

Session 1 – Introduction

Welcome

Welcome to this session, I'm Kiya here on SL and have the same ID on the CoA forums.

Visualisation means many things to many people, through these sessions I will be talking about my personal experiences with visualisation and astral projection and how it applies to my path and my life. I will always take questions at the end, but feel free to accost me at any time outside this session, on the forum or Facebook (the link to me is in my profile) with any questions. I am happy to discuss my path and experiences with anyone.

So Who Am I?

For those of you who don't know me, I follow a solitary path with the Egyptian goddess Selket, my relationship with her started around the age of 7 however it took a few years for her to reveal her identity and then a few more of me testing her until I accepted her as my teacher.

Since then I have been led by my intuition, her guidance and various books I've picked up on an assorted collection of subjects, pretty much anything and everything from as many points of view as possible.

Working practice however focused from the start on visualisation as I later understood its label, I've always been an imaginative day dreamer, creative, very shy, and a little dyslexic and introverted, so my imagination at that early age was my friend and was something I felt comfortable with.

Spontaneous projection I also experienced from an early age and through experimentation along with visualisation at the same time both have become central to the way I practice. What bound all of it together, especially at the younger end of my path was experience of precognition and other odd events, I would love to go into this but there is not enough time today.

When I started my exploration and experimentation with these amazing things I was seeing in my mind, I didn't know what all this meant, or anything really, I had no reference material to name these experiences, or guidance from other people. I did find a couple of books in the school library

which gave interesting glimpses into the occult world but it wasn't until a decade or so later in my late teens that I could get out and lay my hands on good reference materials, and along with the solidified connection I had with Selket, I began to truly understand what I was experiencing. I had some exposure to other pagans later on when I started my working life, but no one had any experiences remotely similar to my own so although I could share some thoughts and ideas I was still in isolation. That situation remained pretty static over the years, although with the rise of internet access to information, has improved and with ways to link to others too has led to my path exploding in the last couple of years with lots of new ideas and experiences such as this.

SL Classes

Regularly my goddess will set me tasks as part of my journey with her that push me well out of my comfort zone, the current one which she set me a couple of years ago is the task to talk to others about my experiences, and being ever faithful to her wishes, since January 2010 I have been running this series of classes on Second Life. They have been revised on a regular basis and developed from the initial four classes with more always in mind as I extract my experiences into way I can explain, with the hope that something, anything can be of use to others. Come along if you can, its relaxed and we usually talk for a couple of hours about the subject and others, and if not my class one of the other many classes that take place there. You could even run your own if you feel you have something to say.

Physical and Non Physical Working

As I mentioned both visualisation and projection are my tools of choice, essentially non-physical working is my central method or tool if you like. Both I may use simultaneously, sometimes one before the other, or one alone. I have no clear line between them any more. During the early years I know I did. Again I will say this has been over the course of many years, and my memory is lacking on some of the finer points. For the first decade of my journey I didn't record a thing. This was a serious mistake I now realize. I document everything now.

If you don't take anything else away from this, take this point. Keep a journal, a book of shadows, anything and write down every little detail. This is especially important when working with the mind and dreams. The memories on return to the waking or non trace condition can fade rapidly and

writing what you can recall as quickly as possible will repay your time in the long run. Where it will help is in something I found very quickly, and that's the frequent failure and dead ends. They lead to frustration and that can be self defeating, so documenting what worked and what didn't helped plot my path.

I found it is best to be open minded too with no preconceived ideas of where I wanted to go, obviously when I was learning I had no idea what I was doing anyway and didn't know what to expect so just went where it took me. A downside of being solitary is the focus on a pile of books with the rare input from someone passing by, its very easy to take in what those books say, and what others experience and worry is that what I should be experiencing too. I found that is the wrong approach. We are all different, our minds, guides and whatever else is in here can take us to where we need to be. So don't be scared, confused or disappointed if you don't follow the expected route. Document, enjoy and see where it takes you, and that equally applies to any path you happen to choose.

Now I will jump into each subject independently in a little more detail .

Visualisation

Quickly recapping a magazine article I wrote for the CoA and will be covered in more detail in a later session, it looked at the right frame of mind as I call it, your emotional state and the environmental conditions to enhance or maintain that state. This is an starting point of many ritualistic processes and one that we are all familiar with so I will leave it mostly as is, however my particular methods perhaps need a little further clarification. I learnt at a early point that repetition is important; the reason I document, as I went down so many dead ends that led to frustration and anger with myself, even though the guidance from Selket was valid.

Perhaps it was a means of teaching me, but I came to the conclusion that a methodical approach would be best and to do this I would need to document which I previously didn't do because I can't repeat something if I couldn't remember what I had done. With that under way I could then edge a little further each time. The emotional triggers that I use were key in this repetition as they provided a very quick retrace to the point I needed with little messing around getting the environment/frame of mind set and then finding I cant quite remember what I had planned to do once I got there.

This leads us to where part two of the article mentioned my guided working. Repetition again. The starting point of the water I arrived by accident if there is such a thing. I used to commute to work by train along the coast and I would always look at the sea because of a deep connection with it while growing up and that inspired this method of meditation, it felt a natural way to gear up and wind down each working day. The key point in this working was initially to provide my mind something to focus on but in such a way that it could free-wheel and become passive, or receptive to incoming imagery. Then over the years I built on it to where I use it for everything, and as things progressed I explored wishing and ways to push them out into the wild.

I like to think I take a creative view of visualisation and am prepared to try anything to push and learn what I can do with it, having explored many ways to make it work and trying many many ways to remove the need for physical working as I find this easier.

The usual techniques that books explain about wishing forms a large part of what I do and in the magazine article I mentions the focus, scale of wish, and intent. But again I will repeat and emphasize their frequent warning that I know you've heard before but be careful of what you wish for as it might just happen. Wishes can twist your words and as I view this as affecting cause and effect, or probability, all sorts of unpredictable effects could result so be prepared for any outcome even if its not what you want, the result could be quite literal.

With any request you need to think very carefully on your words and desire and really really think do you need this, and is there any chance it could come back and bite you?

Wishing does not only mean to bring things to existence, it can also be used to stop things from happening. One example could be if you are going for job interview you could act out the whole process around how you want it to go or not go. Perhaps using this particular approach may be just a purely psychological process, to work out issues, I suppose though, like all things it comes down to its a tool, if it works then use it. Most of the time how it works is not important to me, the results are.

I was recently asked about how do I push my wishes out? Do I exert my own will or ask my goddess to do it? I like to be awkward and I will answer that I do both. I gave this analogy, I see my relationship to wishing as if I was going shopping. Sometimes I know what I want and will go straight to the aisle to get it, sometimes I don't know where to look, so in that case I will ask the

shop assistant for help i.e. my goddess, she will know where I should look or will do it for me. Never hurts to ask for help.

Of other successful uses for visualisation I've found includes using it for enhancing talismans or amulets. This form of symbolic magic naturally fits with visualisation due to lots of word and imagery use, therefore their construction if used mentally allow them to be easy to pulled to mind and projected when required at any time. One of my favourites is to use the runic Rad symbol which I project 10ft high in flames on the bonnet of my car and push down the road ahead of me should I need a clear path to get me some place if the traffic is a problem. I have others and they all tend utilize Runic symbolism as for me it is easy to visualise than the intricate hieroglyphs I could use from my Egyptian path.

Thought forms, a tool I have used off and on for a long time. Using them to create semi-sentient autonomous short lived entities for fixed tasks and they have proved handy. In fact my goddess made me a ware of a several of her own servants that are essentially thought forms that I could call upon for protection, they appear in a text called the Lament of Isis.

I do have them dotted around the home and usually take a couple with me when out and about. The methods I use to call them are fairly well documented and easily found, and the one I used is based on the Dog of Defence spell that appears in the Ritual Magic Workbook by Dolores Ashcroft-Nowicki, that she says originates from Dion Fortune.

Wherever it came from doesn't matter, I find it so effective, one time when I called all of them urgently to me while away from their designated task at home, when I did finally return home I found the windows of my house had inexplicably egg bombed because I had forgotten to put them back.

Another use I've found is in joining that with projection to create objects that can be brought into and out of visualisation. This is a closer tie with projection and blurs the boundary for me even more. I create wands, tools, general items, whatever, in my temple and bring them into this reality when I need them, OK they may not appear more than ghostly images to me here, but they serve a useful purpose.

Now the other side of my coin...

Projection

Like visualisation, projection was learning by trial and error, and of course from my guide, ways to project. Until recently I was unaware of some key works on astral projection, three of them stick in my mind as paralleling my own experiences. Franz Bardon, '*Initiation Into Hermetics*', Robert Bruce, '*A Treatise on Astral Projection*' and Robert A Monroe, '*Journeys out of the body*'. Their experiences were refreshing to read as they appeared reasonably similar to my own.

My first experiences as I said were spontaneous projection, frequently I would wake from sleep to find myself floating above my bed and my nose pressed hard against the ceiling, and with the realization that I am floating in the air, and the feeling of disorientation panic would always follow. Then suddenly my point of view would return to my body and I would regain normality.

From these experiences there are a number of interesting points of similarity to these key works.

Panic is common, coming from the sudden disorientation and disembodiment which is a very unsettling experience. One other sensation I also noticed was breathing, or the lack of it, either I didn't notice it or I wasn't actually doing any. Much like in dream state if on the rare occasion that I became aware I was in a dream as in lucid dreaming and was able to take control. There would be no sensation of breathing too.

I found to make the move from spontaneous to controlled projection breathing appeared to be an important key to making this work, as awareness of breathing would always disrupt the separation. The three books discuss this and reflect the many of the issues I had in learning breathing control so I won't discuss them here but if this is something you are having difficulty with then take a look at their methods.

Once I had mastered breathing control, then the separation of the body I could move to. Again the books I do agree with, there are a number of ways to disassociate the conscious mind from the physical body. My first experience was to try simply falling backwards while laying down. Fall back out through the body and fall downward that has been the most successful for me and is still my preferred method.

Another I explored, and one that Franz Bardon described, was trying to tear away each limb one by one. This was harder and the effect was to lose sensation of the limb in its connection the bed,

covers, etc. Very odd and required too much concentration.

Once separated and with free movement around the room, void or wherever you tend to end up, the final stage of projection is the returning to the body. These works discuss finding your body and stepping back in, however I completely disagree with having to do that. For me simply willing a return would send me back instantly and a little time would be required to get back in control of myself. If on the rare occasion I am disrupted and the return involuntary, likewise it would be instant although in these cases I would feel pretty rubbish for some time after. Much like bad grounding. Monroe's book discusses that method of return although he does mock it as an inferior practice.

Why Project?

So that's the physical processes. But what's the point in doing it? Visualisation in itself offers a large scope of possibilities, so why project too? For me it was simple, around the early 1990s my goddess after teaching me these techniques, suggested that she would like to work closer and more potently together. She explained that manifesting on this physical plane or with the methods we have of her being in my mind all the time, the connection could be stronger. The way to achieve the enhanced connection would be to meet somewhere off of this physical plane. There through the use of the tools she had taught me, I was tasked to visualise an environment that can be protected and made to be a functional place for us to work together. So I constructed a temple through visualisation, well protected using methods that you would use in any protection ritual.

Once it was constructed then yes, through projection and/or visualisation of this temple, the manifestation of her there is so much stronger, intense, raw even. I do recommend looking at this technique if you are looking to increase your own experiences with a spirit. But be prepared for some unexpectedly incredibly intense times.

Ritual wise, what I would do physically, I would do the same there, and all the experimentation with visualisation that I've just described would most likely be done in this temple as its my safe place. It is controlled and contained. Likewise with visualisation, I've been doing other interesting experiments focusing on projection. One example being I have been looking to extend my practices with more traditional Egyptian ritual, and of course the full ritual purification routines they did of old is a little difficult to achieve in day-to-day life, such as the shaved bodily hair and the constant

bathing. But not in this case, when I project, I project to a secure protected environment where I keep my projected body which remains pure and fitting with the required ritual practices I would otherwise find hard to maintain here.

Protection is an important consideration and one I will quickly expand on, it is as valid as your normal protection, I would even say, it is absolutely vital you ensure you have some when projecting and if you create a safe place like I have to work then wrapping that space up inside a safe bubble will ensure you wont be disturbed by the environment outside, or prying eyes. The methods that are used here work the same there and like here I've found multiple layers highly effective. Just try it and see what works best for you. More is good. You can be paranoid that things are out to get you, because out on the planes they probably are.

I could keep going all day as you can probably tell. I hope something has perked some interest so I am ready for any questions, and if you don't have one now catch me later.