your “pillars” from the ceiling.

The altar should be a simple double cube, painted black, eighteen to twenty inches in width. This will give you enough room for the four implements and the altar light. The altar should be waist high. (Traditionally, the altar is navel-high on a six-foot man, but you should adjust this to your own height.) The altar should be made like a cupboard, with a shelf where you can store figures, incense, charcoal, tapers, candles, etc. You’ll need a black cloth that covers the altar and has an overhang of four to six inches with a tassel at each corner, and a white linen cloth that fits the top of the altar. Try to have at least two of each, and keep them spotless.

In the East place a chair with a straight firm back, *not* an easy chair. You need a firm cushion on which to sit and a small folding table to one side. A similar table should be placed in the other quarters, each with either a white cloth or a cloth in the colors of the quarter. These are useful because there will be times when you will need to use *all* the space on the altar, and you can put the sword or dagger, the chalice, the wand and the pentacle on the tables in their respective quarters and leave the altar clear. When working, you can place the appropriate figure or symbol on the Western table so you face it from your position in the East.

The altar is usually in the center of the temple, but there are times when you can move it around. For example, if you intend to do a ritual involving, say, Apollo the Greek God of the Sun, it might be a good idea to place the altar in the South, where the Sun is at its zenith at noon. If working with Earth Gods, then put the altar in the North. These things are not set in stone — experiment. You will soon know if it is not acceptable! Mistakes can sometimes be the best teacher in the world.

An altar is the prime focal point of the temple and should be regarded as such. It is the meeting point between you, the Representative of Earth, and the Spiritual World, or the Ambassador of the Creator. In time, and if the work is good enough, it is possible for an altar to become the resting place of the Shekinah, the Feminine Side of God. It is also a womb, for it carries the four Elements in their symbolic forms. You, the Magician, also carry within you those same Elements. You are, in point of fact, an ambulatory altar, and as you move through the world you carry with you the symbology of the altar that stands in your temple.

Do you understand me, Apprentice? By building a temple, you will become a temple. Or rather, you will realize yourself as a temple, for all forms that house life are indeed temples to a greater or lesser degree.

YOUR MAGICAL TOOLS

In this session I have given you precise details on how to create your own magical tools. But let me go a little deeper into their use and meaning, for each one has a dual aspect, meaning, and purpose, and you must have all this at your fingertips.

The Wand and the Staff are basically the same. They are made of wood and so are linked to the oldest life forms on earth. There are trees that are known to be thousands of years old. Like us they grow, bear fruit, and recreate themselves in their descendants. Like “children” they can support those older than themselves; they give strength, they uplift, and they direct.

A wand is a Finger of Power, while a staff is the whole arm connected to the heart center. Both indicate the direction of the power flow and can determine its strength. They can be used to draw sigils and symbols in the air, or in earth, sand, or even water. They can also define an area in which a magician intends to work. They can be plain wood or decorated, painted and carved to emphasize the type of power one wishes to use. Most magicians have two or three kinds to focus different kinds of energies. To know more about certain woods and their powers, read Roberts Graves's *The White Goddess*. It will give you all the information you need.

When seeking wood to make a wand, look for a special location where trees have been undisturbed for many years. Take your time and choose a tree carefully.

The wand needs to be between sixteen and twenty-two inches long and about as thick as the base of your index finger. Measure off the length you need but leave at least two or three inches from where it connects to the tree, so it can heal itself. Mark off the length with a pen and then sit beneath the tree and try to connect with its life force. Picture the branch and visualize the life force running through it like a ribbon of light. Ask permission to take the branch and offer a blessing in return. Go away and allow the tree to prepare itself — you do not hack off a branch, any more than you would hack off a finger.

Return when the moon is growing to the full and, with a sharp knife, take the branch with as few cuts as possible. Do not use a saw. Strip as much as you can of the bark and extra twigs, and bury them beneath the tree so it can take them back into the root system. Bury a silver coin beneath the tree and make an offering of water.

The wood must dry out naturally, so putting it in a warm dry place will help. Take off every bit of bark and cut away any large knots and then begin to smooth it down using coarse sandpaper, gradually progressing to a smoother one. When the wand itself is smooth, oil it well and leave it for a week or until the oil has been absorbed. You may have to do this several times before the wood shows a smooth and shiny surface. You can then varnish it or just polish it. It needs no embellishments, but if you absolutely must put something on it, use a small crystal point and bore a hole at the top of the wand in which to fit the crystal tightly, using a strong glue. Wrap the wand in silk and put it away to await consecration.

Traditionally, a wand is fire and a sword is air. I disagree and use the wand for air and the sword for fire. It is my prerogative to do so. You have the same right. For me it is because a tree grows upward to the higher levels, like us it breathes, and with the aid of the wind it speaks to others of its own kind (and to us, if we learn to listen). A sword combines all the elements in its making: iron ore from the earth, fire to smelt it, air to work the bellows, and water to temper it. Of all these, it is fire that is the sword's primal power. It can create both war and peace. It is a symbol of power and of justice. When used to give the ancient *coup de grâs* it can be a symbol of mercy.

A sword is another Finger of Power and is connected to the heart when outstretched in a straight line. When the wand and the sword are held in either hand and the arms are outstretched to the sides, the initiated magician becomes the Priest King, the Solomon, giving judgment.

Choose a sword carefully; look at various styles and types. You need one that is light enough to handle and hold at arm's length to draw a pentagram. Make sure it is not too long, or you may find

it stuck in the ceiling. A second-hand sword is not a good idea unless you know how to cleanse it properly. Your best bet is to buy one at a Masonic supplier.

The dagger is the sword's little brother. It cuts, opens, seals, and directs. A sword is rightly used as a symbol by the Officer of the South and by the Guardian in a Lodge or Working Group. In solo magic, it is the symbol of the South and placed in that quarter. The dagger, however, can be either worn at the waist or placed on the altar. In ritual it is used to seal and unseal the door. In a group, if an Officer is required to leave the Lodge or Temple, the Guardian will use either the sword or the dagger to cut the seal and to reseal when the Officer returns. When buying a dagger, take the same precautions as with a sword. Don't buy one of Eastern origin, as it may have a handle made from illegal or banned material. Buy an athame, usually with a white or black horn handle, from a Wiccan supplier. Listen to the session with regard to the naming of a sword.

The chalice and the cauldron are the same, though the cauldron is used by some groups in the North. You can also use a horn, which is sometimes used in the North as well. Anything that holds, contains, or gives form to what fills it can be used in the West. The chalice proper can be of glass, silver or silver plate, pottery, or wood. It is the symbol of Water, and also of the Seer, the feminine principle. Liquid takes its form from whatever it is contained by, as the embryo takes the human form of its mother. Spirit does the same thing. It fills the life form prepared for it. You and I, Apprentice, are Chalices of Life, Spirit, and Intelligence. This is why I — and this is purely a personal thing — always use a drop of water in the wine and add a few grains of salt so that it represents those three ingredients.

A drinking horn in a stand will do just as well. A bowl of clear water can act as a scrying bowl for the Seer if the Western Officer is a psychic. You have many choices here. Just make sure that whatever you use is clean and can be used for drinking. The whole meaning of the chalice is to contain and give form, in other words, “to make visible what is usually invisible.”

The North is the place of greatest power. It is Malkuth reaching up to Kether and being filled by what descends from the highest. Malkuth equals Earth and is one great Chalice of Life in itself. The Kabbalah teaches us that “Malkuth is as Holy as Kether.” Do not forget this; it is a truth that must be realized if you are to achieve your full potential.

For your pentacle you can use the flat pentacle, a small cauldron, a basket of bread and fruit, or a horn filled with wheat stalks. Any of these will be acceptable as long as it, like the chalice, holds and contains. The difference is that the chalice gives form to what has no form of its own. The pentacle holds what already has form but needs to be gathered together and presented, i.e., harvested.

The altar light should be a deep blue bowl with a small tea light inside. The bowl represents the Great Mother holding within her womb the Eternal Child of Light. This should always be lit at the beginning of the ritual and either just before opening the quarters or immediately afterward. It acts as a contact light and alerts the Inner Levels that the work has begun.

A thurible or incense burner is a good thing to have, although a planter filled with sand is adequate. Handling a three-chain church thurible needs a lot of practice and dexterity. Find a shop that sells eastern brassware, where you can often find a small burner with a wooden handle extending from one side. I prefer these myself, as they can be handled with safety.

When using charcoal and incense, always light the charcoal in advance and wait for it to burn through and turn gray before adding the incense. Keep the charcoal in an airtight tin to prevent dampness. Incense is readily obtainable these days, and a tin of regular church mixture is adequate to start with. You can add the more exotic kinds later. Other things you will need are a supply of six-inch candles and a couple of long-burning ones, long wax tapers for lighting them, a candle snuffer, matches, a small discreet wastepaper basket, and tissues and candle holders of various kinds. In addition, a small fire extinguisher is advised.

CONSECRATING YOUR TEMPLE AND MAGICAL TOOLS

The Consecration Ritual is explained in full in this session, but it is also given here so you can use it as a guide. All your magical implements and the temple itself have to be consecrated. This sounds difficult, but it is quite simple. What is consecration? It is act of dedication that offers an object, a location, or even *someone*, to be used for a special purpose. For now, the only things to be so dedicated are the implements you have gathered and made and the place you have prepared for your solo worship.

You consecrate using Salt for Earth, Incense for Air, Flame for Fire, and Wine for Water, then seal the tool with oil. I advise dealing with the implements first, then they can be used to consecrate the temple. You will need an extra table next to the altar on which you put the things you want to dedicate. On the altar you need the altar cloths, the altar light, and two small bowls, one containing water and the other sea salt. Please be sure to have the following at hand: a beeswax candle in a holder, incense and thurible with charcoal already lit, matches, a small glass of wine or grape juice mixed with water, a bottle of lotus oil, and a long thin feather.

You don't need to wear a robe until you dedicate the actual temple. You do need to bathe, wash your hair, pay attention to your nails, and wear clean clothes and undergarments. Make sure you have everything at hand and that you will not be disturbed.

Enter the temple and take your seat. Spend a few minutes quietly reviewing what you are going to do and why you are going to do it. Then rise, light the altar candle, and put incense on the charcoal. Turn to the small table and hold your hand out over the bowl of salt and say:

Creature of earth; by the earth that rules thee I bless thee by the power of three times three that you may be purified for my purpose.

Hold your hand over the bowl of water and say:

Creature of water; by the moon that rules thee I bless thee by the power of three times three, that you may be purified for my purpose.

Tip a little of the salt into the water and pick up the bowl. Turn to the East and cast some of the salt and water over the area and say:

By the power of three times three I cleanse the Eastern Quarter.

Move to the South and repeat the action and say:

By the power of three times three I cleanse the Southern Quarter.

Move to the West and repeat the action and say:

By the power of three times three I cleanse the Western Quarter.

Move to the North and repeat the action and say:

By the power of three times three I cleanse the Northern Quarter.

Place the bowl back on the small table and pick up the wand and say:

By the power of three times three I dedicate this wand to the Element of Air. May the living tree from which it comes be blessed.

Pass the wand through the flame of the Candle and say:

By the power of three times three I dedicate this wand to the Element of Fire. May the hive from which the candle came be blessed.

Dip your finger into the wine and anoint the head of the wand and say:

By the power of three times three I dedicate this wand to the Element of Water. May the water and wine that touches it be blessed.

Sprinkle some of the salt over the wand and say:

By the power of three times three I dedicate this wand to the Element of Earth. May the salt of the earth be blessed.

Dip the feather into the oil and anoint the wand and say:

By the power of holy oil I seal these dedications into this wand that it may serve me in the Work of the Light.

Put the wand on the main altar and repeat the process with the sword, the chalice, and the pentacle. When this is done, put the pentacle on the floor. Place the chalice in front of you on the main altar, take the sword in your right hand and the wand in your left. Place your right foot on the pentacle and say:

By the power of three times three I take to myself these implements. I set my foot upon the earth and honor that element within me. (Extend your right arm.) I grasp the Sword of Justice and honor the Element of Fire within me. (Extend your left arm.) I hold the Wand of Will and Rulership and honor the Element of Air within me. (Put down the wand, take up the chalice and drink.) I take into myself the Wine of the Chalice of Life and honor the Element of Water within me. (Replace the chalice and take up the wand. Cross your arms over your chest.) I am Air, I am Fire, I am Water, and I am Earth. My will now lies within these implements, and I acknowledge this responsibility. May I be blessed to the amount of three times three. So mote it be.

This ends the ritual of consecration.

YOUR MAGICAL NAME

Lets talk about the magical name. Vibration is the basic building material of the entire universe. To say it is the ultimate magic would not be far off. Vibration includes speech, ritual, and things such as names. A personal name is a symbol for you. Its sound, when spoken aloud, and the rate at which that sound vibrates, is a call sign that immediately conjures up your face to a friend or relative along with everything that they know about you.

Your name is the first and most important gift you receive at birth. Its sound, the way it is said, the meaning applied to it, and even the reason for its choice are very important. In time this *sound* comes to mean the totally unique personality that is *you*. Some people dislike their name and

change it to something they feel is a better representation of the person they really are. Every person in the world is unique. There has never been another person like you, and there never will be again. Amazing, but true. Whatever your name is, its *sound* creates your image in the mind of those who know you. So you can see how important it is to choose the right kind of magical name.

A magical name is the one by which you identify yourself when working with your inner powers. It can be a different Christian name, but more often than not it is more of a statement. Think of it as a phone number for the Inner Planes. It should be something that implies what you aim for in your magical work. It can be in any language. Many magical names are Latin or Greek; my own is Welsh. If you choose an ordinary name, look up its meaning and see if it has something to offer you. Always use the initials, never the entire name, unless you are alone. Never give it out to anyone, because you can be summoned by it, even against your will, if the other person is strong enough. A magical name is a serious and important part of your training. Think about it long and hard. Here are some suggestions.

Full name: Scientia Est Potentia (Knowledge is Power) **Initials:** SEP

Full name: Persta Atque Obdura (Be Steadfast and Endure) **Initials:** PAO

Full name: Magna Est Veritas (Truth is Great) **Initials:** MEV

Full name: In Silence I Find Peace **Initials:** ISIP

Full name: I Desire Light **Initials:** IDL

Or you can choose a name from a tradition you have decided to follow. If one of yours is Egyptian, you might look at something like Meriaten, meaning Beloved of the Light or Beloved of Aten; or Seb-Ab-Ra, meaning Son of the Heart of Ra.

YOUR MAGICAL RING

Next you must choose a magical ring. This holds your personal power and the power to release your magical personality in an emergency. It is your link to whatever you regard as a supreme being. It is both a protection and a magical weapon. You cannot always carry around a sword, but your ring is just as powerful a weapon and can be kept with you at all times. Keep it in your pocket or on a chain around your neck.

It should be new, unless you are offered one from someone you trust absolutely. Even then you must cleanse and recharge it. Cleanse it by leaving it in direct sunlight for a whole day or by putting it in a cotton bag, tying it firmly, and anchoring it in running water. You can use silver or gold for the shank, it doesn't matter, but the stone should be flawless, set by an expert, and made to fit your right index finger.

The stone is a personal choice. Amethyst, Lapis, Carnelian, Tiger's Eye, Alexandrite (expensive but beautiful), Agate, and Garnet are all excellent choices. Apart from Opal, which is basically a gel, stones are colored crystal formations, and a crystal is Nature's communication device. It stores emotions, feelings, and even ideas. It can also summon help when needed. You can attune it to a God Form or an Archangelic one. You can have it made to your own design if you wish. Consecrate it in the same way you did your implements.

TEMPLE ATTIRE

Robes should be worn with nothing underneath them, but many people like to keep on their underwear. However, I tell students that a thin, knee-length under-robe of white silk is a good substitute. Silk is a natural insulator and can keep you warm or cool. You will also need a white cord, long enough to go about your waist twice and hang to your knees, and the ends should be tasselled.

A red cord is only for a first-degree initiate, silver for a second, and the third is the choice of the Adept giving the degree and is usually connected to a school or order. Cloaks are sometimes worn as well, but only if you are part of a group or lodge. If you intend to work outdoors you will need a warm hooded-cloak for the colder months. Line it with a quilted material if needed.

Each article is accompanied by a Robing Prayer. This makes the robing process part of the pre-ritual warm up. As you put on each article, you build up the sense of gradually stepping apart from the world outside and are encouraged to become part of a greater and more spiritual whole.

The Robing Prayer

Put on the Under Robe and say:

Lords of Light, let this garment be as a robe of purity hidden beneath the garment of the day. Let it become a symbol of the inner light that shines in the heart of every man and woman. Let me be a part of the great Company of Light that watches over Humanity. That by my work in the world I may be of use.

Put on the Outer Robe and say:

Now do I take on the Robe of Glory. Let me honor it with my heart's dedication, let me wear it with joy and pride, let it not be sullied by my faults. Let the Point of Light within me shine forth and make me one with the Company of Light.

Put on the Cord and say:

Now do I bind about me the Cord that links me to all Life. An unending circle of life and love. The Knot is a symbol of my faith in the work of the Lords of Light; the tassels are hope for the future and the charity I strive to offer to others.

Put on the Slippers and say:

In these slippers let me walk in the ways of Light and tread the hallowed Halls of the Gods. Let me walk through the dark valleys without fear and dance like David before the Ark of the Lord. Give me leave, oh Lords of Light, to walk the path of harmony and balance in your company.

Put on the Ring and say:

With this ring I assume my Magical Personality. Let it shine through the material form and become radiant with the contact of my higher Self. Let me learn from this contact each time we join, that one day I may know the joy of full union.

CONSECRATING THE TEMPLE

Now we come to the final part of this chapter: the Consecration of the Temple. Work during the waxing moon so the power is carried to its highest point, then gradually settle down without too much disorientation. A weekend is best, even better if you can arrange for the family to be away.

You can choose the quarter God Forms from any tradition. To help you make a choice I have made a list of some you might like to consider. You can, of course, choose others. Use the flash cards to find those you think might be suitable.

| | East | South | West | North | Overall Patron |
|-----------------|---------|---------|-----------|------------|------------------|
| Egyptian | Osiris | Anubis | Isis | Nephthys | Horus |
| Celtic | Lugh | Gwydion | Arianrhod | Rhiannon | Dagda |
| Greek | Zeus | Apollo | Artemis | Persephone | Athene or Hermes |
| Roman | Jove | Helios | Diana | Hecate | Minerva or Juno |
| Angelic | Raphael | Michael | Gabriel | Uriel | Ratziel |

A temple of Light embraces all traditions, so both Gods and Angelics will change places with no problem.

Always move clockwise round the temple, even it means making another half-circle to get to where you want to be. *This is very important, otherwise you reverse the flow of power and, believe me, this is something you do not want to do. There are times where this is permissible; this is not one of them.*

Clean the temple and prepare everything you will need; double-check to make sure it's in order. Lay out your under-robe, over-robe, cord, and slippers. You won't need the ring, because that will be consecrated and empowered later in your apprenticeship. Prepare the altar with the altar light and the cloths. Then, in order of East, South, West, and North sides of the altar, put the wand, the sword or dagger, the Chalice with either wine or grape juice and a little water, and the pentacle with a small piece of bread on it. Have at hand an incense burner with charcoal and a container of incense, matches, an unlit white candle in a holder, and a bowl of salt and water that has been purified in the way you did when consecrating the magical tools.

You need a small folding table in each of the quarters, East, South, West, and North. The one in the East should be placed to the right side of your chair. When you have all you need, bathe and begin to robe up. Spend a few minutes in meditation, thinking about what you are going to do. You are going to raise a Temple of the Western Mysteries, a place where you can work, study, worship, and train yourself to become a Magus.

Open the door and look inside. Soon this will no longer be an ordinary room. When you next leave, both you and the room will have been changed forever. Even if you deconsecrate the room and leave the practice of the Mysteries, the change will remain quiescent and in some future time will awaken. The room may return to being just a room, outwardly. But it will retain a sacredness that will affect anyone using it.

Enter, close the door, and seal it three by three: on the door itself, with your right index finger draw a triangle pointing upward. Just below it draw one pointing downward, and now enclose both in a larger triangle. (Yes, I will explain the symbolism of the Triangle at the end of the Ritual.) Light the charcoal in the burner and set it aside to burn through, then place your right hand on the altar and state the intent of the ritual:

The intent of this ritual is to raise, hallow, and consecrate this place as a Temple of the Western Mysteries and to place it in the hands of The Lords of Light.

Take up the bowl of salt and water. Circle the temple, sprinkling drops of the mixture as you go and repeat:

With salt and water I cleanse this place of worship and prepare it for my work.

Place the bowl on the table in the East, go back to the altar, and light the candle. Circle the temple, saying:

With this Flame I create a circle of Light to make a barrier against the Lords of the Dark Face.

Put candle on the table in the South. Return to the altar and put incense on the charcoal. Pick up the burner and circle the temple, saying:

With perfumed smoke and scented air I hallow this place of worship and welcome the Gods within.

Place the burner on the table in north and return to the altar. Pick up the wand. Face east: you are going to *open* the quarters for the first time. This must be done each time you work in your temple, otherwise the quarters remain locked and the Gods or Angels cannot manifest themselves. You can use this basic opening for any tradition, God Form, or Angelic Being just by changing the names and attributes. Extend the wand, point to the East, and draw an equal armed cross in the air. Point the wand to the center of the cross and say:

In the name of Osiris, Lord of Amenti, I open the Gate of the East. Come forth Osiris, son of Geb, and be welcome in this place.

Make a spinning gesture, revolving clockwise, as if you were setting down the cross. Now move to the South and extend the wand again; make an equal-armed cross, point to the center of it, and say:

In the name of Anubis, Guide of the Dead and Steersman of the Boat of a Million Years, I open the Gate of the South. Come forth Anubis, Son of Osiris and Nephthys, and be welcome in this place.

Spin the cross as before. Move to the West and repeat the sign. Say:

In the name of Isis, Mistress of Magic and Lady of the Moon, I open the Gate of the West. Come forth Isis, daughter of Nuit, and be welcome in this place.

Spin the cross as before. Move to the North and repeat the sign. Say:

In the name of Nephthys, Lady of the House and Giver of Hospitality, I open the Gate of the North. Come forth Nephthys, daughter of Nuit, and be welcome in this place.

Spin the cross as before and return to the altar.

Raise the wand and repeat the sign above the altar. Say:

In the name of Horus, the Sun Hawk, I open the Gate to the World above, Come forth, Son of Osiris and Isis, and take your place as Patron of this Temple of Light.

Turn to East and offer the wand with both hands. Say:

Osiris, Lord of Amenti, I ask your blessing upon this Temple, upon this quarter of the East and upon this wand as the symbol of rulership. Let it be as the crook and the flail in the hands of the Pharaoh.

Visualize Osiris in the East extending his crook and flail in blessing. Place the wand on the table in the East and bow. Go to the altar, pick up the sword, and go to the South. Offer the sword with both hands and say:

Anubis, Guardian of the Underworld, I ask your blessing upon this Temple, upon the quarter of the South, and upon this sword as a symbol of protection. Let it be both a shield and a spear in the hands of the son of Osiris.

Visualize Anubis in the South. He holds a Spear of Light in his right hand and extends it toward you. Place the sword on the table in the South and bow. Go to the altar, pick up the chalice, and go to the West. Offer the chalice with both hands and say:

Isis, Mistress of Magic, Holder of the secret name of Ra, I ask your blessing upon this Temple, upon the quarter of the West, and upon this chalice as a symbol of the new Moon and of the oceans of the world.

Visualize Isis dressed in silver and blue and holding a star in her hand. She opens her hand, and the star floats toward the chalice and dissolves into it. Drink from the chalice, bow, and place the chalice on the table. Go to altar and take the pentacle and bread. Go to the North and offer the bread and say:

Nephtys, Lady of the House, Mother of Anubis and Lady of the Heart, I ask your blessing upon this Temple, on the Quarter of the North, and on this symbol of Earth.

Visualize the Goddess in dark blue and green, carrying a basket of fruit and wheat. She extends her hand in blessing and steps forward to place a kiss on your brow. Place the pentacle on the table and bow. Return to the East. Take the altar light and raise it. Say:

Horus, Sun Hawk and Patron of this Temple, I ask your blessing upon this place of Light, upon this altar, and upon the one who stands before you. Grant to me the light of your presence in my life. Help me to become better than I am now. So mote it be this day and forever more.

Visualize a hawk hovering over the altar, blazing with light. A single feather floats down and dissolves into the altar. Replace the light and go to sit in the East for a while and let this moment and its meaning sink into your consciousness. When you feel balanced and ready, rise. Take up the wand and face the East. Draw an equal-armed cross before you, point to its center, and say:

In the name of Osiris, Lord of Amenti, I close the Gate of the East. May the Son of Geb be blessed to the amount he is able to receive. Farewell.

Spin the cross counter-clockwise to close the gate. Go to the South, repeat the cross, and say:

In the name of Anubis, Son of Osiris, I close the Gate of the South. May the Steersman of the Boat of a Million Years be blessed to the amount he is able to receive. Farewell.

Spin the cross as before. Go to the West, repeat the cross, and say:

In the name of Isis, daughter of Nuit, I close the Gate of the West. May the Lady of the Moon be blessed to the amount she is able to receive. Farewell.

Spin the cross as before. Go to the North, repeat the cross, and say:

In the name of Nephthys daughter of Nuit I close the Gate of the North. May the Lady of the House be blessed to the amount she is able to receive. Farewell.

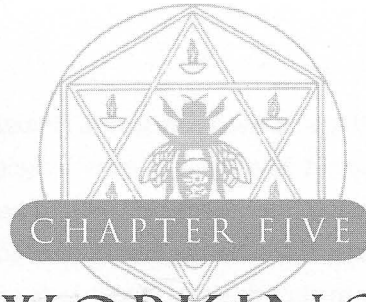
Spin the cross as before. Go to the Altar and draw the cross above it. Say:

In the name of Horus, the Sun Hawk, I close the Gate to the world above. May the patron of this Temple be blessed to the amount he is able to receive. Farewell. As the Magus of this Temple, I declare the rite ended.

Spin the cross. Go to the door and unseal it by reversing the seals, first the enclosing triangle, then the downward-pointing one and then the upward-pointing one. You can now open the door, disrobe, and have a well-earned drink.

THE MEANING AND POWER OF TRIANGLES

The Triangle is one of the most magical symbols. It symbolizes the triune effect that runs through nature as a whole: Action, Reaction and Result; Event, Cause, and Effect. Man, Woman, Child. Form, Force, and Harmony. A triangle is immensely strong and can withstand great pressure. The Egyptian Pantheon was always arranged in Triads — God, Goddess, and a third God Form, not always a child but the natural outcome of the other two attributes. Three times three equals nine, and this number is a conclusion, for the one plus zero added together, beginning with the number ten, marks the emergence of something new. So a blessing or a curse marked three times three takes it to its strongest point.



PATHWORKING AND THE TREE OF LIFE

THE ART OF PATHWORKING

In this chapter I will teach you the basics of Kabbalah, which Dion Fortune described as the “Yoga of the West.” I’ll also tell you how to use one of the most misunderstood teaching methods in magic: the Art of Pathworking. You may know it better by another name: Guided Meditation. Although Pathworkings can certainly be guided or conducted by a teacher, they are more often used as solo meditations. They have their own peculiar power in that they tend to take root in the mind, and, almost without trying, one remembers the “storyline,” and from then on, can follow it to its conclusion.

Pathworkings have been used as training methods as far back as the ancient cave paintings, when they were drawn as a story in picture form, as a daydream of a successful hunt followed by a celebration involving the whole tribe, for example. But many of these methods fell into disuse when the early Church began its vendetta against the ancient ways.

For many years Pathworkings were a closely guarded secret within Occult Schools and Lodges, and even then were kept mainly for the higher degrees. About thirty years ago a few of us rebelled against the secrecy and let the cat out of the bag, making them available to a wider audience.

What value do Pathworkings have? They make use of two of humanity’s most incredible talents: imagination and our ability to create pictures in our minds. They are rightly called “workings,” because you have to work at making these inner films real and credible. They sharpen the senses and open the mind to the wonders that lie beyond the normal everyday world, in the world of the subconscious mind. The practice of Pathworking also teaches the basics of the higher levels of symbology, without which the Greater Mysteries are almost impossible to reach.

Newcomers to the occult often prefer ritual to Pathworking because it’s more glamorous, with lights, robes, incense, and so on. But ritual and its after-effects can be unpredictable, and not everyone can deal with those effects. This is where Pathworking has the edge. Although the higher levels of Pathworking are rituals in themselves, the less powerful ones are the scaffolding that holds occult training together. Pathworkings were used in ancient Chaldea and in the Egypt of the Priest-Kings. We see Pathworkings in fairy tales, folklore, and even nursery rhymes. Certainly mythology is full of them.

But, like many other teaching methods, they fell into disuse as new ideas arose. In the constant search for the new, we often lose touch with the still valuable older methods. When psychology became part of the modern world, these teachings began to reemerge in the forms of Visual

Experiences, Mind Games, Altered States of Awareness, and Thought Building. The Gods that humanity had created for itself in the old days gained a new lease on life as “archetypes,” and the worlds those Gods inhabited became the “Unconscious Mind.” They made a comeback.

The *therapeutoi* of ancient Greece and the Healer Priests of Aesculapius used waking dreams and Pathworkings as a means of healing. In ancient Egypt, the Priests of Anubis were trained to guide the dying across the chasm between the worlds with carefully chosen visions. Waking dreams inspired the early prophets, and Paleolithic hunters and shamans drew their hopes and wishes on the walls of caves deep in the earth, seeking to influence the future. We use them today for the same reasons.

THE GIFT OF IMAGINATION

So what is a Pathworking? A Pathworking is a journey between the worlds and one of the most exciting excursions we can take. It offers a path through the landscapes of the mind, ways that are as yet barely explored, to the last undiscovered frontier. Pathworkings are doorways between the known and the physical, the unknown and the non-corporeal.

They accomplish their work through the medium of the creative imagination, the ability from which everything made and used by mankind has sprung. They can and do cause physical effects in the everyday world, which is the main reason why they have been held in secret for so long. It is also the reason why rigorous training in the control of the imaginative faculty is such a feature in contacted schools and orders. Without this faculty, all other abilities will work at only half-strength — a sweeping statement, but true. I explained in an earlier session that the brain cannot tell the difference between the real image and a projected one. Scientists tell us that the journey we build in the mind is as real to the brain as our daily walk.

The world of the subconscious mind is a real world with real beings. The water is just as wet, the sun just as hot. The only difference is that we can do things in that world we cannot do in this one. Why? Because in the inner world we admit no barriers. We use the same powers and senses we have in the real world, but *there* we believe in them. Why? Because we think we are dreaming, so the usual barriers don't apply. But it *is* real, and we can use the finer matter of that world to mold and change this one.

Everyone has a talent for Pathworking to a greater or lesser degree, but no matter how little you have, it can be trained. Once it has been trained, it can change your life, heal you, guide you, teach you, and, when the time comes, lead you from this world to another, where strange suns set over unexplored mountains.

Of all the life forms on this planet, imagination is a gift possessed only by humanity. It can, and does, bring about everything we claim as being man-made. Everything we use has come from the imagination and thought power of another human being. Daydreams are the basis of many of the most famous inventions ever brought into being. They are the foundation of many multi-million dollar fortunes. Imagination, thought, and memory can bring about the most incredible things. Men like Newton, Da Vinci, and their like laid the foundation for our time, when a human mind can plot the mathematical equations that guide a robot camera across ten years of space to a planet on the other side of the sun, and send back pictures.

Daydreams are *things* in the making, but all too often we let them go and don't follow them up. Don't let them escape. The ability to imagine a series of events and play them out in the mind according to your desires is the basis of every book on personal success and motivation ever written. So why isn't everyone a millionaire? Because they don't want to make the effort. (The inertia beast again.) Dreams are not fuzzy things; they are very real, but they need real effort to make them come true. They are like babies; it's fun making them, but bringing them into the world is hard, painful work. Yet once they are here, it was worth all the effort.

Our present education system tends to train imagination out of our children's minds. "Don't daydream, James, or you won't pass that exam." "Don't sit around daydreaming; do something useful." Yet later on, we often hear parents complaining that their children are unable to "see" the opportunities around them. How can they? The ability to "see" has been educated *out* of them.

To use Pathworkings to *cause* events, you must be specific about what you want, and detailed. You must develop your powers of concentration, discipline, and visualization. Every moment of our existence, we are surrounded by energy and matter. It is what we are made of, like everything else in the universe. This basic "stuff" is highly impressionable and will take the shape, form, or pattern of anything that hits it hard enough, and what hits hardest is *thought*. Everything begins with thought. To know this is to take the first step to controlling your unseen powers.

Once the invisible life matter has been impressed by a thought or a sequence of imagined events, the pressure must be kept up. It must be accepted as a reality on the inner levels before it becomes real on this level. Life matter never gives up; it has to manifest. That is its sole purpose. If you impress life matter with an idea that is really strong, it will slowly work its way toward you, even if it takes years. The need to *be* is that strong.

We all have dreams that we hope to see fulfilled, but few of them come to fruition. All dreams need energy. The actual dreaming is easy, but energizing them is the hard part. Sitting in your chair and thinking about a holiday in the Bahamas is one thing; actively doing something about it is another deal altogether. As I have told you, the universe is not empty. It is filled with vibration, the stuff of which everything is made. Like clay, it can be used to make things. Thoughts are molds, and into these molds we can pour the vibration of our dreams. *Then* we must energize them, the equivalent of putting the molds into a kiln to be fired. Simply dreaming won't make it happen. Dream by all means, but then wake up and energize what you have dreamed. Once the universe is given the form and supplied with the energy to start the process, it will begin to work. This does not mean you can forget about it. Keep returning to it; keep the energy flowing. The universe has only one purpose, and that is to create. Why not help it create what you want and need?

You have to know what you want, and that in itself can be difficult. We all want so many things all at once — *now*. Choosing just one is hard, but it is hard enough to get one dream to manifest; more than that will be impossible. Make everything in the Pathworking precise and then feed emotion into it. Take a lesson from the tale of the man who found a genie in a bottle. On being released, the genie offered the man three wishes. The first thing he wished for was money. "How much?" asked the genie. "As much as I need," said the man. So the genie manifested a single gold coin. (He had been in a bottle for two thousand years, and inflation had set in.) One gold piece was

nothing, so the wish was wasted. "I wish for more," said the man. So the genie manifested another gold piece. "You are so stupid," said the man. "I wish I'd never set you free." Bang went the genie and the third wish. My dear Apprentice, learn from such mistakes. Fairy tales are full of them, and fairy tales are really teaching tools, not just stories. Napoleon once said, "Imagination rules the world." Believe it. To learn more about the power of Pathworking, read about its history and its uses in my book *Highways of the Mind*.

THE POWER OF SOUND AND VOICE

Part of the power in a Pathworking comes from the voice of the Teller of Tales. In ancient times storytellers roamed every land. They were welcomed and feted everywhere. There were bards in Britain, troubadours in Europe, skalds in Scandinavia and seanachies (shen-a-keys) in Eire. All were highly trained musicians and speakers with prodigious memories. It took twenty years to train a bard. When one came to a town or village, it was the high point of the year. Everyone who could walk or crawl gathered in the evenings to listen to tales of heroes and goddesses, romances, battles, and terror. With their voices, bards built up images in the minds of their listeners and transported them to wondrous places, showing them events they had only heard of from passing strangers. Bards were the celebrities of their day. They brought not only tales and music, but gossip, news, and descriptions of what the people in the big cities were wearing and doing. Stories of births, marriages, and deaths of the wealthy and the blue-blooded came with them. They could make you laugh, weep, hold your breath, and wonder, feel the energy of a battle or the sad sweetness of a tragic romance — and all without stirring from their seats.

Today we listen to radio or television or go to a film or theater for our entertainment. We still listen enthralled to stories told by a master storyteller. What is the power behind this? It is the same basic power that fills the universe. The vibration of the human voice is just as much a magical tool as your wand or chalice. You need to train it with the same care as you give to the making of a robe or a ritual.

Christian literature constantly speaks of the angels filling heaven with music and song. Such vibration can maintain a constant creation of new matter to fill the universe and help it to expand, as it does all the time. You can see its power working in the gospel choirs, at midnight mass on Christmas Eve, and in the old hymns and carols. You can feel its power at the famous Last Night of the Proms in London, when three thousand voices sing "Land of Hope and Glory" and "Rule Britannia." You hear it on the Fourth of July in the United States when choirs sing "America the Beautiful" or "The Battle Hymn of the Republic." It is a combination of imagination, music, voice, and words, all of which use vibration. The result can be mind-blowing.

Sound, Apprentice, is the most magical of all things in this universe, and you have the ability to make sound.

Train your voice by reading aloud. Read Shakespeare and the Bible for their sonorous cadence, read fiction for flexibility, poetry for emotional range, and manuals for clarity. Ninety percent of people speak too fast; slow down, give full attention to "th," and "f," put the final "g" on words ending in "ing." Teach yourself to say "yes" instead of "yeah." Even well-educated people tend

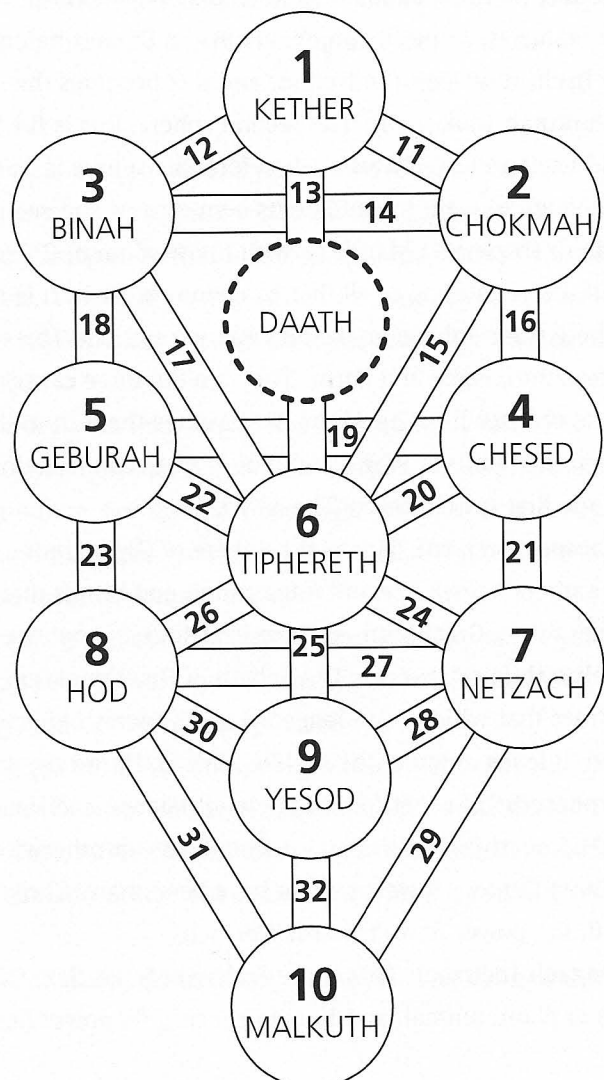
to say “fevver” for “feather” and “froo” instead of “through.” Try saying “te-oo-s-day” instead of “chewsdlay.” The mispronunciation of words alters their vibration and pitch, and in ritual this can throw the ritual off-course. Use your voice like a paintbrush to make pictures people can see with the inner eye. It is even worth taking a few elocution classes or attending an amateur drama group to add power and range to your voice.

THE KABBALAH

We must move on. The Kabbalah has been called the Yoga of the West, but I think of it as being purely and simply what it is: not a copy of something else, but a unique and powerful tool that can be used on all four levels of existence: Physical, Astral, Mental, and Spiritual. It is an occult encyclopedia that embraces the history of the world and its culture. The Kabbalah is mystical teaching unsurpassed in its complexity and range, and something no occultist can afford to ignore. Unfortunately, as soon as something becomes known, it also begins to lose some of its power as its purity is encroached upon. But as long as one keeps close to the original form, this can, at least to some extent, be avoided.

There are three ways to study the Kabbalah — the Practical, the Magical, and the Mystical — and each one guides you from one level to the other almost seamlessly. It is a system that includes almost every known tradition within its Mandala, the Tree of Life. As an explanation of the descent of spiritual power into full manifestation and the potential divinity of humanity, it is without equal. I have worked with it for over thirty-five years, and it has become the mainstay of both my personal and professional life.

We will begin with the Mandala, the *otz Chaim* or Tree of Life. Here, in just one symbol, you have what amounts to a complete filing system of the hidden wisdom of the world. It is the main training system of many of the best known and respected schools of the twentieth and twenty-first centuries. It may look complex at first glance, but once you know the plan, it will open up and reveal its secrets.



The illustration shows the Mandala complete with its Paths. The main body of the symbol consists of three "Pillars." As you look *into* the Tree, the pillar on your right is the Silver Pillar of Force, and its power is masculine. The pillar on the left is the Pillar of Form, and its power is feminine. The middle pillar is the Pillar of Harmony.

Situated on these three pillars are ten spheres known as Sephiroth; the singular is Sephira. Each sphere (numbered one through ten) has a name and a list of attributes and correspondences. The Tree itself exists in four worlds: the Physical World, called Assiah (ass-see-ah); the Astral World, called Yetzirah (yet-see-rah); the Mental World, called Briah (bree-ah); and the Spiritual World, called Atziluth (at-zee-loot). In each world the color of the sphere is somewhat changed, but that need not concern you at the moment. We will concentrate on the Tree in Assiah, the Physical World, for now. Later on you can discover more from the books listed at the end of this workbook.

THE SEPHIROT

The ten spheres are as follows.

Kether (ket-er): The first sphere, this is the Point of Manifestation, where all things emerge from the unmanifest. To put it simply, this is the Creator before It knows who and what It is. In order to know Itself, It creates a reflection, and this becomes the second sphere.

Chokmah (hok-mah): The second sphere, this is the mirror image of Kether, and enables It to behold Itself and say, "I am." Therefore this sphere is called Wisdom, and it is the All Father. It is wise enough to want to emulate its own creator and see itself, so it calls into being the third sphere.

Binah (bee-nah): Manifests with the wisdom of Chokmah plus Kether's self-knowledge, and this gives it understanding of all that has gone before it. It is the Great Mother.

These three spheres make up what we call The Three Supernals, the Primal Triangle of Manifestation, Force and Form. They are the three causes of being. Between them and the next series of spheres lies The Abyss. It separates them from the lower spheres and constitutes the barrier between the Spiritual World and that of true manifestation. Binah, as the Great Mother, brings into being the first sphere below The Abyss.

Chesed (Hess-ed): This is the Sphere of Organization, and its virtue is Mercy.

It gathers knowledge and information and brings them together. It "builds" and forms (aspects of Binah as the Great Mother). It reflects into its opposite number, which is Geburah.

Geburah (Gev-oo-rah): The Sphere of Discrimination, its virtue is Justice. Often feared because it destroys that which is no longer of use. However, it acts as a disposal unit for things no longer needed. It leads down to the middle Pillar of Harmony, where we meet with Tiphereth.

Tiphereth (tif-er-ret): The Sphere of Balance and Harmony. In a sense, this is the heart of the Tree. And nearly all paths enter, touch, cross, or otherwise connect with it. It is sometimes called The Christ Center. However, there have been many Christs, so don't think of it as purely Christian. From it, the power flows towards Netzach.

Netzach (net-zac): This is the Sphere of Love, Sex, Desire and Procreation. It is concerned with nature in plant, animal, and human species. Its power lies in variety, but to effect this it has to rely

on communication in speech, scent and sight — in fact, all the senses — as well as by word of mouth. So it needs Hod.

Hod (as spelled): This is the Sphere of Communication: mind, memory, speech, writing, symbols, etc. After this comes Yesod.

Yesod (yes-odd): The Sphere of Dreams and Psychism. Called The Treasure House of Images, the Container of The Machinery of the Universe. This is where you do your daydreaming and where the pliable matter of the universe can be manipulated. It is connected to the Moon. Its power flows down to Malkuth.

Malkuth (mal-koot): The Sphere of Matter, the Physical World, where the power collects, having followed the flow right from Kether.

There is one other sphere we have not touched upon yet. It lies between and slightly below Chokmah and Binah and hovers over The Abyss. It is the Sphere of **Daath** (dart). It can be seen as the Child of the Great Mother and the All-Father, the *Puer Eternus* or Eternal Child. Here all knowledge is contained and held until the time is right for it to manifest.

Above and beyond Kether lie the Three Veils of Negative Existence, or the realms of chaos: Ain, Ain Soph, and Ain Soph Aur. For the moment you do not need to be concerned with these.

THE COSMIC FILING SYSTEM

Within this diagram you can find all the information you need. It's a cosmic filing system of knowledge and could be considered the first computer system, it is so unique. Each sphere contains a wealth of symbols, meanings, attributes, and images. Each one is linked to the others by a path or line, which also has symbols, meanings, etc. There are twenty-two paths, and, as each sphere is considered to be a path in its own right, this makes thirty-two paths on the Tree, all of which have something to show you, tell you, and teach you.

When this Mandala was created, it was filled with images and symbols from the World Memory, all of which are a part of the whole, resulting in an infinite number of linkages. We can virtually seek and find anything we need to know right here. For instance, each one is linked with certain Gods and Goddesses. Once you know where to put them, they can be recalled along with the other symbols and meanings associated with them, just like computer files.

Kether File: Here you place all creation myths, monotheistic Gods, and belief systems. (Almost all traditions begin with a single God Form and then divert into the many.) Examples include Brahma, Atum Ra, etc. This is the beginning, and from it all else proceeds.

Chokmah File: The All-Father, First Male principle. Wisdom, omniscience. Jehovah, Yahweh, Krishna, Shiva, Ouranus, Chronos, Saturn, The Giver of Life Seed. The highest form of Osiris. Shu.

Binah File: All-Mother, The Mother Goddess, First Female Principle, Mut, Ge, Rhea, Shekinah. Understanding, Love, Compassion. Giver of life and death. The Maker of Form. Highest form of Isis, Tefnut, and Nuit.

Daath File: Knowledge, The Puer Eternus, Mabon. Guardian of the Abyss. The Point of Crossing. The Young Horus or Harakte. Athena. Maat.

Chesed File: King, the Ruler. Bestower of Peace and Goodwill. The Architect. The Second Male Principle. Odin, Vishnu, Zeus, Poseidon, Hades, Pluto, Dagda, Mathonwy, Manawydan, Jupiter. Arthur. Osiris as Pharaoh. Bran.

Geburah File: The Warrior King, the Avenger, the Destroyer of Chaos. The Giver of Absolute Justice. Mars, Horus, Thor, Kali, The Dark Mother. Lancelot. Arjuna. Cuchulain. Nuada, Sekmet. Vulcan, Hephaestus, Govannon.

Tiphereth File: The Sacrificed God, the Savior, the Bringer of Harmony. The Grail Prince, Galahad, Jesus, Orpheus, Inanna, Osiris as the sacrificed God. Apollo, all Sun Gods, all Healing Gods, and Gods of Music and Prophecy.

Netzach File: Venus, Aphrodite, Rhiannon, Juno, Hera, Iduna, all love Goddesses and Goddesses of Nature and Fertility. Some aspects of Ceres and Demeter, Persephone, and Kore. Hathor.

Hod File: All messenger Gods, including the Psychopomps, Anubis, Hermes, Mercury. Ganymede, Heimdall, Iris, Hermanubis. Gods of Magic and Language, Thoth and Gwydion, Gwion, Bach.

Yesod File: All Lunar and Sea Gods and Goddesses. Sin, Thoth, Isis, Celemon, Levanah, Aradia, Diana, Artemis, Thetis, Oceanus, Astarte, Asteroth, and Tanith.

Malkuth File: Earth Gods and Goddesses. Pan, Bacchus, Dionysius, Demeter, Ceres, Kore, Ereshigal. Hades and Pluto. Geb, Osiris as the Corn King.

Some Gods are found in more than one place. This is because they rule different aspects of certain areas. Also, note that the spheres below the Abyss have no gender. All spheres are male to the sphere below them, and female to the sphere above them. Any symbol connected to a God Form is filed in the sphere where that God Form is found. For example, swans, bulls, and clouds are all associated with Zeus and so are filed in Chesed. However, when Zeus gets mad and uses a thunderbolt, he becomes a Warrior God rather than King of Olympus, so the thunderbolt symbol goes under Geburah. The Ankh is used by many Egyptian gods and so can be found in almost all spheres, but the necklace and the mirror are symbols of Hathor and are found in Netzach.

THE GOD NAMES

Each sphere has a list of correspondences you can find in *A Practical Guide to Qabalistic Symbolism* by Gareth Knight. There's not enough space to list them all in the time we have together, but each has a Magical Image, a spiritual significance, a Tarot Trump, and a Hebrew letter attached to it. Try to memorize the God-Name given for each sphere, for it will tell you what kind of power that sphere contains. These powers also lie within *you*. Your Unseen Powers work on four levels, just like the spheres — the Physical, the Astral, the Mental, and the Spiritual, each one higher and more powerful than the one below it.

Never underestimate these powers or forget that you, and every living thing in this universe, holds within a portion of the immense and omniscient power that created the universe for Life to use and attain Its own perfection. This is why you are here, to fully realize what and who you are, a Child of God, if you want to use that term. You may not know or fully understand as yet, but at the Spiritual level *you* are Daath, the Child of the Supernal Duality that emerged from chaos into

Order through the Point of Kether. Let that sink in and seed itself in your mind. Sooner or later the realization will bear fruit, even if you leave the Path of the Mysteries.

The God Names are as follows.

Kether: Ehieh (Eh-heh-yeh), I Am.

Chokmah: Jehovah (Yeah-ho-vah), Lord God.

Binah: Jehovah Elohim (Yeah-Ho-Vah Ell-oh-Heem), meaning is hard to define but Lord of Formations is near enough.

Chesed: El (say as written), God.

Geburah: Elohim Gibor (Ell-Oh-Heem Geh-voor), God of Battles. (The word Elohim has a feminine plural ending, which makes it an intriguing puzzle.)

Tiphereth: Aloah va Daath (Al-Oh-Vah-Da-art), God made manifest in the Mind.

Netzach: Jehovah Tzabaoth (Yeah-ho-Vah Za-Bay-Ott), Lord of Hosts.

Hod: Elohim Tzabaoth (Ell-Oh-Heem Za-Bay-Ott), God(s) of Hosts.

Yesod: Shaddai El Chai (Shadd-eye-ell-high), The Almighty Living God.

Malkuth: Adonai Ha-Aretz (Add-Oh-Ni-Hah-Are-retss), Lord of the Earth.

Note, if you really don't want to use the word "God," change it to one that feels right to you. He, She, It won't mind, I can assure you. My late father used to refer to God as "Fred." He and Fred used to have a quiet smoke late on summer nights and talk over the events of the day. Names, as I have told you, are just vibrational call signs. Forget the old "I am a jealous God, Thou shalt have no other God than me" stuff. That was pure Old Testament patriarchal b*****! The real Entity is *way* beyond that.

Exercise ► Symbols and Spheres

As an exercise for the coming week I want you to look up ten symbols each day and file them in the spheres where you think they fit. Read through the list of correspondences for each sphere and see how many you can memorize. For your daily meditation, choose a sphere and *contemplate* the God name.

Paths of the Tree: 32nd Through 24th

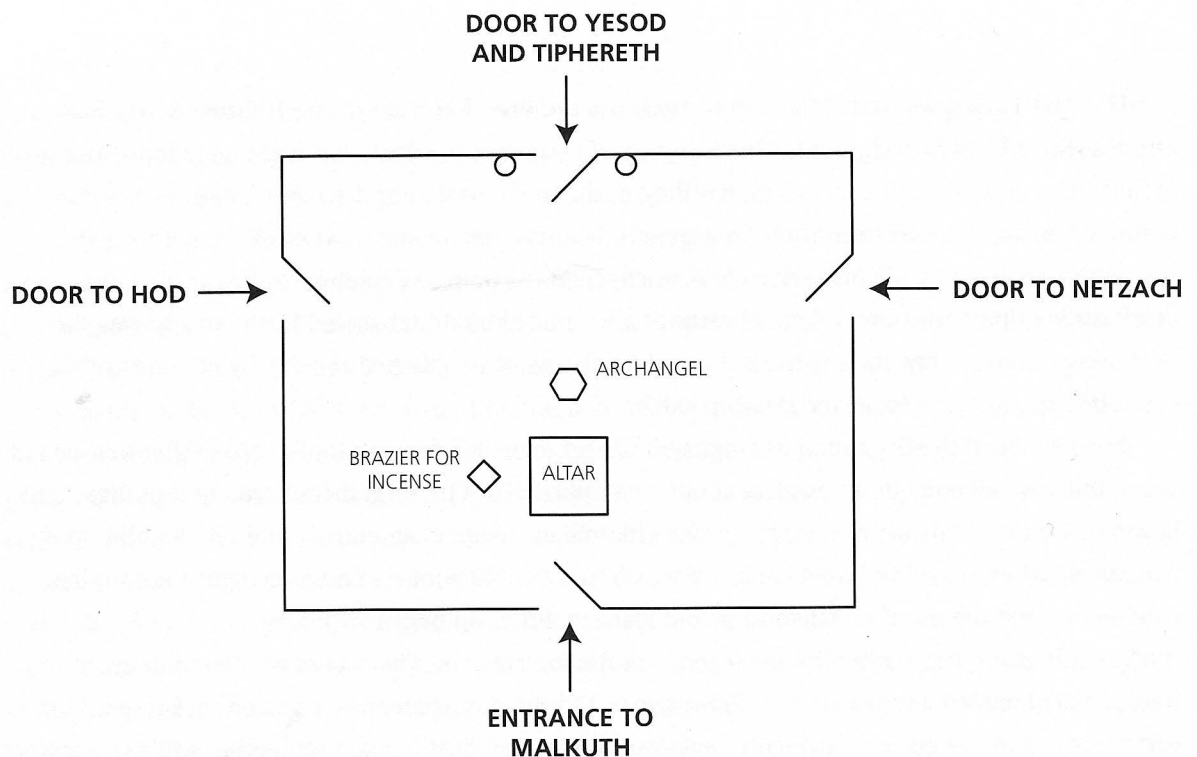
We now come to the paths connecting the spheres. Think of a path as a power line that joins two terminals and enables them to combine their influences. Descend them, and they teach you the Pattern of the Divine Will that the Mysteries try to implement on earth. Ascend them, and you will feel the desire to regain your place as a Child of Light. Each path can help you to strengthen one of your unseen powers. They are the original Pathworkings, meant to carry the mind and spirit of Seekers on a journey between the spheres and experience the effects it would have on them.

In the early 1980s I wrote a book called *The Shining Paths*, which gives a complete set of Pathworkings for both the paths and the spheres. After almost twenty-five years, it is still in print and can be obtained from Thoth Publications in the United Kingdom, if you wish to delve even deeper into these paths.

Take each path gently. All the paths should be trodden many times and in different frames of mind. After a few times they will begin to change by themselves and become more personal to you. Volume Two of *A Practical Guide to Qabalistic Symbolism* gives a detailed account of each path, but for now the brief outline I have given you in these sessions will suffice. The spheres at each end of the paths act like terminals — bus stops, if you like. Places where you get on, travel, and get off at the other end. My advice at this stage is that you ride the bus and watch the scenery, then return on the same bus. I want you just to walk the paths gently this first time. Think about them for a day or two before starting. To tread the paths is to feel the impact of the teachings that inspired them. Don't confuse the true Kabbalah with imitations being offered at the moment. Exercise discretion and discrimination. If you like, you can use the Temples of the Spheres I created for *The Shining Paths* as places to start from, or you can create your own. Here are some tips.

1. Do not walk more than one path at a time; in a few years you can walk a double path, but for now one is enough.
2. Make sure you will not be disturbed. This is important.
3. Begin and end in the same location.
4. When taking a path that begins higher up the Tree, for example from Tiphereth to Chesed, you have to begin in Malkuth; however, you can create a doorway at the back of the temple and use it as a short cut to the temple of Tiphereth. Go through and begin your path, return to Tiphereth, and use the same door to return to Malkuth, where you can return to the physical world.
5. Use the same basic set-up for all the sphere temples; just vary the colors and the statue on the altar. All have doorways leading to other spheres and paths. I have made some plans for you to follow.
6. As you walk each path, take note of what you see and record it on your return. Try *not* to impose what you *want* to see, but let the path reveal itself to you. The exception is the Hebrew letter pertaining to that path on the door leading to the path. To help you I have given the twenty-two letters of the Hebrew alphabet at the end of this chapter. Take note of the God forms and symbols given for each path. They may appear as you walk.
7. Two paths in one week is enough to cope with. You may dream about them, or find information about them or their meaning coming to you during the day.
8. At the end of each session, have a hot drink and something light to eat. It will help you to close down firmly.
9. This is *not* a trip to Disneyland. Take it seriously.
10. These paths are protected by their appointed angels; you cannot, repeat, *cannot* be attacked or harmed when walking them. You don't need a sword ... you go as an ambassador, not a warrior.

Following is an example of a Sphere Temple.



We are taking the paths from the 32nd upward. This is the usual way, and the safest. Later you can descend the paths by yourself and compare the ways in which they differ when going up or coming down, and their effects on the human mind and spirit.

The 32nd Path Goes from Malkuth to Yesod. The Hebrew Letter is Tau, the T-shaped cross. Tarot Card is The World. This path travels from the Sphere of Earth to Yesod, The Sphere of the Moon. It concerns both physical and astral modes of consciousness. This is the way we rise up in our dreams from the physical to the dream state. Before you take this path, read the legend of Hades' abduction of Persephone and the reaction of Demeter, her mother. Note the role played by the Moon. There is much in the myth that holds meaning for this path, and it can help you to find the seed of truth in the legend. Another link to this path is found in the fairy story of "The Twelve Dancing Princesses," by Brothers Grimm. The descent into the underworld and the forest of silver trees can tell you a great deal.

All Mother and Earth Goddesses of legend, plus the Corn Kings, Oak Kings, and sacrificed Gods, can be found on this path. And below it sit the Gods of the Underworld, Hades and Pluto, whose names mean *riches* or *treasure*. They rule the world of the Dead where only the Walkers Between the Worlds, Hermes, Mercury, Anubis, and their like — the correct term for them is *psychopomps* — may come and go as they please. It is bounded by the river Styx, where Charon the Ferryman carries the dead across the river to Elysium. It is a path we all must walk one day. You can also put the Smith Gods such as Hephaestus, Govannon, and Wayland here, for they often used caves as a forge, the underground waters of the Styx to cool the metal, and the inner fires of earth to smelt it.

In legend, when the soul descends, it is only so it may then ascend to the Light in a different form. The word *Sod* in Hebrew means "mystery"... Yesod holds the key to the mystery and mastery of the psychopomp. In a way we are all psychopomps, for we tread the path from life to death and back again many times, though we forget what we have seen in between.

The 31st Path goes from Malkuth to Hod, the Sphere of Mercury. The Hebrew Letter is Shin, and the Tarot Card is Judgment. This is a path of language, intellect, and communication, and the manufacture of speech. It is also a path telling of the most important discovery of all time — fire. Before humanity learned to control this element, life was a battle for survival. Even with fire it was still hard, but possession of this element changed the path of evolution. A fire at the entrance of a cave kept predators away. It gave warmth and cooked food that stayed fresh, and so was the beginning of hospitality, for stored food could be shared. It lengthened the day by giving light that could be used to make tools and develop skills.

Fire also aided the beginning of language. Where there is a fire you find people. After millions of years, there is still something magical about a campfire. Early tribes gathered around it at night and began to make sounds of enjoyment, sounds that meant spear, club, cutting tool, food, child, mate, fear, anger. Then sound became names by which individual members could recognize each other. Only later came the art of metalworking and warfare. But it all began with fire.

To understand this path, read the legends of the fire stealers. These tales are found in every tradition. The most famous is that of Prometheus and the punishment he endured for bringing fire to earth. Evolution has been a hard path, and every discovery must be paid for. Perhaps this is why the tarot trump of this path is **The Judgment**.

Walking this path can improve your powers of abstract thought. God Forms, apart from those of Hermes and Mercury, may include the same Smith Gods you met on the first path, as well as Loki the Norse God, Bride or Brigid the Celtic Fire Goddess, and teachers such as Solon, Aristotle, Plato, Socrates, etc.

The 30th Path goes from Yesod, the Sphere of the Moon, to Hod, the Sphere of the Mind. Hebrew Letter is Resh, the Head, and the Tarot Card is The Sun. This is a path of enlightenment, and the tarot card links the light of the sun as reflected by the moon and the flickering light of the campfire. It certainly does enlighten those who walk it. The mind is where we store our thoughts and ideas, from where we look out upon the world around us. The sense of sight is another link in the chain. It teaches us to combine the gifts of the unconscious mind (the Moon, dreams, and seership) with those of the conscious mind (books, writing, thinking, language). One of the symbols you may come across on this path is the Magical Mirror, a symbol for reflected Light by which we can see more clearly. Apart from the obvious link with the Moon, this can be traced back to the Sphere of Chokmah, for it is only when Kether projects *its* image outward that It can *see* what It is and understand what It is meant to be.

The Sun is the true source of Earth's enlightenment, and the myth associated with it is the story of Phaeton, the son of Apollo the Sun god by an earthly mother. Boasting of his divine father, he claimed he could drive the chariot of the sun across the sky. His friends asked him to prove it. Apollo, knowing how hard the fiery horses were to control, refused, but the willful child insisted. Unable to control the chariot, Phaeton fell to his death. This path may look easy, *but too much light can be fatal.*

Every one of these paths holds a lesson. They are not joy-rides or a way of escaping the dullness of daily life. (If your life is dull, you are to blame.) Walked with care, the paths can open your unseen powers to the light of day. This path can teach you to use discretion.

The 29th Path leads from Malkuth to Netzach, the Sphere of all Love Goddesses. Its Hebrew Letter is Qoph, the back of the head, and the Tarot Card is The Moon. “The Inconstant Moon,” Shakespeare calls her, the ruler of the tides of the oceans and of women who worship her with their monthly gift of blood. Woman has always been linked to the Rites of Blood, and the three mysteries of womanhood lie in the first menstruation, the first mating, and the giving of birth. All involve this life-holding liquid. The symbolism of this path is unashamedly sexual. The back of the head contains the cerebellum, the second of the five brains we have grown (the reptilian or pons, the cerebellum, the limbic system, and the right and left brain of the frontal cortex.) The cerebellum is linked to the spinal cord and so controls much of our reflex actions, one of which is the purely physical reaction to someone we find attractive. The spine is the conductor of sexual energy, and at its base we find the nest of the Serpent Goddess Kundalini. It is also the site of the Point of God and the ingrained desire to create in our own image. The exploits of Pan the goat-footed God, and those of the other Olympian males, apply here, as well as the story of Gawain and the Green Knight and Gawain and the Loathly Lady.

The tarot card shows a winding path between the Pillar of Force, headed by the Male Principle of Chokmah, and the Pillar of Form, topped by the Female Principle of Binah. A dog and a wolf, the domesticated and the wild aspects of human nature, guard the way. This path demands respect and the acknowledgment that we may be civilized, but beneath the veneer our wildness still lurks. Dr. Jekyll still has to cope with Mr. Hyde. The inner power of this path is the ability to control the emotions. Myths to read include Apollo’s pursuit of Daphne, the story of Psyche and Eros, and the triangle of Ares, Aphrodite and Hephaestus.

The 28th Path leads from Yesod to Netzach. The Hebrew Letter is Tzaddi, and the Tarot Card is that of The Emperor. Dreams and sex make quite a combination, and all this under the rule of The Emperor. It is a path of great power if walked with understanding and courage. Sexual dreams are a part of life; we all have them, and when those dreams turned into films, TV, and advertising, they brought sex along too. Each sphere on the Tree has a magical image, and that of Yesod is a beautiful naked man, while Netzach is a beautiful naked woman.

When the 28th Path brings these two images together on the level of manifestation, it can result in the birth of a child. On the level of Yetzirah such a mating can bring about a prototype, a plan, a dream that could change many things in your life. On the level of Briah the mental coupling can bring ideas, inventions, or scientific discoveries to the light of day. On the level of Atziluth it can bring about the birth of the Savior of the Age.

The stories of Lancelot and Guinevere and Romeo and Juliet show how love can change events in the physical. Courtly love, the ideal of the troubadours of the Middle Ages, saw the highest love as being unattainable, and an unfulfilled dream lifts it to the astral. The Hieros Gamos, Holy Marriage of a High Priest and Priestess in ancient times, or the marriage of a reigning Monarch to the Land (as in Queen Elizabeth I) takes it to the Mental level. The offering of a life of service to

one's God takes everything to the Spiritual level, but *only* if that offering is a willing sacrifice. The Atziluthic partnership of St. Teresa of Avila and St. John of the Cross produced some of the most spiritual writings ever to come from the human spirit. Look for Solomon, Athena, Sappho, and Apollo as prophets on this path.

Sex is an important part of human life, but it has higher levels as well. During the act of love, we come closer to divinity than at any other time. It's a moment when, as the representatives of the Elohim on the Physical level, man and woman say, "Let us create in our own image." This path teaches you to sublimate the power of sex into acts of creativity on higher levels. Again, Psyche and Eros can be seen as an example here. This path can help you bring into being a brilliant book, a new idea that can change lives, a painting to rival the Mona Lisa. It is not just physical birth that it empowers.

The 27th is the first of the lateral paths, joining Hod to Netzach. Its Hebrew Letter is Peh, the mouth, and the Tarot Card is The Struck Tower. This path links the mind to creativity and diversity. It's a path for those who create through ideals and ideas: writers, artists, painters, musicians, and poets. But the tarot trump is **The Struck Tower**, so we have to look carefully at our use of creativity. It can cause destruction if it is used unwisely. The tongue is mightier than the sword, we are told, and one wrong word can undo all the good that has gone before. Think before you speak or act, is the lesson here. Think of the mouth as a scabbard, the tongue as a sword, and the teeth as a shield. Keep the tongue behind the shield in tricky situations. Use knowledge with care and good intent or you will fall from grace. If you look closely, you'll see that the Tower is *not* actually ruined; it is mainly the top of the tower that is being lifted up, like a mouth opening to give us a scolding. The card and the path are giving us a chance to see a different meaning. God forms here could be Hermes, Mercury, Thoth, Gwydion, or the Greek philosophers.

Sometimes we need to learn a lesson in order to find hidden strengths in ourselves. That can only happen when we are faced with a sudden reversal of hopes and plans and have doubts about our ability to cope. Such times are often referred to as The Dark Nights of the Soul, and there are many variations of these on the paths. Use your unseen powers to help you through it. It may seem like the end of the world, but you'll never know how strong you can be until you are put to the test. Put one foot in front of the other and keep going. It will come to an end, and you'll win through. Keep faith that, though it may seem that you are alone, in actual fact you are surrounded by love.

The 26th Path goes from Hod to Tiphereth. Its Hebrew Letter is Ayin, the Eye, and its Tarot Card is The Devil. Whereas the last path warned us that words can be dangerous, this path tells us that ignorance is equally so. Are we caught on the horns of dilemma or just the horns of the Devil? Gareth Knight points out that this path shows the way to God through the symbolism of the Devil. It is a path of self-transformation, and that kind of change is never a load of fun. The power of evil lies in illusion, and we create illusions all around us, every day. We cover our mistakes with them and weave them in and out of our public and even our private lives. So what can destroy illusion? Laughter. Ernest Butler told me that if I ever thought I was being psychically attacked to go and see a comedy film. He said it was the strongest protection one could have, because it breaks down the mists of illusion that are being wrapped around us. We become vulnerable because we believe we *are* vulnerable.

Laugh at the Devil in any of his forms and he begins to change; the illusion fades away and the brilliant form of the Savior of the age shines through. This is the path that can show you the transformed Lucifer, the Beloved Morning Star, who, far from being evil, is, in point of fact, another of the sacrificed Gods. This path can open up your ability to see the Truth. You may not like it, especially when it concerns you personally, but once you have seen the real you, you have taken a giant step forward. Any myth that tells of transformation has a place on this path. It may be your own.

The 25th Path takes us from Yesod to Tiphereth, leading from the Moon to the Sun. Its Hebrew Letter is Samech, the Crutch. Its Tarot Card is Temperance. This path approaches the higher levels of consciousness. In the Mysteries it is the moment one begins to prepare the inner self for initiation. Notice that it continues the way of the 32nd, from Malkuth to Yesod. The earlier path acts like a foundation stone to support the later one. All the paths are important, and together they form a whole that must not be separated. The first intimation of this is loneliness, a feeling that you have been deserted, left alone in the dark with no light. However, this is the entry point to the Lesser Mysteries, an initiation into faith.

Your training seems to have nothing to offer you; it all seems empty and pointless. Try to remember the path before it. This is illusion on a grand scale. As the spiritual darkness envelops you, you begin to falter and cry out for help like a lost child. You will never be alone, but you are wrapped in the *illusion* of aloneness. What is being tested here is your faith. Keep going, even when things seem totally pointless. The Lords of Light, having brought you this far, will not leave you. However, neither will they lift a finger to help you or let you know of their presence. This is *your* fight, and you must win it. They always test those who come to them in order that the strongest may win through. Even if you fail, they will wait until you are ready to try again. Having got to this point, you will return again and again until you win. This is your Gethsemane, your Golgotha, and *faith is your crutch*. Look at the angel pouring Water of Life from a golden vessel into a silver one. As yet, you are a silver vessel, but the life-giving water of the higher Self is being poured into you to prepare you for the greater Mysteries.

The 24th Path goes from Netzach to Tiphereth. Its Letter is Nun, the Fish. Its Tarot Card is Death. However, this is not merely death in the physical realm; it is transfiguration into something new and different. We lay great store by our personality and the way it is perceived by those around us. We worry about looks, clothes, and the position we hold in society. But as we learn more, we realize how little the personality matters. At physical death, we leave it behind for the greater horizons of the individuality. At this point we look at what we have left behind as an actor looks at a costume worn for a play and now discarded. It is our part in the play and how we performed in it that matters.

Consider the story of Psyche and Eros. (This is a wonderful myth that has a place on many of these paths because of its depth and knowledge of the human frailties.) Seek it out and read it with this path in mind. When you have read it, think about this. Had Psyche obeyed the wishes of her Godlike lover, being with him only under cover of darkness, she would have been happy for a while; when she grew old, he would have left her with her memories. But she made what we call "the vital mistake." She looked at his face and he flew away. Her love was so great that she followed him,













































overcoming many obstacles and enduring many hardships. As she wandered the earth looking for her lost love, she found time to help others and treat them with kindness. When the Gods tested her with a series of hard tasks, it was the little creatures she had helped who in turn helped her, and the Gods granted her immortality with her love. True love will never really lose what is loved.

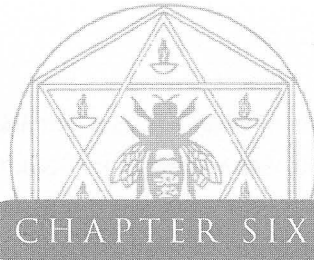
Consider the butterfly. For a long time it is nothing but a lowly caterpillar munching its way through life. Then it begins to sense a change within itself and spins a sarcophagus. Within this self-imposed tomb, it literally rots into something close to a soup — nothing like the caterpillar it was. Then one day the silken tomb splits open, and from it emerges something so different, so beautiful, it hardly seems possible. After it sealed itself into its cocoon, nothing entered and nothing left. Yet in the darkness and isolation it was changed, transfigured from a creeping thing into a winged being clothed in iridescent beauty. If something as small as a caterpillar can do this, how much more can we, made in the image of the Elohim, become when we emerge into Light? Death is simply a cocoon.

This is as far as we are going to go in this chapter. In chapter six we will finish up the paths and then look at ritual, its power, and its purpose. You may be thinking that this is very different from what you had imagined the study of magic to be. But you would not expect to become a surgeon overnight, would you? A trained magician wields a lot of power, so you must learn from the ground-floor up, even if you are the Boss's son or daughter. A little irreverent, I think, to call God "the Boss," but that is essentially what God is, and we are all His Children.

Maybe you thought you would be told great secrets and given the power to become invisible or turn lead into gold. I'm afraid that happens only in occult fiction — at the moment, at least! Quantum physics is developing some very strange theories that could well become the Magic of the future. If we can learn to bend Light round corners, invisibility may well become possible, though it might cause a lot of problems. On the other hand, we may discover parallel worlds, which could explain where all those odd missing socks can be found!

HEBREW LETTER REFERENCE CHART

| Character | Letter | Image | Symbol | Value | Path |
|---|--------|--------------|---|-------|------|
|  | Aleph | Ox |  | 1 | 11 |
|  | Beth | House |  | 2 | 12 |
|  | Gimel | Camel |  | 3 | 13 |
|  | Daleth | Door |  | 4 | 14 |
|  | Heh | Window |  | 5 | 15 |
|  | Vau | Nail |  | 6 | 16 |
|  | Zain | Sword |  | 7 | 17 |
|  | Cheth | Fence |  | 8 | 18 |
|  | Teth | Serpent |  | 9 | 19 |
|  | Yod | Hand |  | 10 | 20 |
|  | Caph | Palm |  | 20 | 21 |
|  | Lamed | Oxgoad |  | 30 | 22 |
|  | Mem | Water |  | 40 | 23 |
|  | Nun | Fish |  | 50 | 24 |
|  | Samech | Staff |  | 60 | 25 |
|  | Ayin | Eye |  | 70 | 26 |
|  | Pah | Mouth |  | 80 | 27 |
|  | Tzaddi | Fishhook |  | 90 | 28 |
|  | Qoph | Back of Head |  | 100 | 29 |
|  | Resh | Head |  | 200 | 30 |
|  | Shin | Tooth |  | 300 | 31 |
|  | Tau | Tau cross |  | 400 | 32 |



BEGINNING WITH RITUAL

WHAT IS RITUAL?

Ritual can appear very glamorous to those who have seen it only in films or read about it in sensational novels. Rituals are not charades, they are not dress-up games; they *are* specially constructed designs that use controlled sounds, colors, scents, movements, and awareness within a prepared environment to bring about a change of consciousness in those taking part.

In ritual, we use words, movements, and gestures in a special way that heightens the emotions. This is amplified by the use of chosen incenses that stimulate the limbic system and induce the release of chemicals that occur *naturally* in the brain. These raise the levels of awareness and of the senses. Color also plays a part in the robes, flowers, and banners displayed in the temple. All of this combines to open up a dream state where those present are able to communicate not only with their own higher level of understanding, but that of other beings who exist in other dimensions and levels of existence. To do this successfully requires training over a fair amount of time, and even then it is not always completely successful. Ritual is not something one uses to while away a long winter evening.

WHY DO RITUAL?

Why do we do it? Because human beings are curious creatures who want to know about the world they live in and the world that lives within them. Not all are curious enough to take it further. Something like fifteen percent will go further; of those, ten percent will find within themselves the talent required to become competent, five percent will become initiates, three percent will go much further, and one percent will make it their life's work. But of those first fifteen percent, at least twelve percent will return to the Mysteries in a future lifetime. Because we know we can be more than we are. Because we are aware of something deep within that strives to spread its wings and fly into the spiritual sun.

Once you become aware of the divinity within, you can never go back to being as you were. You have tasted the nectar of the Gods and want more. Some will see it as a means of getting the things they want — wealth, power, opportunity, and position. They may even get some of it. But it will not last unless they are true to the inner and higher Self.

Others see ritual as a science to be explored, defined, and catalogued. They often seek to deny this but usually end up acknowledging the Unseen Presence of Creation. A few will approach it with a sense of total wonder and offer their service with pride and joy. The rest will fall between these three examples. It is said that it takes three lives to become an initiate but that the soul will return time after time and take up where it left off before.

Ritual causes a change in your consciousness. It can last a few minutes or several hours, and in a few cases days. But you will return to earth eventually. Because, to quote my late teacher, “you cannot remain in the shrine forever.” The world will call you back, for this is where you live, move, and have your day-to-day sense of being.

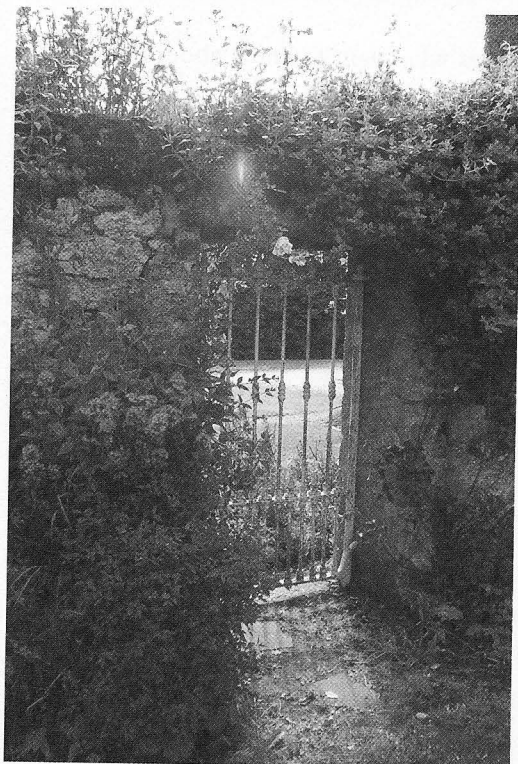
Most ritual work is done within a temple, but some, like the people of the Craft, prefer, when possible, to work outdoors. Try to do a little of both. To work a ritual on a soft, warm summer’s night is something to remember all your life. A few years ago, I worked with an SOL Lodge in Scotland on Midsummer’s Eve. We were celebrating the Solstice, part of which was a blessing for the Nature Spirits. I got into bed tired but happy. The open window let in the scents of a garden, just wild enough to be magical.

As I settled down, I became aware that above my head hung a cloud of tiny sparks. Fireflies, I thought as I watched them. But fireflies do not make patterns; they do not fly in concentric circles, form a spiral that changes into an eternity symbol, then shoot off to the four corners of the room



and come back together in a starburst. I watched it all with my mouth agape — I was looking at a cloud of sylphs celebrating midsummer. Eventually they flew out the open window and into the garden. The power and joy of the ritual had drawn them close to the human level, and they were showing their gratitude at being recognized and blessed.

It is not always ritual that will draw such beings to you. Sometimes it is because they *feel* comfortable enough to show themselves.



This is a photo of Herbie and Jacquie Brennan’s garden in Ireland. Herbie and I have been friends for over twenty-five years, and we are as close as siblings. This walled garden is partly wild, the lower part having been left that way for the Faerie Folk to inhabit. To the right of the picture is an old wrought-iron gate covered in summer with honeysuckle, ivy, and climbing roses. I love this gate. It is like a doorway into fairyland, and one summer afternoon that is just what it became. I was taking some photos with a new digital camera. The gate was covered with flowers and looking beautiful, so I took a photo. When I transferred it to the computer I discovered something extra. Suspended just above the gate was a light — a light that should not have been there because there was no opening, no chink in the wall, nothing, not even a piece of foil paper that might have caught the sun’s rays.



Herbie magnified that small area, and we saw the figure of what seemed to be a small female hovering over the gate. We have both searched the area many times since then and there is no way this figure could have been a trick of the light. Nor would that explain the diffused nimbus surrounding it. But this is a house where magic “dwells” and is practiced, a land where “Fairies” are accepted as a fact. Or could it be that each time I go there I *ritually* offer milk and honey to the Faerie Folk, and this was a *thank you*?

BEHAVIOR IN A TEMPLE

Behavior in a temple is important. You may think you are alone, but in actual fact it will be crowded. Once a temple is consecrated, it becomes a place where many levels of consciousness meet and communicate. Like any place that has been made sacred, it will attract those who have a need to touch the higher levels within themselves. When a ritual is being worked, on the inner level the wall will disappear and the whole area will become an amphitheater, where there will always be other beings who use it. When you decide to work a ritual, it becomes an invitation to all beings of Light, especially those who are involved with your training. I am your Physical-level teacher, but you will have been placed under other teachers on other levels. The same thing happens on a larger scale when a group is formed, and even larger when a school is involved.

The first rule is to keep the temple clean and tidy: no dead flowers or wilting plants. The next rule is that you don't enter the temple with shoes; take them off outside the door and put on slippers. If you work in the evenings, don't put the light on until you have drawn the curtains. Entertaining the neighbors is not part of the training. When you are working there, wear clean clothes and keep a simple robe handy that can be slipped on easily.

Wash glass, china, etc., as soon as you have finished with it. Don't leave used utensils in the temple, and don't leave food there overnight. Don't leave lit candles unattended. The exception is the altar light, and that is usually left to burn for fifteen minutes or so after the ritual has ended. Keep a fire blanket, small extinguisher, or bucket of sand close by. Have several sets of altar cloths and wash them regularly.

For your own comfort when meditating, don't slouch in your chair. Learn to balance the body so it stays upright without strain, and make use of a footstool to keep your legs raised. This keeps the arteries at the back of leg from getting cramped. Wash your hands before touching the altar. Do not take food or drink into the temple unless it is part of the ritual, i.e. wine, bread, fruit, etc. Always greet the altar as you enter the temple by raising your right hand, palm out, your left hand over your heart, and give a little bow of the head. Do the same before leaving. *Do not smoke. Do not give guided tours to friends.* Keep the room locked.

Once your temple is ready, you need to establish a sequence of rituals. The main ones will be the four seasonal rituals. If you are Craft, these will include Beltane, Lammastide, Harvest, Samhain, Yuletide, Imbolc, and Lughnasadh. There are other rituals you might like to do occasionally. One of

these might be The Returning Sun, held just after Christmas; others might include a Healing Ritual, a Passing Ritual, consecrations of talismans, etc. But the four seasonal rituals are the most important.

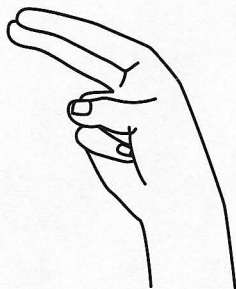
Keep a calendar of events. If by any chance you have to miss a ritual, go into the temple, light the altar light and offer your apologies. You would not leave a friend waiting outside the theater without telling him or her you had been delayed, or could not make it, would you? The Inner Level Beings appreciate courtesy. They deal with rudeness by making things difficult the next time you do a ritual.

Don't swear! Difficult if you have just dripped hot oil on your hand, but try. If you do, it is courtesy to apologize. *Behave as if you can see them, for they are there, believe me.* You may at some point catch sight of black or white balls of light rolling around the wainscoting. Don't freak out. This is normal; it is just excess energy that has nowhere to go. They will disappear at the next ritual. Keep a bottle of drinking water in the temple; your throat can dry up during a long working.

Animals love temples, they love the atmosphere and, most of the time, they can sense or see what you cannot. Cats will sit outside the door and wait to get in. Dogs are more wary and will wait until they are invited. You can let them in; they, like you, are Life and have a right to be in the presence of that which created you both. We had a cat that spent an hour or so in the temple every day, curled up by the altar, purring. He also liked to drape himself over my husband's shoulder as he was opening the quarters, and would then sit under a chair watching the proceedings. Animals are good detectors of anything that might be of a dangerous nature. If something dangerous is present, they will refuse to enter, show signs of distress, raise their hackles, or spit or hiss toward a particular quarter. Then you know you are going to have to cleanse the whole temple.

THE KABBALISTIC CROSS

All rituals begin with the Opening of the Quarters. In this way you are acknowledging the presence of the Inner Level Officers of the Quarters, be they angelic or mythological. You begin the process by performing the Kabbalistic Cross in the following way.



Fold your fingers as shown, with your first two fingers pointing outward and your thumb folded over the bent ring and little finger. Touch your forehead with your two fingers and say "ateh" (ah-tay), lower your hand and point to the floor saying, "malkuth" (mal-koot), touch your right shoulder saying "ve geburah" (vey gevoorah), touch your left shoulder saying "ve gedulah" (vey ged-oolah), fold both your hands over your heart saying "le olam, amen" (lay-oh-lam ah — men), and bow your head. With these words you place yourself and what you are about to do under the protection of the Lords of Light.

OPENING AND CLOSING RITUALS

I'll give you a simple Opening Ritual. This will be sufficient for your purpose until you are more experienced. With your right index finger or wand extended, face the Eastern wall and draw a pentacle in the air. To do this, point your fingers or the wand at the wall about a foot above your head height and draw your hand down and across to your left at hip height, then up and across to

the right at shoulder height. Go across in a straight line to the left, then down and to your right hip, and finally take your hand up to join the point where you began to make a five-pointed star.

Point your finger at the center and say: *In the name of Ehieh, I open the East.*

Holding your hand outstretched at heart level, walk to the South and face the wall. Repeat the pentacle, then point to the center and say: *In the name of Jehovah Elohim, I open the South.*

Walk to the West and face it, draw the pentacle again, point to the center and say: *In the name of Shaddai El Chai I open the West.*

Walk to the North and repeat again, exactly, and say: *In the name of Adonai Ha Aretz I open the North.*

Walk back to the East, and stand facing it. Open your arms to your sides and say: *In the East stands Raphael, in the South stands Michael, in the West stands Gabriel, and in the North stands Uriel, about me flame the pentagrams, behind me shines the six-rayed star, and I work beneath the glory of the Crown of Kether.*

This is a standard opening and can be used for any ritual. Although you, as a solo Magus, will be the only person in the temple, small tables in each quarter where a candle of the quarter color can be placed in a holder are a good idea. You can also put the sword, chalice, and pentacle on them instead of cluttering up the altar.

The closing procedure again begins with the Kabbalistic Cross and facing the Eastern wall. Draw of the Pentacle and say: *In the Name of Ehieh I close the Gate of the East and bless all who attended in that quarter.*

Go to the South and repeat the Pentacle, saying: *In the name of Jehovah Elohim I close the Gate of the South and bless who attended in that quarter.*

Go to the West and repeat the Pentacle, saying: *In the name of Shaddai El Chai I close the Gate of the West and bless all who attended in that quarter.*

Finally go to the North, repeat the Pentacle symbol, and say: *In the name of Adonai Ha Aretz I close the Gate of the North and bless all who attended in that quarter.*

Return to the East and open your arms, bow your head, and say: *I give thanks for all that has been received at this time. Raphael stood before me, and Gabriel stood behind me, Michael was upon my right hand, and Uriel was upon my left hand. Behind me shone the six-rayed star and above me was the glory of the Crown of Kether.*

Go to the altar, give three knocks, and say: *I declare this Temple of the Mysteries to be closed.*

Later you can devise more elaborate openings and closings, although adding too much detracts from the power. Keep things simple, for the power should be concentrated in the actual ritual itself. Always announce the intent of the ritual to your invisible guests, and in every way behave as if they were on this level of manifestation. By the same token, always offer them a blessing and say *thank you* at the end of the ritual.

When opening and closing the temple, the pentagram is the most used symbol of power. Most neophytes and indeed many of those who are well into their degrees use the basic earth pentagram. This is the symbol of Earth (see the first set in the illustrations) and, as one is standing on and working in that element, it is the most appropriate for your use. You can use it regardless of what

quarter you are in, what element you are invoking, or what tradition you are using. The fact that you are on earth is enough.

If, however, you want to be particular, then the Fire pentagram can be used by the Southern Officer, or the Magus if working alone, the Water pentagram for the West and the Air Pentagram for the East. Tradition has its place in the mysteries, but unless you want to end up as a slave to exactness learn to adapt to the simplest forms you can find. There is a tendency among those who think themselves magicians simply on the basis of reading a few books to make ritual work as fussy and elaborate as they can thinking that it demonstrates knowledge and power. It doesn't! A real magician knows that it is the simple ways that act quickest and with more power. Using what you have discovered for yourself by trial and error will give better results in the end.

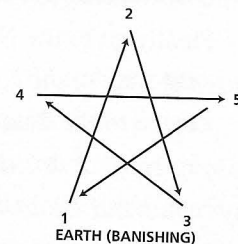
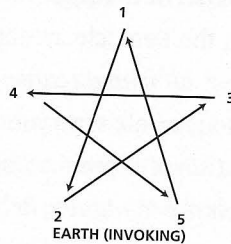
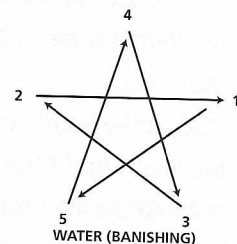
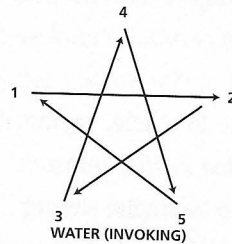
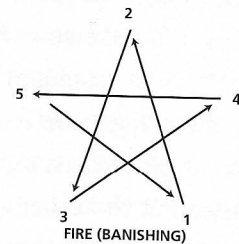
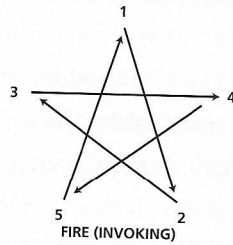
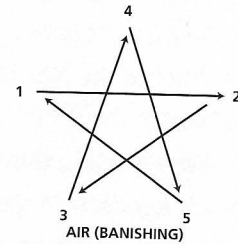
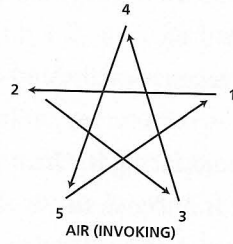
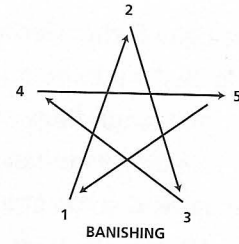
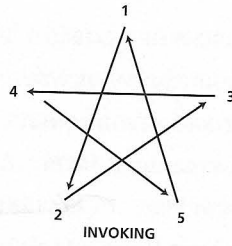
SEALING THE TEMPLE

Sealing the Temple is important. You have already done this once, but there are many ways of doing it, and it is good practice to change it at each season. A strong sealing prevents your work from being disturbed on the inner levels and acts as a deterrent to any stray "nasties" that may be passing by. Occasionally, though it is rare, someone will intrude even on a sealed place. It is likely the intruder will be a raw, untrained psychic who will have stumbled on a weak spot by accident and be confused as to where he or she is. Such a one is unlikely to know anything about the mysteries and will pose no threat. If you sense something like this, feel no panic but simply ask the unwanted presence to leave by saying:

Friend, this is no place for you, leave us and be blessed in your going.

The Inner level Guardian will take care of them. It is unlikely you'll feel more than a sudden coolness in the room. You need do nothing else.

Even more rare would be a deliberate invasion of your sacred space. This would require considerable magical skill on someone's part, and it would be because you pose a threat in some way.



As I have already explained, you don't need to worry about this until you reach a degree much higher than you hold now. Such an intrusion is known as a *cowan*. The term means "a stranger is within."

In group work, the sealing is done by the Guardian Officer. As a solo practitioner you must do your own sealing. When you consecrated the temple, you sealed it by three times three. You can also use The Crossed Spears. Draw a St. Andrew's cross, an X shape, across the door, and then impose a circle on the point where the two lines cross. A spiral pattern is often used by those working the Celtic tradition, or an eternity symbol, which is an eight lying on its side. You don't need to say anything; the intention that this be a magical seal is enough. Just visualize the shape as if it was drawn in light.

ESTABLISHING AN INNER LEVEL GUARDIAN

You can of course establish an Inner Level Guardian and place it at the door of the temple on a permanent basis. This requires a simple ritual using the four elements. Clear the altar of all but the central light and add a small bowl with half a teaspoon of salt, another with a teaspoon of water, and a metal bowl with a little sand in the bottom. (You should always put some earth or sand at the bottom of the thurible or incense burner, as this dissipates the heat.) On top of the sand, put a piece of charcoal and have ready a few grains of good-quality frankincense. If your guardian is winged, you will need a small feather.

What kind of guardian do you want? Animal, human (more or less), angelic, or mythological? Here are some suggestions.

Animal: Dog, Wolf, Bear, Tiger, Lion, Panther, Eagle, Owl, Serpent, Boar.

Human: Knight, Knight Templar, Huntsman. Dwarf, armoured and with an axe. Hooded Figure with Sword. Warrior Maid. Samurai. Zulu Warrior. (Anything you accept as a powerful guardian will do, including an English Bobby or policeman, or even a SEAL commando.)

Angelic: Angelic Warrior in golden armor and winged with Sword of Light.

Mythological: Griffin, Dragon. Cerebus, a three-headed Dog. Hydra. (Don't choose Medusa, please.) Sphinx.

Whatever you choose, draw a picture, or cut one out of a book or paper, or photocopy it. Put the picture on the altar with the rest. Open the temple and then invoke the Elemental Kings at the four sides of the altar.

Let me say something about the elements in ritual. Ceremonial Magic works in quarters, and these are aligned in the following way. East equals Air, with Raphael as its Regent; South equals Fire, with Michael its Regent; West equals Water, with Gabriel its Regent; and North equals Earth, with Uriel as its Regent. But each element is also ruled by a King, *who is an ensouled being*; the elementals themselves belong to a Group Soul and so are not individuals. However, there are times when an elemental will choose voluntarily to leave the Group Soul and stay with a human. This is a great sacrifice for them and can end in disaster. But that is knowledge for an advanced course.

The Elemental Kings are as follows: the Elemental King of Air is Paralda (Pa-ral-der). The Elemental King of Fire is Djinn (Jinn). The Elemental King of Water is Nixsa (Nix-sah). The Elemental King of Earth is Ghob (Goh-ber).

Now back to the Guardian Ritual. With everything ready, you begin in the East by invoking Paralda, the Elemental King of Air:

I call upon Paralda, the Elemental King of Air, to help me build my temple guardian. Breath Life into the image I have chosen that it may understand my commands and speak with authority on my behalf.

In the South invoke Djinn, the Elemental King of Fire:

I call upon Djinn, the Elemental King of Fire, to help me build my temple Guardian. Fill the image with Creative Fire that it may be steadfast in its work and mighty in battle on my behalf. Let it be invincible and fearless.

In the West invoke Nixsa, the Elemental King of Water:

I call upon Nixsa, The Elemental King of Water, to help me build my temple Guardian. Fill the image with the power of the Oceans, let it be mighty in that power, and wash away all that may threaten.

In the North invoke Ghob, the Elemental King of Earth:

I call upon Ghob, the Elemental King of Earth, to help build my temple Guardian. Fill the image with the strength of the mountains and the endurance of the seasons. Be mighty. Be strong in my defense.

Light the charcoal, and when it is ready lay on it the picture of the guardian and let it burn.

As this image is consumed on the physical plane, let it become real upon the plane of the astral.

Let it be born anew through the power of Fire. (Sprinkle few grains of incense on the charcoal.)

I give it Breath, let the power of Air fill its lungs and give it a mouth to speak, nostrils to breathe,

ears to hear. (Breathe on it. Add a few grains of salt.) I give it the power to move and fight, let the

power of Earth fill its body with strength and endurance that it may combat my enemies. (Add

one drop of water.) I give it a sense of itself through the power of Water, the waters of life. Thus

do I create my Guardian.

Close your eyes and build the image with all the power you can find in yourself. See it as being big enough to overshadow the house if it needs to, or as small as it needs to be to stand at the door of the temple. See it in as much detail as you can, standing across the altar from you.

Take your wand in one hand and the sword in the other and face your guardian.

You are my creation, born of my desire. My will is your will, my command is the command you will

obey. You will serve as a guardian for the time of one year and a day and at the end of that time

you will be free to return to the Elements from which you came. With you will go my thanks and my

blessing to the amount you can receive. By that amount you will enrich those elements. I will ask

nothing of you that will demean those elements or cause them to go against the Forces of Light. I

ask only that you guard this sacred place, this house, my family, and my person from all that might

cause harm. You are free to worship here in your own way. Now I give you the name by which you

will be known to me alone, and it will be a sign between us of this covenant. Your name is ...

Visualize the guardian bowing to you, not in subservience, but as a willing servant that by such service will earn a great reward for the elements of which it is formed. It takes its place at the door.

Apprentice, you are now responsible for the creature you have created. You must acknowledge it and greet it when you enter the temple, thank and bless it as you leave. Do not forget it, at your peril. It is not a slave, but it can become a companion. If you travel, you can ask it to go with you. By this act you can offer to the four elements a chance to work for the Light, something seldom offered to them and greatly valued. But *you* must accept responsibility for what you have created. One of the things not mentioned in books, but taught in a contacted school, is the responsibility a magician must learn to accept and carry. The power within you that is gradually making itself visible is not there to be used as a weapon or for self-glorification, but as a means to help you fulfill your potential and at the same time to give service to the Light and to the elemental world that surrounds us.

When you purchased this course, you entered on the traditional way of learning: mouth to ear. What is passed from teacher to apprentice is much more than words. It is something indefinable and subtle, an atmosphere that surrounds and links them together. We call it "The Presence of Contact." This is the spiritual enveloping of a student by a Lord of Light through the medium of an Earth Plane teacher.

Finding ready-made rituals is not hard; finding those worth the time and trouble of working is *very* hard. The best kind are those you write yourself. Writing a ritual is easy, writing a good ritual is harder, writing a ritual that will work is difficult. There are many kinds of rituals; some are even silent and consist only of movement and gestures. Some are danced and chanted, as in ancient Greece. The rituals of the Craft can be full of color, grace, movement, and emotion. The Egyptian are more formal and controlled, while the Celtic use music and the voice in poetic mode and often in rhyme.

When writing your own rituals, you need to study the tradition you will be working in, in depth. Be aware that your first attempts may not be earth-shaking! Forget everyday speech, tone, and inflection. It simply doesn't work, and sounds stilted and unreal. Whatever you write, it must be spoken clearly and with attention to the inner meaning. If there is no magic in the voice, there will be no magic in the ritual. It is not good, addressing a God Form as if you were talking to a group of cheerleaders. This is a God Form — it is larger than life, and it has *power*. You are not going to win points if you don't make the effort.

Here are two invocations, one to Apollo and one to the Four Archangels of the Quarters. Speak them out loud and record them, first in your everyday voice and then in your ritual voice. Now play them back and ask yourself, "If I were a God Form, would I want to stay and listen to this?"

Invocation to Apollo

Hail to thee Apollo, thou glorious son of Zeus, and bringer of light to the world of men.
Thou art the bright day-star rising through the mists of dawn to illuminate the world below.
Rise up thou radiant charioteer and show thy face to those who worship thee.
Give us thy light and warmth throughout the day that we may be blessed by thy presence.

Invocation to the Four Archangels

Raphael, bright-faced Son of the morning, Regent of Air,
Brush away the clouds of night and reveal the Sun.
Come forth from the unutterable brightness of the Presence of God

And show us thy face.
I call to thee from the beyond the bright realms of the spirit.
I invoke thy presence in this place prepared for thee.
Come forth thou Healer of the wounded heart
and bless us with thy peace and healing.
Michael, Captain of the Warriors of God,
Raise thy sword in protection that we may rest in peace
Throughout the night and wake to the glory of a new day.
Come forth thou Wielder of the Sword of the Sun.
I call to thee from the darkness of despair and pain,
I invoke thy presence that we of the Earth may have hope.
Be present in this place prepared for thee
And bless us with Courage and love.

Gabriel, Bright Regent of the Element of Water,
Spread thy wings of violet and silver
And come forth from the cave of the Moon.
Giver of dreams, fill our night with gentleness and our days with hope.
I call to thee from across the Sea of Time and space,
I invoke thy presence in this place prepared for thee.
Come forth thou messenger of The One Creator
And bless us with thy presence.

Uriel, Dark-browed Regent of the Element of Earth,
Unfold thy star-studded cloak of night
And come forth from the Realm of Persephone.
Bless the work of our hands this day as we toil.
I call to thee from the depths of my heart and soul,
I invoke thy Presence in this place prepared for thee.
Come forth thou Gardener of the One Creator
And bless us with thy presence and grace.

WORKING A SUCCESSFUL RITUAL

That is the kind of language you need to build up atmosphere. All rituals need the following points to be successful.

1. Seal the temple.
2. Open the quarters.
3. Raise power by invocations, chanting, or movement.
4. Gather up and focus Power.
5. Meditate or Pathwork.
6. Impress the intent of the ritual with the gathered power.

7. Thank the Inner-level Being.
8. Close the quarters.
9. Depart.

Working alone takes time and energy, because you have to do everything all yourself. So make your rituals no longer than forty minutes. Later, when you are used to the energies, you can try for an hour. You will know if your ritual has “taken,” as you will be exhausted for about an hour, then the energy levels will suddenly rise and you’ll feel fine. You will find a whole book full of ready-made rituals in my *First Steps in Ritual*, published by Thoth Publications.

Buy and keep in the temple a large-size white candle, one about three or four inches thick, and tie to it a one-inch purple ribbon. Keep this as a Passing Candle. It is lit whenever there is a death. It may be in the family, or a friend, or the passing of someone who is well known and loved, or it can be a disaster that claims many lives. The candle is placed on the altar and lit for about thirty minutes to honor those who have left us and to light their way into the higher world; remember to put it out after a while and not to leave it burning all night.

PATHS OF THE TREE: 23RD THROUGH 11TH

Now it is time to return to the paths on the Tree.

We are ready to take the 23rd Path. This goes from Hod to Geburah. Its Hebrew Letter is Mem, Water. Its Tarot Card is The Hanged Man. The first thing to look at is the position of Hod. It is the lowest sphere on the Pillar of Form, the topmost being Binah the Great Mother, so we can expect the path to have a lot to do with the making of forms and their destruction, if they are not up to standard. Hod deals with words, and words give *form* to sound. Hod is also concerned with Magic in all its forms. When these forms head toward Geburah, we can expect fireworks. How often have you heard these expressions: “It’s not what you say, it’s the way that you say it.” “You are twisting my words.” “Why don’t you say what you mean?”

We use words as weapons a great deal of the time, and this not only causes quarrels and petty disputes, it causes *war*. The tongue is, after all, shaped like a sword. The Hanged Man is trying to make sense out of things by looking at them in a different way. When you take this path, it is to find out how to use words in a way that causes no harm yet is truthful. It’s sad, but the truth can hurt. This path can teach you the value of words and how to communicate without causing distress and anger. To say it is a difficult one is putting it mildly. The Letter *Mem* means *water*, and water, if you remember our talk about elements, has no shape or form of its own. It simply takes the form of whatever contains it. How you *say* something gives its meaning “form.” When we write a letter, the words we use can help or hurt its recipient.

Hermes, Mercury, and Thoth may be met on this path, as well as those archetypes whose prowess with words has made them famous or infamous. When you take this path, be careful how you interact with the beings you meet and speak with. Think before you answer them, and think twice before you ask questions. You can get more than you bargained for.

The 22nd Path links Tiphereth to Geburah. Its Hebrew letter is Lamed, the Oxgoad, and its Tarot Card is Justice. This path is called The Way of Karmic Balance. Here you will face the things you fear most, and the things you have done that require adjustment. It is not a comfortable path. Beginning in Tiphereth, the place of Harmony and Balance, it leads to Geburah, who is the judge and jury and waits to redress that imbalance. The card tells us we will have to account for what we have done or said in the past, and what we may do or say in the future. We may also be shown what we've done in past lives and what we can do to adjust the scales.

To face the Lords of Karma can be a devastating thing. If you thought the Dark Night of the Soul was bad, wait until you hit this one. In the hall of Geburah there are no shadows and nowhere to hide. You are in the spotlight, the celebrity of the moment, and the forty-two assessors, as they are called in Egyptian mythology, are fully aware of every detail in your record book. The justice of Geburah is absolute; there are no excuses. Take your medicine and don't try to avoid it. This path offers an opportunity to pay one's debts. Try to do it with a smile. (By the way, don't even think about just walking the paths you like! If you don't walk them like this, in the comparative safety of a training module, you will walk them in real life. Magic works like that; what you start, you have to finish. That is what the Oxgoad is for — it *drives you along.*)

The 21st Path leads from Netzach to Chesed. The Hebrew Letter is Kaph, the palm of the hand, and the Tarot Card is The Wheel of Fortune. This is the path of the Seeker, who goes looking for the Grail. Some people spend their lives looking for something, and only at the last do they realize that what they sought was in their pocket all the time. It is the story of Maeterlinck's *The Blue Bird*.

Two children, a boy and a girl, playing in a garden, see a beautiful blue bird. Enchanted by its song and beauty, they leave the garden and wander out into the world and get lost and separated. The Netzachian emotions cast an enchantment over them, and they forget everything except for the need to search. They keep looking for each other and the bird and, after a lifetime of disappointment, they eventually find themselves back in the garden, old and weary. Delighted to see each other, they embrace, and above their heads sings the blue bird, who had never left the garden at all.

The God Forms here will show themselves as The Questing Knight, and, yet again, Psyche searching for Eros. The legend of the Wandering Jew and its derivatives, the search for the blue rose and even Cinderella and her slipper, are also part of this path. Walking this path may also enable you to find something you have actually lost in the past — an object, a person, or faith in yourself!

We see many links in this story, including Adam and Eve and the supposed fall from grace of the angels. It is one of the great archetypal themes. We keep looking for the Grail that gives eternal life, but when will we realize that *we are* the Grail and its wine is the eternal spiritual part of us? The wheel goes round and round, spun by the hand. Sometimes we are at the top and can see for miles, and then we plunge down and lose sight of the road.

The 20th Path leads from Tiphereth to Chesed. The Hebrew Letter is Yod, the hand, and the Tarot Card is The Hermit. Here we have almost a replay of the previous path, but subtly different. On this path, Tiphereth is Camelot, where harmony reigns and the knights keep the king's peace.

Then the Grail appears and almost immediately disappears again. The knights set out on the Quest and Camelot, left empty, seemingly falls apart. However, look beneath the obvious. In order to find the Inner Grail we sometimes must leave the Hall of Harmony and brave the unknown path to the Chapel Perilous.

The knights did just that. They left what was known, safe, and good and set out on what could have been a fool's journey. Camelot fell and was lost to the physical world, but it has remained undefeated in the higher world as an example of what could be achieved. This is how the Lords of Light work. They allow us to see and even hold what we most desire for a while. Then they take it away or even seem to destroy it. The lesson is this: had it remained, we would have destroyed it ourselves, because we are human and imperfect. So it is removed while it is still perfect, and instead becomes a goal, a shining example of what things can be like if we try.

Many of the knights became hermits and spent their lives contemplating the Inner Grail they had won. The Yod is the Hand of God, giving and taking away in order to teach us a thing's real value. This path is about giving up something of value and finding you have won something even more precious.

The 19th Path leads from Geburah to Chesed. The Hebrew Letter is Teth (Tet), the Serpent, and the Tarot Card is Strength. At its highest level, this may be the path of the exempt adept. But that is not yet for you. Look back and realize that this is the way you will go when someone comes to take on the lamp that you, as the hermit, have held high as a beacon for others. At this point the knights of Camelot, having given up so much and lived in silent contemplation of the Inner Grail, now set out on the last journey.

Strangely, you may find yourself walking this path alone except for your own thoughts. This path is a test of both faith and endurance. It demands a purity of spirit that few can hope to attain on the first try. As you walk this path, you will go over in your mind all that has happened in your life and try to make sense of it. Hopefully, by treading it many times, one day you will reach the end of it and make the great realization: the lamp, the blue bird, the grail, and the Quest are all one and the same, and they are all a part of you. It will be a path where the past will walk beside you, and you will need to be strong. That is where the tarot card comes in. Have faith in your own strength and you will be safe in the Lion's den. You will also face the Serpent. Understand this, Apprentice. The Serpent is one of the most ancient symbol of *wisdom*, not of death and sin. Its temptation is simply a test of your faith. If it bites you, it will bite your left heel; again, have faith, for this is not what you think it is.

The 18th Path leads from Geburah to Binah. The Hebrew Letter is Cheth (Het), Fence, and the Tarot Card is the Chariot. We are getting closer to the spiritual world now. For the first time we cross the Abyss from Geburah to Binah, so the Chariot is a very necessary transport. On this path we complete the trio of Spheres on the Pillar of Form. Binah, as the Primal Giver of Form, is also the giver of Death or Dissolution, and if a form is not viable in the physical world it soon dies out.

Geburah takes care of that. In descending from Binah to Geburah, form takes the risk that if it is found wanting, it must return and exchange the damaged form for another.

What does this path hold for us as we tread it? It demands perfection. We learn the lesson that if we make a form, whether a thought form, a mental, or an astral form, then we must try to make it as perfect as we can.

Using the symbolism given for this path, we could say we must *enthron*e our thought forms. In fact, those in Binah's Angelic choir are called "Aralim," or Thrones. The Chariot can lift us over the Abyss so we can see Binah, the perfect and original Form, at close quarters, and use this as a pattern for what we build magically. The Charioteer is the controller of his steeds and the one who decides which way they will go. Without control over our minds and powers, we cannot hope to build to Geburah's exacting demands. When you begin this path, build an image of the Charioteer and his chariot, but instead of being immovable, as in the card, this chariot shines like that of Apollo the Sun God, and two golden-skinned horses with manes and tails of fire strain against the reins. Stand beside your driver, who may well be Michael. The horses spring forward and lift you, Michael, and the chariot over the barrier (Chet) of the Abyss. On the other side you will see the ancient, primitive cave temple of the Great Mother. What you will find within is for you to discover.

The 17th Path from Tiphereth to Binah. The Hebrew Letter is Zain, the Sword, and the Tarot Card is The Lovers. From the Sphere of Harmony symbolized by the Lovers in the card, the path takes us up and over the Abyss to Binah. We do not have the Chariot to carry us this time, but instead we are carried on the Wings of Love. This is a reminder that the act of love is a holy mystery that has been demeaned and made into something dirty by the misogyny of the early Church Fathers, mostly St. Paul. (The only thing my teacher Ernest Butler and I disagreed on was St. Paul. My teacher admired his writings, and I thought Paul should never have risen after falling off his horse.)

Harmony between the sexes means perfect balance. Man and woman should walk hand in hand, not one before the other. The Sword symbolized by the Letter *Zain* shows us how the sexes have been separated from their perfect union by the misuse of power. There is another aspect of this path, and that is the fact that we all hold both the male and female within us. Perhaps taking this path will make us whole as we pass over the Abyss. The legend of Narcissus has been overlaid with wrong information. Unless you can love yourself, you cannot love anyone else. A child loves itself until it is taught that this is anti-social, the assumption being that one must love others but not oneself.

We all seek the inner image in another form, and when we find someone close to that image, we fall in love. Sadly, this is often an illusion, because we have a wrong image of ourselves in the first place. By learning to love and respect the inner self, we have a better chance of finding the right mate. The ability to love in the full comprehension of its power and glory is a gift that has been made to seem unclean and degrading. Seek the inner beloved, and the one in the physical world will be drawn to you.

The 16th Path leads from Chesed to Chokmah, where we face the mirror image of Kether for the first time. Its Hebrew Letter is Vav, the Nail, and the Tarot Card is The Hierophant. Again we cross the Abyss to face one of the Supernal spheres. In facing the epitome of wisdom, we face ourselves, just as we will when we have completed our wheel of lives.

However, because we are still rooted in Malkuth, the image will be distorted. The danger of this path, and it is a real one, is the inflation of the ego. I have seen this happen several times, and it is heartbreaking to see someone with potential fall into this trap.

We are very high into the Spiritual level, and so we can expect effects to filter through into our normal lives in a way that will make changes. *Vav* in its image form is something that holds two objects together and doubles their strength, and this can work both for us and against us.

The very wisdom we seek can become a lure as we behold what we hope to become. The way to deal with the effects of this path is to keep a distance from that image, to remember that it is after all a *mirror* of Kether, not the reality of Kether. We should take the path from Geburah to Binah a second time and think about the two paths as a unit. Why? Well, think about it. If Chokmah is a reflection of Kether, it is a *reversed* image. If Chokmah is a reversed image, then Binah as a reflection of Chokmah *must show the true image of Kether, for it reverses that of Chokmah*. In this you can see the true meaning of *understanding* that is the virtue of Binah, and why she is the Great Mother of Form. The card shows two apprentices kneeling before their teacher, listening, and learning “Mouth to Ear.” This path will have many different effects on you, but you have to tread it to complete the whole journey. So grit your teeth and do it.

The 15th Path from Tiphereth to Chokmah. Its Hebrew Letter is Heh, the Open Window, and the Tarot Card is The Star. This is a wonderful path that can be of great help to you. It is a personal favorite of mine and one I take two or three times a year. First let me tell you about the Letter *Heh*. It is considered to be the creative factor of God. If you remember your Bible — and magicians should read the Bible, for it contains valuable information — you may remember that Abram and Sarai were childless. Then God changed their names, adding the Heh to make them Abraham and Sarah. Then, and only then, did Sarah give birth to a son. I could use an entire session telling you about the symbolism here. I have already told you how important names are in the art of Magic. This shows you how powerful a name can be. It also shows that the taking of a new name can and will cause change in your life and in your personality, which is why we take a new name at initiation.

The meaning behind the Letter *Heh* is “incoming Light,” or enlightenment, illumination, clarification, the opening up to wisdom. The Star shows us the transformation we can attain when we practice patience and dedication. As she pours the water of life from the physical vessel into the spiritual container, we see that we will go on, transformed and ennobled. Noah opened a window in the ark and sent out a dove to see if the waters had receded, and it returned with good news. When we take this path, we become like a window. We deliberately open ourselves to the Light, and then it floods through us and illuminates the Heart Center of Tiphereth. It is a truly wonderful path.

The 14th Path lies before us, almost the end of this great journey. It leads from Binah to Chokmah. Its Hebrew Letter is Daleth (Dalet), the Door, and its Tarot Card is the Empress who, as a woman and mother, is the doorway to life. For some people who have problems with the mother image, this path is hard to cope with. It is the first instance of the *Hieros Gamos*, or “Holy Marriage.” Here Binah comes like a bride to receive the life force of Chokmah that will fill the earth with forms. What she receives, Binah passes on, so the power of the life force flows down the whole Tree, touching each sphere in turn by way of the lightning flash, from Chesed to Geburah and on to Tiphereth, the Sphere of the Sacrificed King. Mother love *is* a sacrifice, sometimes even of life itself. The power of life flows on to Netzach, where passion and physical love create a diversity of form that covers the earth, then to Hod and on to Yesod, the sphere that rules the female cycle, and so to Malkuth, and to humanity. This path is the beginning of *life*, for Binah is the True Grail of Grails. Walk this path to discover within you not only the illumination of the fifteenth path, but also the promise of life to come. In addition there is a gift. It is the realization that we are also Grails, for we hold within our DNA the essence of every single one of our ancestors. We are the living testimony of their continuing existence. One more thing: at the end of this path call on Tzaphkiel, the archangel of Binah, and ask him to carry you home. Feel the softness of the feathered wings enfold you and let yourself weep with joy on the breast of an archangel.

The 13th Path leads us to Tiphereth and within sight of Kether. The Hebrew Letter here is Gimel, meaning a Camel, and the Tarot Card is the High Priestess. The high priestess’s place here has many things to tell us. This path intersects the last one, but it does not cut it; rather, it emphasizes the union of the Mother and the Father. The High Priestess appears in many guises throughout the tarot trumps. She is the Angel blessing the union of The Lovers, and she is also the seeming Devil Figure holding the man and woman in the thrall of passion. She points the way in the card of Judgment, and she is the dancer in The World. The Priestess is the connecting link between Kether and Malkuth. She *is* the path on the card of the Moon, and she becomes the Figure of Temperance and then the High Priestess. She is a constant figure throughout our journey. She travels, riding on the Camel and under the symbol of her power, The Moon. The physical Moon reflects the physical Sun. The spiritual Moon reflects the spiritual Sun, the Solar *Logos* to the earth and its life. The Moon rules the sea, and the camel is called the *ship* of the desert. Don’t you just love the way it all fits into each other, just like those Russian dolls? Here we cross the Abyss again, but this time over a crystal bridge guarded by a castle made of glass. This is the castle of Daath, the invisible Sphere of the Tree. It is a part of this path and it is ruled by the Twin Angels of Sleep and Death. As you pass its massive gate, the guardians salute you with upraised swords.

When next you come this way, you may ask for entrance and explore this most mysterious of all the spheres. It is the gateway to the outer universe, and it holds the Library of the World Memory. As you cross over, before you is the Palace of the Seven Halls. The innermost hall is where the Presence awaits. You may or may not reach that point on the first journey; you may never reach it until it is time for you to release your hold on life. But it will open to you when the time is right.

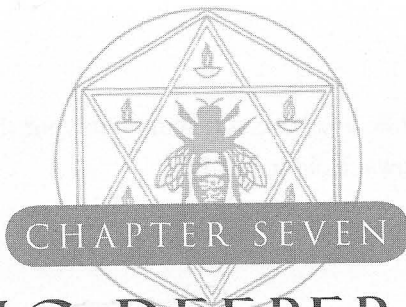
The 12th Path goes from Binah to Kether. Its Hebrew Letter is Beth, the House, and its Tarot Card is The Magician. The Giver of Life and Form is the true magician. Woman receives a minute seed and by the power of her body transforms it into another human being. Many things can and do go wrong during that process; the miracle is that so few do go wrong. Binah turns her face to Kether and offers her power to create Forms. She is the great Seeress, for she foresees what physical life will mean for her Forms. She looks into the cauldron that is the primitive scrying glass and sees the trials that await us.

On this path she is the Magician who controls the elements that make up our physical bodies. She is also the Wise Woman who weaves the pattern of our lives and dictates what we will face during that time. She gives all of us certain talents and strengths to use and weaknesses to overcome. She *is change*, and as I told you at the beginning, Magic is all about change. The House of Binah is the House of Many Mansions, and a house can be many things — a palace or a stable, a cottage or a body. Binah is the Shekinah, the beautiful female aspect of God that lives in every home, even those in which she is not welcome or recognized. She is there, unknown and invisible. Her house has an open door, and all are welcome. This path can make you weep, or it can make you feel secure and loved. Next time you open the door of your house, remember the House of Binah and prepare to welcome a stranger. It may be someone who will change your life.

The 11th Path leads from Chokmah to Kether. Its Hebrew Letter is Aleph, meaning an Ox, and the Tarot Card is The Fool. The Fool is one who is at the start of his journey, as you were a short time ago. The Path of Chokmah to Kether is, in one way, the path of the prodigal son. He carries the treasure the Father has given him. It is his inheritance and he is full of anticipation. He is naïve but eager, and has already forgotten all the good advice given to him. But no matter, it is hidden away in his satchel, and Dad is keeping an eye on him. Mother has given him a white rose to remember her by. (Time to remind you that all these paths must be walked both ways.) We are all fools and will remain so until we reach Binah and *understand* what it has all been about.

In some countries a fool is seen as holy, touched by the Finger of God. He has been given the gift of knowing, and so he remains an innocent. But the Fool here is full of potential. He will make many mistakes and have many regrets, but there will be moments of joy as well, the greatest of which will be his return. This path will perhaps remain an enigma for some time. Its effects are slow to manifest, and you may miss them, but they will resurface again and again until you take notice of them.

And now, just as the Fool must step onto the path of manifestation and begin his adventure, so you have come to the end of the journey round the Tree of Life. Remember this, when you come again to my Beth (House) I will open the Daleth (door) and welcome in the young Fool who will one day be the Magician.



GOING DEEPER INTO THE INNER WORLDS

THE HIGHER LEVELS OF RITUAL

There are many different levels of ritual, as in all aspects of occult training, and one has to gradually get to know how to deal with all of them. It is essential that a ritual has a reason for being worked; otherwise the power that is raised is left roaming around, free to be picked up and used by either another human being or, even more dangerous, a being from a lower order.

At any one time there is a lot of what we might call second-hand power just floating around. The increased amount of interest in the occult and the number of books (good, bad, and indifferent) available mean there are thousands of people with no training doing rituals for fun or just for the hell of it. To those like myself who have spent the greater part of our lives learning to use ritual and control its power, it is frightening to know there are idiots out there getting drunk or high on drugs and doing a ritual from a badly written book all at the same time. No wonder the world is in a mess.

Unused power is like an unwashed dinner plate; you wouldn't want to use it for another meal. This is another reason for sealing tightly during your own work. Luckily, most "fun" rituals stir up very little power, but it needs only one person with even a little potential to try their hand at it and all Hell (literally) breaks loose. (Buffy is not altogether fantasy!) When you have finished a ritual, make a habit to gather up the residual power and pass it through the altar into the Earth for Her use. In this way it will be put to good use. Do this by standing at the altar with your hands outstretched and mentally calling all the unused power into them. Then put your palms down on the altar and *will* the gathered power down through the altar and into the Earth.

The power you, as a trained apprentice, can raise will have more of a kick to it than a so-called fun ritual and would be prized by The Lords of the Dark Face, who would delight in degrading it for their own use. That would inevitably have a backlash on you. You need to prepare yourself for the time when you will be able to sustain power for longer and of a purer kind.

Exercise ► Empowerment Exercise

Try this Empowerment Exercise. First the *kind* of power must be chosen; for this time, let's choose Knowledge. The God Form most compatible would be Thoth, the Egyptian God of Books and Magic. By this time, you should know enough to be able to visualize the God Form and its symbol of the Tablet and Stylus. Sit in the East with your hands folded and your ankles crossed. (This prevents power from flowing out and keeps it locked in the body.)



Visualize a radiant sun symbol in your third-eye center between the eyebrows. Hold it steady.



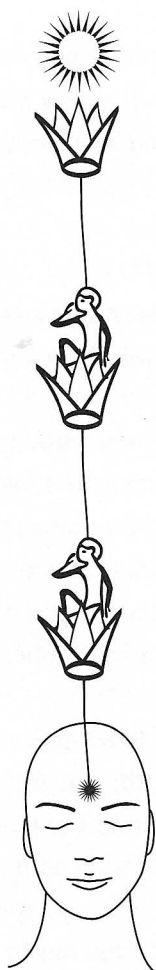
Now slowly raise it to the top of your head, where it emerges in the form of a lotus flower in bud.



Visualize the bud slowly opening up until fully open. Picture, in the center, in miniature, the Ibis God Form sitting in the same position as you are. This is the Astral Aspect.



Now visualize a lotus bud emerging from the Head of the God Form and opening to display a second replica in the same position. This is the Mental Aspect of the God.



Repeat the visualization a third time, and when the lotus bud opens, it reveals a third and Spiritual Aspect of the God, who is called the Lord of Books.

You are now sitting, relaxed and quiet, with a threefold extension of the chosen God Form rising through the planes. You represent the Physical, the others the Astral, Mental, and Spiritual. The Spiritual Aspect opens the lotus, and in the center is a shining pearl radiating the power you have asked for. Imagine this power as colored: red for energy, orange for communication, yellow for knowledge, green for healing and regeneration, blue for wisdom, dark blue for seership, and violet for love. The pearl glows, pulsing with light, and that light turns to golden yellow and begins to descend.

It passes through the body and enters the lotus flower of the Mental Aspect. The color now begins to deepen and pulse more quickly. It descends into the lotus flower of the Astral Aspect, and there it begins to sparkle like a diamond in sunlight; it then descends into the lotus flower above your head. The power begins to enter your head and then fills your whole body. Feel the heat and the power of it and open each center to that power. Don't be too greedy and take in more than you can handle. When you feel it is enough, then turn your attention to the Spiritual Aspect, offer a blessing and give it permission to depart. The lotus folds down into the form, and forms into the one below it. Bless the Mental Aspect and give it permission to leave. It departs in the same way, withdrawing into the Astral Aspect. Bless the Astral Aspect and give it permission to leave, and it sinks down into your own head and becomes a glowing sun in the third-eye center. Let this fade and disappear.

Use this exercise with any God Form, providing it is compatible with the energy you are asking for. Don't try asking Sekmet for Wisdom or Athena for love and beauty! This is where a solid knowledge of mythology comes in handy, as you need to know which Gods and Angelics can provide a link with the power you are looking for.

WORKING ON THE HIGHER LEVELS

Any ritual work puts pressure on the magician, and ritual at the higher levels increases the pressure considerably. It is better to go slowly and take your time so you can adjust to the level of the higher realms. Even so you will find the going hard.

Try one higher ritual every two months for a year. Then increase it to two rituals a month, one of a lower level and one of a higher level. The power levels will increase as you do more and more, and for this reason it is a good idea to rest from any kind of ritual work during what is known as 'The Fire Month,' which is August. In fact, two quiet months a year is even better. There will always be some people who cannot sustain energy at these levels. If you find you cannot take the pressure, don't think it is a failure. Return to the lower levels and wait for six months. Build up your inner strength and try again.

The Lords of Light use the energy released by rituals for their own purposes. As it is human energy created and made on the Physical level where they cannot work at full strength, they use what we give them to do their work on earth. High level rituals can give them a great deal of power, especially if the work is done by a trained group. In return they give us "experience" of them, their world, and their wisdom.

What is the "experience" they offer? It comes in the form of what is known as a mind touch: the sharing the knowledge (as far as the individual can take it) of *what* they are for a few moments! This is seldom what we think, imagine, or hope. Some people experience this while meditating, writing, or talking to people. When it happens in a ritual, it can be more "mind-blowing" than "mind-touching." It's somewhat akin to a mutual orgasm; it doesn't always happen, but when it does, *the earth moves!*

So why do we do rituals at this level? Because it stretches the mental and spiritual "muscles," just as an athlete or a dancer continually stretches the muscles further and further to achieve better results. Without such experiences, we would stay at the lower levels of understanding. It is hard and demanding work, but the rewards are great.

Do we always get what we expect? No. There will always be some people who cannot go beyond a certain point. This is in no way a criticism, simply a fact. No matter how hard they try or how much they desire it, not everyone can become a ballet dancer, a scientist, a concert pianist, or a pilot. They don't have the skill, the right type of body, or the right type of mind. The same applies to this work. Some do not have the right kind of mind, psychic senses, or mental and physical strength to cope with it. They may not be able to visualize well, or their nervous system may be unable to cope with the pressure. Sometimes it is purely physical. Someone with asthma might find it difficult to cope with certain breathing techniques, for instance, because it could bring on an attack. Having said that, I have a friend in California who is confined to a

wheelchair, but this has not stopped her from being one of the best Officers of the West I have known and an active member of an Order.

If it is not to be, this must be accepted with grace, and the level that *can* be reached should be polished until it is the best of its level and kind. Those destined to reach a high point in this work are marked at birth with the symbol of their ancient allegiance set into their aura. When it becomes visible during training, it is an indication to their teacher that initiation is needed to confirm their status. Bear in mind that tradition says it takes three lives to achieve initiation.

There are teachers in the world who have reached only the first degree. Some have even built small schools where good basic training can be had. They do great work and are the hatching grounds for pupils who will eventually go beyond their teacher — and that, Apprentice, is the dream of every teacher. To find even one who can go beyond what they themselves have to teach is an accolade. A teacher is just a rung on a ladder; a good student will climb over their teacher, then reach down to help them up. There is no greater joy than to learn from someone you once taught.

WHEN THINGS GO WRONG

Can things go wrong in ritual? Oh yes, they can indeed, from the strange and the funny to the downright creepy and occasionally frightening. People fall asleep and snore, loudly. People circle the temple with great dignity and fall flat on their faces just before reaching their chair. People get stage fright and are rendered speechless. One or two have been known to die quietly without anyone being the wiser until they failed to stand up and speak. Experienced magi have solemnly circled the *wrong way around* and caused a traffic jam on meeting other officers going the right way.

I have seen someone (who will remain nameless) get up from her seat, leave the temple and return with a cigarette and a cup of coffee. She was most indignant when reprimanded and said it was her democratic right to do what she wanted. Granted, it was a very new group, but correct ritual behavior had been explained to them. I have also stopped a ritual halfway when latecomers simply opened the door and walked in with two young children, one of whom was in a stroller.

Materializations can occur if there is someone present with the rare ability to produce ectoplasm. What do you do? *You wait*. It will disappear of its own accord if you all keep quiet. What you do *not* do is touch, shake, or disturb the person concerned. You may cause a heart attack or even death. Luckily, materializing mediums are rare, and most of the time they hate being one.

Sometimes a burst of energy can cause things to move about, topple over, or smash for no apparent reason. There is no need for panic. Simply close the Lodge quickly and leave.

Once, as I was about to begin a Pathworking, I asked a student to put out the light, preferring to work by candlelight. With no warning and out of a clear sky a lightning bolt hit the far end of the house and all the lights went out. There was silence for a few moments, and then a shaky little voice said, "I would have done it, you know; it was no bother." The most common mistake is to mix the Archangels and their quarters. They are used to it, and Michael, having been called to open the gate of the West instead of the South, will simply grin at Gabriel as they exchange places.

Laughter in a temple is a precious thing. If you can't laugh with your God or Gods, you are worshipping the wrong ones. Have your laugh, then quiet down, go back a ways in the ritual, and

begin again. If the disruption is bad, close down and leave. The next day, open it up and cleanse the atmosphere with incense, then offer apologies to the quarters and to the patron of the temple. You are working with the Light, so you will not be incinerated for doing something wrong. If you were working for *the other side* it would be different; they do not tolerate mistakes. Above all, enjoy ritual: enjoy doing it, enjoy the lift it gives you, and enjoy the effect. One of the things I love about working Craft rituals is the sheer joy that pervades the spirit, and the feeling that the whole of nature is working with you.

How far can you go if you are working on your own? As far as you want to go or feel you can. Being a solo Magician is a traditional way of working. In ancient times magicians always worked alone. Magical groups as such are a comparatively modern idea. One thing I would say is this: don't share your rituals around. If you are a solo practitioner, keep them to yourself. Otherwise they will lose some of their power.

THE MINOR AND MAJOR MYSTERIES

You will come across the terms Minor and Major Mysteries, and may wonder what they mean. The Minor Mysteries usually cover the training from just before initiation in the First degree to just before the Second. But different schools arrange their teachings in different ways. Personally, I tend to think of ritual work and training covering the spheres of Malkuth to Netzach as the Minors, and anything from Tiphereth upward as the Major, with the path between Geburah and Chesed marking the line of The Greater Mysteries of the Exempt Adept. These are things that you gradually come to assess for yourself. At the moment, when you are just beginning, you have no need to think about it. As you come within reach of the Major Mysteries you will certainly know it. In Egypt you would most probably have been woken unexpectedly in the middle of the night and taken, in silence, down corridors you had never known and put through a series of quite severe tests. (Of course you would have been preparing for several years beforehand, having been taken into temple service at seven years of age.) You either came out into the new day an initiate — or not!

As you gather books and information, you may be tempted to try out rituals from old books and even older and now defunct Orders. Read them carefully before you proceed and make sure you understand what the rituals are for and what they do. One can give too much importance to an old style of ritual, and while the old ways have much to offer, they sometimes need careful handling. Take what is useful and adapt it to your own way.

RITUAL TYPES AND LEVELS

There are many different levels and types of ritual, and you need to be able to distinguish one from the other. Each school or order has its own preference and ways of doing this. My own is as follows:

Physical: Maypole dancing, May Day celebrations, dressing the tree on Christmas Eve, annual fetes, festivals, and fayres.

First Level: Night prayers, regular meditations, secret daydreams, daydream and fantasies, out-of-body experiences, lucid dreaming, self-initiations, etc. (Note that a lower level does not imply "lesser," only that there are higher versions of these rituals.)

Second Level: Deliberately intentioned Pathworkings, deep-level meditations aiming at inner plane contacts, consecration of amulets, talismans, and magical instruments. Personal confession — this is mentioned because it is my personal belief that anyone has the right to relieve their soul of a burden to his or her deity without the need of a priest.

Third Level: Simple rituals are part of this category. When done with true intent they include first degree initiations, since the intent is to rise higher. Also, seasonal rites, exorcisms and absolutions, blessings, and handfastings.

Fourth Level: High level rituals and initiations are part of this category. Raising of lodges in that space of time when the lodge is *actually* raised. Can also include christenings, marriages, difficult exorcisms, and special absolutions. Ordinations of priests and bishops are magical rites in their own way.

Fifth Level: Spiritual; consecration of churches and cathedrals; ordination of archbishops, cardinals, etc; coronations; temple rituals of exceptional power, i.e., rituals that take one to the Gate of Chesed, which is the last initiation that can be taken in the flesh.

Do we need to do ritual physically? Not when you reach a certain level. Rituals can be done astrally, mentally, or spiritually. However, you have to go through the traditional ritual ways before you reach that point.

SPIRITUAL CLEANSING

When you begin to work with ritual on a regular basis, you are going to come up against the ego problem. We all have times when we begin to feel superior to others. We look at strangers and think smugly, *But you don't know you are sitting next to a Magician who's got a temple at home!*

For the first few times it's funny, and you laugh yourself out of it. But then you begin to believe it. If you begin to think in terms of zapping someone just because they stole your parking spot, bath with a handful of sea salt in it and, if you can get them, some hyssop leaves. It is a good thing to take a ritual cleansing bath at least once a month and especially before a big seasonal ritual, as it prevents any build up of unwanted subtle matter in the aura.

WORKING WITH ENERGIES

Auras being a part of the body's energy output leads me on to other kinds of energies. Energy is a strange thing; it has tides like the sea from which life emerged, and it fluctuates as our own emotions ebb and flow. It is part of our endocrine system, and we can use it to tune and focus our inner powers.

Exercise ► The Silence of Body Energy Sensations

Use this exercise to teach yourself to recall and actually relive pleasurable sensations.

Heat on a sunny beach. Feel the sun on your nude body, sand abrasive or silky, and the water's edge with warm water lapping over you. The point where earth and ocean meet is a very special place energetically. It is where life first crawled out of the sea and felt the earth for the first time, and it holds very ancient ancestral memories.

Sitting in a cosy armchair with deep wings before a fire on a winter's night. Hear the sound of wind and rain on the roof and window. Feel the smoothness of a glass in your hand, taste the richness of wine in your mouth, and stretch out your feet toward the warmth of the fire.

Lying in a warm bath. Feel and smell the scented water and let your muscles relax.

Walking in a forest at dawn. Hear the birds sing. Feel the coolness of the early morning mist.

Standing on a mountain top. Listen to the wind, feel it push against your body. Use these memories inside your head to recharge yourself and also to train your visual and auric skills. (Use earplugs so you will not be disturbed by outside noises.)

Exercise ► Using Silence to Restore your Powers

Build these visualizations into your daily life for just a few minutes when you need extra power.

Silent healing. Go inside your body and seek out its organs. Locate pain; surround it with silence and ask why it is there and what you can do to ease it. Comfort those areas that are not functioning well. Ask the organs what they need. Then visualize it and give it to them as a gift. Think of the organs of your body as members of a corporation. Talk to them and let them know you care about their welfare. Remember, the brain thinks that what you visualize is *real*.

Silence in a library. Seek out the World Memory in the Hall of Silence. Walk around and take down books to read.

Silence as a comforter. Let silence support you like friendly arms wrapped around you. Enter silence and use it as a link with your Creator.

Silence amid noise. Don't try to block the noise, but let it through unchallenged; then it will not bother you.

Exercise ► Working with Emotional Energy

Our emotions give us both pleasure and pain. Unless we can learn to control them we will always be at their mercy. A way to do this is through silence and the absorbing of the energy into the inner silence.

Controlling emotions can be a double-edged sword; too much and we become cold and unfeeling, too little and we get stressed. Think of a time when you were very stressed. Recall the time and your feelings in detail. Let those feelings rise up. Then step back from them and observe the series of events as a silent film. Watch yourself and ask if you could have handled the situation better than you did. Go into the scene now and recreate it as if you were a movie director; make it happen the way you would have liked it to happen. Go back to the silent screen and watch the new version of the event. Does it make you feel worse or better? Redo it until you can feel good about it. Then let it go. Do this exercise again, using a time when you were filled with happiness.

Exercise ► Working with Mental Energy

This is creative energy and we use it every day of our lives. With this energy, we envision what we will do today, next week, or next year with this energy. We create our futures day by day. We use it at work and at play; we fill our homes with things that make it a pleasant place to live in. We use it when we read a book, watch a film, or listen to music.

Mental energy excites us, depresses us, arouses, or repels us according to what we are seeing, doing, or imagining. In this work, we use it more than others, for it is the cement that holds the building blocks of ritual and Pathworking together. We, more than any other kind of human being, live and work in the past, present, and future at the same time. We are all multi-dimensional beings, but *we* know it.

Every ritual draws on the past, indicates the future, and brings it together in the present. Mental silence can be potent. It is a living thing, a receptacle that can be filled with love, hate, longing, desire, laughter, tears, music, and memories.

Visualize a rosebud in a crystal vase. Fill the vase with liquid silence in the form of love, and watch the rose unfold and open. Visualize an egg. Fill it with the mental silence of energy and life. Watch it crack open and the baby chick fall out, wet and bedraggled. Wrap it with silent mental energy of warmth and see it dry out to a golden, downy scrap of life, then place it in the care of its mother on the Astral plane.

In the silence of your mind, listen to a favorite piece of music and let it fill you with color rather than sound. You can recreate any piece of music and any voice you have ever heard in the silence of your mind. You can speak with those you have lost by creating their voices in your head.

Exercise ► Working with Spiritual Energy

Spiritual energy is what fills the hearts of saints of every tradition. It is something that can enter our hearts, minds, and souls at any moment and depart just as quickly. It fills us with grace and light and it comes directly from the Creator. Even if we are at our lowest ebb it allows no shadow to fall upon us. It is the inner light of the Primal Spark that is our true self.

Spiritual silence is potent. Visualize the God Form of your choice. Build it in detail. Imagine it alive and standing before you. Imagine it enclosing you within itself. Be alone with it in total silence. Be absorbed by its power and love.

In occult work energy manifests as a desire to know. It drives us to seek out more and more of this mysterious manifestation called life. It fills us, and in return we fill it with experience. God is energy and energy is God.

Visualize the chakras running down the center of your body, and fill each one with God-Form energy. (Choose whichever God Form you feel you need.)

Visualize your etheric body and light it up with sun energy.

Visualize your physical brain and fill it with star energy.

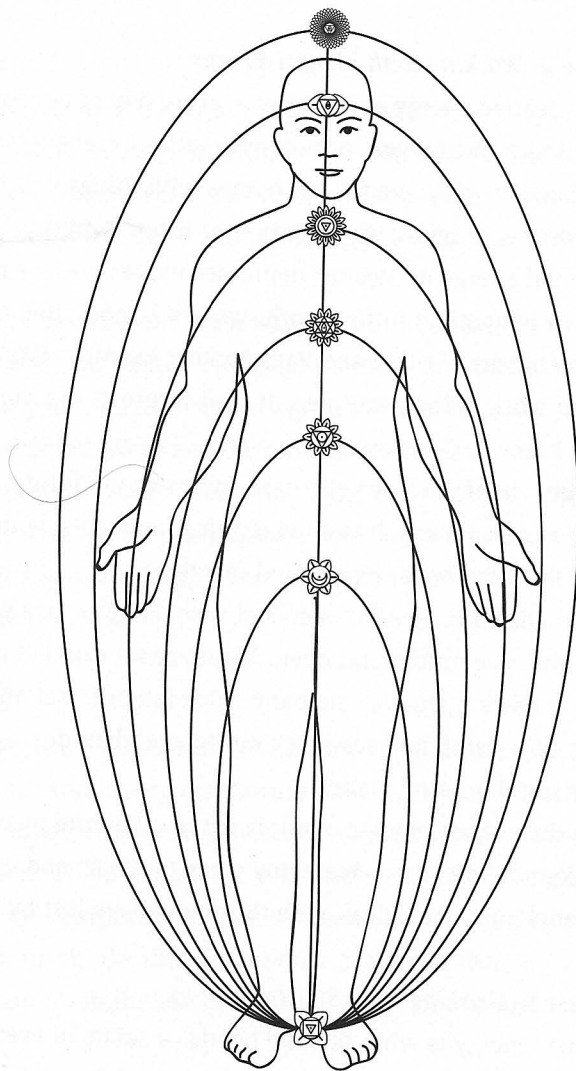
When you work with energies and silences you begin to understand how powerful these manifestations are. Use these techniques and information to fill your occult work with energy and silence.

Exercise ► Energizing the Chakras

Visualize the seven main chakras:

- Head — Violet
- Third Eye — Indigo
- Throat — Blue
- Heart — Red
- Solar Plexus — Gold
- Genitals — Green
- Feet — Orange

Moving from head to foot, extrude a line of violet light from the head chakra; it sweeps down in an arc to the feet, pauses, then returns to the head. Do the same with the third-eye chakra, sending out light and coloring it indigo. Now do the same from the throat center, coloring this line blue. Do the same with the heart center, in red; then with the solar plexus, in gold; and finally with the genitals, making the line green. As you create each line on the downward arc, breathe in, and then breathe out on the upward arc.



This exercise causes the chakras to spin more quickly, and this increases the energy flow of their power through the body. It helps to increase the sense of awareness and also cleanses the body and tones its vibrational rate.

These exercises will be part of your homework; try them out and see how you feel. By the way, if you feel you can do an exercise a different way, try it and see what happens. Never be afraid to experiment. It is the best way to learn. If you are wrong, you will soon know. If you are right, we have both learned something. No teacher is infallible. Also, if any exercise makes you feel unwell, stop doing it at once. We are all unique, and therefore what suits one person is not always good for another.

MAKING AND USING THOUGHT FORMS

Let's move on to one of the most interesting areas of occult training: the making and using of Thought Forms. This is also one of the most misunderstood areas of training: Nothing, absolutely nothing, comes into manifestation without thought. Whatever it is, it must be thought of first and foremost. Whatever you have and own, whatever you are, wherever you live and whatever you do for

a living has come about because of *thought*. You govern your life by your thoughts, but blame what goes wrong on outside causes. You are what you eat and you are what you think you are. Surprised? You should be, because you have controlled your life from the moment when you first referred to yourself as “I,” just as the First Cause became responsible for Its actions when It said, “I am.”

Dion Fortune said, “To become a magician, you must make other people see you as such.” That also goes for being successful, healthy, wise, and happy. It’s all about reflections. (See the Kabbalah and the reflection of Kether in its creation Chokmah.) The expression, “to do something without thinking,” describes something that is actually impossible, as the *impulse* to do something is part of the thought process.

We live, act, create, and exist by the power of thought. We feel hungry and we think of food; we look at a golf ball and think about the kind of shot we need to hit to get it off the tee. A document, a book, a knitting pattern, a recipe for a cake, a new car, a birthday gift, or where to put a vase of flowers all require thought, and 99.9 times out of a hundred that means we build a mental picture to go with it. All successful people have this power, but most use it unknowingly, ignorant of its origins in the Mystery Religions of the ancient past. They only know *it works*.

For full instructions on how to build and use Thought Forms you need the book Herbie Brennan and I wrote called *Magical Use of Thought Forms*, published by Llewellyn.

How is a Thought Form different from a visualization? The intent makes it different. The main ingredients are visualization, imagination, and desire. You must be certain you know exactly what you want the Thought Form to provide. It can be an object, an event, an abstraction, or a state of mind or purpose. Please don’t try it with a person; on second thought don’t *ever* try it with a person.

You also need to know more about the Astral level. Far from being exotic, the astral plain is rather like Antarctica, vast and an off-white color. It is composed of sentient proto-matter. That is, primal matter that has yet to take form, but which has a primitive consciousness that includes a desire to become. Proto-matter wants and needs, above all, to *be* something and to *be* manifested. The vastness of its strange landscape is filled at times with flickering forms and shapes of all kinds. They are the result of thoughts not only of human beings, but of any form of life that can think. Most of these shapes last only a few seconds, but others can last for minutes, hours, days, and thousands of years if projected strongly enough and by enough people.

This level, like the Mental and Spiritual, has its own native species. For them, it is we who are the ghost-like forms that visit their level, which to them is a place of beautiful landscapes. These beings and their “country” are made of the same proto-matter. They were brought into being by the Elohim, as we were.

When we think deliberately and steadily about something, we create it on this level, but as soon as we cease to hold it in our minds it disappears. It has to be filled with our desire for it to become real, and then it can manifest on our level. This proto-matter has one desire: to create forms, shapes, colors, and textures. It lives on thought. Close your eyes and think about a beach of sugar-white sand and a blue sea, palm trees, and a large cool drink — if you can see it in your head, you have created it on the Astral. Those who exist on the Astral create their world from moment to moment, and for them it is timeless. We create in our minds, then take the long way around and build it with our hands.

The Astral will obligingly create anything we can think of, but then *we* have to make it manifest on our own level. It *can* be done; it is done every day. The car you drive, the dress you wear, the desk you sit at are all the product of thought. If a Thought Form is kept in the mind, and if the mind is filled with desire to possess that form, then something will happen — You could say your desire impregnates the proto-matter, and it gives birth to your Thought Form on your level of manifestation. Proto-matter wants you to have what you want; it creates what you want within itself from the seed of your desire. Is it that easy? No, it's very hard until you get the knack of it. Those people who always seem to fall on their feet, who have nice houses and cars and never seem to want for anything, have the knack. So what is the knack? It is knowing you can do it. You only have to do it once, and the light goes on over your head: *I can do it, I really did it*. So, you can do it again.

Desire is one of the strongest emotions a human being can experience. To desire, to need, to long for, is enough to start labor pains in the proto-matter. It was created to produce things, but only things that were given form by thought. It has to have a pattern to work with. The Astral contains every pattern of every object that was ever made, from the first arrowhead to the latest car design. If it has been thought about, it is already tucked away inside the proto-matter, waiting to be born.

The main barrier is knowing what you really want. Thought-forming takes time and effort. People don't use it because it takes too long, it is too hard, and there's something they want to watch on the TV, or a party to go to, or a ball game to see. All excuses. Self-made multimillionaires do not stop working to watch TV, and they stay out of bars. Magic is never going to be easy; it is never going to be like the Blue Fairy's magic in *Pinocchio*.

When you know what you want, sit down and make a list. What will it take to get it? How long? Who will you have to find? Where is the most likely place you need to be? Find a picture as close to your desire as possible and pin it up where you see it every day. Look at it every morning and say, "I'm one day nearer to getting it." Search out ways to get it. Don't sit there and wait for it to fall in your lap; *it won't*. Never let yourself doubt. Sooner or later you will get it. Another part of the knack is believing in yourself. Is your dream a house? Then every month buy some little thing for the house. A print in a frame, a tea towel, a vase, a pretty candle that you will light the day the house is yours. Think of it, love it, and call it to you. When desire reaches this stage, it has to obey the call to manifest. But make sure you specify everything. You might expend all that energy and the house finally manifests. You see it for the first time ... your dream house, and your brother-in-law is the new owner. You forgot to stipulate *you* must own the house. Proto-matter is literal. What you think is what you get — exactly what you will get. Be warned.

THE POWER OF SYMBOLS

There are some things you can never learn from books. You just have to find out for yourself. Sometimes they are passed to you, mouth to ear; sometimes they just come to you as realizations. One of those things is that everything in this universe is sentient. Everything has a sense of self. It may not be very big and it may not have our kind of intelligence, but then again it might be a

hell of a lot more intelligent than us. Sentience — like vibration, like light, like life — is found throughout the vastness of this galaxy. That being so, it will not surprise you to be told that symbols are sentient.

Think about it. A sentient being can tell you about itself, what it is, what it does, what it means. A symbol does all these things. We read, write, and understand the language of symbols every day. We see road signs (symbols) and we stop the car, or turn left, or slow down, all because we were told to do so by a symbol. We look for a restroom and choose between the symbol of a man or a woman (occasionally people get it wrong, but not often). Letters are symbols, and we understand what they tell us as we read a paper or a book. We write books using those same symbols to tell other people what we are thinking. Symbols could be the outward forms worn by beings existing on a different level than ours.

Symbols have a fascinating history. They have been used for thousands of years to communicate nonverbal messages. The shape, size, and sometimes color can tell us at a glance the symbol's meaning. One of the oldest symbols is the Hand. We find it on cave walls painted by early man. It says, "This is me. I was here." We use the gesture of an outstretched hand to greet another person and to show we carry no weapon. When we hold it up before us, fingers together and thumb extended, it silently says *stop*. When we curl all the fingers together and cover them with the thumb, it says clearly, *I am going to hit you*.

Hieroglyphs are symbols that indicate sounds, but the oldest of all symbols are silent. So it is that in silence we can reach the inner meaning of these ancient messages from the past. Another of the most ancient is the Eye, followed by the Spear and the Bowl. I want you to take those four — the Hand, Spear, Eye, and Bowl — and meditate on them, searching out what links them together in meaning. You may be surprised at the result.

Exercise ► *Creating a Self Symbol*

As an exercise I want you to create a symbol for yourself, something that means *you* and that you can use as a symbol in ritual, and to sign your meditations with instead of using a signature. Your symbol can be old or new. To do this, you must first find out what the most significant thing about you as a person is. To begin, you must take yourself as a symbol and meditate on it, then look for something that expresses that uniqueness.

FIRE IN THE SPINE

A lot of what drives magic comes from the nervous system, and that is connected with the spine, one of the most important parts of our body. The nervous system encloses the spinal cord and carries messages from the brain to other parts of the body and vice versa. The Djed in Egyptian Hieroglyphics is called the Spine of Osiris, and the Wand, besides being an extension of the index finger, is also a symbol of the spine.

The spine is rightly considered of great importance in magical work because it is a conduit of power in every sense of the word. In some schools you will not be accepted as a pupil if you have a spinal deformity. This amazingly supple piece of biological engineering also carries the power of the

Kundalini. The Serpent Goddess is the symbol of sexual power (and all magic is linked to that creative power) and lies coiled at the base of the spine sleeping, unless awakened. When she awakens, she rises up the spine, coiling herself around it until she reaches the point where the spine meets with the cranium, and there she delicately bites, causing energy to blaze up the spine like white spiritual fire.

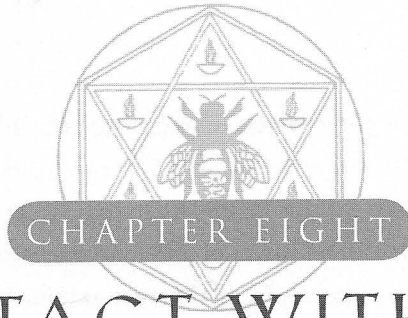
The spine can also be seen as the central part of the Caduceus, the symbol carried by Hermes. Its power is augmented by the entwined snakes (male and female, Binah and Chokmah) rising up to touch the pinecone, a symbol of fertility. The rod is winged, symbolizing the moment of sexual ecstasy that sets the spirit free to fly. The single serpent has become a symbol of healing and is twined about the Rod of Aesculapius, the Greek God of Healing.

In Chinese medicine there is a point on the spine called the Doorway. It is still used today by some Chinese acupuncturists in the expulsion of demonic possession. It is extremely sensitive to touch and becomes more so with use. It was a point used in medieval times for assassination, for it leads directly to the heart if one stabs with a downward thrust. But it has another and better use. In a trained mediator — and let me emphasize the word *trained* — it *can* be a point of entry for a benign contact, something I will talk about in the next chapter. This is not always the case; some entities choose the throat or the nape of the neck. But in general this point (also referred to as T4 in Chinese medicine) is the usual contact point. However, you do not have to be a mediator to use it. It can be used in other ways and for other purposes. Anyone with a fair amount of occult training can use the Doorway to draw power from a focal Point of Energy. I mean what I say — only with a fair amount of training, not someone who has just begun. It will be about two to three years before this becomes a possibility for you. Contrary to the opinion of some who should know better, mediation, misguidedly called “channelling,” is not something that can be manifested by anyone. I am speaking here of the real thing, not the so called channelling of alien beings from Mars or the President of the Outer Galactic Council!

There is a difference between a Point of Energy and a Point of Focus. A Point of Energy can be anything that exudes or contains an energy you wish to use. I must warn you, however, that to use it, to take energy from another human being without their express permission, carries a karmic penalty you do not want to think about. A Point of Focus can be a type of God Form, an ancient object, an Angelic Form, or even inanimate things that have become Points of Focus over long periods of time during which they have been venerated, such as an icon or holy relic, or an object that has been blessed by a saint.

Exercise ► Point of Focus

This point can be used for healing or taking in energy. The basic technique is as follows: take a position in which that area is open to the energy (this can be done even if covered). Visualize the God Form, Angel or sacred object, and see it placed against the point. Mentally create a vacuum beneath it, drawing the energy directly into the spine. Do this for just two minutes at a time and no more than four times in a session. The energy is carried round the body for at least an hour, then dissipates, leaving no side effects. There is a special Pathworking that can be used with this technique, called The Flight of the Dove. This can be found in session seven.



CHAPTER EIGHT

CONTACT WITH THE HIGHER WORLDS

DREAMWEAVING INITIATION

Well, Apprentice, you are coming close to the end of your time with me, at least for this part of your training. So let's see about answering some of the questions you have been waiting impatiently to ask, which I have avoided until now. Why have I made you wait? Because waiting is something you must learn to do. Magic happens when its time is right, not when you demand it. Patience is a virtue, so they say, and as a Gemini I still find it difficult to practice. But I try, as you must try.

Now I mentioned Dreamweaving a while ago; let's look at what that means.

I have explained the difference between imaging and visualizing already, but there is a way to use them both, together, with good results.

To recap, visualizing is watching the images you build move and interact with other images in a scenario of your own choice. Imaging happens when you stop watching and join in. In Dreamweaving, you use both to get the experience of shifting from one state to another. Ordinary visualization usually occurs on the Lower Astral, but when you use imagery, you step it up a level to the Higher Astral. Why? Because you are adding your physical consciousness to the "daydream" and that makes it fully active *on the Astral level*.

Here's an example. We all need to feel appreciated and loved; we all need a little pampering from time to time, so let's use an exercise to do just that. Everyone watches the Academy Awards presentation, and most people would like to be a part of the excitement—shall we try it?

Exercise ► Dreamweaving

First of all, visualize the outside of the theater, with its awning and red carpet leading into the theater itself. The crowds are pushing and shoving against the barriers. They wave cameras and autograph books at the celebrities as they get out of their cars and pose for the press. Picture it all as clearly as you can. A car draws up, and two people get out. One of them is you, dressed to kill, with a famous star as your companion for the evening.

You watch yourself walk the carpet and pose for the cameras. You see yourself smiling and elegant, waving to the crowd and then disappearing into the theater. Play it all again until you know exactly what will happen. Now, rewind. You are inside the car with your companion and driving through the waving, screaming crowd of people. Feel the touch of your clothing and smell the scent of the car's leather upholstery and the cologne or perfume of your companion. Feel the

flutter of excitement in the pit of your stomach. The car stops before the red carpet, and the driver opens the door.

Get out of the car, holding firmly to your image. Keep looking at your hands and feet; *keep behind your smile*. Feel your escort's hand in yours and face the cameras. Smile and wave and pose, first to one side and then the other. A microphone is thrust at your face and someone asks you how it feels to be here. Speak slowly and clearly and say you are delighted to be here with all these wonderful people. Then wave again and go into the theater.

This is one aspect of Dreamweaving: to visualize the whole thing first and observe it in detail, then redo it, but being inside the image and the action. This teaches you flexibility on the Astral levels and how to switch from one aspect to another. It gets you used to *being there* rather than simply watching. This is important, especially when you are Pathworking with the intent of speaking with teachers from the past, as you will be doing later on.

ON INITIATION

I thought this subject would make you sit up. What exactly are initiations, and what do they do? How do they affect one? How many are there? What form do they take? Who decides when they will happen? Can I initiate myself? Let's take all these questions one at a time.

What are initiations? They are, to quote Dion Fortune, "... an outward sign of an inner grace bestowed." You see, initiation always happens twice. It comes from the Inner level and is ratified on the Physical level. Sometimes it happens the other way around. If an apprentice has worked well and in a dedicated manner, it often happens that he or she will experience a realization that often shakes his or her world, changes the way he or she thinks of him or herself and of the Mysteries. When this happens to apprentices, it shows in their eyes, in their manner, in their speech, and in the way they begin to behave toward others. That usually means they have received an Inner-level initiation, and a teacher can recognize that it has happened.

People around them, especially at work, will begin to come to them for advice, for help, or for comfort. Often to their own surprise, they find that the right words and advice are at the tip of their tongue. Often, their first reaction is egotistical. *Oh great, I really am a magician, and they know it.* Then reality sets in, and they begin to realize that it is not their words, but those being relayed to them, mind to mind, either from their Higher Self or from an Inner level teacher who is guiding them.

Once this happens, the stamp of the Master Teacher appears in the aura, along with the insignia of the school. Even a self-taught apprentice belongs to a school, either on the Inner level or the Physical, even if they don't know it. If an apprentice is working within a school, then usually the outer initiation will come first. It can come quite quickly, for the apprentice is often returning to work he or she already done in another lifetime. Or it may come after many lessons and even many years.

Occasionally, a teacher will initiate an apprentice not because he or she has earned it but because it will act like an electric shock and goad him or her into taking that extra step. So, you see, it is not a straightforward thing to decide, and each initiation must be looked at as a separate issue.

What does initiation do? It is like a car changing to high-octane fuel. Everything goes into top gear. Not at once; it can take several weeks for the changeover to settle in. You may feel restless,

disoriented, or revved up and full of energy. It takes different people different ways. You begin to understand things you always knew, but on a higher level. You notice things more, see them more clearly. Your dreams may become more focused, and your inner work, meditations, and ritual will shift to higher levels.

How does it affect you? It touches you at root level. You see, no matter what tradition or faith you follow, one thing does not change: as each Age begins, as the Age of Aquarius has now begun, the world prepares for the Master or Savior of the Age. *No, it is not just a Christian thing; most times no one even knows the Master has been born, or what the mission will be.* Remember, we only have one example to go by, one example that has been more or less recorded, and that was two thousand years ago. What has been forgotten is that there have been many Saviors, and most have worked silently. All lead troubled lives and inevitably become a sacrifice of some kind. They willingly take on the sins and the pain of us lesser mortals. An initiate of the first degree takes on *full responsibility* for his or her own misdemeanors, sins, flaws, whatever you call them. By doing that, you lift a small part of the pain and hurt from the Master of the Age. You save Him or Her that amount. That is how it affects you. You give up the right to lay the blame for your sins on another. Each degree has a cost, for it is a contract between the Spiritual world and the Physical.

How many initiations are there? It varies with the order or school. Some have ten, one for each sphere of the Tree of Life. Some have seven, for that is one of the sacred numbers, standing as it does for the four physical elements and the three spiritual. In my school we have just three.

What form do they take? Again, that depends on the order or school. Some are very elaborate, others are simple and direct. All have some degree of high ceremony. The first can involve some degree of discomfort, but we gave up branding people on the forehead some years ago! (Sorry, just joking. I couldn't resist.) At SOL our first and second degrees are not secret, though we do not give out the exact words. The third degree is very demanding — as it should be, for it confers greater power. Concerning Craft initiations and those of other orders with which I have been honored I can say nothing, having given promises that I must and will keep. Suffice it to say that I have never been asked to do anything against my will, or that dishonored another human being, tradition, or faith. If any of those things are asked of you, you are in the wrong company and would be wise to leave.

Who decides when they will happen? Whoever is the head of the order or school will be made aware of who is ready. The final word belongs to the Master behind the order.

Can you initiate yourself? Much controversy surrounds this. I know there are books on it, and there are those who maintain that it is possible. I can only state my own beliefs, that, supported by my training and thirty years experience as the Head of SOL and as a Mediator for its Inner Plane Head, with rare exceptions, initiation can only be given by one with the necessary power to do so. The exceptions are the result of a direct contact with a Lord of Light, and the price asked of one in such a situation is higher than usual. But times change, and I accept that initiating yourself may be possible if the will, intent, and dedication are there.

So what, you may ask, and rightly so, can someone taking a study course such as this do under such circumstances? You will go through the course but not feel the need for initiation. However, if initiation is your true desire, you have two options. The first is to seek out a school or order and

offer yourself as a neophyte. You will enter as a mature student with no need of The Outer Court training. If the work has been good, initiation will follow when the time is right. Do not attempt to do this if you have not followed this course to its full extent.

If you have decided to follow the ancient tradition of the Solo Practitioner, this is my advice: follow the course to the letter, then make a retreat, where you can be alone and quiet. In that silent time, offer yourself to the Lords of Light with true humbleness and be ready to accept what they decide. Believe me when I say that if it comes, you will most certainly recognize it. The danger will always come from the ego.

THE LORDS OF LIGHT

What or who are the Lords of Light? I have referred to these entities throughout this course, and I am sure you are curious about them. Every level and every dimension has its own life forms. Some are parallel with our own and contain life that is evolving in the same way, slowly and painfully.

There are other beings who have never had a physical form, who came into being just after the creation of our universe. These have many names — The Elohim, The Archons, The Watchers, The White Council, The Inner Plane Adepts — but I always use the Lords of Light, though I have also heard them called the Lords of the Bright Face and the Originators.

Their knowledge and powers are unfathomable to us. They seem to guide and advise, but never interfere. They watch and hope and seem weighted down with an unbearable sorrow when we, like unruly children, destroy what has been given to us. The rule they obey is to allow us to learn from our own mistakes. They are, if you like, reflections of what created them in the beginning.

Their “bodies,” though they are not bodies in our sense of the word, are light in its purest and most primal form. Their vibration rate is in excess of ours, and they cannot descend completely to our level. The only way we can know them is by raising the vibrations of our own minds. They can slow theirs down for a short while, and there is a point where, briefly, we can meet with them and information can be exchanged; then our vibrations slow and theirs quicken and we draw apart once more.

The Lords of Light prefer to make contact through the medium of those on the plane below their own, those we know as the Inner Plane Masters, who act as messengers and intermediaries. In myth and legend, they are often seen as the psychopomps or the Walkers between the Worlds. On our own level, we have also had such people. In ancient times they were highly trained temple seers, but with the coming of Christianity their talents fell out of favor until some saints began to manifest similar powers. Then, in the nineteenth century, mediumship became in vogue. Some mediums were genuine, most were fake, but this vogue brought into focus the forgotten art of the seer.

FROM MEDIUMS TO MEDIATORS

Between the late eighteen-hundreds and today, the human race has made one of its periodic leaps. At no time in the past has so much been invented, changed, and discovered than in this last 125 years. One of those discoveries has been in the understanding of how the physical brain and the metaphysical mind work. Mediumship and trance work have begun to disappear, and in their place we have discovered the art of mediatorship. What is the difference?

A medium works in a trance. This means that the subconscious mind is open, and inevitably what comes through is going to hold a great deal of repressed “stuff” from the medium’s unconscious self. Mediators, on the other hand, do not lose consciousness. Their talent is to hold consciousness on at least two levels, and some can hold more. They are no longer tied to the amount of time the trance can be held. A trained mediator can hold the contact for an hour and in some cases much longer. The down side is that at the moment there are not very many around. It appears that, like the old-style mediums, it is a talent you are born with and cannot acquire.

There are differing levels of contact with the Inner Plane Masters, and ninety percent of these happen in the process of training in the Mysteries. The most common contact is the Mind Touch. This is the one that even those outside the occult will experience. It is part of the awakening of the senses the human race is undergoing at the moment. You will remember that earlier I spoke of the sixth sense as being Awareness. Taken to higher levels, this becomes the Mind Touch — a momentary flash of knowing that often results in a realization of what is going to happen, a piece of knowledge that just comes to you and which, within days, is proven to be of importance to you.

In occult training, this usually happens when a student becomes aware of certain facts and then finds those same facts in the next lesson. Or the mind suddenly makes a leap between two points and opens up a whole set of mental links that lead to a moment of total understanding.

There is also Overshadowing. This is quite a bit deeper than the Mind Touch, and often there is a continuous link that comes into being between a Master and a human being. It nearly always occurs when the human is in a school or order that is “contacted,” i.e., it was founded by and is empowered by a Master for a specific purpose. Some Masters can work with either sex, while some prefer a polarity. Their methods are as varied as their ways of teaching. Information, teaching, and even instruction can be passed in this way, but it does tend to be sporadic. It can take a while to establish a reliable link.

The last and most enduring type of contact is the Indwelling. This can end up being a symbiotic partnership between a human and a non-corporeal being. It is intense, demanding, and tends to dominate the life of the human almost to the exclusion of all else. It seems to happen when a human has spent many lives in temple service and is a kind of throwback to ancient times. It takes a certain kind of individual to maintain such a relationship, which is why there are, at present, only a few of them. However, one thing we can be sure of is that there will be more in the future.

Whatever kind of contact is made, it will not be perfect. There will always be a certain amount of the human mind and its contents mixed in with the higher information. This is an important point, and one that many would-be mediums do not understand. Coping with beings and entities of another dimension is never easy. Often it can drain the human energy and leave it dangerously low. For more on the subject of working with entities, read *The Seth Material*.

Nothing can be without an opposite, so where there are Lords of Light you will also find the Lords of the Dark Face. At this point, you have nothing to fear, Apprentice, as you are under the protection of the school’s *egregore*, or “group mind,” so don’t panic. Remember what I have told you; it takes time and energy to attack someone psychically, and at the moment you are neither a threat or a potential prize to them. Relax and smell the roses!

OUR UNUSED CAPABILITIES

One of the best things about the combination of Pathworking and mystery training is meeting such interesting people ... on the Astral and lower Mental worlds, that is.

You must have heard the saying that we only use a fraction of our brains, in the way that most of us (the real movers and shakers excluded) only use a third of the capabilities of our computers. This is quite true. Occult training tries to open up the other bit that we don't or can't use at the moment. You have already been told that whatever we visualize, the brain takes as being real. Stop and think about the consequences of this for a moment. Now do the following exercise.

Exercise ► Visualizing a Feast

Close your eyes and visualize a table in front of you. It is laid with a spotless white cloth and set for a meal. A glass of water is within reach, and you can hear your favorite piece of music in the background. A waiter approaches with a tray, places before you your very favorite meal, and leaves again. Look at the plate and observe everything on it. See all this in color, and then add the food. Take up the knife and fork and feel their weight and smoothness in your hands, then cut and take up the first bite. Recall the taste and let it fill your senses. Chew on it and swallow. Gradually work your way through the meal, and don't hurry the experience. If your imagery is good by the time you have finished, you will be feeling full, because your brain thinks the meal is authentic. (You don't have to pay for the meal either, but do leave a tip for the waiter!)

What I am getting at here is that the brain will accept what you see with your inner eye and accept it as real. Your brain is also a warehouse of the knowledge you have read, seen, or heard about from your earliest days. It forgets nothing. It also has access to the World Memory through your ancestral DNA, or race memory. So, if you visualize one of the ancient teachers from the past and imagine yourself sitting and talking with him or her, your brain will accept it as real and *can and will open up those memory banks and let knowledge flow through.*

Therefore, when I tell you that you can walk and talk with those ancient teachers, I am not joking. My only advice is to read about them first and get a feel for the kind of knowledge they might have to offer. This will stimulate your ancient memory banks into finding similar information.

FURTHER PATHWORKINGS

In session eight, I guided you in two detailed Pathworkings. First you visited Hypatia, head of the Alexandrian Library, a philosopher, musician, mathematician, astronomer, and beautiful to boot. You met in the great library, and she showed you a little of its treasures. Then came The Merlin (the name is probably a generic title rather than an actual name). The great Celtic teacher may have originally been a survivor of lost Atlantis who gave his name as a title to those who came after him. In this Pathworking you were taken under the Glastonbury Tor and into the meeting hall, where the Round Table of companionship and chivalry can be found. In the final session I will take you to meet still more teachers.

But now, Apprentice, I want to leave you with four additional Pathworkings. These linked Pathworkings are called the Lake of Visions. These four Pathworkings are linked by use of a

common entry point, in this case a magical lake. This is something you do to strengthen a particular kind of working, one with an aim in mind. The aim here is to take the mind up the levels from the Physical to the Spiritual. The Centaur is pure of earth, combining both human and animal levels. The Pleiades lifts you into the Astral and strengthens the senses on that level, while the last two take you into the Mental and finally the Spiritual.

I am giving these to you in written form only. I suggest that you read them first and internalize the details of the journey, then close your eyes and take the journey offered. Remember that when you hold these encounters in your mind for a space of time, all of what you experience will be true according to your brain. Gradually, you will begin to know and understand things you never knew before, because the ancient world memory is stirring in you, and the mind — not the brain, but the mind — which is in full contact with that memory, will feed information through to your physical brain. *That is Magic!*

THE LAKE OF VISIONS I: THE CENTAUR

We begin our journey by searching for the central stillness of our being. Like a hidden flame, it lies beneath the heart and above the solar plexus. Its light burns continuously while we live, and when we pass into the higher birth, it goes with us. Feel its warmth filling you with inner peace. Allow it to grow brighter and bigger until you are filled with a gentle warmth that relaxes your body and eases your mind. Now imagine one small spark separating from your Inner Light and emerging to become a lamp you can hold in your hand. This lamp will light your way to the Lake of Visions.

Holding the lamp aloft, you walk silently through soft gray shadows that float like mist on the surface of the path. Ahead of you lies a quiet lake dreaming in the early morning light. You can feel the call of its tranquil surface deep within you. Forms flit back and forth in the mist, changing and drifting on warm eddies of air. There is no apprehension, only a deep peace of mind, body, and soul.

A shaft of pale sunlight pierces the shadows, dispelling them, and before you is the lake, overhung with trees and bordered with rushes and reeds. You can hear the cry of a water bird and the answer of its mate on the far shore. The sound of fish rising to sample the freshness of the morning can be heard, like rain falling on the water. Dawn begins to light up the sky, changing the color from gray to pearl and on to rose, edged with gold.

Here is the edge of the lake, as still as a trapped moonbeam, as quiet as a cat's footfall, as mysterious as an ancient ruin uncovered after a thousand years. You step into the water and find it cool to your feet as you wade deeper. Then, as you move around a clump of reeds, you see in the shallows a flat wooden boat. Knowing it is meant for you, you climb into it and sit down. Of its own accord, it glides out of the reeds and into the open lake.

Around you, the world is waking slowly and gently. First one bird and then another begins to herald the day. The boat glides further out into the lake, moving in and out of floating rafts of weeds. Some of them hold nests with eggs and sleepy birds brooding them.

The lake is much larger than you thought. Its banks vary in type from soft grassy edges to marshy wetlands, from dense woodlands reaching to the very edge of the water to rocky overhangs.

The boat glides silently and easily through the glassy depths and comes to a halt under a canopy of green. The silence is profound, the sense of inner peace like cool ointment on a raw wound. You bend over and look into the clear water. A shaft of sunlight penetrates an opening in the branches above and strikes the water, dazzling your eyes. Then the light seems to open an aperture behind your eyes, and suddenly you can see with a different kind of sight.

Below you the water is clear, and in it you can see woodlands leading to forests with high snow-capped mountains behind them, meadows starred with brilliant blue and yellow flowers and a river flowing gently over rocks and forming deep pools. You see a horse kneeling at the water's edge, drinking. It raises its head, and you see that it is more than a horse; it has a human torso, head, and shoulders ... a centaur. You lean closer to see more clearly and tumble from the boat into the water, sinking down and down. Above you the bottom of the boat rocks gently, and the sunlight striking down through the water blinds you for a moment.

You raise your head, water dripping from your lips and chin, startled, anxious. You look from side to side but there is no one there. You continue to drink, bending to the clear sweet water, seeing your reflection looking back at you — the wide, slightly slanting eyes, the tangled hair of golden brown, the sleek flanks and muscled back. Your thirst slaked, you rise to your four legs, stamping your hooves to loosen small stones and earth. Your long tail sweeps around, flicking at the flies and small insects that have gathered along your back. You have become a centaur.

You stretch your arms over your head and laugh with sheer joy at the sense of freedom that arises within you. You look at the beauty around you. The sun, the water, the trees and flowers all are part of you, and you are a part of them. You move away from the river toward the shade of the trees. As you move into the shadow, you hear the sound of breathing, catch the scent of sun-warmed skin and hair. Here in a small clearing you find others of your kind. The females rest against the rocks and stones, the males stand, leaning their heads against the tree trunks or sun-warmed rocks, half asleep yet ready for action if needed. There are three youngsters—two of them young colts—listening, wide-eyed, to an older centaur telling them stories. A smaller filly lies asleep beside her mother, with long slender legs folded beneath her.

You take your place among them, picking idly at the remains of a meal laid out on a flat rock: bread, cheese, grapes, and olives. As you eat, you are aware of the woods around you and every living thing in them. The scents are quite clear to you. The acrid scent of a wolf nearby, the softer musky smell of deer. The dustiness of bird's feathers. More than that, you can distinguish each of your companions: the heavy, oily smell of the oldest, the fresher grass-like scent of the younger ones. One is more pleasing to you than all the others — that of your life-mate, heavy with musk and silent promise.

Some of the young stallions are wrestling, and the others are placing bets. Two hunters return from their foraging, their bows slung across their backs, carrying a plump deer for the evening meal. There will be a good meal tonight, thanks to their skill.

Suddenly, the leader stirs from his rest and stamps the ground, and instantly all attention is on him, a chestnut roan with powerful limbs and a long sweeping tail of dark brown. His leonine head of hair is swept back from his face and held back with a leather thong. His bearded face is intent

as he looks round at the waiting tribe. Then, without a word, he turns and leaps forward. Instantly everyone is up and ready to leave.

The females and young ones are in the center, the stallions surrounding them. The leading stallion guides the tribe out of the clearing and into the cooling sunshine. The place of night-rest is many miles away, and the way leads through fields and olive groves and up along tracks in the foothills of the mighty Taurus mountain range. The pace is steady, though within the ability of the young ones; even so, her sire eventually carries the young filly in his arms.

Along the way there are others of your kind, other tribes. The leaders meet and greet each other but with caution, and only for a few minutes, though some of the younger ones steal glances at one another. Twice a year all the tribes will come together for the Great Gathering, when races are run, goods bartered and exchanged, songs sung, and epic tales told. It is also the time when mates are chosen and bride gifts are exchanged.

Fauns and satyrs also are met with and greeted but otherwise ignored. Only once is the long run halted. This is for a breathing time in a place where an ancient olive tree hangs over a deep pool, and here the centaurs can drink and rest for a short while. The landscape is different from your own world, for this is in the distant past; but then, all time exists without end and every moment is held in the world's memory.

On again, and now the way leads past a thundering waterfall that spills over the edge of a vast cliff and tumbles a thousand feet before feeding into a fast flowing river. The exhilaration of the gallop fills you with excitement; the wind blowing through your hair, the scent of approaching rain on the wind, and the glowing red and orange of a slowly descending sun as it sinks into the sea are things you will never forget.

Finally, the leader slows down and turns into a small, heavily wooded valley ringed by a semi-circle of limestone cliffs riddled with caves. This is where you and the tribe spend your nights. It is safe here, for humans think of it as being haunted by the dead. They think the caves are openings into the land of Hades, the Lord of the Dead, brother to Zeus, King of the Olympian Gods. Humans are not friendly to the centaurs and kill them if they can.

The stallions collect wood and make a fire, and from the caves the females bring food, meat, bread, olives, honey, fruits, and a large ewer of wine. After the long journey, the meal, particularly the wine, is good. The younger ones are already asleep. The others lie or stand around, but you and your life-mate make your way to one of the smaller caves. On the way, you stop by a small pool for a drink. You look down into the clear depths and see yourself; you also see what looks like the bottom of a boat above and behind you. You gasp as you remember who and what you really are.

You are struggling in the water and hauling yourself up into the boat, which still floats gently on the Lake of Visions. You lie panting in the bottom of the little craft as it swings around and glides the way it came.

You disembark on the shore. The sun is almost at noon in the sky, and you wonder what happened to the tribe and to your life-mate. Did the centaur that was you go back to the little cave? You try to recall the joy of that wild run into the mountains and the scents that were so vivid.

You turn away from the lake and make your way back into the mist, wondering what the lake *will* show you when you return, for you know you will return. Was this vision a glimpse of a past life? How could that be? Did centaurs really exist? Maybe you were given an experience that will help you to know something about the other forms of life that once existed on earth.

Ahead, you see a light, and as you walk toward it, you open your eyes onto your own world. However, the vision has changed you; you have learned something. You recall that Chiron, the great teacher of Theseus, was a centaur. He was wise and gentle and had knowledge of both man and beast. What have you learned from this? That unlike the Minotaur, who had the head of a beast and the body of a man, it was the centaur's mind that was human and had risen above the level of the animal, like the winged and human-headed bulls of Assirya. Think on this.

THE LAKE OF VISIONS II: THE PLEIADES

Once more you find yourself walking into the mist that surrounds and hides the Lake of Visions. You are fully aware of the shadowy figures that come and go through the mist, but you do not find them aggressive or frightening. As before, on your first visit, you emerge by the shore of the lake, but this time it is evening. The sun has already set, and purple shadows settle over the water. The mournful hoot of an owl echoes through the trees that crowd close to the water's edge, and the hunters of the night are already stirring.

The same narrow flat-bottomed boat is waiting, so you climb in and sit down. It moves across the water silently, not even disturbing a fox and her cubs that have come to take their evening drink. Halfway across, the boat stops as if anchored and drifts quietly. You sit for a few minutes, wondering what to do. Remembering the first time, you lean over the side of the boat and look down into the water. It is so clear you can see the reflection of the overhead stars in all their brilliance. You look up again and see the faint light of the Pleiades. As you watch them, they seem to spin in a coruscating circle of silver; then the glow falls toward earth like a shower of tiny flames.

They touch the surface of the lake and take the form of seven beautiful women with stars caught in their hair. Holding hands, they walk toward you, their footsteps so light they do not bend the surface of the water. The Pleiades have come to take you to their starry home. The daughters of Atlas and Pleione, they were transformed into stars and were regarded as guides by early Greek sailors. Merope is the youngest and the shyest, but seldom does she appear to mortals' eyes. Her sisters are very protective of her.

The star sisters surround you with their linked hands and begin to dance in a circle. As the dance continues, they rise into the air and take you with them. The dance encloses you within a sphere of light, enabling you to breathe and stay warm.

The Earth falls away, and you soar into the night sky. Once out of the atmosphere, the sphere becomes a comet and speeds through space toward the stellar kingdom of the Pleiades. Everything rushes past so quickly that you don't have time to really see it, but soon the speed slows down and you see, coming toward you, a planet of green and blue, very like earth. Maia, the eldest of the sisters, speaks to your mind.

“This is just a projection that we have made for you to enjoy. In actual fact it does not exist except in your mind, but it will hold until you can return to your own place. You are here to learn and to experience; to be able to do that safely you must be enclosed within what you would call a forcefield. What you see outside is simply what we wish you to see and what you expect. Even the forms we wear are for your benefit.”

The sphere lands near a green meadow full of flowers, and close by is a small building of white stone. It is here that you will be able to sit and talk with the seven sisters. What amazes you is the almost black sky, and the double sun is one much smaller than the other.

Inside the building it is cool and full of the fragrance of flowers, earthly blooms chosen for their familiarity to you. Low couches and tables are scattered round, and you are invited to rest. Wine is brought, and small wheat cakes sweetened with honey. It is polite to eat and drink before asking questions, so you wait while one of the sisters sings for you. Finally, when invisible servants have cleared away the remains of the feast, you feel free to ask questions.

“Gentle sisters, can you tell me where this place is in relation to my own world? All that I see is strange and new to me.”

Dione answers for all.

“You are far beyond your own galaxy, and it would do little good to tell you exactly where, since you would have nothing with which to compare it. But know this: where you are at this moment is, for us, the equivalent of your own astral world. It is a place of our building forms to give you a sense of familiarity. The forms we wear are not those that are natural to us, but they are easier for you to accept. The double suns and the black sky are true of our own world, or rather worlds, for there are many. For us, your blue skies are just as much a wonder.

“You think of us in terms of your own legends and star myths, but in fact we are the inhabitants of the natural level of this world. At the moment this is the only way in which we can contact you, but one day it will be face to face. Our forms are nothing like your own; we do not have the same ...” She pauses, searching for the right words, then goes on, “biological makeup as you. We would appear like, perhaps the word *dragonfly* would be close, but not quite right. Also, we breathe a different atmosphere than that of your earth.”

“If you are so different, why have you brought me here?”

“To inform you of our existence, because some of you—not many, but some—have the ability to visualize forms other than their own and to find them acceptable. If all your people had this ability, we would have made ourselves known before this. As it is, we have been seen only in myth and fable, but that is now dismissed as being for children. Now, we have to prepare you for what will come. Consider yourself in the vanguard of humanity.”

“Are there many like you, I mean, of different kinds, different species?”

Phyllista answers this question.

“Does my species have a place in the plan?”

Photina places a hand on your shoulder and smiles.

“Of course, we all do. You are a young species and have much to learn. You think you are old? My race holds more than a million years of recorded history; there are others with twice that

amount. Be patient, and be content that you are among the few who know what lies ahead. Soon, sooner than you think, your kind will reach out to the stars and ride the solar winds. Your great-grandchildren will meet me and my sisters face to face, and we will tell them of you, that you were among the first to know the Pleiades.”

Another sister comes forward; her name is Berenike.

“We have a gift for you. It will last but a short time, but it will help you to remember us.”

The sisters surround you, and from each throat center comes a stream of gold and silver light particles. These fill the air so you are forced to breathe it in, and as you do, you momentarily lose consciousness. When you awake, you see around you a circle of strange forms. To your eyes, they appear to be cocoons filled with rippling spirals of light. From either side spring filaments of energy that seem like wings, but you know somehow from knowledge being passed to you that they are similar to our lungs. You are seeing the Pleiades as they really are. Strange, yes; alien, yes; but also beautiful and delicate. You feel clumsy beside them.

“No, not so, Child of Earth; each form is beautiful in its own place and time. We have evolved over a period of time long before Earth was granted the gift of life. It took millions of years for us to become as we are. Only for the last million have we attained wisdom. Be patient, we will wait for you.”

Again your consciousness is taken from you, and you seem to fall into a deep sleep. Surrounded by the star sisters, you are carried across the ocean of space, and in your dreamlike state it seems that many different forms from many different galaxies surround you as you travel. All are intelligent life, and they have come to wish you well as your life wave begins a new phase in its journey to full potential.

Love and joy pour into you from every side. You try to remember what you see but know that most of it will fade with time. You also realize that it does not matter; you know that in the future these meetings will come to pass.

Below you lies the Lake of Visions with the moon reflecting her face in its quiet surface. You open your eyes and find yourself lying in the boat looking up at the starry sky. Orion is high above, and away, to the right, is a hazy cloud of light — the Pleiades. You send from the heart a prayer of thanks and of love, and across the sky races a brilliant comet, a messenger that says, “We thank you and wish you well.”

The boat takes you back to the shore, and you make your way back along the misty path and cross over into your own time and place.

THE LAKE OF VISIONS III: THE HALL OF DIVINE SPARKS

You take the now-familiar path through the mist toward the Lake of Visions, holding the Lamp of your Inner Light to guide you. As you near the lake, you can hear the lonely call of night birds and the rustle of the night wind in the trees. This time the moon is new, and the silver bow rides high in the dark blue vault of the sky.

Tonight the boat looks different; it seems to be made of glass and has a central mast from which droops a sail of golden silk. You also have a boat master, tall and wrapped from head to foot in a

dark blue cloak with the hood drawn over the head and face. When you have taken your place, the boat slides out into the middle of the lake, and your silent companion pulls on the sail. A wind springs up and fills it; the sail displays the symbol of a hawk's head. The boat master swings the rudder all the way over, the boat lifts into the air, and the earth falls away beneath you.

Vertigo grips you momentarily. Then it passes, and you look back at the cloaked figure guiding your journey. A soft laugh comes from the darkness within the hood, and a deep voice offers reassurance.

"You have nothing to fear and much to anticipate, for you are on a journey that few will take. You are among the favored of this world. You are under my protection, as you have always been. Look about you and enjoy what you see."

You sit back, comforted by the words and the gentle tone. You pass into a level of color and sound that rouses deep emotions within you. Colors for which there are no names swirl and mix before your dazzled eyes; sounds of voice and instrument induce both joy and sadness in your heart — joy to hear it, sadness that only here, at this level, can you actually experience its power and glory. Then, as suddenly as you entered this realm, you leave it to pass into another and different world.

Here images and scenes from the earliest times and on through the history of our planet come before you. You observe the birth of our home planet and watch with wonder as it grows and changes with the passing of aeons.

You see life emerge from the sea, change, and evolve. Dinosaurs and others come into being, live, mate, and die before your bemused eyes. Then comes mankind. Breathless with wonder, you watch as the first human beings learn painfully and slowly to wrest a life from the reluctant earth. The Neanderthals fade into the Magdalenian, and you see art come into being, the conquering of fire, and the blossoming skill of the Smith.

You see proud Atlantis rise and see it fall, but you also see its legacy to the surrounding lands as the survivors struggle to keep the wisdom that was theirs alive. You see that there have been other life waves alongside ours, different and yet alike, long-lived and wise, and then they too pass into history. You realize that the Gods were there for the purpose of teaching us to recognize our own godhood, hidden deep within. You may catch glimpses of yourself in other lives and times, and understand that we must encounter change after change in order to know our true selves.

With a soundless explosion of power you pass into a higher level. You are in light, pure light, primal light, the Source of Light itself. There is no shadow here, no place to hide from the light. You can see each particle and the reality of form. It is built from shifting patterns of light in every color you've ever known and more besides. This is what we are: we *are light*. But where is the fountain of that light?

You realize that the boat has stopped, and the voice of the guide encourages you to step out. A difficult thing to do, since there is no up or down, right or left, just light. But slowly you venture from your place of safety, only to look back and see that the boat too is made of light and the cloaked figure is no longer cloaked. Etched in light is the tall dark figure of the Opener of the Ways. He lifts the mask away, and you see him. He is a Lord of Light, as old as the Time Before, as wise as only one who has walked with the Source of Light Itself can be wise.

“You are aware of many levels of understanding, but all of you have the potential to go much further, which is why you are here. You have been taught to seek to know thyself; now I have brought you to where, if you can bear it, you can indeed know thyself. I will wait here, for you must go on alone.”

Go? Go where? You look about and see a series of soaring archways of light that recede into the distance, each a different color or shade, each constructed from a precious jewel. They lead into a light that seems to have substance.

“You may go without fear. What you will encounter is tailored to your level of understanding. I would not have brought you here if you were not capable of understanding at least some of what the light can teach you.”

You step forward and pass under the arches. Each one of us is alone, and we go forward into deeper light than you have ever known or will know again. You are in a hall of sound, color, and light, and within a presence that is both familiar and yet different.

Before you is a shimmering spiral so bright it is hard to look at. At once it dims enough for you to see that it pulses with a heartbeat. Suddenly you know what and who it is. Your heart leaps with a joy that could only be felt here in the Realm of Light. This beautiful life form is your Primal Spark; it is *you* as you were once, before you took on form to learn and to experience the lowest form of matter. This is *you* as you are at this level and have always been, patiently waiting for the return of that part of you that accepted the descent into matter. This is *you* as you will be again when you have transmuted and perfected that matter.

The radiance surrounding the Spark extends and wraps around you, drawing you into Itself. Give yourself up to it and be with your own perfect self as you once were and will be again in the fullness of time. If you can bear it, let your Spark show you how far you have come and how much further you have to go. It can show you your greatest faults and greatest strengths. Let it console and hearten you and give you hope. Rest in it and be comforted.

The Spark rouses you from your rest, and you look around yourself once again. Beyond the light of your own Spark you can see the source of the power, the Opener as that being really is, not as myth and legend display it — *that* is, and has always been, just a mask. Look now at the truth and acknowledge it.

“I am the eternal Half-Brother, the twin, the Light to the Dark, the Dark to the Light, the one who baptizes and the one who is baptized. I am the Proclaimer and the Forerunner. I am the Guide into both Life and Death. I am the Eagle who looks upon the Sun in Splendor. I am the Lord of the Green Ray, as my brother is the Lady of the Violet Ray, and She who is sister to us both is the Lord of the Blue Ray. Take what you have been given and use it to the best of your ability. Defile it and I will weigh your heart on my scales.”

Parting is best done quickly; you find yourself standing by the boat. The pain of parting is hard to bear, but deep within the heart center is a particle of light that has always been there, but which is now conscious of its real self in the Realm of Light.

The Opener is waiting, and you take your place in the Boat of a Million Years. Cloaked once more, the Opener takes the helm and guides you back into the lower realms. But you do not go

alone. The boat is surrounded by the beings that dwell in these levels. They sing to you as you travel back toward Earth, their voices lifting your heart until you join with them in their wordless hymn of life and love. Only as you enter the last but one level do they fade away.

The boat settles gently onto the surface of the Lake of Visions and touches the bank. You disembark and kneel for the Blessing of the Opener. Then, in silence, you walk into the mist, and so come into our own time and place.

THE LAKE OF VISIONS IV: WITHIN THE PRESENCE

This is the last of your guided visits to the lake, but you can continue to visit on your own if you wish. It is advisable to keep a record of what you see and hear there. You take the misty path that is now so familiar. It is close to midnight, and the night hunters and prowlers are about their business of survival. As you walk, you cast your thoughts back to the other times you have come here and what you have learned.

As the mist thins, you see before you the silent lake. Even the trees seem to sleep, bending over the water as if dreaming of their seedling youth. Only the stars give light, for this is the dark time of the moon. You wait patiently, aware that you are expected and will be met.

She comes walking over the water with a tread as light and silent as the night itself. She is dressed for the hunt, and beside her walk two great deerhounds wearing silver collars wrought by the hand of Hephaestus the Master Smith. In her hand she carries her bow, a sweeping arc as slender as the new moon, and a quiver of arrows tipped with star metal. On her white forehead gleams her crescent symbol. Diana the moon goddess comes to greet you.

Her cool, chaste beauty demands homage and you kneel before her. Her voice is a rich contralto that flows over you like honey. Few mortals see her in her fullness, and those who do seldom live to speak of it. You are among the privileged.

“I greet you, Child of Earth. I am bidden to leave my hunting and to carve for you a pathway that will take you to where you must go. This I will do, but be sure you do not tarry on the way back, for the path is open for but a short time, and before my brother Apollo lifts his chariot above the horizon that path must disappear.”

She fits an arrow to her bow and raises it above her head. The grace of her stance is a sight to see, back arched, muscles at full stretch; she exudes a godlike strength. With ease she sights the arrow and lets it slip the leash. It springs forward as if alive and speeds heavenward through the night sky.

As it flies it scatters stars left and right, making a pathway that leads up and disappears into the unseen realms above and beyond. Diana watches as her arrow melts into the starry path it has created, then turns to you.

“Heed my warning. Tarry not upon your return, or else you will find yourself stranded and separated from your earthly form. Now I am away to the hunt, but I will return to see you safely back before dawn. Farewell until then.” She calls to her hounds, and they speed across the surface of the lake and are gone.

The Star Path touches the surface of the lake, and without hesitation you walk across and set foot upon its bright surface. Beneath your feet the stars move upward, carrying you swiftly toward

the realm of above. You recognize the level of sound and color and enjoy its beauty as you travel through it, borne ever upward by the Star Path.

You wonder if you are to meet with your Primal Spark again, but the path takes you beyond the soaring arches that lead to its halls. On and on you travel, into a now silent level, a silence so deep it wraps around you like a velvet cloak.

Your Primal Spark speaks to you mentally from its Hall of Light.

“This is the Great Silence that came before the first Word was spoken. During this time all things were poised, ready; then came the moment when The One came through from where It had been waiting and brought with It, creation. You are outside of space and time and even light, for here is the Womb of Chaos where no sound has meaning.”

You travel endlessly and in this place of no time spend countless ages simply existing without end. In the silence, you are taught what you need to know to continue your work. Then everything slows down and stops. You wait.

A pinpoint of light appears and grows until it covers everything around you, and with it comes sound, the sound of the first Word as it rings out across what will become its universe. It is a statement of existence. An acknowledgment of selfhood. A command to become what It was destined to be. Breath leaves you; you exist within something so great it is unimaginable. Enfolded in love and filled with grace, you float like an embryo in the womb of time.

You become a child again, but a godlike child born with knowledge of your purpose and destiny. You exist within that which nurtures you, mother and father, the eternal and primal parent, attached to your Primal Spark like a babe to its placenta.

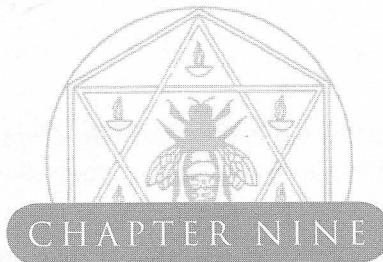
As you float gently, you see unfolding before you all the lives you are destined to lead, the mistakes you will make, the triumphs you will experience. It seems endless, so much to undergo, yet the rewards will be great. You see yourself returning to become one with the Primal Spark and take your place within the Source of all Light.

You watch with wonder as you become, in your turn, one of the Lords of Light, guiding those who come after you toward their own fulfillment. You see your life wave leaving our own galaxy and searching the stars for other life forms — and finding them. You look at the web of life that stretches across not one but many universes and wonder at the intelligence that designed it all.

You see the great ending, when all has been accomplished and the next step must be taken. You see a few who take upon themselves the task of creating new universes, using the knowledge gained through countless aeons of time.

You are destined for this; you have chosen your path. Now you can see where you are going and what your ending will be. Before you in the darkness there appears a path of stars; it is time to return. You set foot on its surface, and it moves you gently back through the realms of light until, far below, you see the surface of the Lake of Visions. Diana waits, her hounds beside her. As you set foot on the banks of the lake, she inclines her head in salute, and you kneel for her blessing.

As Apollo's chariot lifts above the horizon, you make your way back through the mist full of wonder and apprehension, yet with joy. You know who and what you are. You are content.



HIGHWAYS OF THE MIND

Well now, Apprentice, it is almost time to say goodbye. You have been a good companion and a patient and attentive student. I hope you will continue with your studies and take them further.

Before we move onto Pathworkings found only in this chapter, I'd like to review the three Pathworkings I guided you on in session nine. The first of these was a visit to Khamuas, the much-favored son of Ramses II who took him into battle at age thirteen and made him High Priest of Ptah when only in his teens. He was called the Prince of Magicians and was probably the magician who stood against Moses. He died before his long-lived father, leaving his brother Menerptah to take the throne. This working will forge a link between you and the priesthood of ancient Egypt. Visit often and ask questions.

Basilides, whom we visited second, was one of the great archivists of the Library of Alexandria. He wrote many books, but only fragments have remained. Get him to take you through the library and its archives and explain their contents. This will result in sudden realizations and bring information to you in roundabout ways.

Finally, a note of the Pathworking called Practicing the Presence. I wanted and hoped to give you something that would perhaps give you a taste of the emotional uplift that can come with this work. This Pathworking is based on a personal experience, and I have tried to remember it in as much detail as I can. It is not so much a working as a revelation, a coming together of several different dimensions of being with one purpose—the giving of praise and thanks for the gift of life. In putting this last of all, I use it also to give thanks, for you, my Apprentice, for your attention in listening to what I have to offer, and for your companionship on this journey of discovery. I hope that you will find what you seek, no matter what it might be. May you be blessed in your coming and in your going, in your sleeping and in your waking, and may you come in time to the temple of your heart.

After you have listened to session nine and continued walking with the teachers of the past, the additional Pathworkings included here will help you to continue this important part of mystery training. As before, try to familiarize yourself thoroughly with the details on the Pathworking, committing the key elements to memory. Developing the power of memory is one of your key tasks on this path, and these Pathworkings offer you a perfect opportunity to practice it. However, if you find you are unable to recall clearly the path you are about to take, you may wish to read each Pathworking aloud and record your reading, then play it back as a guide for your journey.

Before we begin, let me offer a brief description of the four Pathworkings on which you're about to embark.

The Deserted Castle: The castle is really you. The *seneschal* (keeper of the castle) is your higher Self. Everyone and everything within it is an extension of yourself, thoughts, ideas, hopes, faults, etc. Whatever you bring into being in this castle will have an effect on the physical.

Temple of Inner Peace: This Pathworking is designed to lead you into an inner-plane temple where you can find peace, security, hope, and solace.

Temple of Harmony: We all have a need for a place where we can go for comfort, for hope, for peace, and to give thanks for something we have been given. This is such a place. Use it to draw strength when it is needed. Use it to meet with loved ones that have gone before. Use it when you feel happy, sad, beleaguered, or weary.

The Cosmic Child: This is to help you realize just what and who you really are or will become. It has different effects on different people according to their capacity to understand its inner meaning. These effects range from a gentle inner peace to an astounding journey beyond time and space.

PATHWORKING: THE DESERTED CASTLE

Prepare yourself for the Pathworking by relaxing and stilling the mind. See the image of your body within the room and watch the separation of the astral form from the physical. Build the image with a gray robe, leather belt, and sandals. Now turn your attention to the curtained door on the opposite wall and see it come into sharp focus. Imagine this dark blue curtain in great detail, for this will be your way into the inner world for now. Cross to the door, pull back the curtain, and go through.

You find yourself walking along a woodland track just after a rain shower. The trees have been refreshed, and their scent fills the air. The grass and the wild flowers add their perfume. Everything seems new and fragrant. Feel the dampness as your robe gathers the excess rain from leaves and bushes and your feet become wet as you walk through the long grass. It is not cold, but it is slightly clammy and misty, and you are not sorry when you come to the end of the woodland and see before you, rising from the rocky landscape, a castle. It is everything a castle should be, with turrets, castellated walls, and a great stone gate served by a drawbridge over a moat filled with water in which fish are swimming.

You walk closer and closer until the walls tower over you and you can see the gray stones and the tiny narrow windows. The drawbridge is up, but as you come to the edge of the moat, it begins to lower, the wheels being turned as if by invisible hands. It settles onto the bank at your feet with a thud. You see no one, but your curiosity is aroused, and you cross over into the outer courtyard of the castle.

As soon as you enter, the drawbridge is pulled up, startling you and making you wonder if you have been wise to enter this strange place. You walk across the deserted yard past a tilting court and a water trough. You can see a row of dog kennels with straw in them, and on the other side some small doors. Ahead of you is an archway leading to the castle green, a stretch of grass bordered by flowers, with small fruit trees here and there. A path leads around it and up to a huge door of paneled wood with hunting scenes carved on it. You think this must lead into the castle itself and step up to knock on the door.

The sound echoes round and round and emphasizes the emptiness and deserted quality of the whole place. Gathering your courage, you push against the door, and it begins to open. Before you is a vast hallway with stairs that climb up to a mid-point then branch out into two stairways that go up on either side. All around the hall are doors leading into various rooms. The one straight ahead and behind the stairway leads into the Great Hall. This is vast and has a high ceiling with tall pointed windows running down either side. In the center is a fire pit with a roasting spit fixed above it. On either side are long wooden tables elaborately carved at each end, and wooden benches have been placed on either side of them.

At the top of the hall on a raised step is another table, smaller but again beautifully carved, which has matching chairs facing the hall. Two of the chairs are much larger and higher than the rest and are covered with crimson velvet cushions. The floor has been covered with fresh straw mixed with flowers and herbs. From the ceiling hang wooden candle racks that carry about fifty candles in each one. Everywhere is clean and swept as if waiting for someone to come at any minute.

You decide to explore further. To one side of the Great Hall are the kitchens, well stocked with utensils of every kind and all neat and clean. Beyond the kitchen are storerooms, empty but ready to be filled. You go from room to room looking and searching for anyone who might be there, but there is no one. You return to the great staircase and climb up. Upstairs the rooms are richly furnished with wallhangings and tapestries. Some rooms look out onto tiny walled gardens filled with flowers. Others are darker and rather gloomy. The turrets hold little rooms filled with sunshine, and in one there are many musical instruments. In another you find a loom and a spindle, a tapestry frame, and a carved box filled with skeins of colored wools and silks. In a larger turret room there are shelves of books and paintings and high-backed carved chairs. Each room holds different aspects of life in the castle, and you marvel at each new find.

Finally you come to a locked door and wonder if the key on your belt will unlock it. It does, and when you open the door you are dazzled by the sight of silks and satins and velvets, clothes of very kind and for every season. Carved boxes of jewelery too, as well as swords, daggers, and everything a man or woman could wish for.

At last you find your way onto the castle ramparts that look out over the land—down to the wood on one side, over mountainous country on the other. To the east there are parklands that obviously belong to the castle, and beyond them fields and a glimpse of village houses. To the west is a river, broad and swift, and in the far distance you can see the gleam of the sea. You wish there were someone you could ask about this place.

“There is. You can ask me.” The voice startles you, and you turn to find a man standing behind you. He is not very clear, rather misty, but he encourages you to correct this.

“Just picture me as you need me to be. I am the castle seneschal, I will look after all your needs as I look after those of the castle itself. But you must see me as you wish me to be.”

You concentrate hard, and gradually the figure becomes real. He is dressed as you have decided he must be dressed; he looks as you want him to look. His name is the one you give to him. The castle also is named as you decide.

The seneschal tells you that this is your castle, and all that is in it is yours, as well as the lands as far as you can see. But if you want people around you, then you must imagine them into being first. This will take you a long time, but each new person must have a reason for being there. Together you go down to the Great Hall, and there your new friend and servant helps you to bring into being cooks and kitchen servants, guards for the castle, grooms, messengers, house servants, gardeners and maids.

It is enough for this time. There is still a lot to do, but it must wait until another time. You say goodbye to the seneschal at the drawbridge, and he assures you that he will look after the castle while you are gone and that when you return you can work on further projects. He directs you to a small door in the castle wall just outside. To your delight, it is the same door by which you entered this world, and when it is opened you find yourself once more within the room that holds your physical body. You close the curtain and return to your physical body. Feel the floor beneath your feet, the chair or cushion beneath you. Allow the sounds of this world to become real and slowly awaken in your own time.

PATHWORKING: THE TEMPLE OF INNER PEACE

In your mind's eye build up the image of a rich indigo-blue curtain on the wall opposite you. Look at it carefully; the material is velvet, and it hangs in thick graceful folds to the floor. As you watch, it billows out as if pushed by a wind, and there is obviously an opening behind it. In your imagination get up and, leaving your physical body sitting in the chair, walk across to the curtain. Take hold of it, feel the thickness of the velvet and how heavy it is. Now, pull it back slowly.

Before you is an archway cut into the wall. Beyond that is a pathway leading between tall, graceful trees. It is early evening, and the rays of the setting sun slant through the branches and make patterns on the path. An early star can be seen shining between the leaves. The air is cool but not uncomfortable. Look down and you will see beyond the archway a bundle of clothing. When you pick it up, you see it is a robe of soft, dove-gray wool with a hooded cloak of dark blue in the same material. A pair of supple leather boots and a leather belt for the robe completes the outfit. Change as quickly as you can.

Step out onto the path and pull the curtain across the arch behind you. If you look, you will see that on this side of the curtain there is a large silver star that shines very brightly. This is to guide you back on the homeward journey. Walk on to where the trees begin. Hanging on every second tree on alternate sides is a lantern; these will also light your way home again. But you must hurry, for the sun has almost set. Above you, as you walk swiftly down the forest path, more stars begin to emerge.

The trees are very thick, and it is dark on either side; but have no fear, for in this place you are safe from harm. Ahead you can see that the path and the trees come to an end before a smoothly rounded hill. On top of the hill is a ring of ancient stones, twelve of them, set deep into the green grass.

The very last rays of the sun are shining on one particular stone with a triangular-shaped top. Hurry, the time is slipping away; climb the hill and stand by the stone indicated by the sun. Slowly the ray of sunshine moves from the stone to the space between it and the next one. As it does there

is a sudden blaze of light and a golden pathway shimmers into being between the stones. This is your doorway to the Temple of Inner Peace.

Go stand between the stones, and step forward. You are now moving from the lower Astral level to the higher Astral. Behind you the ring of stones vanishes, all except the two that mark the point of the golden path. This is your guide back. A golden mist has gathered ahead of you. Walk on without fear and let it enclose you.

As the mist clears, you see before you a white marble building in the classical Greek style. Seven steps lead up to a portico that is supported by slender pillars. Double doors of bronze stand open as if to welcome you. You come into a large hall full of light entering from a series of high-arched windows set into the wall furthest away from you. The floor is patterned with a mosaic of flowers and beasts, and in the center is a pool filled with lotus flowers. Wooden benches covered with cushions and sheepskins are set about, and there is a deep silence and a feeling of silence everywhere.

Each archway is also a door, and when you look out of the nearest one you see that beyond it is a garden full of flowers of every kind, soft green turf, the quiet soothing sound of water, trees carrying both blossom and fruits. Birds sing happily, and here and there a deer or a rabbit feeds on the lush grass. There are other doors leading from the main hall, but for the moment step out into the garden.

Shed your cloak, for it is warm here; take your boots off as well and go barefoot through the grass. Walk through the gardens and explore them for as long as you like, then find a warm and sunny spot and lie down. Turn your thoughts and intent toward the sun above. Rest in its warmth and allow its light to reach deep into your heart center and heal all hurts and sorrows. Watch the cloud formations as they drift past overhead. Rest in the warmth and put all thoughts on hold. Nothing can reach you here, all this is for you.

You become aware of voices a small distance away, as if in the next part of the garden. Sweet voices singing softly. Just let the sound cradle you. Rest, rest, rest.

Slowly, open your eyes and look around. The voices have gone, but there is a sense of people having been near you while you rested. Get up, go back into the building and through one of the other doors. This one leads into a temple dressed in creamy white and gold. Two great pillars soar upward to the ceiling, wreathed in scented flowers, ivy, and green leaves. Elsewhere in the temple, tall tripods hold burning incense that fills the area with sweet-scented smoke. Between the pillars is a throne, on which sits a veiled woman. She is of mature build, strong and deep-breasted, clothed in black and silver. Beneath Her veil you can dimly see a diadem of twelve stars binding Her brow.

She raises her head as you approach and holds out Her hands. It is as if She has been waiting for you for a long time. Go to Her and, becoming as a child, allow Her to lift you into Her lap and hold you close. Now is the time to tell the Great Mother all your hopes and fears. Speak of that which troubles you and cry, if you need to do so, against Her breast. When you are quiet once more, She will whisper words of comfort and love and offer you Her wisdom.

Let yourself slide into sleep, held in Her strength, and when you wake you will find yourself standing, cloaked and shod once more on the steps of the building. The golden path lies before you,

and ahead the mist that hides the way to the Gate of Stone. One last look behind you, then be on your way. You pass through the mist, and there before you stand the two great stones.

You walk through the gateway and find that the last ray of the sun is only just leaving the space between them. The secret that this circle holds is a deep one. Every space between the stones is a gateway to a different temple where you can learn many things. In the temple of Inner Peace there are many rooms and areas you have yet to find and explore. You now know the way and can use it at any time. Gradually, you can go through each of the twelve gates, one at a time. But for now it is time to return to your own level. Walk down the hill and onto the path that leads through the wood. As you reach the curtained door into your own world, the very last flash of the setting sun illuminates the pattern on the curtain. Take off your cloak and robe and place them where you found them, the boots on top. Then step through the curtain and pull it closed behind you.

Cross to your physical body and settle into it slowly. Allow yourself to feel the weight of your body and the feel of the chair beneath you. Slowly open your eyes and focus on the candle or on some object in the room, and gradually let the ordinary world become real.

PATHWORKING: THE TEMPLE OF HARMONY

Prepare yourself for this journey, and again build the indigo velvet curtain in your mind's eye. By keeping to one entrance and one format of approach to the circle of stones, your subconscious mind will become used to this signal and will prepare your astral self as soon as the curtain appears.

As soon as the curtain is solid and as real as you can get it (this ability will increase with practice), rise in your astral form and cross over to it. Take time to touch and feel it, then draw it back. The same silver pathway through the wood is before you, and on the step a robe of golden silk with leather slippers of a deeper gold. A cord of pale green silk is provided to tie about your waist. Change now.

As you set out along the path, the birds are singing and small animals scuttle across the path in front of you. There is a light breeze, but it is not cold. The sun seems to be coming close to high noon, and there is a feeling of stillness about you. When you emerge from the wood, the hill is bathed in sunlight and the granite of the stone circle catches the light and seems to sparkle like tiny flames. You climb to the top and make your way to the space between the second and third stones. The circle seems to have anticipated your coming, and already a golden path has manifested.

You step forward and walk eagerly toward the golden mist that lies ahead. Its touch is soft and faintly damp, like a fine sea mist, but not unpleasant. As you walk forward, slowly and carefully, you hear singing up ahead. The voices are clear and sweet. Sometimes a single voice takes up the melody, then others join in.

The mist thins and disappears, and before you is a building, a cathedral built of crystal, faceted to catch the light. A thousand colors come and go as the sun moves across the heavens. The chant you heard while still in the mist is nearer now and grows in majesty and power, as if it was a welcome meant specially for you. The great doors swing open, and you pass within.

All is cool and, at first, dim. As you pause and look around, you begin to notice the colors. The inside of the building seems to be made entirely of color. Every shade you can imagine and many that

you have no name for come and go, building up into a chord of sound that causes a vibration to start at the very core of your being. Columns of light move across the vast spaces of the interior. Sometimes they pause before you, and ripples of color chase up and down their fluted forms. Others change shape as they move and become rainbows that reach across the vaulted ceiling and make living arches of melody. The very walls are built of harmonic chords. You find yourself vibrating in every particle of your astral self as you respond to the music and, far away, your physical body echoes in a minor key the sweeping chords that you are hearing and experiencing in this Temple of Harmony.

Slowly, awestruck, you move further into this wonderful place. You become aware that it is full of beings, beings made entirely of living musical sound. They expand and diminish and soar into the upper reaches of the human ear and beyond, then sink into the great depths. Sounds that shake your spirit self and cause small astral-quakes in its structure. A few of these beings draw near and form a circle around you. One sounds a silvery chord that seems like a question, then another, and another. They are trying to communicate with you. Sound a note, any note, in your mind; make it as true as you can and let it mean something, something simple, like love. Find a note within you that *feels* like the meaning of love. Let it emerge from your astral form. Do you see it? It is a color; it may be golden, or rose, or a shimmering silver shot with blue. It will not be perfect unless you have perfect pitch, but it *will* be understood by the angelic beings that stand around you.

They ripple with colors, showing their delight at your attempts to converse with them. Think now, think about *you* — about how, and who, and what you are, about your name and how it sounds. Think and slowly, slowly, let a sound emerge, a sound that has the ultimate meaning of *you*. Offer this new sound to your companions as an introduction. It may have more than one note, even several, and be in a major or minor key, but however it sounds, it will have the meaning of you as a person, a living being.

The angelic beings swirl and dip, change and reform, swirling with colors, sounds, and chords of music. One by one they offer their own names in exchange. Each one is a combination of sound and color, and, most amazing of all, you can understand what they mean. They are statements of the moment that these beings were created from the heart of the One. “First note of birdsong on a summer’s morning,” “Sound of waves during a winter storm,” “First star after sunset,” “Last breath of a small bird in Winter,” “Rain on a spider’s web,” “Evening Mass and the Sound of Bells.” One by one they give you their most precious gift, their true names.

Clustering close, they escort you further into the building and make a supporting chord of sound in which you can be at ease. Then they swoop off to join the others of their kind. You wait, and suddenly there is a deep silence that feels strange after the music, but slowly, faintly the music begins again. Fascinated, you watch as the building itself, being made of sound, changes constantly in form and color. You notice beings in the upper reaches and furthest depths that are immense in size. They do not seem to move but remain still, sounding deep resonant chords that seem to affect things far beyond the Temple of Harmony.

One of the smaller beings returns to your side and with color and sounds begins to explain things to you. This place is the Creative Soul of the Cosmos itself. Here, angels are created as needed, here are sounded the death knells of stars and suns and galaxies. Here new ones are called

forth from the heart of the One. Every single creature in the cosmos that has ever lived since the beginning, no matter for how brief a period of time, was first created here as a note of life. There is, born with each cosmos, a sustaining and ever creating chord. Every creature, every point of life, has a part to play in that chord. When it passes from one level of life to another, its note changes and so creates a change throughout the entire cosmic chord. This accounts for the intricate pattern of the universe.

When a Christos is born, a new note is woven into the whole; those who leave a legacy of love behind them also leave a pattern that will remain forever. Wars, hatred, evil, and pain leave their mark, but so does love.

Be still, watch, and listen.

Great waves of sound and color roll like immense storms over and around you. You begin to understand, although very dimly, just what is meant by the music of the spheres. You watch the mighty chords clash against each other, creating momentary discords that then merge and form new vibrations, colors, worlds, life forms, suns, stars, and galaxies. Somewhere amongst all the sound and color a repetitive refrain keeps surfacing. It sounds familiar to you. Then you recognize it as the sound you gave to the angelic beings of this awesome place, a sound that meant *you*. It is your name, your sign, your own inner meaning that is being repeated over and over again. Your place in the cosmos is being pointed out to you. You are being told that there is a place for you amid all this tumult of sound and color. You are a living part of the cosmos and without you, it would be unbalanced. You shout aloud for joy. You are not insignificant, you are not too little to be noticed by the Creator, you are not without influence in the pattern of creation.

At the sound of your voice, those that spoke to you earlier swoop down towards you and lift you up in their resonances. The fabric of the building opens up, and you are carried far out into the cosmos, where all is alive and in the process of becoming. Then down again, until your feet are placed safely upon the golden pathway.

Heart beating, eyes wide with a mixture of joy and pain, you watch as the beings reenter the Temple of Harmony. Then you turn and stumble along the path and into the mist, emerging into the stone circle. Slowly you make your way down the hill and along the path to the gateway covered with the indigo curtain. You take off the golden robe and place it with the other things on the step, then pass through into the temple. Everything about you is different now. You are fully aware of the fact that everything is ordained and set in its place. You listen for the sound of each living thing, knowing that even the rocks and the rivers, the plants and the tiny lichens are a living part of the great Chord of Creation, as you are. Slowly let your consciousness return to normal and rest.

PATHWORKING: THE COSMIC CHILD

Relax and allow your mind to settle into a receptive state. Beyond you is a door in the wall, covered with a dark blue velvet curtain. When ready, build your subtle form and enter it, leaving your physical body to rest. You are dressed in a gray robe with a hood, leather sandals, and a leather belt from which hangs a leather pocket. Move the astral form across the room until it stands before the curtain and pull it back. Pass through into a place of green hills and flower-filled meadows. Turn

and pull the curtain into place, noting the silver star on it that will mark your place of return. In this place it is almost sunset, and before you is a steep hill that you must climb.

The road winds from side to side, and you stop to stand and look at the beauty of the landscape below you. As you climb, you can see that the hills continue to both sides of you, but behind you lies a dark and mysterious forest. The sun is setting fast, throwing a red and gold glow over the whole sky, then, suddenly, it is gone and night begins to creep in. When you reach the top of the hill you stand and look all around you at the rolling hills, now just shadows of purple and gray, and the dark shape of the forest far below.

As you watch, a faint glow begins to lighten the sky and the moon rises over the horizon. It climbs as slowly as you climbed the hill and grows in strength. Hold out your arms and feel yourself growing bigger and bigger. At first you do not notice it. Then, when you look down, you find that you can see the whole area, and still you grow. Now you can place one foot on the top of the hill and the other on the hill beyond it. Your view is extended to take in many square miles of the countryside, and even as you look, you are growing again until you can see the whole country far below you and the curve of the earth begins to appear. Still you grow.

Soon you are big enough to straddle two countries, and then two oceans. Look down and work out where the countries, rivers, and seas begin and end. But you do not stop growing. Soon the earth itself is a globe beneath your feet, and your head is close to the pale orb of the moon. You can see the craters on her face and the bits of machinery left behind by the astronauts.

You are now so big your body begins to curve across the solar system. Your feet stand upon the two largest planets, Jupiter and Saturn, and the Sun is above your head. Soon it is below your head and small enough to hold it in your hand. It feels warm, like a sun-baked fruit. You have grown beyond the solar system and can bestride whole galaxies. Touch the star masses with a finger, and blow on the hot blue-white suns newly born from their centers.

Ahead is a brilliance that dazzles you. It is the very center of the cosmos, and, big as you are, it is far greater. From its center there comes a voice, gentle and loving.

“Welcome Star Child, welcome home. This is the place from which your journey began, long aeons ago. This is your true birthplace, and here you will return when all your learning has been accomplished. There is still a long way to go. You have made many mistakes and will make many more, but each time you will learn. When you have learned all you can, I will be waiting to welcome you home. When that time comes, you will take my place and become the Creator of the next Cosmos, and I will be free to move on and continue with my own spiritual growth. Until then, return to your physical body and remember the dream.”

The voice ceases, and you feel a sense of loss for a while. Then you realize that there is much work for you and your life wave to accomplish; you must return. The stars recede, and you know that you are growing smaller. The star clusters shrink away from you, and the suns diminish and grow small. The galaxies rotate and swing away as they take their place in the Great Dance of Creation.

All too soon you recognize your own sun and its planetary system. You watch as the outer planets pass your line of vision. Below you can see the earth as it passes on its way, and in a short time you see its face growing closer and closer until you can place a foot firmly on its surface, and then

another into one of the great oceans. Smaller and still smaller, and now you are able to stand upon continents, and then countries, and finally you are back on the top of the hill, standing, looking up at the moon as she sinks toward her rest, but with more understanding of what and who you are.

The moon is close to setting, and soon the sun will rise on this inner landscape of the mind. You make your way down the hill in the gathering light. Ahead of you, set into a large stone wall, is the curtain through which you entered your inner world. Take a last look at the sun rising over the hills, then return to your own world and close the curtain.

Walk to your seated form and sink down into the physical. Wait a few moments and allow your physical body to adjust. Feel the ground beneath you, feel your body returning to your own command. Silently repeat your name to yourself to establish your identity. Then open your eyes and return to full consciousness.

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Chapter Three

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ABOUT THE AUTHOR

Dolores Ashcroft-Nowicki comes from a long line of trained occultists and psychics. Both her parents were third-degree initiates. Dolores inherited her psychic sensitivity from both sides of the family, going back to Welsh ancestry on one side and Andalusian gypsy blood on the other, topped with a dash of the Qabbalah through a German Jewish great-grandfather. She was born on the mystical Channel Island of Jersey, off the coast of France, where she still lives. Dolores, now in her seventy-seventh year, has practiced the occult sciences since early childhood. Exiled from the island when it was occupied by the German forces during World War II, she spent the war years in the equally magical location of the Wirral Peninsula on the northwest coast of England.

She trained as an actress and holds a teaching diploma from one of London's most prestigious drama schools. She also trained for some time at Trinity College of Music, intending to make opera her career, but gave it up to take on her occult work. In 1966, with her husband Michael, she entered the Fraternity of the Inner Light, founded by Dion Fortune in the 1920s, but later left in good standing to work with W.E. Butler and Gareth Knight in the Helios School. In 1971 this became The Servants of the Light School (SOL).

For ten years, Dolores was trained as a Cosmic Mediator by Ernest Butler and was acknowledged by him as his successor. In 1976 her much loved teacher retired, and she became Director of Studies of SOL. Since then she has worked tirelessly to build the school into the well-known and highly respected worldwide institution it has now become. In 2006 she will have been its head for thirty years, and actively involved in teaching for over forty years.

One of her most valuable contributions to modern occultism has been to focus attention on the use of Pathworking as a training tool, and she is acknowledged to be one of Pathworking's foremost exponents. She works in all aspects of the occult and in many diverse traditions. Besides being trained as a Kabbalist, she also holds a third degree in Wicca, and was "The Walker" for the last Traditional English Craft community until its demise in the mid-1980s. She travels the world constantly, researching, lecturing, and holding workshops, and is known for her offbeat way of teaching with laughter and anecdotes.



