

Visualisation and Astral Ritual Working 3rd Edition

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Dedication

This text are the words of my Goddess Serqet Hetu, she gave me them and Thoth gave me the wisdom to understand and write them down so that I could tell others, and I thank both of them for this opportunity.

Do with this text as you will but do it with reverence and good intentions as she will not take well to miss use!

Bright Blessings

Kevin Groves (aka Kiya Heike)

Session1 - What is Creative Visualisation?

Visualisation, or a more the proper title of Creative Visualisation serves a number of functions, it can provide the means to enjoy successful meditation, aid with healing, take you on a journey to your inner self, bring about change in your life, or provide the basics to enable journeys and ritual practice on what is generally referred to as other planes.

For brevity sake I will refer to myriad number of planes as the Astral Plane as this is where most end up, but it can be any plane you desire, the point being is that we are looking at is the difference between physical and non-physical working. As well extra-planar travel, any reference to visualisation I make will generally cover that and your own mind scape and/or creative effort. This is because I see the transition from your mind to planar travel as a seamless transition.

As the both subject matters are vast I will touch on many common themes between the two usually taught spheres. Obviously most aspects discussed here are my personal opinions if you don't agree with me, or you have a question then just ask in local chat or IM me if it's personal. I welcome a fair amount of discussion on this subject during the sessions, because as I say, what I am presenting are my personal view and others views will vary. We can all learn something from others experiences.

However you do need to find your own way and I frequently say, read extensively, question everything and go with what you feel is good and right to YOU.

To help understand where I am coming from, an brief description of my path may be in order. What I understand and have experienced about these subjects has been greatly coloured by my guide Selket who has been with me since I was very little on a solitary path. So what I've found has been self taught from reading and from what guidance Selket has given me, some of which may sound a little odd from what you've read or know but that's only because I may have discovered this or was guided to try that particular way as it's more suitable for me.

Back to the question then of what is visualisation? In it's simplest form it can be used as a tool to push desires and wishes to the subconscious mind or externally so that they can manifest in this reality (how this happens I won't be going into during these sessions). I will however discuss some

of its practical processes as most practitioners of visualisation will have their own views on how it works, but we all have the similar views on how to drive it.

Whichever path you take with visualisation, to me it's primary function is to focus the mind and imagination to create imagery that can be a literal or symbolic representation of something that can be interacted with. Some examples being aspects of your own mind, spirits in the local area or higher powers meeting you half way between realities. I will be touching again on those aspects in a later session.

As far as what you can do with visualisation, there are few limits on it's list of features, and many of them I consider are successive stages in the process of using visualisation to higher goals. At the lowest level it gives the grounding in relaxation, gaining and maintaining a focused state of mind, another gives the mind something to actually work with, and once those skills are mastered then it can be used to create and maintain a convincing reality.

Setting The Environment

First principles are really to do with setting the environment in which to work, here we must set our ground rules. Many of them will be familiar and I wouldn't be surprised if you use them already for other things. Importantly setting these ground rules enables the right focus and consistently doing them will enable you to become comfortable learning a new technique and provide a repeatable experience as a way to measure progress. This is important as early on there will be failure and it can be very disheartening if you can't repeat the workings so as to over come the failure.

For me the following are the things I try to maintain each and every time I use these tools:

- Most often I prefer lighting low to dark. Bright light distracts my attention and if I close my eyes I don't get complete darkness, sometimes I can work in lighter environments though.
- Sit or lie down. I prefer to sit. Standing could be a problem, should you lose it enough to fall over and that's not helpful.
- Try to isolate daily life and distractions, kick the family out, or wait for them to go to bed or work or school etc.
- Noise can be distracting unless of course it forms part of the process. At least get rid of annoying noises.

- If you can find somewhere outside to do this then all the better, in some woods, by the sea or water. Up a mountain, whatever feels good. And importantly safe from harm should you not have full attention. So no doing this while driving your car or riding a bike please!
- Room temp does not bother me unless its extreme hot or cold.
- Clothing loose depending on room temp. With or without I've tried and found no advantage either way.
- If you are finding it hard to empty your mind as they say, then try a candle or any bright point of light as it can help with a dark room to focus on a point and keep it from wandering.
- Try and ensure no one is going to walk in or try and talk to you. It takes enough effort when learning and there is nothing like almost getting there and the door bell or phone rings.
- Keep in mind the simplicity and belief and perhaps the naivety of a child's imaginative mind. They are open to so much more than us conditioned adults,.
- Keep food and drink to the minimum, just my preference, as I don't want to be uncomfortable.

Right frame of mind.

Most will understand this for any workings whether they are physical or not, you have to be in the right frame of mind, and that is be open with no day-to-day thoughts and worries in the way.

- Mood is also important. Be happy as they say!
- Calmness of mind. I have recently dusted off my Tai Chi books to revisit the calm and focus that comes from that form of martial art.
- Not tired.
- Mental stability. Any instability such as depression or anxiety will not necessarily cause a block, but it will impact the quality of the working and could throw up some surprisingly bad images. I've ignored this on occasion and immediately regretted it.
- Look at your relaxation methods but not too relaxed though, want to try avoid falling asleep, although sometimes it can't be helped.
- Avoid using substances as they can have unpredictable effects on this process, some of course say it's positive when you think about some elements of Shamanism, but I've never had the need to use them and don't think I've missed out because of it.

With practice you will come to realize what aspects of the environment and mood level are required for successful workings and those that have an impact on them. Take note of them and work with them knowing your limitations, it's not worth pushing in the wrong direction and doing yourself mental or physical harm.

Off we go!

So now we have our environment, the right mood and so we can move smoothly on to the next stage which is the actual methods we can use to trigger effective and vivid visualisation.

Many books are around to help you, all that I've seen contain at least one guided meditation as an example. They have never worked for me straight from the book and that may be the same for you, but long term but it's always worth a try if you are stuck for inspiration on how to get started, or for clues to help develop something more personal and hence more effective.

The book that got me started was *Applied Visualisation: A Mind-Body Program* by James Lynn Page (ISBN 0-572-01555-0) and I suggest trying a few books to see what might work for you, I will however use my personal and most frequently guided working later on.

In addition to a guided working, I advise looking to apply other methods to boost the effects, one of which is the use of emotional triggers. This works particularly well for me and serves two purposes, one as before about getting in the right frame of mind, the other as a way to draw myself into the working. It's not something I've come across in many books but perhaps the reason I find this highly effective for me is that I'm empathic and a typical Piscean and emotions are quite significant for me.

Taking this method further, there are a number of ways to achieve an emotion link, colours, sound, taste, visual, but my preference is sound or more specifically music. Music can be left on in the background with no direct focus required which makes it less intrusive through the working should I no longer require its use. I will show my use of it later on with my guided working.

The idea with music is that I want to use music to trigger a positive state of mind with very strong pleasant emotions, it can be something that triggers memories of someone, a place, a thing I really love or a memory of an event.

Therefore the choice of music is very significant, and very personal. But that's good. I personally don't get on with the fancy meditation ones in the shops, and as I just said, I need a strong personal connection to it, so I use music from my past such as Wham, Kylie, Kate Bush, various dance, rock, jazz tracks. There are a number of key in my choice and it much depends on what I a going to use a particular track or set of tracks for, one important aspect is to avoid sudden changes in tempo (unless I need it to heighten the working). To illustrate here are a few of my choices:

- Careless Whispers by Wham (emotional tie).
- Kylie track called Slow (hypnotic beat good bass).
- A dance track called 'You've Got The Love' by the Source (combination of emotional tie and good bass),
- Ecci Mundi Gaudium by the Medeaval Babes (a good high energy workout – but a bit too short so I put it on loop).
- And recently found 'Fiesta de Amor' by Inkubus Succubus (wave like feel with a few crescendos, feels like the sea).

Unless you already have a strong emotional tie to piece of music, you will need to build that association and that takes a lot of time and effort. Most of us have something that means something to us.

Same goes for other form of emotional inducement, be that a photograph, a painting, a smell, memory. Emotions have powerful mind altering properties that are well known, so use them, it could save you a lot of time and effort trying alternatives.

Whatever the method or combination of methods you use its important to use them repeatedly so that your mind and body becomes programmed.

Any questions or items to discuss?

Session 2 - A Guided Working

In this session I will pull together elements of the previous one and describe one of my visualisation workings. Do bear in mind that this works for me and may not work for you. As I go through I will explain some of the key points in how I constructed mine with reference to the previous session and this may help you adjusting or constructing your own. I will also describe a number of common problems you could encounter starting out or even through regular use, and ways to overcome them.

My process:

- If I feel in the mood for music to help achieve the 'right frame of mind' then I will switch something on for either the whole working or just a quick listen before I begin to invoke a change of mood.
- My breathing is measured and calm – not too deep so that it's laboured and requiring too much thought about it which will distract me from what I'm doing. I am trying to visualise, not do breathing exercises!
- With my eyes closed I try and lose any thoughts. This is a really difficult bit so sometimes if something keeps popping back in then I just move on and hope that some focus will push it away.
- I then start to chant my usual spoken ritual words (or rubric) for Selket. This is one of a very few spoken rituals I use and I use it when I'm serious about doing some work with my goddess, she knows then to prick her ears up and take note that this is something other than idle chat between us that's the daily norm. It focuses my mind and intent and purpose through its rhythm.
- Running through the rubric does not take long as it's quite short and I can repeat it if I feel it not had the desired effect on my mental or emotional state. What I'm looking for is a sense of calm, awareness outside my normal senses, the presence of my goddess above the normal background sense of her, and a nice slight tingling on my back and neck. When I am there I continue on.
- Once ready I visualise I am standing or floating in an endless ocean (at this stage I'm not

actually aware of hot/cold, sound of the water, the opposite to what I will discuss later). My focus is on the water's surface.

- This ocean is more than just visually easy for me to use, it has a significant symbolic function too as the Primordial Waters of Creation. I am saying to myself and my goddess that in my 'created world' I exist alone, and I am the creator, all that is around me is chaos and I can fashion it as my will sees fit. Its a strong symbol, and although I don't like to presume that I am the creator of all, in my 'world' I am.
- While in this water my mouth is just level with the surface.
- Now I begin to notice the music around me if its playing.
- I start to visualise the surface of the water vibrating to the rhythm of the music with the ripples going out from me.
- I try and keep this going as long as possible. I tend to have my most common tracks on loop for this! If I am not doing any workings then I stay in the water. I find visualising the water very relaxing and requires a fair amount of focus but not too much to give me a headache. I feel quite refreshed afterwards. Its worked for me.
- When I feel ready to start the task in hand if this session is for a working I then start to call the name of my goddess and bring to mind the desire that I want to begin the journey to my temple. The subject of the following sessions from this point on.
- This process consists of visualising a series of symbols approaching me, like road side signs, flashing past at speed. As this beings I tend to be distracted from the background music and it's presence will start to fades I focus on the symbols around me. The water may still be bobbing but it can be independent of my concious thought.
- The first is the winged goddess Maat starts off a long way and passes by me
- Then the symbol Ankh.
- Sometimes I then let my subconscious pull any more in and this can be quite interesting to see what comes by, its a little like some people do when on a guided working and they wander around say a forest and see what animals pop by to talk to them.
- By now the temple is starting to solidify around me like its coming out of a mist until it's solid.

You might ask how long this takes to do. That would be a good question and one that's very interesting when working with visualisation. Time does not function the same, and you've might have noticed that with dreaming too as they are both connected. The time varies quite a bit,

sometimes when I come back any where from minutes to an hour or two even though it's felt the same inside.

What Can Go Wrong And How To Deal With It

Whatever you are trying to learn, failure happens, mostly in the early days but can occasionally occur again for a variety of reasons. In particular using visualisation you can encounter more than it's fair share and we shall discuss some of the problems that are commonly encountered.

A frequent one I've experienced is ending up being too relaxed and falling asleep! I don't worry about it as I end up having a pretty good sleep with no side effects. I usually sleep very deeply with rarely any memory of what if any dreams I had. If you end up having deep sleep by accident and no memory, something could still have happened and it's down to personal taste if you want to dig into it and go along exploring this route. If you want to stay in control or don't feel comfortable with discovering what was behind it then chalk it down to experience and try again.

Previously I said there are a number of ways to go in visualisation? You could progress down this road and investigate lucid dreaming, and try and keep awake. It's not a method I've explored so I'm not able to give any advice on that, but I've seen many books around on this so check them out.

Blocks are a common hazard to overcome, it could be blocks on meditating, on trying to visualise or to travel. Knowing it's something I want to do, and not need to do, it's forced and just doesn't flow naturally. Happened as part of the writing for this workshop, I just ended up feeling frustrated by not being able to do it, something that's been natural for many years felt a block, a resistance and try as I might could not get focus. Ways to address it are doing some physical exercise which helped with relaxation, or doing something completely different and leaving it for a while. Forcing it does not help, and if this was an early learning process I could understand when some would give up and not try again.

In a way perhaps this was to give me some material for this course. She has a funny way of teaching me sometimes.

Perhaps it's obvious, but whatever the problem, just step back, think is there something I'm missing? Am I happy with what's going on? If you can't pick any particular glaring faults, then take a break it

might not come to you straight-away.

When you feel ready to give it another go, like all aspects of following a path there is always self doubts, insecurities. These are normal human traits and they can and will be overcome, if this was easy, everyone would be flying around Harry Potter style wouldn't they? It all takes time, energy and determination, I personally don't care how many times I fail, I learn from it each time and gradually move forward. Sheer bloody mindedness it is. Don't let it beat you, but don't beat yourself up about it either? If it truly does not work for you then try something completely different for a while.

What You See When You get it right Are There

Assuming then you are progressing and stuff is appearing in your mind, what do you see? How should you deal with the images? Do they actually mean anything?

I've not said much apart from a few clues in my example, of what you will see when you visualise. Do you see forests, wilderness, cities? Are you trying to let the mind show images as a form of divination? Don't be afraid, and this is what I previously said about not being depressed, can be quite a shock for the mind to see what comes in.

Going back to my working, it has a number of stages that I can put to use for various things. There is the floating in the water with ripples from music if I just want to relax. There is the motor way signs flashing by that I can use for divination symbolism or listening to my subconscious. And finally should I choose to reach the other end then I'm off to my temple.

As well as the visual sense, what about your other senses? What do you hear? Smell? Touch? And gravity, what is that doing?

Pay great attention to what you sense around you, and as soon as you can regain consciousness back then write it down. Look for patterns, anything that could be meaningful. If there is any symbolic images then like dream interpretation, those symbols will have had significant focus of your attention through the process, or show up in stark contrast to any surrounding detail. They could be clues to help you or other forces trying to attract your attention.

Detail is everything.

Touching slightly on other topics that use elements of visualisation, There is always the possibility that a guide of some form will try and make contact. That path is a little out of the scope of this topic.

We covered a basic structure and having a set structure will aid in easing you into something that is repeatable to give yourself some pointers on what you might experience when the working is in progress. And some common issues you might encounter at any time throughout your visualisation journey with some solutions to them.

Any questions or items to discuss?

Session 3 – Putting Visualisation To Use

In the first half of this session we will be building on previous ones where we learnt to set our working environment and the methods we can use on our journey. In this session we will be examining what practical uses we can put all of this to.

After that we will explore an area, which for some, class as a whole new world, but for me is often an integral part of visualisation. And that is something called Astral Projection, or at least my take on this immense subject.

Starting with practical uses, most books will at this stage in their reading will point you towards ways to bring about change in your life, most likely referring to it as wishing. This is great tool and I will talk about that now, although there is so much more and I these will be discussed them straight after.

For 'wishing' a few commonly listed points that are suggested are:

- Set your goal, and set one that is reasonably attainable.
- Don't make wishes too specific as they are harder and take longer to come about.
- Keeping the wish going to refresh the desire – keep the wish in your mind, recall it once in a while and then push it back.
- Act as if you have it – acting as if you have the result brings it on quicker.

Simple tips and for this aspect of visualisation they can be. But beware! Wishing can play big tricks so be careful of what you wish for. I mean should you wish for more money, then that has to come from someone or somewhere, will someone have to die so that you can inherit? An accident for an insurance claim? Wishing is a dangerous game to play and if you've ever experienced working with Thought Forms, fair folk or elemental who exhibit similar tricky behaviour then you will know what I mean. Keeping the wish non-specific means there is a greater chance of success as the result can come from multiple sources.

I won't be explaining how this actually works as that's highly debatable, but my personal view is the wish is adjusting causality to bring about the wish, as well as the self being more mentally open to

opportunities that may present themselves. It's a complex subject and not one I will admit I know all the answers to. Its just another tool.

I mentioned Thought Forms just a moment ago, some practitioners find them a useful tool, but even if you don't necessarily want to use the technique it is still useful to understand their creation, and their use as it will give you inspiration to what can be achieved through visualisation.

In essence its a self-contained semi or fully sentient entity created from your own conciousness and life force. The creation of a Thought Form is usually a long process of creating an visualized form, giving it a name and conferring some level of intelligence usually granted by merely declaring its abilities and purpose of existence. They are commonly created for single use such as locating items or information, to travel some where and do something, or they could be just to act as a watch dog.

They are highly effective creations, but care must be taken to ensure that the level of independence given to them is not too much, so that they dot come back and bite you. If given too much self control they may resent being ordered about and will, like all life forms of any kind, want to exist independently and any attempt to control or dissolve them will result in revolt. This is especially important if the entity is a long term creation which you will have hanging around as the entity if given enough intelligence early on could learn and adapt. Anyone with patience and strong enough willpower can create these things.

For the purposes of my talk right now the most import point is that they are created via non physical means, although they can and often do exist in a physical sense. Visualisation has made something physical and to show there is a cross over between physical and non-physical working, even so part of the wishing process includes this perhaps not in such a controlled way.

Taking this further, I have often taken items created through visualisation into reality and the above methods do that. Although I have to stress that I can't conjure up something from thin air, that would be too easy, it usually takes months, sometimes years of repeated visualisation on the item I want to transfer. Then when I require the item I can then just quickly picture it in my hand and call its name. The item so far has never actually become solid physically, to my eyes I only see a pale ghost of the item. That is usually enough as I tend to only use this for ritual purposes, so no chance of producing a new car or anything, sometimes magic is not worth it and I may as well make something or go to a shop and buy it.

Perhaps it is possible to create something that real. It will most likely take a life time of training and dedication. Is it really worth it? Sometimes the art of magic is knowing when to use or not use it.

Going in a more confusing route, sometime ago on the CoA forum I mentioned I made a new wand, it was my first proper one as I tend to prefer non physical rituals, however my main use with it will be in my visualisation rituals and occasionally if I need it physically once an astral form has been created I can call for it, this saves having to carrying it around. It will also exist on more than one plane so it could be extra potent when used for or against spirits and that's something I will need to experiment with.

For this to happen I have to make us of the idea used throughout many societies of the concept that of grave goods being taken to the afterlife. Its not a method I have used before so I'm still experimenting with the method. My technique so far has been to cleanse the wand as I would for any ritual tool, give it a name so I can call for it. I've also put a little bit of my own life force into it much like a Thought form, this is so that it can have a little bit of self awareness but not too much, and it now carries my personal connection, energy or vibrational rate depending on what you want to call it, so when I journey to my astral temple it will be in tune with me and the location, it will slot in as if it had been created there and not on the material plane.

This method felt the right thing to do so I did it. I will see over the next few years how well it worked. To project it up requires constant visualisation of every minute detail of the wand so I can create a mental model of it over long periods of time, the more I do it the more 'real' (in an non-real way) it will be if you get my point! Much like the wishing process.

Of the other practical uses I've found, one of the most effective example regards the use of visualized amulets and sigils. For example, over many years I've used a 10ft high flaming Rad rune which I project along the road ahead of me for as far as I can hold on to it, usually in slow moving traffic to try and get things moving properly again.

As an example of using traditional physical amulets via visualisation, you can take any amulets or sigils and project them via visualisation techniques, they do lend themselves to this kind of use as they are quick and most are also fairly easy to visualise.

The only limits of visualisation are the limits of your creative imagination. Experiment.

Introduction To Ritual Workings On The Planes

Now to the second of this sessions topics. Astral Projection is a big area like visualisation and there is much to say about it. Although I've had a long time to play out there, to be honest, I've not gone far in exploring the possibilities. It does not serve my purpose to go off playing with the various inhabitants or travelling to amazing places, I know they are there somewhere, but my purpose there was, and still is to create and maintain a safe place to work which removes the need to require physical rituals and that is what I will focus on now.

I chose this route for a number of reasons:

1. I'm highly creative therefore I find it easy to work with my mind
2. My goddess wanted me to as it suits her better and that's perhaps the biggest reason.
3. It's more convenient for me as I can be anywhere physically and if I feel in the need to do something its' just a jump with the mind away.
4. And finally as I've moved deeper into the Egyptian path I've taken on more of the traditional form, but that requires some fairly serious physical changes such as shaved body hair, various make-up and odd costumes that can be a difficult thing to maintain along side a contemporary life style. Through this method I can drastically change my appearance with minimal effort.

There are so many books on the subject of the Astral Plane, many with wildly differing interpretations, I think its best to let you find the information that appeals to you. Suffice to say that outside this physical plane that most call the Material Plane, there are set of planes of varying energy levels, many of these books will list them, with descriptions of the various areas and their inhabitants. Although the view or interpretation will depend on your particular path, or experiences.

As far as I'm concerned in this session is that we are going to or already are somewhere other than the physical plane using our mind, whether you visually travel to a dark empty plane, an elemental plane or woodlands. That's up to you, its is your working and you have to find your own way, something that books tend to forget and take you down a particular road which can be quite distracting if you are not comfortable with it.

Although I will refer to the Astral Plane, but as I've previously stated the plane of choice is

irrelevant and you choose where you want to site things.

How Does Visualisation Help In Working Astrally?

All planes are essentially blank canvases, the appearance is subject to the will of those that inhabit it, and this goes for you too. Going to an inhabited area will be problematic as their effect on their home plane will obviously be greater than yours, choosing somewhere empty and there are lots of of it considering they are infinite, you will stand better luck in doing what you need to do.

As the environment is under your control this provides a more convenient working area than physical reality so whatever you find difficult in the physical world you can change here, and like I said, I need to apply a variety of physical changes to my own form.

If you work with deities or other worldly entities, then working on a non-material plane can benefit both sides as they will normally find it easier manifest there rather than the material plane. Do watch out though, the experience can be a whole lot more intense – so be warned!

So there are no limits? That is true, but there is also greater risk from the environment that is essentially chaotic in nature and from any thing that may be in the area. This is where we will go the next session in discussing forming safe environments against these external risks.

Any questions or items to discuss?

Session 4 – Keeping Yourself Safe

In this fourth session we will be continuing on from where I talked about the seamless transition from visualisation to astral projection and the creation of a place in which to work rituals, meditate or for any other activities you may require.

As a recap of my purpose in taking this direction, I use these tools (namely visualisation and projection) to remove the need for physical ritual, achieve a more accurate physical appearance during ritual and increase the potency of the connection with my goddess.

The two main decisions I had to make in the construction of a safe place to work was what will my workspace look like and where will it be. Appearance was perhaps the easiest to answer and that was to base my design on a traditional Egyptian temple.

The choice on location was a little more tricky. In a previous talk discussing my guided working I showed that I have a stepped process that moves through successive stages. This was where I decided to create my front door so to speak.

But still how did I chose my location? I felt my visualisation had gravitated towards a suitable location. My view is that the imagery bubble you create needs to seek a place that can house it in the most convenient way for it to become a stable environment. I have very faint memories of the raw location of just a void, but in any case unless you are really bothered build where you are and it will sort things out for you. Travelling about looking for somewhere a little off topic for this session and with such a vast range of possibilities you had best find out for yourself.

When it gets down to the nitty-gritty of construction, and this goes for any kind of visualisation process as there are common themes, it does come down to a lot of hard work. There are however a few things that can really help with this:

- Draw a picture – you don't have to be a great artist but sketch out, artistically or technically as a plan, whatever way you think will help you to visualise it. The aim is to ensure that each time you are there you can keep the images of the area consistent. That will strengthen it's existence in the place it's in and in your mind.

- Jot down words to describe it – think of the all the senses. If its a leafy glad, are the leaves on the ground dry or wet to your bare feet? Can you hear animals? Water? Wind? Is it warm or cold? What do you smell?
- Use whatever skills you may have to increase its potency and reinforce the structure in your mind, which like wishing will eventually pass out through the subconscious and manifest in the place that's suitable or where you choose.
- If you have second life building skills use them here. Some of you may already perform rituals here and experience the power of them, what is to say this reality is no different to planer realities? You could even just build here instead of full visualisation or just use it to create the model in your mind.
- If you have any other design/construction skill then make something.

These things help reinforce a rough model in your mind and as previously mentioned once you have something in your mind you can push it out to your subconscious where the real magic can begin.

Building on all that experience and effort from creating convincing visualisations, this is where the most rewarding part comes in, it's also the biggest is it takes time and effort to at least initially construct and maintain your environment there. Like general visualisation, and more specificity when you are trying to 'wish', its important to really keep it there, go there frequently to reinforce its existence and tweaking it so that you really can believe it and ensure its real to you, otherwise its effect will weaken with neglect.

Going back to my temple as an example of a process and how it relates to what I've just spoken about. I have placed my temple in the middle of an endless desert. When I go there I sense the heat on my skin, and the sand between my toes and if you know me well then you will know I hate sand between my toes! But I'm aware of it and it reinforces my awareness and connection with the environment I have created, even if it's an annoyance, but that's what would happen in this reality if I were to walk on sand. I could change it to never happen but that would feel odd as I expect sand to be everywhere, and sometimes when I go there sand is heaped against the closed door as somehow its managed to work its way along the corridors, but a brief desire to clean it up is all that's required.

You now have a place to work. What now? Well, whatever you would normally do in physical

ritual is equally valid here. So do whatever you would do to mark out a sacred space is a good first move to do, but remember this will be a permanent place so unless you only use temporary spaces in the material plane you can might want to rethink your approach on how to make this a little more permanent.

You can also bring along things you've created from the material plane and is something I discussed in the the previous session. Creation is much easier within your sacred space, much like the creation of the space its self, the matter it contains can be simply manipulated and a controlled for moulding to whatever you desire at will, be that ritual items, furniture and aspects of your environment.

The effects of ritual can be more intense because of these facts, and that is why its also such a great place to work. This however leads to one very significant facet you will need to take into account. Being outside the material plane closer to forces that you normally experience as small force on our plane, means that they will be stronger here than you expect. Protection is important, the most important, I cant stress that enough, that you are potentially in a very hostile place. It is most probable that chaotic forces that were available to in the creation of the sacred space, will try and revert it back to its original form, and on top of that native forces, entities, whatever you might want to call them will take an interest in you, even if they are harmless.

For example with my temple I have it situated in the middle of an endless desert, but bizarrely on the horizon, very faint in the intense heat of a blazing sun, is an encircling range of mountains. That is my border. I've placed my temple infinitely away from the edges. Distance, mountains and baking heat of the sun is my protective shield. No one can survive that intense sun for such a long journey to my temple, except me.

Multiple layers of protection are more effective, just remember that this is not your home plane, there will be inhabitants that will be stronger and have varying abilities so layers of varying kinds will be more effective.

Physical protection is not as effective as you are not on a wholly physical dominant plane, that leaves energy field shields the only and luckily most effective. Gaining the help from friendly spirits can be helpful but don't expose yourself too much to something that may appear friendly but could turn against you unless you are absolutely sure. What you can and cannot see may be out to get you, and in places like this having a small level of paranoia can be a good thing.

Of the shielding methods I've used, they fall into a number of styles:

- Egg shell method – A egg shaped or sphere shaped protective energy field which can't be penetrated, or will ground, disperse the blow.
- Spiked door method – A barrier that has spikes, thorns et on the outside so that any attempts to against it will go back to the sender causing them some pain with the hope that they will stop because its hurting them. Some may find this against their particular path, fair enough I accept that but I've found it highly effective.
- Diversion method – What you want to protect is hidden in plain sight either by making it look dull and not worth looking at.
- Size method – A variation of the previous one, if the protected area is so small as not to be seen then its wont attract attention.

Using those last two I employ to effectively keep the location/door the door secret.

Those are effective against planer entities but what about people on this plane? The best was is keeping details secret, its all down to not allowing anyone to visualise what you can. I've been telling you about my temple, but I've not told you it's exterior or interior details, only the desert, so you will not be able to visualise it as I do and be drawn to where it is. And as I've been working this one for many years the the layers hiding it have matured and are thick helping this protection along. The knowledge of it's appearance is important as this will aid in you and anyone (or thing) in finding the pocket you've created.

Any questions or items to discuss?

Session 5 – Amulets

Although the majority of this session will be discussing physical amulet use, there will be some cross over with their use through visualisation.

Beginning with the basics then, amulets have a long and established place in the occult world, of all the ancient civilizations the ancient Egyptians are perhaps the most well known through the prolific use of amulets associated with the dead and everyday life, many of which are still in use in one form or another today. They may have been busy, but by no means the only ones and from them and their contemporaries, amulets still are a popular device, evolving into very complex systems and appearing in many differing forms throughout time.

However you look at amulets, essentially it comes down to the symbolism used to represent an item, person or event you want to repel or attract. The object can visually represent, associated with, or be purely symbolic as in a combination of words or items with the target.

For example, to ward against a dangerous animal such as a snake (a real hazard in antiquity), some options could be a picture of a snake etched into a stone or bit of wood, or a model of the snake in clay (representative). A bit of twig that's shaped in a fork to represent a snake's tongue, or some clay shaped into a fang (associative). Then on the more abstract levels having the name of a snake deity etched into something you carry (the view being in this case that having the associated deity means you are under their protection so snakes won't bite, or that you are able to coerce the deity to fend them off), another abstract item could be a ball of string so that the snake will tie its self in a knot or become tangled in something if it approaches you.

The effectiveness of them depends on so many things, the spell cast on them, sympathetic magical effects, the belief in the power of that amulet to protect (and that too goes for the viewer of the amulet you are wearing – the effect can be psychological and not magical). I tend to look at amulets as a form of 'wish' fulfilment as taken from my previous session on this aspect of visualisation. In this case, whereas the practitioner would regularly recall and strengthen a wish through visualisation, an amulet is an item that symbolizes the intent of something and it reinforces this intent by its continued existence, no need for it to be worked with, it just is. This view becomes

more obvious when compared to other magical forms that employ physical items that are enchanted to have an effect of some kind.

Apart from the physical amulet there are a number of other features that are common to their use. Primarily the material and colour are important design choices, then the charging of the amulet to take it from a simple material item to a magical device.

All of these attributes are defined by what you are trying to achieve, how you intend to use it and how effective you want it to be. The properties and shape of the design obviously depends on how it's going to be used such as it hanging around your neck, in a pocket, on table, wall or by the window. The rest are really related to its effectiveness.

The choice of materials and colour for example can come from either the target of the amulet or what symbolic associations you want to call on for help, be that from your own deity or deities, or that of the target. There are lots of well known correspondences used for a multitude of uses and it can be down to what you feel comfortable with and your intuition how you choose. For example, I don't really use crystals and don't know much about colour correspondences as they are not a huge feature of my path, so I would perhaps go more with general association of colour such as gold if I want to invoke the sun god Ra, blue I associate with my goddess so I might pick that and silver for any lunar goddess. Material wise I usually go with clay or wax as they are easy to fashion by hand and are traditional ones on many paths. If it was something significant and long lasting then perhaps I would go to a more expensive material such as the various stones common to my path.

The craftsmanship of the physical item does not really have to be perfect, it can be if you want and have the skill, the key aspect is the intent you put into its creation and then the later charging and use. This is why I prefer to use wax or clay, they are very tactile, hands on materials that can be moulded in the hand. Sometimes uttering a charging spell at the same time as the material is worked to give it that extra boost as it all adds up. I tend to avoid shop made items as much as possible, this is because I don't know what vibrations etc. they may have picked up on their travels and as I've not literally had a hand in making them I don't have a connection with its purpose? That's not to say bought amulets are ineffective, countless amulets have been manufactured for third parties all through history and again it comes down to what its purpose is and the personal spin to place on it. Anyway, you can always cleanse before you if you want to be sure, I just prefer to create from scratch as I have the materials around me most of the time.

Once physically made, then on to charging the item. This is as varied as the choice of material and colour, on the simplest level your normal rituals of initially cleansing and raising a circle followed by a blessing of any connected deities that you may chose, or you go the full works and do something elaborate such as calling on multiple divinities or that of the targets, threatening them if they come close etc. Again its all down to personal taste and ritual you want to attach and appropriate levels of effectiveness you want to place on this amulet. Apply this to a Visualisation form, is charging a requirement in this case? May be, its already a particularly charged item because of the method of its general construction and the fact that its not a mundane material item trying to have an effect on a spiritual level. It certainly wont hurt doing something in your working as if you were doing it physically, it will bolster the effects.

Looking at examples I will take you back to Egyptian forms and there are a lot of them to choose from, many of them making use of puns (they loved word play, even more than us today), multiple levels of mythology and magical knowledge. I will present three of the least obscure and quite possibly the most familiar to people.

First in the list is the very popular Ankh symbol. The hieroglyph of the looped cross which forms the word Ankh is the symbol for life and health, so a very literal amulet, the amulet is a word and the word describes what the wearer wants. As a small aside, I've said the Egyptians liked puns and another common form of the Ankh is as a mirror, the handle formed from the vertical part and the mirror itself held within the looped section. The reason for forming a mirror apart from the handy shape was that the word Ankh also meant mirror, the word and the object suggests multiple connections of use in an everyday object. Hold that thought for a bit later.

A second but with a slightly less obvious meaning is an equally well known amulet called the Eye Of Horus or *Uadjet* Eye. This amulet makes use of the power of god Horus and with it grants luck and health through the mythology and magical association of this symbol with that god. This amulet instead of being a literal request like the Ankh this one uses a variety of symbols within the amulet to draw on magical powers.

The third amulet is an another well known one and that is the scarab beetle. Another amulet for good luck but this one is not quite so obvious. The scarab beetle was observed in antiquity to roll balls of dung across the ground. These balls occurred to Egyptian to represent the sun and the beetle

s rolling a representation of rolling it across the sky. The imagery stuck and embedded itself among the the mythology elevating the beetle to an aspect of divine power.

Of these examples two if not three of the above would lend themselves to visualisation use as the symbol has little connection with a physical material design. So your choice, if you have a selection like this, is to pick something that would be suitable or one that could cope with a slight alternation to fit without lose of potency. Better though would be to make your own. Simplicity is usually best so you don't have to be exotic or obtuse in the design and construction.

Another angle to take on amulets is to look at the last few centuries with the craft has been forced to do in hiding magical function beneath everyday items (like the Ankh above but they were not trying to hide it) and the use of most basic items can be very successful if approached in the same way. If they have been charged they wont be visually magical to the passer by unless you've managed to make it glow, so any protective amulets (which most tend to be) can be easily ignored on a neck chain, keyring, wrist or in a window. An amulet to us is just a lucky charm or something eccentric to someone else, though an unusually placed item may appear to a passing observant witch as something of magical use but most would go unnoticed by the vast majority of people who are on the whole not that observant.

Think about the possibilities of constructing or reusing something different and everyday. Here are some completely random thoughts on that:

1. A razor blade. To grant you razor sharp wit? Context can be flexible.
2. A piece of paper with lots of writing on so you don't suffer a writers block?
3. A small mirror to ward against ageing?
4. An empty crisp packet to ward off munchies?
5. A broken watch so you are never late or always have lots of time spare.
6. A party blower so that life is just one long party and full of fun.
7. A key. So you wont get locked out of any door.
8. A bit of paper with 'I will not....' with lots of them of things you don't want. You can be quite literal with amulets.
9. An umbrella so it does not rain.

I've only tried out the last one and it seems to work most of the time, might give the others go sometime.

OK a lot of silly and trivial ideas but possibly usable especially when you think about some off our traditional ones for example horse shoes for luck a common and familiar item to people of those times. Look around and see how it relates to something you want or want protection from.

Another form of amulet use relates to purely written requests employing magical alphabets or symbols. Of the many forms that exist common ones include letter to number correspondences, magic squares and runic forms. Again the selection will most likely be based on your particular path, and for me, I regularly use hieroglyphic and runic forms, I perhaps now use this form of amulet above physical ones due to the ease, speed and my preference for ritual work through visualisation.

However this form does impose an obvious limit which is employed with physical amulet types, namely the benefits that a particular material has on the amulets effects. But this is just one aspect of its source of effectiveness, I don't expect its potency would be severely affected by it.

Some alphabets rely on number correspondences such as the Greek and Hebrew forms, others make use of calling on certain deities or spirits evoking the power associated with them. Or magical words such as the word Abracadabra. Or you could go all out and just write a spell on them, even if its not actually uttered, the mere fact that its written down means its just as effective. Again you path may have some bearing on this.

The most flexible I have personally used are runic characters either individually or in a compound form, by that I mean they lend themselves to fit very nicely around and into each other, so a few lines can encode half a dozen runic characters. And these compound runic forms contain a very potent power and they are worth investigating as I have a few I've regularly used for many years with great success. And I have in previous sessions mentioned my use through visualisation of these such as the 10ft high flaming Rad rune to aid in my travel issues.

Again the purpose of these amulets cover the same basic functions as with all other amulet form. Options for symbolic or word based amulets can be taken from a vast range of examples and many lie with the medieval Renaissance grimoires such as Keys of Solomon, Abramelin the Mage,

Enochian, hermetic and alchemical works. They all tend to combine many forms of amulet forms, written, item and symbolistic in their ritual practices.

As discussed in a previous session on it is these less physical amulets that benefit the most from use through visualisation, although still possible to visual a physical item and use it, if you want to make use of it.

Whatever your magical need, the methods use always come down to selecting the correct tool for the job, be that the selection of the correct amulet, spell, words or degree of physical or in this case non-physical use. The other half of this process via spoken or written words, whether they are related to divine names or spells will be explored in the next session.

Session 6 – Power Of Words

Words and names, spoken and written are an important aspect of most paths. In this session we will look at what purposes they are put to and probe the usefulness of them in visualisation.

First lets start with words in general, in the previous session looking at amulets I discussed written or symbolic forms, and their use being the most effective amulet form for visualisation as they provide a easy and simplistic, but still an effective medium of expression of intent. The purely symbolic side can be a little problematic so additional methods can be employed such as a vocal aspect. Spells, wishes and any vocal means to invoke your intent are obviously using words and their use is usually dictated by the ritual through the pitch, speed, rhythmic use and the language employed. These in themselves can require a significance amount of work to construct but for visualisation use they are the ideal tool as once a set of spoken forms are constructed they just need to be recalled.

Maybe obvious, but sometimes the obvious can be missed. A vocal aspect be that a rhythm, chant, statement or a demand as you would use normally, here in visualisation lends a greater weight as it is your, generally, only focus of intent. Whereas when its employed with other forms of expression the focus is diluted.

OK we have words in general but the most significant part of our vocal use of words are in names, whether that be the names of people or the divine. Sometimes though, through familiarity and repetition, we can loose the sense of the meaning, power and risk in the names we use to call to our Gods and Goddesses, and for those of us who cast spells or direct any kind of magic at or in the name of a person, the significance of that mortal name hides magical symbolism which needs to be taken into account and respected.

The rest of this session will look at what names have been used for, are still used for and why you should be careful when calling a name.

Importance of names

- To the ancient Egyptian, to preserve the name will allow that personal to live for

ever.

- The ancient Egyptian magicians task was to know the names of the Gods so that they could be used to lend their power to their magic. Similar views were also held across many other paths to know the names of Gods and Goddesses to either control or use their power.
- Medieval grimoire texts that use Christian magic to know the names of God, the Angels and the Demons for binding.
- More modern uses of correspondences, not names as we know them but ways of linking and identifying a particular force or deity can be seen in a similar way to identify.
- Various societies through time have used important stages of life such as gaining adulthood a reason to take on a new 'personal' name.
- What about modern Western uses of names? Although everyone has their given name, many still chose something more suitable for daily life with their given name for formal use, and those in the craft also tend to pick secret names for their own use or that of the group. Even differing names for various social and professional settings.

Names are important, they define or reflect our personalities, our most obvious attributes or just something that sounds right in various situations. And then what about the phrase 'He doesn't look like a Jack'? The works of Oscar Wilde includes the marvellously funny play 'The Importance Of Being Ernest' which revolves around this strange stereotype of names possessing certain characteristics. Perhaps it's a recent association but it's quite marked. Does the name define the person or the person describe the name?

There is something about a name and how its attached or linked between the person and their label, that is more intuitive than a given. Although they are intangible, powerful and magical they are still very definite.

What about their use? To know a name provides the user of that knowledge with power over the named, perhaps more than that, perhaps their very existence as the name defines their whole being. To know someone's name is to know every aspect of them, which echoes back to ancient Egyptian times.

In ancient and modern times they can be used to gain the power of the deities for protection, to take vengeance, grant good luck and all of the usual things that people tend to want magical help with. There are even tells of the gods trying to find out the names of other gods to gain control over them that's how important they were and still are.

Some uses however don't quite fit comfortably with modern paths and that's in attacking or an aggressive use but I will still describe common situations.

Negative uses

- There are many texts for using names to bind spirit by summoning – obviously doing this really upsets whatever it is you are trying to bind. And it will try and break the binding. This is a major problem should the bound spirit be particularly strong will resent the disruption it causes to their activities and do whatever they can to subvert it and perhaps even exert their own punishment on the caster for their impudence.

Positive uses

- Binding a spirit - now this already appears in the negative section, but in some situations it can be useful and relatively tolerable. The main use would be for a localized protection, to bind a protective force, be it an elemental, thought form or some other minor spirit to an item or place. Which ever being is chosen it is best and highly advisable to only bind for a limited length of time, no more than a year. Perpetual servitude would have much the same effect as mentioned above. And once the task is complete dissolve the binding and give thanks for the service given. A bit of good will could be repaid by more cooperation next time!
- Empowerment through invocation, multiple deities and this can be for any ritual task you may want where you need knowledge, strength of influence that's attributed to the divine being you are invoking.
- Any process where you need to make contact with another person for healing, sending a psychic message, thought or emotion (e.g. think about the times you've thought of someone that you need to phone, put to one side for a moment and at shortly thereafter they phone

you? That's sort of thing I'm referring to) or locating them.

- Of course the classic use is to make them a target for a particular spell, such as luck or protection, etc.

However, in using people names you may see a flaw in using just a name, in that even for the most uncommon name you will quite likely not have a unique name. Try it in an Internet Search engine, and see how many instances of your name pop up. It's quite amazing really. Documented spirit names do tend to be unique so you can be fairly sure that you will get the correct one, but as spellings change slightly due to age and methods of translation over time, you still need to research the name to be certain you have the correct one. A mistake summoning the wrong spirit could lead to unexpected situations to say the least.

For dealings with people, the common examples where some kind of spell is placed on someone, you will find that a combination of methods are used to locate the correct individual. For example, the classic wax doll for good or bad, tends to combine the name and personal items and/or hair/nail clippings to make a connection, although in some ways this makes use of contagious magic concepts where contact with someone remains, so it's important to be aware that the use of other symbolism is important to locate and fix the target. Just think of it as fine tuning the address of the spell's destination by adding a postal code.

Following on, and connected with the issue of misspellings, is the pronunciation of the names. This becomes more of a problem when the name is not in the caster's native language and the adaptation or lack of understanding of the vocalization of the sounds could have an impact. Now, for me this is a big problem as my Egyptian path does have the added complication that the language has not had a native speaker for nearly a couple of thousand years. We have no idea how the original sounds were vocalized and what with the added impact of misspellings, translation, transliteration errors I'm walking a mine field of potentially summoning the wrong deity every time.

There are however a couple of ways around this for me and for anyone who is in a similar situation. The most obvious is use a name connected with the deity in a language you can pronounce correctly and has been known to work. For example Isis most of people have heard of, but that's a Greek name, her native Egyptian name is Aset – is that correct? Who really knows. Then again there may be older ones and alternative spellings so where do you stop? If you pick one that's established from previous attempts then you have a good chance of calling the right one.

Another option that I go with is to make use of other connections to the name (as I mentioned above about fine tuning the address). Using the same example again of Isis, I could say that name (or Aset) while also picturing an image of her, holding one of her amulets, touching or addressing a statue of her. Any or all of these things will help in locating the subject.

In summary, we perhaps take for granted the use of names and how we use them during rituals. Whenever you use name just think of what it means and what you are calling for, they may not come but they are listening (or something is if you have the wrong one), it's their choice to come freely unless you force them and that's never a good thing. Or at the very least you've alerted them to your presence and that may perk their interest in you. For the rest of us mortals, the name is as important as our souls, to use names is to play with another's existence, do so with care and respect.

For visualisation purposes using spoken words and names are an even easier option for us than any written form, as there is no need for any kind of expression or preparation for us other than the reciting from memory. However as this may be the focus of any intent with little or now supporting methods as you may include during physical working, the words will have a extra depth and importance so all of the previous discussion should help with the pitfalls in using words. Remember spirit can and certain ones enjoy taking a literal interpretation to your words. As an echo of a previous session, be careful of what you wish for.

Session 7 – Energy Working

This session takes a look how I link visualisation with all the other stuff I do, and again I will state this is from my personal point of view and not a general view, and to be honest when I wrote down that title I really did not and still not quite sure where I am going with this topic!

Nevertheless I will start from the furthest point away and see where it goes. First let me ask what is energy working? Working with energy of course was my first response, but that's too lacking obviously, I need something more. From my perspective, stepping back and looking across what I do, all the various things like channelling energy from my goddess for magical purposes, charging items, healing, spells or rituals to direct change, visualise and projection. And that is the same whether its physical or non-physical working they all come back to especially the manipulation of energy in one form or another. Everything is made from energy if you look at it from the view of sub-atomic physics, so I'm sort of merging science and magic, which is another area of discussion and not really the point of this topic I will have to save that for another time.

What about other things I could do? Well, what about seeing ghosts/spirits or auras for example? With these I am sensing and overlaying my vision with something (usually energy based) that exists in another plane of existence or however you interpret it. So a firm link made between energy and visualisation. I have another question in general too, if you draw a pentagram or some other shape in the air as part of a ritual, do the lines remain as you draw or is it just in your mind? Is it really in your mind or is it actually manifested energy? If you do that are your eyes open at that point too?

Visualisation does not necessary mean you need your eyes closed for it to work or be classed as visualisation. When you do energy work with your eyes open and you sensed by your eyes or stimulating your visual centres of the brain could it be classed as visualisation?

I think a small chicken and egg situation here. Is visualisation all in your creative mind or can it be a thin line between something you create and once you are working and things pop up, are you or creating them? Normally it could be said that your subconsciousness or external force is putting the

images into the visual centres of your brain so you sense it. Can the same be said about things you see like auras? You have these other terms such as clairsentience, clairaudience and clairvoyance, and yes they are on similar lines to visualization but traditionally they suggest external influences affecting the various associated parts of the mind or senses. OK lets leave how it works for the moment as that could send us loopy, and get back to the practical aspects.

What is real? Silly question I know, when I pull a visualized item from the air to use like I said in session 3, is it real or still in my mind? To me it looks a bit ghostly but still has an energy form therefore it exists somewhere but not necessarily fully manifested in a physical material plane such as the one we are in. but this plane is just a different set of energy levels that cause us to form this solid existence.

With the various forms of energy that we can manipulate and if you think about any of the rituals you follow or texts you read and how often it says 'do such and such... and visualise or imagine something' then you are half way there.

I've found wakeful or open eyed visualisation practically more useful than sitting or laying somewhere with my eyes shut. Yes, visualisation with my eyes shut is hugely important but its not the whole story and it becomes practical if you don't need to be hidden away. I can be doing things and the task in hand can benefit too from being able to wrap a visualisation ritual, or effect into it.

Some examples then of my most common combinations of physical and visualisation use:

1. Energy flow in ritual. Easier to direct especially if I'm trying to target an item to enchant it. Not often doing that really but its important to know where to point.
2. The rare instances of creating a protective circle. I don't often do them, will do in some cases where I am not sure of the amount of rouge energy that could be around me or I want to be extra careful and not disrupt my environment. And as I tend to work through projection to my safe place that's already protective so no need physically to do it.
3. When I am casting runic or word like symbols in the air with my finger. Need a bit of accuracy there so I don't do something wrong. I then tend to push them from me afterwards to my target.
4. Healing. This is a tricky one. I do this with and without my eyes closed. Depends on circumstances and intensity I want to give. More intensity usually means I have to close my

eyes so I don't become distracted.

5. Most important one. Communications with my goddess. She is there all the time. I don't enter any trace state to communicate we natter all the time in general, its only when something more formal is required and then I would most likely go for the eyes shut with a bit of projection.

I take the view that visualisation does not necessarily mean the imagery is something I have created, for example when you do a working or projecting and you see an environment, how much of that is created by you or is the energy coalescing into a form that means something to you? There is a mixture of things going on, in some ways it does not really matter how or why this happens, if you were really interested in finding out then there are all sorts of things you could try, but for the day to day function of using it as tool its not important, what is is what can you use it for? Much like a car, lots going on under the bonnet but who really cares so long as it gets you to your destination.

Science tells us that everything around us is energy in one form or another and how we perceive it is just due to how that energy assembles itself into some sort of combination of parts. From our side there is the general view that magic is down to changing causality or probability, the two sort of head into one another and affect each other. Magic is manipulation of energy via force of will.

Do you believe in only what you can see? Considering you are here you are most likely of the opinion that there are things around you that exist but you cant necessarily see so you are well on the way to understanding that what your imagination can create can manifest and exist independently of your mind (a nod back to a previous session where I discussed Thought Forms). Magic really.

So magic is energy and visualisation is a useful manipulation tool to achieve your aims. Perhaps traditional magical use revolving around spells and ritual are where you base things around, and visualisation from what you've experienced is just made up stuff without all of this extra baggage. How can this be? There is no conflict as such, I would suggest visualisation is the higher form as it has direct influence of probability, causality and matter however ritual can reinforce the intent and focus, not necessarily as much for a sole practitioner, as the intent is already there, more so for groups so that they all have the same focus as we all experience and think slightly differently, the group needs some thing to point them all to the same goal.

Where does that leave us now apart from confused and go round in circles? Although I still do have a few set rituals they are in the minority, since I am visualising read willing something then that will do the work for me.

There are various practices that I've read of where direct manipulation through their ritual or visualisation techniques will apply or channel energy through the bodies energy centres.

How does it feel?

Of the actual experiences I've had with energy in whatever form it takes, I've found that care needs to be taken all the time, no matter if I'm already are familiar with that source or if its a new sources. Its highly volatile and needs to be treated with caution. Like any animal trainer, the work we may have done for years with that animal may be good but one day it could suddenly turn and bite with no warning or reason.

From what I've experienced the physical sensation can take differing sensations depending on the type, destination and source of that energy flow, remember, most of what you are dealing with is usually external forces ether from other planes, the environment you are, some can come from your own being but of course you are putting yourself at risk of damage due to depletion. If you channel spirits, divine entities or just raw energy from some where then protection is key. How? Session 4 went into the specifics of shielding options.

Kick start usually starting via intent, ritual usually, words, gesture, posture, various triggers as mentioned back in some earlier session.

What do I see?

Energy is around us naturally and supernaturally, it is the building blocks of the multiverse. Healing, spirits on various planes, elementals, divine beings, all of it. My opinion is visualisation and projection as possibly the best way to interact with these varying energy forms as through that method the mind can be free of our physical limitations and is truly free to experience the varying energy levels that all of these forms. A good means to contain, focus and flex that energy flowing around us.

Energy can be sourced from a planer location taking on the attributes of that source, say water elemental plane for a cool soothing experience. Raw positive life force is highly energetic, and the self has its qualities too.

Personally used energy generated during ritual, healing from my Goddess and more recently Reiki healing energy work. All have a different feel (physical and non-physical) or texture if you can say that, for example my main ritual energy and healing energy which as I channel from my goddess both feels like liquid electricity, I recently described it as like in those TV commercials where they use trails of light that appear persists and leave a glowing trail. And there is a lot of static hair on end feel. If I'm using it for healing then I can feel the heat and static coming off of it as it passes by. Feels very strong. The Reiki energy I have been experiencing is similar but not quite, it certainly feels almost but not quite like the energy from my Goddess. I can say though with certainty that its a different colour or taste if that makes any sense. Moves differently too. The flow is different.

Before I was attuned to Reiki I went to a share where I did what I do through the merging of my healing source to the temporary Reiki connection I was given for the session. I could feel both forms both with different experience and those present felt it was different, not in a bad way, just different. Since I've been looking at this in more detail since the attunement my interest in Tai Chi has resumed from its previously neglected state, I've found that both these practices and martial arts in general have given some of the more interesting interpretations of energy work with Chi and its other localized varieties. I no doubt will be looking at this deeper in the near future.

But getting back to the actual control of energy flow, usually within a ritual setting the kind of static feel, the heat along the back all effects brought about by the action of the energy flow on our bodies as they are electrically conductive so will sense this kind of thing.

I've noticed stopping can be a tricky thing and the amazing feeling of the energy you are working with can be very seductive, and perhaps this is why it drives some people to thirst for more, until they reach a point where they can no longer contain is and it consumes them, or they make a serious error.

Like most rituals where banishing or grounding takes place after to dispose of the remaining forces this is the same for purely energy working too as they are both trying to achieve the same end.

Other methods include dispersing in various ways, for example a chaos magician once told me he just laughing it off! But it is important to ground. I know if I dot get it right as I will feel unbalanced for a few hours or even have a very poor nights sleep.

I've now sort of run out of things to say on this topic for now, not quite sure where this has led or if its just been a tumble of words. Perhaps what I've been trying to say is that magic and energy is the same and visualisation is the tool I prefer to use. Its not the only tool I use, but its the one I find the most effective and convenient as my head (not surprisingly) I have with me all the time and it takes very little time to pull something together to apply my will with no obvious weirdness to passers by.

One thing out of all this to remember is your mind is a tool too. A powerful one. Don't neglect it. Use it and do it regularly.

Second Life Notices

Sunday 12PM Visualisation Session 1 - What is Creative Visualisation

In this first session we will explore what this tool is about and the various ways to achieve a successful working.

This session will be held in voice at the NEW stepped teaching area.

Sunday 12PM Visualisation Session 2 - A Guided Working

In this second session we will step through a guided working and examine the many aspects of its creation so that it can aid you in your own sessions

We will also look at how to deal with blockages in working with visualisation.

This session will be held in voice at the NEW stepped teaching area.

Sunday 12PM Visualisation Session 3 - Putting Visualisation To Use

This third session will discuss the uses that visualisation can be put, various techniques to enhance the workings and the transition to astral working

This session will be held in voice at the NEW stepped teaching area.

Sunday 12PM Visualisation Session 4 - Keeping Yourself Safe

This session will be about the steps you can take to ensure you are safe physically, emotionally and magically with visualisation and astral working.

This session will be held in voice at the NEW stepped teaching area.

Sunday 12PM Visualisation Session 5 -Amulets

In this session will be looking at various amulet forms and their attributes and how they can be adjusted for use through visualisation.

This session will be held in voice at the NEW stepped teaching area.

Sunday 12PM Visualisation Session 6 - Words

Words and names, spoken and written are an important aspect of most paths. In this session we will look at what purposes they are put to and probe the usefulness of them in visualisation.

This session will be held in voice at the NEW stepped teaching area.

Sunday 12PM Visualisation Session 7 – Energy Working

Energy working permeates all aspects of the occult world, from looking at auras, simple spell work to high magical ceremony. This session will look at our interface between the mundane physical world and the powers that we call upon in our work.

This session will be held in voice at the NEW stepped teaching area.