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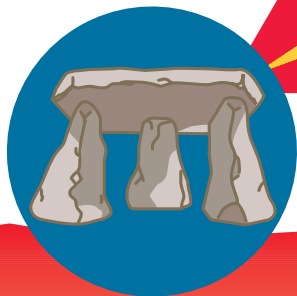
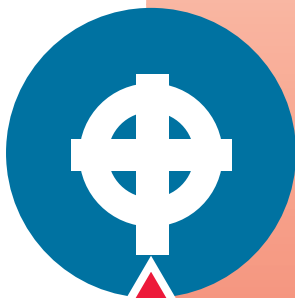
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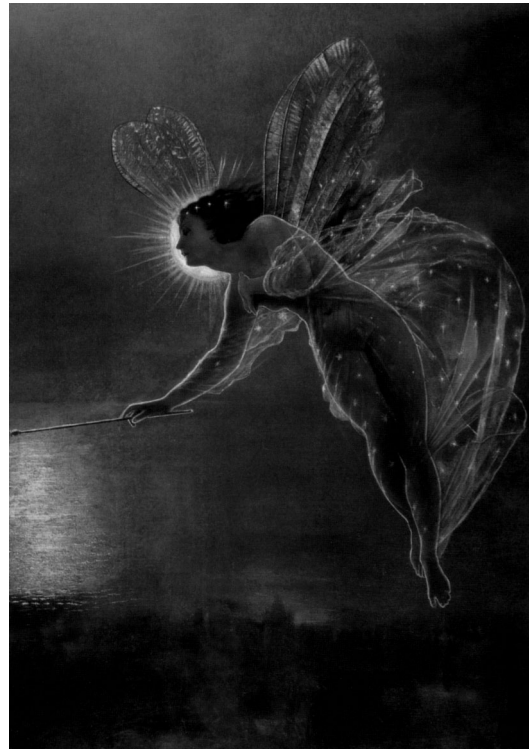
"There is a Light
which lighteth every man
that cometh into the World."

DO YOU BELIEVE IN FAIRIES...?

By Gareth Knight

The 2004/5 pantomime season saw me accompanying my granddaughter to a performance of Peter Pan by J. M. Barrie, a classic piece of Edwardian whimsy that saw its first production exactly one hundred years ago, and is still going strong, with its royalties donated by the author to the Ormond Street Children's Hospital.

Perhaps the most famous line in the play comes when the fairy Tinkerbell is dying, through having voluntarily consumed some poison destined for Peter Pan by the "blacker than night" villain Captain Hook. As her light fades so Peter Pan appeals to the audience to save her by affirming their belief in fairies. As a result of the tumultuous response to this appeal to their faith Tinkerbell miraculously recovers and her light shines forth ever more brightly.



It is perhaps a reflection of our times that on the performance I attended this year, rejigged into the form of a pantomime, this sequence was omitted. Modern children are perhaps assumed to be too sophisticated. It was thus with a slight sense of retrospective satisfaction that I noted that the run had come to a premature end due to lack of support. Perhaps the adapters of the script should have put more faith in the wisdom of tradition and the generous hearts of children.

There are of course many different conceptions of what fairies might be, what they might do, and what they may look like. Our Edwardian predecessors, like the Victorians before them, tended rather to a juvenile prettification of them, all gauze wings and frilly knickers. Indeed they tended to treat even the angels in much the same way. As simpering acolytes in high church dalmatics rather than the awesome powers described in the Biblical visions of fiery serpents and flaming swords, whirling wheels rimmed with eyes, or shimmering lights like hot coals. So is there a similar gap between cute flower fairies of the nursery and the "lordly ones of the hollow hills".

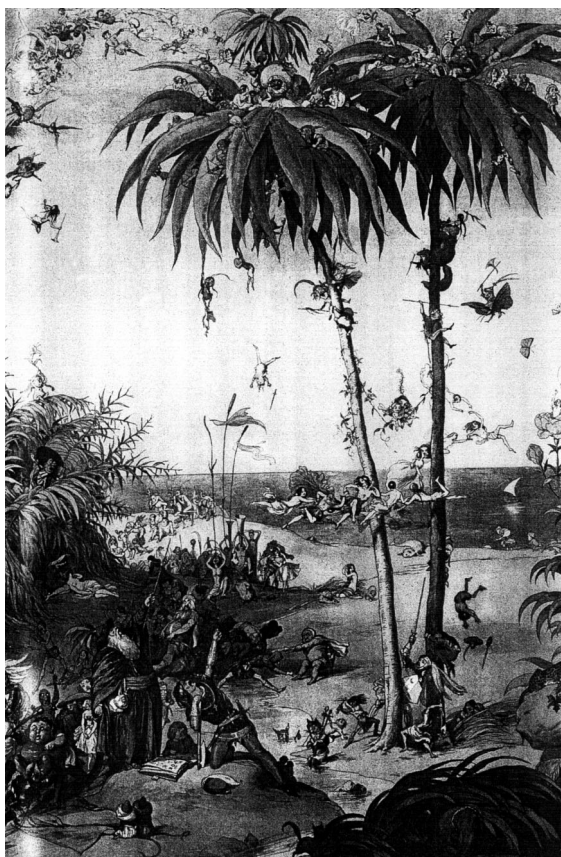
The fairy tradition is an ancient and a universal one. A popular illustrated encyclopaedia of them, recently published, *The Great Encyclopaedia of Faeries* lists close on a hundred different types, which for convenience are divided into Maidens of Clouds and of Time; Faeries of the Hearth; Golden Queens of the Middle World; Faeries of Rivers and the Sea; Maidens of the Green Kingdoms; and Ethereal Ones of Infinite Dreams. A work, as it happened, that originated in France, the translation of which has been supported by the Cultural Service of the French Embassy in London. For some reason, the French have a distinguished record in the recognition of the faery kingdoms and writing intelligently about them.

Not that the English language is wholly lacking in the subject. A classic work is that of a young American student, W. Y. Evans Wentz whose doctoral thesis for the University of Rennes, in Brittany, was published in 1911 as *The Fairy-Faith in Celtic Countries*. It is a record of field work in Ireland, Scotland, Wales, Brittany, Cornwall and the Isle of Man, and the text is an important milestone in being one remove away from the older anthropological orthodoxy of J. G. Frazer and *The Golden Bough*, that assumed that mythopoeic wisdom was simply misapplied logic by ignorant savages attempting to explain natural phenomena.

However, Evans Wentz, writing at a time when Sigmund Freud was beginning to make waves in the intellectual world, did incline toward a psychological explanation for the phenomena reported in his field work. This approach, it should be said, is still quite fashionable, particularly in light of the broader interpretations of the Jungian school, although there are many of us nowadays, as of old, who are inclined to believe in a more objective metaphysical reality.

Nonetheless Evans Wentz was sufficiently impressed by intelligent seers of his time to give attention to the possibility of taking evidence at face value, and his book is indeed dedicated to the contemporary Irish mystics W. B. Yeats and "A.E.". It is worth quoting his dedication in full for those who are prepared to read between the lines.

This Book depends chiefly upon the oral and written testimony so freely contributed by its many Celtic authors – the peasant and the scholar, the priest and the scientist, the poet and the business man, the seer and the non-seer – and in honour of them I dedicate it to two of their brethren in Ireland: A.E., whose unwavering loyalty to the fairy-faith has inspired much that I have herein written, whose friendly guidance in my study of Irish mysticism I most gratefully acknowledge; and William Butler Yeats, who brought to me at my own alma mater in California the first message from Fairyland, and who afterwards in his own country led me through the haunts of Fairy Kings and Queens.



Indeed the book includes an interview, anonymously given, by A.E., the visionary George Russell, whose book *The Candle of Vision*ⁱⁱⁱ is one of the great classics of modern esoteric mysticism. In this interview Russell describes his visions of the Celtic Otherworld and its denizens, shining and opalescent beings that he defines as two types of the Sidhe, whom he encountered principally on the west coast of Ireland, from Donegal to Kerry, a location he considered to be charged with magical power, as were ancient monuments such as Dowth and New Grange.

In addition to this testimony Evans Wentz recorded many traditional stories of changelings, fairy-brides, the death coach, strange lights, water cattle, the fairy dog, processions, battles, dances, antique attire, difference in time, danger of eating fairy food, offerings left out at night, and euphemisms used to denote "the gentry" or

"the good people" - who might not always be too well disposed towards their human neighbours, and sometimes with good reason.

However, whilst collections of folk lore may hold a certain interest, they do not get us very far in terms of personal experience. Lone journeys to remote areas of the Celtic fringe, where the veil between the worlds may perhaps be particularly thin, is not an option open to most of us, even if, as Kathleen Raine affirms sixty years later, in a foreword to a new edition of Evans Wentz's book, that what he discovered still remained to be experienced by the perceptive traveller.

There is, however, an alternative that is more readily available to all of us, which is to set about thinning our own personal veil that dulls our perceptions of any inner worlds. This is a great deal easier than is often thought, and does not involve the ingestion of hallucinogenic substances, nor the rigorous application of yogic disciplines over long periods of time. It is simply a matter of the right use of the imagination, with the right aims and in the right context.

Experimentation in this direction has for some time been the dedicated work of R. J. Stewart, a Scottish author, musician and composer who was led to his discoveries largely through the ballad traditions that he explored and exploited intensively. As a result he has held many workshops on these traditions, the fruits and methodology of which he has recounted in a number of books, the most relevant to our purpose being *The Living World of Faery* (Gothic Image, Glastonbury, 1995). I can personally vouch for the validity of his approach, in being one of those, amongst many others, who have entered these realms with him (and safely returned!) on various occasions.

He places this line of work at some distance from what generally passes for occultism, as, like William Blake, he sees it as a quest to inspire our own inherent spiritual vision in a poetic and visionary tradition rather than a regime dictated by discarnate spirits. To me this is also, or should be, the aim of occultism – but that is by the way and part of another story - the need to drag occultism kicking by the heels from many of its outmoded 19th and even 20th century conceptions.

Yet the world of Faery, like that of true occultism, is not a realm of subjective fantasy. It is one of heightened shared reality. This means that any initial experience is probably best gained in the context of a group, and in the company of at least one person who knows by experience what is being sought. In more exclusive circles this is known as initiation but need not be the portentous portal reserved for a few that it is often made out to be.

The key to experience of most inner realms is one of belief. That is to say that faery beings (who exist whether we choose to believe in them or not!) are an independent life form, closely linked to the land, not only to specific localities but to the planet as a whole. Therefore awareness of their world is closely attuned to relating to life in the



land, and it is significant that two of Stewart's earlier books are entitled *Earth Light* and *Power within the Land*.^v This applies to the world as a whole as well as to our own particular patch of it, to which the Society of the Inner Light's long standing concern with what is known as the Planetary Being has considerable relevance. The element of faery tradition is also to be found embedded in Arthurian legend, along with associations of the principle of the Sovereignty of the Land, which may well account for the perennial popularity of these much misunderstood legends, which speak to something within us far deeper than the surface levels of physical objectivity.^v

For ancient tradition within this is very important, which is why Stewart evokes the traditions to be found in old ballads, and in particular that of the 13th century Thomas the Rhymer, who met the Faery Queen, (mistaking her at first for the Queen of Heaven), and was led into her realms to emerge with "the tongue that cannot lie" – to wit, the gift of prophecy. Or the evidence of a remarkable Scottish cleric, the Reverend Robert Kirk, who in the 17th century published *The Secret Commonwealth of Elves, Fauns and Fairies*^{vi} gathered from his parishioners at Aberfoyle and whom local legend believes to have entered that realm himself.

What happens at one of Stewart's workshops? No one is expected to believe anything, no one is psycho-analysed, psychologised, or told in advance what they are expected to see. As a result indeed, some romantic illusions may well be lost, for it is often believers who are most easily disturbed by genuine encounters, for these are unlikely to be a confirmation of their preconceptions – which may be based more on a mixture of fantasy fiction and Victorian sentimentality than inner reality.

Indeed it is the more materialistic or sceptical individuals who sometimes have the clearest encounters, but are also likely to be surprised to find that faery beings are not diminutive creatures but may well be of human or greater size. This diminution in their assumed size is one that began with the early modern era. The whimsy of *Nymphidia* by the Elizabethan poet Michael Drayton is to some extent responsible, which the dramatic genius of Shakespeare served to confirm, at any rate in the literary mind. (Although Oberon, Titania and Puck are hardly cosy individuals to be confused with imaginations of the Victorian nursery, however twee Pease-blossom and Mustard-seed might seem!)

This change in popular perception of faery within the civilised world is no coincidence. Indeed it is of some importance, as arguably being a symptom of the break down in inner awareness that the past four hundred years of the scientific and technological revolution has brought. The material gain to humankind has been at the cost of considerable ravaging of the Earth and its other denizens, for the assumption that all is usable, exploitable, discardable, is leading to the destruction of the very environment that has brought us into being, to say nothing of our own moral degradation. To lose sight of the Earth as a living creature, to think that we are no part of her, and that she is not within us, is a misconception at the very heart of our ills, that leads to the factory exploitation of animals, experimentation upon them, and where there is not complete rejection, a trivialisation of the concept of any other forms of inner world life.

Thus the doctrine of the Triune Alliance, contained within an 18th century document quoted by Stewart, may well have considerable relevance for us today, for it renders the recognition of the world of faery not as the idle curiosity of a feckless or superstitious minority but as an urgent need and necessity for our mutual survival. Along with a sense of responsibility towards the animal kingdoms.

According to this doctrine, three orders of being live within the world – the human, the faery and the creatures of land and sea and air. The faery races, of which there are many in each land, are of an original perfect unmanifest world; the many species of creatures, which appeared next, are of a manifest and less perfect world; whilst human races, who appeared last, are of a potentially balanced world, to be discovered and realised through knowledge.

All three orders are of one another, but because we do not realise and act upon it cause suffering to ourselves and others through our ignorance. The balanced world of humanity should be able to cross back and forth across the threshold of the others at will, and when the unity of the three orders of being is realised then the Sleeper in the Land will awaken.

The identity of the Sleeper has many versions in many traditions, from Merlin the magician, through the wounded King Arthur, to a number of semi-historical characters, or in the wisdom of fairy tales in Snow White and the Sleeping Beauty. In more esoteric circles it refers to the transformation of the Earth from being a "dark" to a sacred planet, or in traditional Biblical terms it is the coming of the New Jerusalem or the "awake, awake, my love" of the Song of Solomon. Whilst a Gnostically derived belief, that relates to a legend of the Holy Grail being a jewel fallen from Lucifer's crown, would identify the Sleeper at the Heart of the World with the fallen Angel, whose fall was not a spiritual rebellion through pride but a Promethean act of mercy and compassion to the formless Earth at the beginnings of time. In this reading, the imprisoned Lord of this World awaits redemption through the reunification of the three orders of being that inhabit the Earth. It is then that the Light of the Earth may shine back to the Sun, which is its sibling, each knowing that they are united in being and spiritually of the Company of the Stars.

So much for the cosmic or metaphysical implications, what of the practical means, here and now, whereby it may be accomplished?

It is creative and repeated work with traditional imagery, narratives and visualisations that awaken and realign the energies. More complex methods are to be found in ritual pattern making and movement. But after the first awakening has occurred, or the faery initiation, the more direct techniques, including individual meditation can be used at will.

The potent force of the imagination frees up our energy patterns, and gives us a framework of images that hold great potential for inner transformation, for we literally image what we are. And it is only through a culture of organised greed, indifference to others, and materialistic blindness, that we have imaged ourselves into antagonistic isolation, rejecting other orders of life and feeling alone and unloved in the universe. Yet if we used our imaginations to open ourselves up to the potential glory that surrounds us, we might discover this sense of isolation to be an illusion, and find ourselves in world of many beings, and of many realities.

If we work with the light and power within the land, which is our very substance, renewed daily in the food we eat and air we breath, and open ourselves to the energies inherent in the Other-world, of which the faery realm is the closest to us, then remarkable changes can occur.

The faery realm is the Primal Land, wherever we might be. It is the image of that land before and beyond pollution and corruption, which is the reason for its various names as Land of the Heart's Desire or of the Ever Young. Seemingly the two images, the inner or primal land, and the outer or manifest land, were once closer together, for in a vast range of myths, legends, folk tales and ballads, humans and faery people once intermingled freely, even

married, but in time the two worlds parted.

The proper place for encounters with the faery realm nowadays is through the attuned imagination, dedicated to beneficial purposes, with no ulterior or selfish motive. Indeed if our motives are not pure then our experience is likely to be repaid in kind. That is, likely to be educative but not entirely pleasant, for whatever is found within one world has its direct reflection in the other. Thus deceit breeds deceit, faery gold turns to ashes or dead leaves, escapism leads to delusion, sexual adventuring leads to isolation. The faery world is not an idyllic stereotype but has its own energies, cycles, challenges, tests and tasks.

If we desire to enter the faery realm with the aim of bringing back with us the power of a purified and light filled primal land by which to transform ourselves and our corrupted world, then we are in a good position to meet whatever challenges, tests or tasks may arise. This linking and reawakening brings the realisation that the land about us has inner dimensions of energy and consciousness, and that neither we nor the planet upon which we live is confined to its physical appearance. And as we become attuned to the worlds within, so we may find the companionship of beings known to ancient tradition whose light transforms and regenerates and can bring changes to us on very deep levels, both individually and collectively.

Mind you, this is a far cry from Peter Pan and Tinkerbell, but even these chimera of Edwardian whimsy continue to provide a glimmer of faery tradition and witness to the power of imagination, even into the cynical and war weary 21st century. And maybe it is not Tinkerbell's fate that is at stake – but our own!



The Great Encyclopaedia of Faeries, text Pierre Dubois, illustrations Claudine & Roland Sabatier (Pavilion Books, London, 1999), translation of La Grande Encyclopédie des Fées (Éditions Hoebeke, Paris, 1999).

Three recent notable works are Les Fées au Moyen Age by L. Harf-Lancner (Librairie Honoré Champion, Paris, 1984), La Fée Mélusine au Moyen Age, Images, Mythes et Symboles by Françoise Clier-Colombani, Le Léopard d'Or, Paris, 1991) and La Fée à la Fontaine et à l'arbre by Pierre Gallais (Editions Rodopi B.V., Amsterdam – Atlanta GA, 1992).

The Candle of Vision: Inner Worlds of the Imagination by A.E., (Prism Press, Bridport & Unity Press, Lingfield, NSW, Australia, 1990). First published 1918. Both Element Books, Shaftesbury, 1992.

There have been a number of useful books on this subject, in particular Arthur and the Sovereignty of Britain by Caitlín Matthews, (Arkana, London, 1989), Ladies of the Lake by Caitlín & John Matthews (Thorsons, London, 1992), and Polarity Magic by Wendy Berg & Mike Harris (Llewellyn, St. Paul, Minn. USA 2003). Also the forthcoming The Arthurian Formula by Dion Fortune & Margaret Lumley Brown, edited Gareth Knight (Thoth, Loughborough, 2005).

Latest edition contained in Robert Kirk – Walker between Worlds by R.J.Stewart (Element, Shaftesbury, 1990)

King James Bible, Genesis III.21.

ibid, III.4 -5.

Ibid, III, 6

Ibid III, 22-24

Ibid, III, 24

THE TWO TREES

By W B

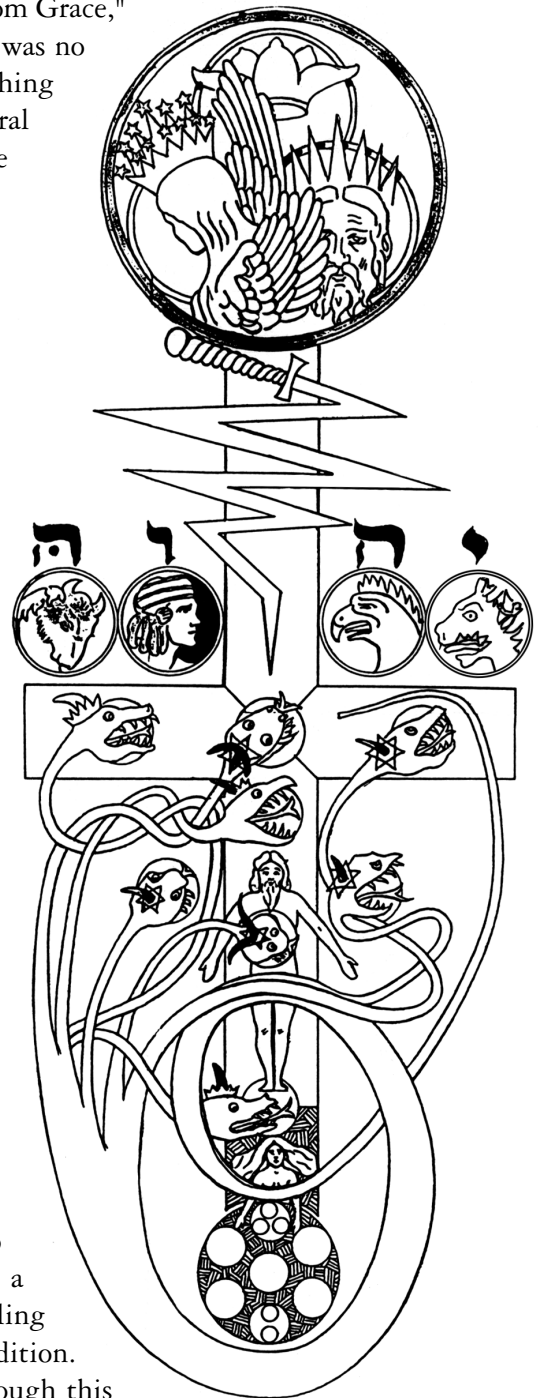
"The Fall" is often interpreted with the adjunct "from Grace," the implication being that before the Fall there was no sin whereas after the Fall there was hardly anything else. But the term can be understood in a more literal manner as the time when the level of vibration of the Earth changed into its present state of physicality. Rather than being a matter of sin or departure from innocence into the ways of evil, "the Fall" becomes simply a description of what happened at that point in the earth's evolution when it dropped down into a more dense state of physicality.

Esoteric tradition gives a name to the Age which preceded the Fall, calling it the Age of Lemuria, which is said to have lasted from c18,000 - 14,000 BC. During this time the earth was inhabited by what might be called a proto-human race, the root race from which the two races of Faery and human eventually evolved.

However, it is not particularly useful to think of all this in terms of linear time, because this makes Lemuria seem so long ago that the mind boggles when trying to get a grasp of its meaning. It is more helpful to think of Lemuria as still existing but on the level of a less dense reality than that which we now inhabit, as if our present earth is rather like a ball which has dropped down out of the sunlight and landed with a thud. Something akin to the nature of this can be experienced when we lift our consciousness in meditation to the higher levels of the astral plane or beyond and are disturbed by the telephone, or in that period between waking and sleeping when we begin to drift out of our bodies but jerk back into them with a disconcerting jolt. This jolt is the equivalent of the Falling of the Earth from its previous state into its present condition. And like ourselves, it can also be raised up again, although this will take a little more effort.

This state of being is sometimes thought to be synonymous with Paradise and the Garden of Eden, and a discussion of these very concepts, albeit in a compressed and somewhat obscure form, is found within the opening chapters of Genesis.

Adam and Eve's initial state of existence within the Garden of Eden is pre-human and pre-Faery. Up until the moment that Eve ate the fruit of the Tree of Knowledge they were still in a pre-Lemurian state of existence, neither human nor Faery, but with the potential to



become either. They represent the root race from which humans and Faeries evolved. At the moment at which they "ate the fruit" and discovered that they had sexual organs they became human. Thus the Faery Age of Lemuria plays almost no part in the Bible as the account in Genesis jumps straight from pre-Lemuria into the late Atlantean period not long before the Flood. Until that precise moment it was still possible for Adam and Eve to become either human or Faery. And certainly there were Faeries in the Garden of Eden, as the authors of Genesis well knew.

Genesis describes the precise time when the earth Fell, although in deceptively simple terms: "Unto Adam also, and to his wife, did the Lord God make coats of skins, and clothed them."ⁱⁱⁱ One's imagination readily conjures up a picture of the hand of God reaching down and threading a needle with which to sew together some pieces of leather which conveniently happened to be lying around, although this inevitably raises the rather awkward question of how there could be dead animals in the Garden.

However these "coats of skins" were certainly not leather jerkins of the type popularly sported by Robin Hood, and Adam and Eve had in any case already made themselves aprons of fig leaves to cover their nakedness, so there was little need for the Lord God to exercise his needlework skills. Nor can we really imagine that the Almighty was so concerned to save the embarrassment of Adam and Eve that He directly intervened in their lives to provide them with a set of tunic and trousers.

It has to be said that the Lord God of Genesis speaks and acts in a way that is utterly removed from any normal concept we may have of the Supreme Deity. Whatever qualities one might bring to mind in order to describe God: omnipotent, loving, transcendent, the almighty, the creator of the cosmos, then the God of Genesis (and indeed most of the Old Testament) does not possess any of them. Nowadays he would be readily classed as a control freak and advised to take a course of anger management. If we take this verse of Genesis literally it becomes nonsense, and yet clearly something of great significance is occurring at this moment.

In fact the phrase "coats of skins" does not refer to clothes but to that moment in creation when the binding limitation of the physical body within its containing skin was first made real. It is this coat of skin which marks the essential difference between mortal human and immortal Faery. The edge of our human, physical body is defined by our skin. We know where we stop and where something else starts. Our skin forms the dividing line between "in here" and "out there." Faeries do not have this definitive limitation to their form, and the creation of the limiting skin marked the first moment of the physicality of Adam and Eve. Up until this moment they, and the earth, were as the Faeries and their energy was closely intertwined with the fluid, elemental energies of their natural surroundings. But this first event upon the physical body of the Earth also denoted the first moment of linear time: the ticking of the clock of mortality of the human world which began when Eve picked the fruit of the tree of the knowledge of good and evil.

The Bible has more to say about this moment, although it is told so briefly that it is easily missed. We are familiar with the first tree, the so-called tree of good and evil. This is the tree referred to by the talking serpent when it suggested to Eve that she should take and eat its fruit. But we know that serpents don't talk, and must ask who was this second presence in the Garden that so vehemently disagreed with "God." There was clearly a disagreement in high places as to the future state of the earth and its inhabitants, with God coming down on the side of the status quo and the serpent advocating change. Whatever final interpretation may be placed on these dissenting voices they are in essence the voices of the opposing

energies of change and stasis. The problem is that here the voice of stasis has been ascribed to God and is popularly assumed to be "good," and the voice of change has been ascribed to the serpent who must therefore be "evil." In evolutionary terms, which is what Genesis is supposedly about, this is the wrong way round.

According to Genesis II, 16 - 18, God commands Adam "Of every tree of the garden thou mayest freely eat; But of the tree of the knowledge of good and evil, thou shalt not eat of it; for in the day that thou eatest thereof thou shalt surely die."

However, the serpent had a different viewpoint: "And the serpent said unto the woman, Ye shall not surely die; For God doth know, that, in the day ye eat thereof, then your eyes shall be opened; and ye shall be as gods, knowing good and evil."^{viii} That is to say, at that moment they will know the difference between stasis and change, life and death, mortality and immortality, whereas up until that moment they had assumed that their condition was the only state of existence. As we know, Eve ate the fruit because she saw that it was "a tree to be desired to make one wise,"^{ix} and she also gave some fruit to Adam, who ate what she gave him.

Genesis offers us several conflicting pieces of information about this tree, and inevitably each party interprets it according to their own ends. The Lord God threatens that if they so much as touch it they're dead. The serpent directly contradicts this piece of information, telling them that they won't die if they touch it, but they will undergo a change of state, and as a result they will understand the difference between "good" and "evil." We tend to assume that before they ate the fruit they did not understand the difference, but Eve intuitively understands that this change of state or consciousness will bring wisdom, and the possession of the quality of *wisdom* certainly brings the ability to distinguish between good and evil.

However, the truth is that the Earth had *already* changed: the seed of change has already long been planted, taken root, grown to maturity and borne fruit within the Garden. Even if Eve had not picked the fruit it would eventually have fallen, died, and been reborn. Having picked it, Eve's next step has to be to eat it, in order to "take in" or understand the concept of Death. It is already there in potential within the garden and Eve is simply putting the potential into actuality. Eating the fruit will start the human clock of mortality ticking, and time, physical limitation and death will start from this moment.

So much for the first tree, the Tree of Knowledge of Good and Evil which perhaps might more accurately be called the "tree of humanity." It is often thought that this is the end of the story, but God now makes reference to a *second tree*. His concern is that Adam, in his present human state, should not experience the state of immortality that would be his if he now ate the fruit of this second tree. "And the Lord God said, Behold, the man is become as one of us, to know good and evil: and now, *lest he put forth his hand, and take also of the tree of life, and eat, and live for ever*"...^x (My italics) The sentence is incomplete, and some vital words seem to have been omitted, but we have been told enough. God cannot be referring here to the first tree, (the Tree of Knowledge), because Adam has already eaten from it. What, then, are the properties of this second tree?

The second tree in the Garden is fundamentally different from the first, although it has equal relevance to these two first beings upon earth, and indeed to all those who come after them. The first tree brings death, but the second tree brings immortality. In other words, one of the trees in the Garden symbolises the condition of humankind, and the other tree symbolises the condition of Faery. The problem that the Lord God was so anxious to avoid,

and with good reason, was that Adam should have simultaneous access to two states of being, human *and* Faery.

Eating the fruit of the first tree means that Adam and Eve now have physical bodies, self-awareness and self-consciousness. In spite of their apparent fall they also have the knowledge and understanding that provides the potential for them to lift themselves upwards from their apparent fallen position. By knowing themselves, they also know the universal created world, and their "below" has opened up into "above." They know who they are, what has happened to them, and what to do about it, except that it would appear that they do not know of the second tree, and not even the serpent points it out to them.

As it is, the second tree is not mentioned again within the pages of the orthodox Bible, and if this were our only record of its existence it might well have been completely forgotten.

There are profound universal laws at work here. The moment of eating the fruit of the first tree is of the order of quantum physics. Up until that moment, both conditions were possible: human or Faery. But after that, so far as the account offered by Genesis is concerned, there was no going back. The Lord God hastily removes Adam from the garden and makes sure that he can't ever return by setting cherubim and a flaming sword at its entrance^{xi}, although this is not the punishment of popular belief but simply to prevent him getting back in to eat from the Tree of Life. From now on he can only go forwards along the evolutionary path of humanity.

But another point catches our eye just as we leave the Garden of Eden. The Biblical account makes it quite clear that when God banishes Adam from the garden he does not banish Eve. Genesis III: 23 states, "Therefore the Lord God sent him forth from the garden of Eden..." And again in the next verse, rather baldly but matter-of-factly: "So he drove out the man..."

Given the widespread disappearance of the female from the early Biblical account of humankind, a censorship which may be attributed initially to the Hebrew scribes but thereafter universally adopted, one would have thought that there would have been an eagerness to record beyond any doubt whatsoever that Eve was driven from the Garden alongside her hapless husband. It had already been made clear enough that the ensuing woes of the world were all her fault in the first place for listening to the serpent and leading Adam astray. Yet we are told twice that only Adam was dismissed from the Garden, and while the Lord expressed concern that Adam should be prevented from eating from the Tree of Life he now seems to have forgotten Eve entirely. The omission of Eve's name at this vital moment is very odd, and without wishing to tread in the mire of gender issues, it cannot entirely be dismissed as an oversight.

Can we assume that there was potential or actual difference between Adam and Eve's state of being within the physical world? The Faery Tree of Immortality was now denied to Adam, but the omission of Eve's name hints that it was still available to her. If she was not banished from the garden nor even prevented from eating from the Faery Tree, then in effect she was now also able to experience the Faery state of existence and to walk freely between the worlds. It is interesting to note that most of the many examples of human/Faery interchange describe the interaction between a female Faery and a male human.

But suffice it to say that so far as the Bible is concerned, from this moment on Adam, at least, is firmly and surely human and the gate of return into the Immortal Clan of Faery is closed to him. The Bible makes no further mention of the Tree of Immortality or the beings it represented.

However, this tree grew vigorously and persistently and pushed through into the light and air in many unexpected places, and would not be forgotten. Those such as J.R.R Tolkien, or the many authors of the Arthurian and Grail legends, or those who espouse the Gnostic or esoteric aspects of Christianity, all hold the memory of this tree. These memories of the Faery Tree of Immortality and of what it represents express our yearning for something which seems to be lost forever. Not for the state of "innocence," but for a whole race of beings whose tree also stands in the Garden of Eden.

Humankind turns its face to the stars and wonders what meaning lies there. This is not the same as the yearning for God; it is a yearning for the knowledge of our remote forebears whose state of existence we once shared. When we have found them then we know where we came from, and when we know where we came from, we are better able to understand what we may become.



¹ King James Bible, Genesis III.21.

¹ ibid, III.4 -5.

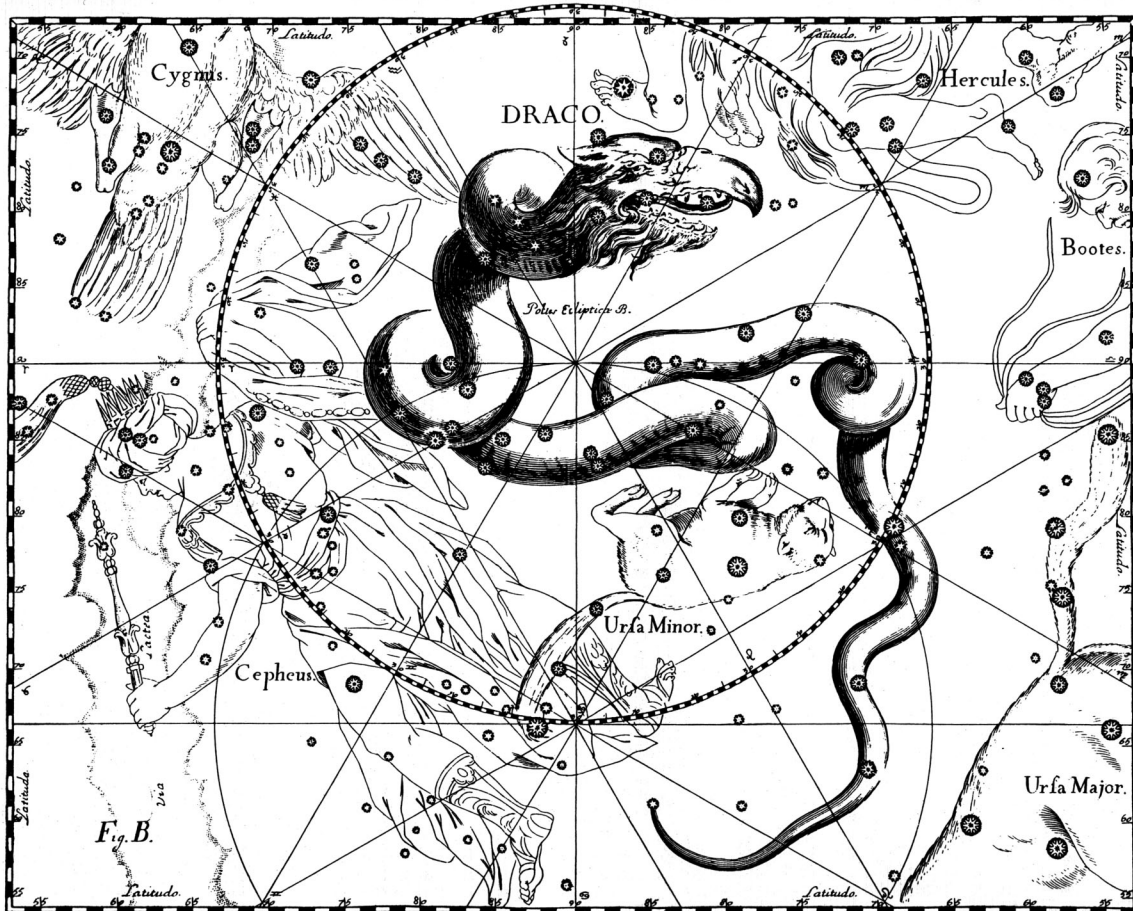
¹ Ibid, III, 6

¹ Ibid III, 22-24

¹ Ibid, III, 24

DRAGON MAGIC

By Paul Dunne



Dragons within tradition are the guardians of the planet. They take on the image of the reptilian race who were the first possessors of the Earth - the Dinosaurs. The Guardian role of the Dragons and their ability to adopt an appropriate image says much about the true nature and reality of their race. The Dragons are composed of different types of Elemental and Cosmic energy and they are also Shapeshifters. The ability of the Dragon to Shapeshift is little known as they have tended to stick with a particular image once they have adopted it, this suggests that Dragons like stability and continuity during the many centuries of their extremely long lives. Such small insights into the nature of the Dragon are actually of great importance for those who might wish to work with Dragons and to bring the energies of Dragon Magic into their lives today.

The reason we might wish to re-establish contact with Dragons today in our modern worlds is that within each of us there is an heroic side which must face danger and conflict in order that we come to learn to manage the lower energy sides of our own natures. This allows us to make contact with and reach the Dragon's Gold of our own inner resources. The Dragon symbolises the wild and hitherto previously untamed sides of ourselves. The Dragon being a truly civilized creature allows us to civilize the once wild and treacherously impassable aspects of our own selves. When we look at tradition the Dragons allowed the Knights of old to show their true virtues, however there is no need today for us to slay our Dragons. Also the Dragons only appear to be extinct when in fact they are still here everywhere and this

article will help those interested to try to find these noble and loyal creatures once again. The Dragons are indeed keys to untold treasure and riches for they allow us to come to terms with our own previously uncontrolled passions and chaotic beliefs in order that we may become the guardians and custodians of our own future.

The Dragon is arguably the most complex symbol known to Humanity. The Dragon has been known in some form or other to almost every civilization upon the Earth. In the traditions of many civilizations the Dragon has assumed the role of the Great Serpent central to most of the Mystery Traditions of the world. In Norse myth for example there is the Midgaard Serpent - we might speculate that the name of this Dragon may suggest middle-guard or the guardian between opposing but complimentary physical energies. The Dragon is of course a symbol of balanced power or polarity.

As a symbol the Dragon has many meanings. The Dragon is a symbol of extremely ancient and reptilian wisdom and at the top of the human spine where it meets the skull is said to be the old reptilian brain of the human being. The reptilian brain is the old or archaic brain of humanity and it is connected with the subconscious and the primordial powers and energies of creation. Should we wish to understand and make contact with aspects of our true Pagan Dawn then there is possibly no more appropriate symbol with which to work than the Dragon. As a symbol the Dragon epitomises Wisdom, the Celestial Kingdom of the Zodiac and surrounding star constellations in the night sky, the establishment of Celestial Order and Rule upon the Earth, the Waters of the Earth and the Air. The Dragon is the Fiery Guardian of Celestial Wisdom, the Higher or Hidden Law of the Cosmic Mysteries in which lies the keys to the Earth and Elemental Mysteries. The Dragon is a form of "Compound Symbol" in which ALL knowledge and mysteries of both heaven and earth might be found within the ONE. It is of little wonder then that the Dragon has come to symbolically represent "Great Wealth".



Traditionally the Dragon has also been seen as a symbol of evil having been said to devour beautiful and chaste young maidens chosen for sacrifice by their communities who wished to appease the all consuming hunger of the Dragon. These myths and bad press stories for the Dragon are of course in actuality allegories or stories with meanings other than the literal meaning. These tales of the terrorising Dragons conceal wisdom which is hidden under the surface imagery and symbolism of the stories. These scary stories mask the secret of the initiation of the fabled and legendary Dragonfire for the Dragon is slain by the Knight in shining armour - this Knight is none other than the archetypal aspect of ourselves which the psychologist Jung called "The Hero". The prize being the chaste virgin of the earth or in simplified terms the attaining of the purity

of enlightened being that brings us entry to a spiritual condition of Heaven upon the Earth. There is a certain wisdom hidden in these tales for the brave Knight was not working to free his country of the Dragon, but he was working to obtain the prize of Enlightenment for himself.

This allegory might suggest then that we cannot help others until we have first helped ourselves and slain our personal fears by unleashing the hero within the psyche. These ancient tales of Dragon fights, such as that of St George, require the hero to get up close and personal with the Dragon which symbolises being prepared to deal with aspects of ourselves which we might normally try to hide or suppress through fear. Dealing with our own Dragons can be a wondrous and awesome release allowing the emergence of a liberated and truly civilised human being.

The Knights of Old used the Sword, Spear and Shield to fight their Dragons - these symbolically represent Magical Weapons. The Sword is a symbol of Elemental Air and the rationalising human mind that has learnt the magical values of discernment and discrimination and can thus use knowledge wisely. The Spear is a symbol of Elemental Fire and the highest magical power available of the Intuition or Inner-Tuition. The Shield is a symbol of Elemental Earth representing a need for being upon terra firma and for the need to be well grounded, earthed and balanced. The Shield was of course bright, shiny and reflective making it a dual symbol of the Earth / Moon relationship, and the Shield could be used as an Astral Magic Mirror. The Knight winning the quest and freeing the Virgin Maiden obtained the Blessing of the Divine Feminine Principle and the Cup of the Holy Grail. The Cup in the Grail mysteries is quite capable of changing it's form and can be extremely elusive, often coming and going at will, seldom is it truly seen for what it is. The Cup then is the last of the Magical Weapons and it is no longer a weapon once it is fairly won. The Cup is a symbol of Elemental Water and the Forming Principle from which may be formed the Keys to the Kingdom that was guarded by our own stubborn Dragon of ignorance.

It is of course human nature to attempt to ignore our own faults and imperfections. This is because we fear what we might find if we truly take a good look at ourselves and see the truth of what we really are. Yet the Virgin Maiden suggests that when all the dross is fought and cut away then what will be revealed is radiant and absolute BEAUTY. In time this may lead us to discover the mysterious powers of the Sun Dragon and eventually the Cosmic Star Dragon.

The mystery of the Dragon is ultimately a form of Magical Riddle which each seeker of personal Enlightenment can only solve through personal experience. Facing the Dragon within can be likened to facing the mystical "Dweller upon the Threshold" who bars the way onto the spiritual paths. Yet the Dweller upon the Threshold turns out to be an aggregate being composed of the sum of all our fears, our doubts, our denials and refusals to face the truth about ourselves and about that very human condition known as LIFE. To understand LIFE we must first understand the "Dragons in the way" and overcome them by heroically accepting the quest of facing and tackling our own creations. What better way to make a start with this than to create our very own Dragon to act as friend, guide, spiritual companion and wisdom teacher. An exercise on how to create your own Dragon will be given later in this article. It should however also be said that there is a lower Dweller upon the Threshold and a higher Dweller upon the Threshold and accordingly when the lower Dweller or Dragon has been faced and the battle seems won, then in due course the initiated hero will find themselves brought face to face with their ultimate fear(s) and will have to face them in order to cast them into the abyss or universal sewer. For as it is said "It is always darkest before dawn". We each have our own personal Dragon in the way and we have to tackle like with like for Dragons are immune to human weaponry and missiles which will bounce off their jewelled hide like peas from a pea shooter.

The Dragons and Dragon energies travel the Dragon Paths of the planet that radiate across the land and sea bed. The Dragon Paths are what are more commonly known as the Ley Lines. Where the Dragon energies are at their strongest is where the Dragon Paths cross over and intersect both vertically and horizontally. To form basic awareness and contact with Dragon energies and Consciousness is relatively simple and it can be achieved by going to where the Dragon Paths meet and cross over. There are many sacred sites where these Dragon Paths or Ley Lines intersect such as Glastonbury Tor, St Michael's Mount in Cornwall, Stonehenge or even St Paul's Cathedral in London. Where the ancient outdoor temples no longer exist as they once were there is usually an old church now in their place. With a few simple investigations it soon becomes possible to begin to map the Ley Lines and suddenly they are found to be everywhere. Different Ley Lines have differing types of Dragon Consciousness associated with them and by reading up about the folk lore and history of particular sacred sites upon particular Leys we can soon come to grasp something of the nature of a particular power line's Dragon energy type.

The Chinese within their Sacred Geomancy refer to Dragon Veins as a means for Divination using lines of geographic features, these lines are comparable to the Ley Lines of the Western World, but the Chinese long ago worked out their connection to the human subtle body. The Chinese Dragon Veins being channels or conduits of subtle energies akin to those of the Tantric Nadis (72,000 veins or tubes that channel the non physical Life Forces through the human body) and the Egyptian Metu (the 36 subtle or inner arteries of Life energies known to the Ancient Egyptian Priesthood).

Dragons work with, and are a part of, the four Elements which are the powerful ruling aspects of Dragon Consciousness. As J.R. Tolkien knew very well, Dragons are Dwellers of Middle Earth, but there are also Dragons who are aerial beings, water dwellers and fire breathers. There are Earth Dragons that represent the Element of Earth. There are Air Dragons that represent the Element of Air. There are Pool, River and Sea Dragons that represent the Element of Water. There are the Fire Breathing Dragons who represent the Element of Fire. The Dragons are composed of and work with the four Elements upon Earth and their Celestial counterparts in the Cosmos. There is also the Great and Mighty Cosmic Dragon called upon and used in working with the incoming Cosmic Rays, and this Dragon is said to be invisible as it exists under the aegis of the Mysterious fifth Cosmic Element of the Ether of Space. Ultimately there are five types of Dragon Consciousness and the Dragon energies are Inter-dimensional combining and synthesising the Elements.

Now follows an Elemental Dragon Magic Pathworking for those who might like to create their own Dragon as their friend and companion to be used in exploring the Dragon realms within themselves.

Firstly it is important to find and choose an image of a Dragon that you would like to become the focus of your future work with Dragon Magic. Finding a statuette or poster image of a Dragon you would particularly like to work with is ideal. Or the more artistically inclined could design, draw and colour their Dragon in a way that feels right and personal to themselves. Dragon Magic is a personal thing and the more of ourselves that we put into it the more we shall get out of it in the end. We can either consciously or subconsciously create a Dragon image of the right colour resonance which will attract to ourselves the planetary and cosmic ray influences which we most require in our lives. If we design our Dragon sincerely and from the heart then it is impossible to go wrong. However, if we do not feel skilled enough to design our own Dragon from scratch, then we must choose a Dragon image that appeals to us from the heart. If we are strongly attracted to a Dragon's

design and colours, and it instinctively feels like the right Dragon for us, then it will accordingly be so. Dragons are curious things and the right Dragon will find us if we sincerely seek it.



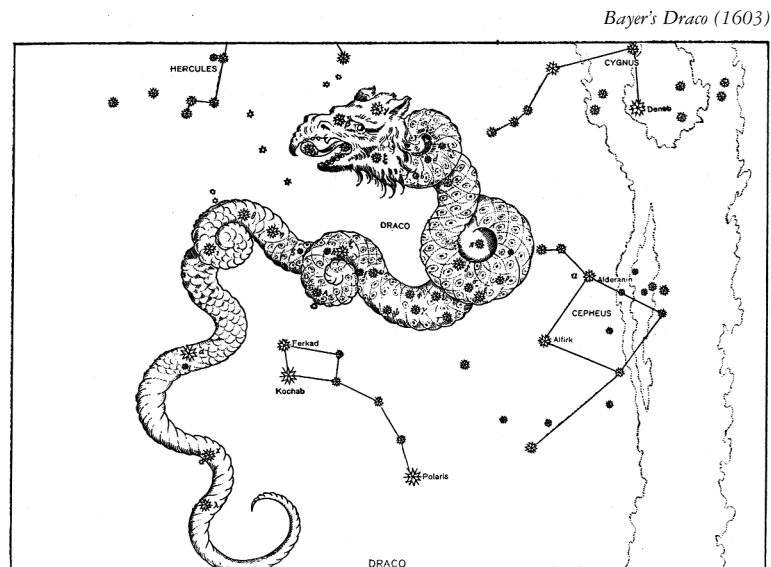
Once a suitable Dragon image has been found, time can be taken in familiarising yourself with it and imagining what its personality would be like. Dragons are never "Yes Men" and will seldom tell us what we would like to hear, but they are past masters at telling us what we most need to hear. Our own true Dragon companion is most unlikely to be some silver tongued sweet talking sycophant. More than likely our Dragon will, when we think it is sleeping, quite suddenly tell us something about ourselves which we did not particularly want to hear (but of course most need to hear). Our personal Dragon will become our needed "Voice of Reason" that is required to deal with that most unreasonable of all the people we know - our self. Dragons can also be cryptic and on occasion they may talk in strange tongues or offer us riddles or mysteries to solve during our daily lives. Having a Dragon on your side in things is not always an easy ride for unlike training an animal our Dragon is more likely to enter into training us. The human Dragon Master will soon realise you cannot pull a fast one on your Dragon for they soon see through human deceptions as they have limitless Dragon Wisdom of ages long gone by. To our Dragon friend there is truly nothing new beneath the Sun. Accordingly our Dragon, through friendship and companionship, will in time bring out the more reasonable side of our human nature.

It is worth taking time to meditate and focus upon your chosen Dragon image. Only when there is a feeling of familiarity and closeness with your chosen Dragon image does it then become possible to start the Elemental Dragon Magic Pathworking.

As meeting your own Elemental Dragon is a brand new beginning in your life then the New Moon would be a good and fortuitous time to commence the Elemental Dragon Magic Pathworking.

When ready sit quietly in a darkened room lit only by candlelight. It is important that you will not be disturbed during this magical working. Lighting suitable incense may be helpful as also might be candles of an appropriate colour to that of your chosen Dragon. Rainbow coloured candles can be a very beautiful addition to this Dragon Magic ritual working. Next it is important to focus upon calm rhythmic breathing. Breathe in slowly and in a measured manner to the mental count of 1-2-3-4, then pause to the mental count of 1-2, then breathe out to the mental count of 1-2-3-4 and repeat this breathing exercise for several minutes or until you feel calm, relaxed and peacefully still within. If you cannot attain this calm state on first go then practice the breathing exercises for several days or weeks before you commence the Dragon Magic exercise itself. Anything worth doing is worth doing properly and the potential gain of your own magical Dragon is well worth making every effort for. There should be a picture or statue of your Dragon on the table before you. When you feel calm, relaxed and ready to work upon the magical inner levels then gently close your eyes and visualise a Spiral Path forming within your mind's eye. Know that this Spiral Path is actually a symbol of the Dragon or Serpent Path, and it will connect you to a form of elemental Dragon Consciousness that is most suitable for your own individual and unique Elemental personality type. We each are truly unique beings of an infinite variety and nature, though each of us is a part of the Cosmic Spiral. Imagine you are now standing up

and stepping onto the Spiral Path that you have just created within your own magical mind sphere. It is now very important as you start this Inner journey that you mentally pick up and take with you onto the Spiral Path the image of the Dragon that you have chosen and wished to become the focus of all your efforts with Dragon Magic. Wishes are powerful things and in Dragon Magic even more



so. You must now hold the image of your own Dragon not only within your arms in your meditation but also within your heart and mind as you begin to step upon and follow the Spiral Path during this Pathworking and meditation. Then quite suddenly you will find that the Spiral Path is beginning to stretch out a long way before you and you follow this long and ancient archaic path of infinity with steadfast resolve and complete patience. In time your patience is rewarded and the Spiral Path will allow you to reach a distant hidden cave. Follow the Spiral Path around and around as it winds about until you reach the hidden cave. Along this journey be observant of anything and everything you may see, sense or feel for this is Dragon territory and there can be especial magic found, felt and experienced here. When you arrive at the hidden cave you must briefly pause, for at the entrance you see "*There be Dragons ere in this lair!*"

As you look into the cave you see there are many Dragons within and you realise that you must very politely ask their permission before you enter their sacred dwelling place. Within the Magical and Inner Worlds politeness and manners are as equally important as within our daily lives and possibly never more so than when dealing with Dragons.

The Dragons stir in their slumber as they hear your polite greetings and they seem to be mulling over your request to enter their lair. After some debate and deliberation the Dragons appear to come to a decision and you await their considered reply in trepidation and awe. You also realise that you must be courageous for these wise old beings would not really harm you if you approach them in the spirit of Universal Love and kindness.

The Dragons seem to grumble like a drum roll and then all at once agree in a chorus that you may enter the domain of the Dragons. You walk confidently and safely past the colony of Dragons who have now returned quickly to their slumber and you proceed onwards to reach the centre of their cave.

Within the cave's centre you will find a very large egg. This is no mere ordinary egg of the world of humankind, but a Magical Egg covered in an elaborate jewelled type design that seems to depict upon its shell the constellation of Draco - the Great Cosmic Dragon. The Dragon Egg seems to radiate light of gold and silver hues which expands outwards into rays of rainbow light that seems to light the ceiling and centre of the inner cave. Know that within this Magical Dragon's Egg is your chosen Dragon Guardian whom you wished to meet and form a magical friendship and relationship with. When you reach this marvellous and amazingly beautiful egg you put down the picture, statuette or image of your chosen Dragon alongside the egg. You suddenly realise what a great weight and burden you have been carrying and you find your arms feel all light and floaty without the Dragon image being carried by them. You look down at the egg and are deeply drawn within to touch it. When you touch the egg you find that it is warm and steadily getting warmer by the second. Also you see that upon closer inspection the egg is flecked with veins of gold so fine and pure that they remind you of the solar rays of the Sun. The egg begins to gently vibrate tiny little cracks appear that quickly spread around its circumference. Suddenly a small coloured claw punches its way through the side of the egg shell as if the shell were paper and this claw begins to further pull away and break the remaining shell that is imprisoning it. Then in what might and could be the most momentous and magical moment of your entire life to date (depending upon the powers of your own Magical Imagination) a baby Dragon emerges from the broken remains of the egg shell. You also notice that the picture, statuette or image of your Dragon that you brought with you has vanished! Indeed not only has it vanished but this small, beautiful and living baby Dragon before you is the Dragon you sought to meet. You fill up gently with parental feelings of joy and high emotion towards your Dragon which snuggles up against one of your legs. Again politeness and courtesy is important and now you should greet your own baby Dragon and introduce yourself by telling the Dragon who you are and your own name. You find your baby Dragon to be unconditionally accepting of you and it quickly becomes apparent that your Dragon wanted to meet you as much as you wanted to meet him or her. Indeed this particular Dragon has been waiting to meet you all of your life and was always within the background of your life somewhere even when you were a small child. In Childhood our Dragon is usually close by us but more generally hidden within the shadows of our confused but exciting brave new world into which we have ventured. You notice that whilst you are undergoing mutual introductions with your Dragon that the older Dragons in the cave are watching this development with keen and sharp interest. You begin to see more clearly that the baby Dragon is most definitely a miniature version of your own Dragon. The baby Dragon lets out a breath which fills your mind and you realise that the mental Astral Image of your Magical Imagination is now alive and breathing the legendary Dragon's Breath. You realise now that you are as much attached to your Dragon as he or she is attached to you. Having forged and made a conscious connection with your Dragon, you must now prepare to leave the Dragon's lair and should begin to retrace your steps back past the older slumbering Dragons. Your own baby Dragon follows

by your side for he or she is not a slave or a pet, but is a much valued friend and equal. Your Dragon comes with you out of the cave and both of you step back up onto the Spiral Path. Both of you take the walk back towards your earthly world. When you reach home and return to your full normal waking consciousness you will realise your own Dragon is alive and with you in your life. To aid a return to full normal waking consciousness tap your foot hard upon the floor and affirm positively "I am returned safely and I am earthed and grounded". Then take a drink and light snack to reinforce your full return to the mundane world of daily life.

Back in your own daily life, having acquired your own baby Dragon, you must now meditate upon it each day and watch it magically grow. It is important to bond and increase a growing affinity between you and your personal Dragon. Baby Dragons and indeed all Dragons require a daily commitment from us if they are to thrive and prosper. It could be said that a Dragon is for this life and many lives and not just for the momentary whim of now. Accordingly your own Dragon must be contacted via meditation at least once every single day or you risk losing your magical creature back to the Elements from which he or she was formed. Each day your baby Dragon will begin to grow - and grow - and GROW! Dragons are legendary for their quick growth and soon your Dragon will become an adult and accordingly it will not be long before you feel the full influence and effect of magical Dragon Consciousness within your daily life. Never need you be alone ever again. Once your Dragon becomes an adult in its own right then it's own life span may be at least 1000 years or more - some have lived for many a millennium. Your own Dragon when created is there for your own magical companionship and for help and discussion about your own spiritual awareness and growth. It is especially important that you listen to what your own Dragon has to say as all it says will be of personal relevance solely to you. Your own dragon ever after will be with you most of the time within each day of your daily life. The Dragon you create and attract will surround you and interact with you from within your own aura. At any time both day and night you will be able to call upon your Dragon in much the same way as the "Genie" is drawn from the Lamp in the pantomime called Aladdin. You may also retread the Spiral Path each day with your Dragon as you wish, and return to the Dragon's Cave should you so desire. Once your Dragon is acquired then it will remain with you throughout (and perhaps beyond) your current lifetime.

Your Dragon will respond to either the name you give it or the name it gives itself soon after you connect and bond with it. Never ask your Dragon to do anything unethical or unfriendly to others for Dragons are noble creatures and as much as they hate to break a bond they will leave you high and dry if you try to abuse their good natures. Dragon Magic is a very ancient legacy that has been known to true Magicians and Sorcerers since the dawn of time. It is a noble but generally forgotten art. Today the spirit of the Dragon stirs and their magical awakening and return to humankind is beginning.

Dragon Magic can help us to find a true sense of belief in ourselves. It can teach us to learn to believe sufficiently in our own abilities. Our Dragon helps us to follow our own dreams with absolute conviction and freedom from inhibiting fears. Dragon Magic can help us to break free from our self-limiting doubts and irrational fears. There is for each of us a Dragon in the way that stops us from realising and releasing our fullest potential. What better guide then can we have than our very own Dragon who helps free us from our past conditioning which inhibits our freedom to think, feel and to react as we truthfully should. Dragon Magic allows us to unleash the Hero within in order to claim our freedom and liberation from the chains that unenlightened convention have imposed upon us. This in time allows us to take complete control of the circumstances of our own lives, so enabling us to create a better life

based upon our hopes and dreams – a life filled with complete joy, truth and real meaning. Dragon Magic can lead us safely into the unknown sides of ourselves and may open the way to a realisation of the nature of our own existence.

In 200 BC during the Han Dynasty the Chinese philosopher Wang Fu wrote the Nine Resemblances of the Dragon. So perhaps Wang Fu for his wonderful descriptions should have the last word for Nine is known as the Magical Number :

THE NINE RESEMBLANCES OF THE DRAGON

The Chinese call the dragon 'Lung' because it is deaf.

It is the largest of scaly animals and it has nine characteristics.

Its head is like a camel, its horns like a deer's, its eyes like a hare's, its ears like a bull, its neck like an iguana's, its scales like those of a carp, its paws like a tiger's and its claws like an eagle's.

It has nine times nine scales, it being the extreme of a lucky number.

On each side of its mouth are whiskers, under its chin is a bright pearl, on top of its head the "poh-shan" or foot-rule without which it cannot ascend to heaven.

The scales of its throat are reversed.

Its breath changes into clouds from which comes fire or rain.

The dragon is fond of the flesh of sparrows and swallows; it dreads the centipede and silk dyed of five-colours.

It is also afraid of iron.

In front of its horns it carries a pearl of bluish colour, striated with more or less symbolic lines.



AUTOMATIC WRITING IN THE 21st CENTURY

By Paul Dunne.



Automatic Writing gained its original height of popularity after the rise of belief in, and practice of, Spiritualism which began in 1848 which was said to have begun with the Fox sisters in America. Some took Automatic Writing as a mere parlour game whilst others took the practice far more seriously.

It is not the intention of this article to dwell too much upon the history of Automatic Writing. Instead it is intended to look at this practice from a modern perspective in order to reveal how Automatic Writing can be used in the modern age of the 21st Century. However, as a brief introduction to the past it is of course necessary to touch upon what was and is Automatic Writing.

As we have already established, the practice of Automatic Writing has its origin in increased belief in the world of spirits. When Automatic Writing was practiced in the 19th and early 20th Century the practitioner would sit quietly and achieve an inward stillness that today's moderns would best understand as a meditative state. The practitioner would become a sitter in a trance state and before them would be a pen and paper (or years later a manual type writer). Then the sitter in trance would begin to produce writing that they felt was not their own, but which came via "Inner Dictation" from the Unseen. Although early users of Automatic Writing felt and maintained that their channelled writings were coming from Discarnate Spirits, it is however thought in some circles today that in fact the writings came not from spirits but from the individual's own subconscious content. This modernist view held by many Occultists today far from devaluing Automatic Writing actually offers us a better and safer way of viewing this potentially invaluable gift. Besides, if the Automatic Writings are coming directly from our Inner Self which is trying to tell us something, then any rational and sane minded individual would realise that surely this is a far safer practice than meddling about with Discarnate Spirits of a possible dubious nature and uncertain intent. The fear and superstition is the dangerous aspect when meddling with the Unseen. When the fear and the superstition is removed in the case of Automatic Writing, then it can be clearly seen that the sitter is actually entering into a dialogue with a hitherto suppressed and unknown side of their own being. Thus we might rightly conclude that actually Automatic Writing was, and is, all about Self exploration and expanding our own realisation of the deeper aspects of ourselves from which through ignorance we were previously divorced. By nipping the Unknown and thus fearful and scary aspects in the bud we are placed in a better position to attempt Automatic Writing, or indeed any Occult practice. When it is understood that these writings come from within ourselves it introduces the

realisation that we must be discerning and honest about what we produce. One day we might use Automatic Writing and get superb results that teach us so much about ourselves, and yet during another sitting we might also produce utter drivel worthy of that most famous of filing cabinets - wisely numbered 13!

We might define the practice of Automatic Writing as the conscious personality being suppressed, subordinated or turned off, in order that through this interruption of our normal waking consciousness the organised unconscious content can flow through our minds and automatically out through our fingers onto paper. What is better still is that this is generally speaking rather easy to do once you know how the method actually works. The practical value of such Occult techniques today is their actual simplicity in what is now a very complex world. Whilst we meditate and write or doodle like a child we can bypass all that sophistication and complexity and thus enter into realisations of the Greater Reality whose roots are in things of primordial and archaic simplicity.

Automatic Writing for us moderns today is fundamentally no different to the Aboriginals entering into "The Dreaming" or the Native American Indians having a "Pow-Wow" with their ancestors. The practitioner who acts as sitter and who writes what arises naturally from within has accessed Dream Consciousness which is the inner realm where incoming and outgoing aspects of the subconscious mind pass like ships in the night. It is the realm of Symbols and the Treasure House of Images, some call it the Akashic Records for here the past, present and future of ourselves and all things might just be discerned by those lucky enough to pierce the veil. More than likely though, our Automatic Writing will shed light and guidance on aspects of ourselves of which we most need to be aware. Automatic Writing can open what is known as the Automatic Consciousness and it can quickly fill page after page and in time vast volumes if the practice is persisted with. It is however not a universal panacea, nor a cure all, nor a method for fortune telling, or for getting rich quickly.

However, it can produce some very interesting results which can in time lead to spiritual advancement and deeper knowledge. However, Rationality must always be applied. It is important to believe in the experiment whilst undertaking it, but then to be able to analyse these results carefully with discrimination at a later date. It also has to be remembered that every thought or idea that has ever been posited within our minds is still there within our own subconscious content and may arise spontaneously and unbidden at any time. Also the knowledge that past life memories are also stored in the same arena of our minds should give us an inkling of the wealth of riches potentially at our own disposal.

Indeed, it almost seems embarrassing just how much we human beings miss in our quest to successfully know and to live deeply fulfilled lives. The baby is all too often thrown out with the bathwater. With a method like tapping into inner knowledge through the process of Automatic Writing we do not have too far to go before we will have many new lines of deep and interesting thought to analyse and consider. There is an infinite source of knowledge within ourselves and at our own disposal.

With the event of the New Age of Aquarius we live today in changing times that requires consideration of changing techniques in practical Occultism and self development. The time has come for a degree of demystification and debunking of old techniques and methodologies - not least of all because many of them held inherent dangers for the unwary seeker who might still have a go at practicing a now outworn Modus Operandi. The purpose of this article is to debunk the dangerous aspects of Automatic Writing, and to make the practice safe and accessible for anyone who might wish to attempt it. By making it clear that with

this process we are dealing with Inner Self and not Discarnate Spirits, Demons or some grandiose discarnate teacher - then one thing becomes plain and obvious. This is that we will only have problems with Automatic Writing if we let our imaginations run away with us. By revealing that our strings are not being pulled by some external agency, force or super power other than our own, then I should be making it very clear that the responsibility for how we interpret and use Automatic Writing is solely our own. If we influence our own Automatic Writings by penning what we want to hear then they become valueless and useless, if we twist them into what we think about others we dislike or who have hurt us or injured our pride in some way - well then that is telling us something about our own inability to face up to things and the reality we have unfortunately to live within in our daily lives. To get the best from the practice of Automatic Writing we must develop an impartial approach and nurture the spirit of true integrity. It must be said that a balanced approach to Automatic Writing is always the most ideal. Indeed spiritual writings nurtured with integrity and honesty often not only serve ourselves but also sometimes others who might wish to read them and to learn from any wisdoms we might ourselves innocently aspire to gain.

The thought of sitting here today and conducting channelled writings in fountain pen upon scraps of paper, or bashed out upon a hefty old typewriter would probably seem quite absurd to the modern minded person of the Aquarian Age. Perhaps quite rightly so too. "Times" as they say, "are a' changing". The modern minded person wants to use their home computer or word processor, after all there is no need to attempt to rediscover the wheel and if we do not normally write using a pen and paper then we will naturally be at a disadvantage if we take the retrograde step of returning to using the more alien feeling pen and paper when we attempt to practice Automatic Writing. The present writer began with a Bic Biro and a large pad of paper from WH Smith, and later used a word processor and then finally a home computer. A quaint old house and lamp light are also no longer prerequisites to successful use of Automatic Writing techniques today. Most important of all is the keeping of an open mind with regard to early results and the willingness to persist with regular practice.

To begin experiments in Automatic Writing some form of hand co-ordinated media communication tool is required, a pen and paper will still suffice, however a word processor or home computer is very ideal as it can store and retain whatever results that are achieved within the machine's memory. Paper is one of the easiest things to lose and especially when we begin to generate a lot of writings and have to begin to file and store them for future retrieval.

Sitting ready to commence Automatic Writing should be done in a room that is not so brightly lit as to be immediately distracting. Breathing should be measured and slow and steady. The mind should be gently cleared of the mundane thoughts of the day. It is highly desirable to think of nothing at all. However, if a specific topic is to be considered then the cleared and still meditative mind should focus upon that subject in readiness for ideas to shortly arise and flow from the mind via eye to hand coordination into writings. When ready and ideas begin to come naturally, and without being forced, then it is simply a case of write or type what is coming through at the time. It does not really matter if the initial early writings are utterly incoherent and apparently meaningless. What matters is the practice of the method itself. For some people interesting ideas and creative writings will appear quickly, for others this will not come as quickly or easily. However, the practice of Automatic Writing is like the building up and development of a muscle. Perseverance will bring results, especially when we truly believe in what we are attempting to achieve. Often with the Unseen and Unknown when we knock we are answered. If we are not answered then we

should not claim defeat but we should continue. Often when it seems no results are forthcoming they are quite literally just around the corner. For every practitioner of Automatic Writing their early writings will eventually seem very much inferior when compared to their later work. With practical experience comes increasing confidence and this in turn aids more successful workings. Success with Automatic Writing is in effect accumulative. Once we have achieved a few inspiring writings using this technique then realisation sets in that actually there is something deeper at work and the experiments become increasingly more exciting over time.

With Automatic Writing we are essentially learning about ourselves. However, we can also discover unexpected talents that we never knew we had and there are many deeply inspired creative writings that have been written through automatic methods. For example the author of the Harry Potter novels just let these very successful writings come to her, as also did C.S. Lewis and Tolkien. The Magical Imagination can be a most inspirational tool indeed. There is no bar as to what subjects we can explore with Automatic Writing, or we can simply sit back in order to see what comes naturally as this too can bring deep revelations and exciting realisations about ourselves and human existence. The archaeologist Blyth Bond for example successfully excavated Glastonbury Abbey using guidance he received partly during sessions of Automatic Writing. Proving perhaps without doubt that there is Reality within the realms of Non-Reality. It is now commonly accepted by Occultists and the likes of Jungian Psychologists that through our own Subconscious we have a link to the Collective Unconscious of the Cosmos itself. So a humble exercise in the practice of Automatic Writing sessions can in time lead us to Great Realisations indeed.



IT TAKES A LITTLE THOUGHT

By N B



Imagine you could create a sphere out of a material that is not physical and therefore is not bound by known physical laws. Instead, that sphere has the ability to reach any degree of transparency, and is able to shrink to any size according to your will. Furthermore, because it is made of non-physical substance, you don't have to worry about what it is constructed of once you get to subatomic levels – it still looks the same even at that size. Now, imagine you are inside that sphere, or rather you have projected your consciousness into it and left your physical body asleep on the bed, safe and sound. So, there you are, contained inside a bubble of sorts. You can move about where you will and shrink to any size without it affecting you in any adverse way. You are not trapped, because you can return to your physical body at any time if you so desire – you can think yourself to be there, and you will be there. That's the scenario. Now, let's shrink that bubble.

Floating a few feet off the floor, you are the size of an average bubble blown from a child's bubble mixture hoop, and it is easy for you to see (don't worry about how you are managing to see) your physical body and the other contents of the room you are in.

You decide to shrink the bubble you are in, and gradually the room appears to take on enormous size. Curious and curiouser! Your physical body, over there, looks like a giant, and as you get smaller, you see your body is now the size of a mountain. The ceiling and the floor are so far away they seem a distant memory.

You decide to float over to the table in your room, and though it seems like a gentle, meandering journey to you, you realise you have reached that object travelling at the speed of thought.

So here you are, on the table, although you are so small its surface seems to go on forever.

Briefly, you get your bearings and then take the plunge once again by getting even smaller. The molecules of the table rise in your vision like vast alien beings, getting bigger and bigger. Smaller and smaller you go and, still encased in your bubble, you become aware of the atomic structure of the particular molecule your bubble is now in. You see electrons and other sub-atomic particles whizzing around and become aware that you are in a realm of space and energies. Where has that physical world gone? You stick close to the nucleus of a nearby atom and compare the view outside with the solid wall of your sphere.

How small can you go? Surely, there has to be a point at which you cannot get any smaller. The physical world is apparently dissolving around you and is revealing itself to be an interplay of energies in the vastness of space. But your sphere is still intact and its wall seems solid enough. Smaller and smaller you go, and outside you perceive odd shapes that at first glance are there, and then are not.

Smaller still, and you decide to keep on going. Physical substance as you know it becomes meaningless as you realise you are amid space and energies that cannot be seen yet still have existence. The physical objects, you realise, were helping you to maintain a sense of relative size and position in space. But now all you have is the sphere you are in.

As you ponder the situation, you realise you can create a replica of your sphere by the power of your mind, as you did the original, and position it next to your own. Continuing to shrink, your own sphere gets smaller, while the replica appears to grow larger until it, like all the other objects, is the size of a mountain, and then dwarfs even that. Still, the substance of its walls remains the same. Unchanging, there are no gaps in its structure. You could reduce your size forever and its composition would not change, and neither would you or your sphere – unless of course you willed such a change to take place.

However, your mind is fully engaged in wrestling with one concept, that of shrinking. There has to be a point at which you cannot get any smaller, you think. But no, you can always half the size that you appear to be, and half it again – and on and on.

So you stop.

Here you are – infinitesimally small.

Now, let's get smaller. It's so hard to resist testing your realisation. Off you go again, but this time you don't need an object to judge your relative size against. You are used to shrinking now and you know you are getting smaller at the speed of thought. Go to the absolute point of smallness, if there is one – right now. Where are you?

You are still in the physical world, but there is nothing to perceive. What is this space, this nothingness within which you find yourself?

It isn't, yet it is, for the physical world exists within it. The physical world is immersed in this nothingness. No matter how you tried to stay inside something physical, as you shrank, you could not avoid ending up in this apparent no-thing.

Where does it end? It is a vast sea of space, like (and part of) the larger universe – apparently endless. Had you decided to grow instead of shrink, you realise you would probably have found yourself in a similar situation.

A great sea of space, but not a drop to see, let alone to drink. Yet the physical, solid aspect simply has to come from somewhere.

All you realise is that you could get smaller or bigger forever and it would not make a difference.

Size does not matter, it seems. What matters is that you are present somewhere, in this here and now. You exist, despite the illogical space that you exist in. The only thing that really counts is your consciousness – and, you realise, an all-embracing presence that is space itself.

Whatever your size, you know you can create mental forms by the power of your imagination, and therefore there will always be something for your mind to get a purchase on, if you feel the need. Whether it is a simple sphere, a physical body, or a universe, you can create it, just as your subconscious mind creates your dreams. Try it. There you are now, in an imaginary universe, based on all the physical laws you have experienced in life. Your universe has substance, in the same way that your dreams have substance, solidity and sense

of reality when you dream them. So, create your worlds, and people them with humans and animals, insects and plant life. Imagine now that other consciousnesses like you have entered into your dream universe, for if you exist, why can't they? However, it is your creation, and they are unaware of this. As far as they are concerned, they have been born, are growing older, and will eventually die. Let them do that. Watch the multitude of lives pass you by, appearing briefly like waves on an ocean, in your imaginary world. They come and go in the time and space between their births and deaths. But don't worry, because they have existence outside of your world, just as you do. However, while they are here, they do not know how the world they live, move and have their being in was created.

Nevertheless, it has occurred to many of them that somewhere out there, past all those stars they see in the night sky, there has to be an end to the seemingly 'physical' universe they are in, and even an end-point to the space that the far off galaxies exist in. Perhaps there is a wall, they say. But then, what is on the other side of that barrier? They do not know the truth of their incarnation in your physical universe.

Leaving your dream universe in the back of your mind, you decide to return your sphere to normal size and do so swiftly, yet without effort. There's your physical body, where you left it, and so you think yourself back into it and absorb that little spherical thought-form you have just been travelling in.

So, here you are, you think, back in your physical body, in a physical world? Well... dare I say it... it's a thought! Thank God, God keeps us in mind. Now go and have a cup of tea.

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Those who want to link up with the Fraternity and further Dion Fortune's work can do so through the nightly Nine o'clock Vigil. This is possible even if they can't make direct contact because they are not UK based or, even if they are UK based, circumstances would prevent them from travelling to London on a regular basis.

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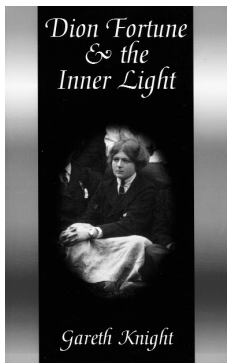
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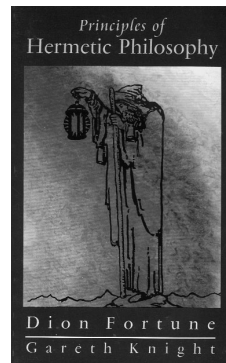
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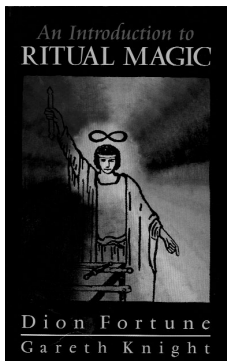
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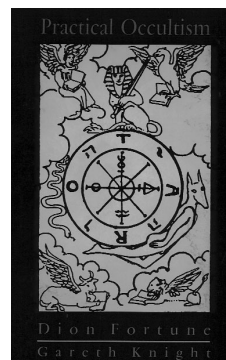
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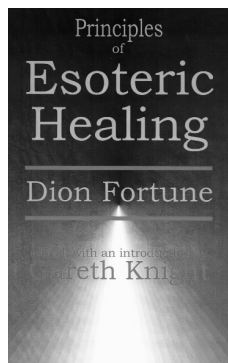
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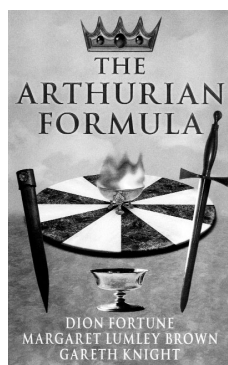


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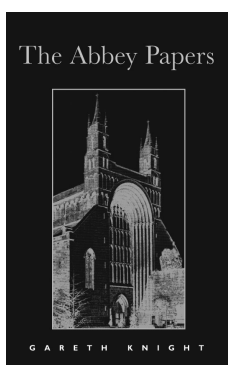
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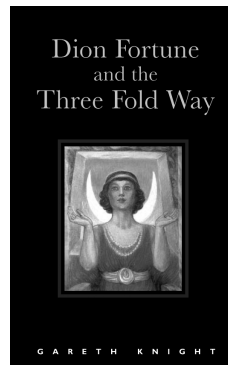


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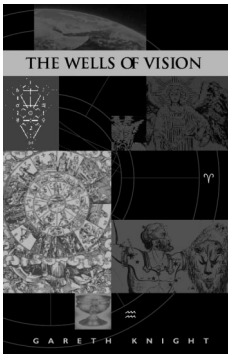
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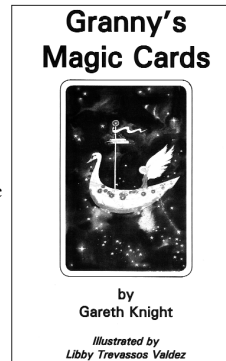
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A slideshow of some of the cards can be viewed on this internet page.

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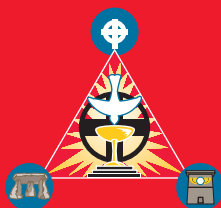
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