

Welcome to The Way of Dragons Companion Guide

Prologue

What you might notice from the prologue is that it appears to be an instruction or prep talk given to someone just before they transition into physical form.

This sounds quite esoteric, but the introduction provides useful information – that there are at least two members of a dragon lineage involved ... and that it's possible to be completely lucid during the transition into physical form. We might speculate, though, whether amnesia or temporary forgetfulness is also a distinct possibility whilst in transition!

Anyway, this monologue indicates that someone has knowledge of the physical world from a non-physical standpoint. An alien? A wizard? A God? We have no clues about identity but whoever it is talks about life with reverence, knowing that it is sacred – “We are shaping something precious.” Moreover, there is a hint of a god-like consciousness at work here, that works with “eternal breath” for the purpose of “placing life into form.”

You may wonder then if you will meet with god-like beings in this book who talk about non-physical life or at least share more details about themselves. The prologue is a teaser. But we haven't overlooked the importance given to a name, for a name defines things; a name is a starting point. Having said all this, we hope that the being ready to transition will think of a fine name and remain lucid when their consciousness is placed into a human body!

Chapter One – Brave New World

It's clear from the opening paragraphs that we are in a magical world – or at least we're led to believe that the appearance of multi-coloured writing on paper (without any visible means to account for this phenomena) is proof that magic exists. The magic is "*unfathomable*", inexplicable! We hope that there will be more examples of magic to follow and that there isn't a simple explanation, technological or otherwise, to dampen our enthusiasm as we discover more about this world.

We swiftly learn that the person whose thoughts we are receiving has some sort of diminished capacity: they are "*not sure what a face implies*" and are clearly amazed at being spoken to, "*I have been addressed, and therefore I exist!*" This is very curious and begs a lot of questions – are we dealing with someone with a mental disability? Do they have amnesia? Are these the reactions of a precocious but extremely young child?

There are many perspectives to follow but there's nothing conclusive yet. * *What seems to have some appeal is to imagine that you are this character who is engaged with the self-discovery of their environment.* * This requires us to drop any preconceptions we have about ourselves as the hero of this story. It makes it easier to accept that whatever we discover is not tied to any past or any form of pre-knowledge.

The narrator's stream of consciousness, of thoughts and impressions, has a ring of freshness to it, as we more fully engage with their experience. We become innovators – exploring our world with fresh eyes, knowing something about the world but not enough to detract from our initial contact with it.

The word LIGHT seems to be important. <Spoiler Alert> There will be other references to Light during the course of the book, so look out for them.

Are you wanting to go off on a tangent, as the narrator is prone to do, and want to know if your face is filled with light, or wonder at the thought that you have a voice – and therefore are powerful?

And does anything give you "*a reason to breathe more deeply*"? Interesting questions. Just how will the narrator cope?

Later...

The situation seems to be improving. Initially, our narrator showed little awareness, but now "*words, thoughts and concepts all jostle together, wanting me to give them a place in my version of this world.*" Does this sound familiar? That if you don't know how something works then you make up a story about it until a better explanation can later be provided.

More discoveries follow – he has a playful innocence; a desire to ask questions; and a sense of Wonder. We are given an important clue: the narrator of this story has been addressed as "*sir*" and is therefore a male. He knows he's not a child, yet he explains his behaviour as "*seeing as a child must do; gazing around me with awe and delight.*" That would be such a gift for many adults who no longer remember what that is like.

His memory may be limited but his conscious awareness isn't. His experiences are fascinating and exciting because that is how they are described... until, that is, he has a concern about what he looks like, and questions his health status.

Maybe there are certain elements of his experiences that you can more easily relate to than others? Perhaps a difficulty in being able to judge the passing of time or in being able to understand your relationship with your body. This passage is one of my favourites – *“My eyes cannot tell me what I seek to know, for I do not yet have enough understanding of what a body is and how it relates to me.”* What is your favourite quote or passage?

Finally, there’s an indication that our narrator is familiar with his new visitor – albeit subconsciously. What is the nature of the game that they are playing?

Chapter Two – Another Time, Another Place

As the chapter title suggests, we are exploring the concepts of time and space to see if there's something that might explain to an enquiring mind just how the sensation of continuity works. Our hero is in a curious position: he has the capacity to understand himself and his environment and how they fit together, yet he is still childlike in his thinking. Can he join the dots? Can he recover his memory? Can he understand the concept of time?

Again, his concerns surface; this time, though, he is able to tap into an inner guidance. Does this sound familiar? Do you find it difficult to catch your breath when fearful thoughts overwhelm you? Do you breathe deeply and listen to your guidance that tells you, "*You are not what you fear*"? Do you relax and feel relief flood through you? If so, it's just as well that our hero shares that wisdom.

There are other revelations. To feel your mouth muscles twitch and form a smile may seem ordinary but that it is an accomplishment – on a par with taking your first steps as a toddler, as is the ability to provide one's own answers to questions. These are unquestioned things that we take for granted without any conscious thought about the processes involved.

There are moments when everything seems new. "*NEWNESS is a glorious sensation... though I feel it slipping gently from me with every breath.*", declares our hero. Likewise, the sense of WONDER resurfaces, and his thoughts now revolve around retaining that sensation. What governs WONDER and NEWNESS? Can they be experienced at will? "*I recognise that this is an opportunity again to make my own rules AND to abandon those rules should they no longer fit with this new understanding of reality that I am creating for myself.*" This, perhaps, is good general advice for anyone to follow.

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Have you ever wondered about speech? About how we use language; about the fact that humans have a voice with which they can communicate intelligible sounds?

This chapter provides an opportunity to wonder at the magic of it, as we navigate the domain of faces and questions, trusting that our voice will not let us down.

Lastly, there is a further development in the story: the mysterious visitor has an unknown history with our hero. We hope that more details will be revealed...especially since there are "*brief glimpses of other places*" that tantalise curiosity. And will we get to know more about the language of LIGHT?

Chapter Three – The Language of Light

It can be difficult trying to explain how speech gives you a sense of power. It's not noticeable until you lose your voice or have a nightmare when you can't make even the smallest sound. Being able to vocalise, then, would seem to be a tremendous gift.

But using language isn't just about vocalisation. Having arrived at a thought that "*LIGHT is a language composed of thought and desire and possibility*", our hero veers off into other areas of enquiry.

What is a body? What can it be used for? Do we fit inside it? Is it separate from us? The questions are those that a child might ask in seeking to learn about the world and forming a relationship to its many facets. This could be a lengthy process, but it's treated as an exploration in which his enquiring attitude produces some fascinating observations - "*My body is an experience, it is perhaps a friend that I can get to know better, and certainly it is a thing of WONDER*".

Where does Light fit in? Light is something that can be communicated with. And somehow our hero has the idea that he needs his body to be sculpted from Light! Just how is that going to be achieved? Maybe this is like peeling away the layers of an onion - only to find an irrevocable truth that LIGHT is already at one's core!

Our hero wonders about his body. We sense that his naivety results either from amnesia or the more fantastic possibility that somehow his consciousness has adroitly been inserted into this body, with no clue of how that was done or what happened to the host consciousness. It is a mystery.

So too are the making of ideas and concepts – how do they get created? The passing thought “A body is a miraculous complex of energy patterns” seems to have appeared from nowhere, according to our hero, but it prompts another enquiry – to find the source of those energy patterns. This recalls an experience I once had... of being able to drift in and out of my body: a sense of being attached to my body and yet separate from it. I mention this because it leads nicely to a topic that I know some people struggle with – how to stay present and focused when there's an underlying wish to leave their body (and the world).

An answer to this is to find what you are truly passionate about and then dedicate yourself to its accomplishment, which, essentially, is what our hero declares - "*I will stay in this world, in this body and do great things*". That, of course, begs the question, 'what could these great things be?'. For now, that question will remain unanswered. Maybe future chapters will reveal something more about it; for in the Author's Note at the beginning of the book there is a paragraph that highlights why this book has been written...

"At its heart, this is a tale of greatness: the desire to embrace one's magical nature and dedicate one's self to live with undying passion in an Age of Greatness."

Author's Note...

It took years before I could move beyond the first chapter and explain to myself what the storyline might look like. I had no idea how to language something that seemed beyond my ability to give it space where it might breathe and grow. I think we come to this point at some time in our lives where the future is unformed and the question "what happens next?" cannot be answered. **A dedication, then, seems to provide direction and momentum to those who desire it.**

But back to the story...

Our hero is a seeker of knowledge and, interestingly, has discovered that PLAY can energise him, whereas *“unnecessary complex thinking”* has the opposite effect. He examines the words ‘WONDER’, ‘NEWNESS’ and ‘TIME’ and concludes that they are malleable concepts and not fixed in their expression and interpretation. He can choose their meaning and dictate what they might give him.

By doing this, he has discovered a key to reality creation, in that it enables him to *“instantly experience emotions whenever I wish.”*

Maybe there is more to the phrase, *“Perhaps we should start at the beginning”*, than we originally thought. Starting afresh allows us to discard outdated rules and cumbersome complex thinking in favour of spontaneity and originality. Maybe this is an age of new beginnings!

Chapter Four – Enter the Dragon

Finally, we get to hear about dragons! But this one can't be seen, only its presence sensed, and it seems that our hero uses telepathy to communicate with it. How does telepathy work? We might wonder if he gets thought impressions without needing to learn dragon language – or maybe he knows dragon language already. But this is just speculation.

What we do know is that the phrase “*Attune to me*” has the effect of casting a spell, as that is what it looks like. As we follow our hero's thoughts, we understand that contact with the dragon has restored some memories – he now remembers his mission and gets a clear insight that “*my reality is not shaped by what I see of my outer world*”. This induces a profound realisation about reality creation, for his thoughts are transferred onto paper without using any writing implement whatsoever¹.

This realisation would seem key to anyone wanting to know about magic and wishing to explore their potential to alter their surroundings. Magic is no longer something to be observed and kept in a separate box from the rest anything else – it is the ability to create the super-ordinary and the fantastical, and have that be normal!

This is a big progression for it appears that our hero is a wizard or someone with super-hero powers ... until we learn that he considers himself to be a dragon in a human body. How is that possible? Can it be true? What does it mean to be a dragon?

These questions might lead us to consider our own origin, our own special place where we are omniscient and immortal.

Footnote:

“A decade from now, the ability to type directly from our brains may be accepted as a given. Not long ago, it sounded like science fiction. Now, it feels within plausible reach.”

Quote taken from Elon Musk using the weblink below, accessed on 16 October 2022.

¹ <https://www.independent.co.uk/life-style/gadgets-and-tech/news/brain-computer-interface-neuralink-elon-musk-telepathy-a9097821.html>.

Chapter Five – And What is a Body?

Just a reminder here, in case some people want to move on from the information-gathering that has been taking place in this first section of the book. The questions and the insights presented serve a purpose, not only in developing the main character but also in laying the foundation for a story that depicts dragons as *highly intelligent mysteries* that work upon the story of life by introducing opportunities that logical thinking says shouldn't be possible – transcending human concepts about time, space, physicality, consciousness, and energy amongst many others.

Meanwhile, we are still privy to our hero's thoughts; perhaps nodding when our thoughts accord with his as we try to imagine what it's like to have lost your memory and need to think about things that others take for granted. We are addressing, more directly, the concept of a body – of what it is, what it represents, what you can do with it, etcetera.

Another character is introduced, one who is obviously well aligned to our hero. He provides valuable information that our hero needs in order to function in the world and gives practical advice.

“Remember that you are a miracle of life placed into a physical body...You were not born into this world, so you are not bound by it.” Who uses such language? Perhaps someone who is not human themselves.

This is quite a poetic chapter in its use of language. We learn that beauty is one of the gifts of life and that our eyes yearn for it; also, that a body is beauty. Beauty is a sensation... and seems to be a reason for living... so perhaps beauty is also a sense of energy that nourishes us.

Chapter Six – A Place of Wonder

Ah! What is Wonder? What is a place of Wonder? Is it a real, tangible place? Are these philosophical questions or do they lead us to a practical understanding of how to live in a particular way?

“I want to extend my thoughts, challenge my senses about what is possible, for then my perception of reality will also extend and grow.”

As mentioned in previous chapters, the notion of play is an important aspect of life for it seems to allow deep reflection to take place. Apparently, play is associated with laughter, joy and creativity. Maybe this is what creates a place of Wonder.

Our hero is given a painting set to encourage a sense of creativity to develop in him. His approach to the idea and practice of painting is fascinating. And what he learns is nothing short of...magical! This is surely his first venture into a mastery of the physical world. The magical world seems dissimilar to the physical world with respect to how things work, nevertheless, the two worlds intersect somehow as our hero discloses ...

“I can create impossible miracles in the same way that I can create intricate problems for myself. It is in me, this perception of magical possibility.”

Chapter Seven – What's in a Name?

The topic of giving people names is an interesting one. Soleira (my wife) has had many changes of name, both forename and surname, and when we met in 1996 both of us decided that we needed to change our first names. There were two prime reasons for doing so.

Firstly, we recognised that our vibration had changed during the course of that year...and that our names no longer reflected that. So, we needed new names to match our changing vibration.

The second reason was that we got married and needed to make a break from our past and all the associations of who we had been. Basically, it allowed for a fresh start with a new identity.

As this chapter suggests, a change of name for some people is highly desirable, especially if they have never liked the name they were christened with. A name change may be powerful – or irrelevant: it depends on how we feel about names; on the freedom that a new name might give us; and on how our new name sounds to us – it's about resonance.

On another point, through personal experience, we've found that it's possible to communicate with a spirit/being before it's born in order to get guidance from it in the choosing of its name.

Moreover, the way in which a name is vocalised is very telling about our feelings.

As the story suggests, the Greek Odysseus (name-changed by the Romans to Ulysses) was a well-known legendary character, and anyone who bears such a name can still be associated with his qualities, such as cunning, perseverance and valour.

What does your name say about you?

Chapter Eight – An Awakening

After the enticing visual of a strange door, the remnant of a fading dream, our hero is emboldened to find out what is beyond it. We have, perhaps, grown accustomed by now to accept his naïveté as a buffer between his swings of positive feelings contrasted with bouts of doubts and fears. Nevertheless, he possesses a seemingly insatiable curiosity that pushes him to ask questions and explore the nature of his reality.

Thus, this door might lead to *“a new world that beckons me to play in it”* or it may just be a door that leads nowhere and symbolises nothing. Luckily for us, our story is all about opening doors at opportune times that lead to unknown destinations...

... and meet with unexpected characters. We are told that he meets with another version of himself. Is this still part of his dream? Maybe he’s visiting an alternate reality.

The two of them have a strange conversation. Our hero is told **“It’s time to awake”**. This reminds us of a remark in chapter 5 made by his friend that *“There has only ever been us, dreaming of what can be.”* So, we might wonder, has all this been a dream? If it isn’t then is he able to distinguish between a dream and an awake state?

Luckily, there is another option – he’s not being asked to wake up – he’s been told that he has a mission ... to awaken people (to their greatness?).

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What we learned from the previous part was that our hero has a double that possibly exists in an alternate reality. But there is another explanation – he is communicating with what some people would call a “higher self”: a persona that has a greater understanding of what is happening because it’s not enmeshed in the minutiae of daily life.

This fits with some ideologies, in that we cannot know or be conscious of everything, and that there’s an omniscient intelligence that can give us insights and answers. Eventually, though, we may realise that we are that “greater” intelligence, and that it’s just perspective that has us think otherwise.

But there is a benefit here in perceiving that someone knows better; that this someone can give timely information and provide direction and purpose to our hero. We discover that there is a connection between them, as this other self explains -

“My words come to you as inspirations in dreams and in visions, whilst your words travel to mine as questions and requests.”

The presence of Joy and Wonder appears to be an effective medium for bringing the two selves together. Possibly something to do with a heightened vibration.

And clearly this other self knows about our hero’s character and abilities -

“you have a natural talent for leadership and have an ability to put people at ease. When you speak, people listen ... to the picture that you paint for them ... of who they want to be, of who they can be.”

Once more, the focus is directed upon the physical, to prompt further reflection on the human body and what it’s for -

“A body is not just a repository for knowledge, to be stuffed with thoughts and ideas – it is a place where energies come together to collaborate; it is a meeting place for our worlds.”

So, what worlds would these be? What do these two selves represent? We are left wondering if there truly is a core of knowledge that can always be relied upon, that is self-instructive and can easily be accessed. Is this what the other self provides?

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Mention is made about a knowing, an intuition that can be relied upon. This discovery is important for it stops a reliance upon the words of others in to allow one’s own wisdom to blossom. Where there is proliferation of ‘fake news’, bias, misleading information, lies, and destabilisation of one’s sense of reality, it is imperative to trust one’s knowing.

“It is right that I should trust my feelings...Something in me is infallible and knows what is harmonious and what is discordant.”

This self-trust lets our hero explore thoughts and actions that might seem weird to others, because, at present, he’s not exposed to outside criticism. His explorations lead him to a sense of omniscience; a state of relaxation in which he is more attuned to his other self.

So, now we understand their relationship better in that they’re not really separate beings but rather two presentations of himself. There is a unification – *“a spiritual joining; a combining of energies; a merging of consciousnesses? I will let you decide.”* This early part of the book, then, is concerned with finding ways to understand who or what one is and see how things can fit together to make a harmonious whole when nothing seems to make sense.

The restoration of memories is piecemeal. Only memories that will prove to be useful are being released; the challenge is to see what our hero will do with what he has. Not all his questions will be answered for there must be room to improvise, innovate, and learn things for himself.

What benefits does our hero get from his other self? He *“has presence and far-sightedness”*, has insight about their purpose in the world, and can *“sow ideas in your mind from time to time”* that will be of benefit. It’s clear that his presence is a stabilising force that erases doubts and perhaps inspires confidence in our hero. We might also say that it’s sometimes useful to have someone tell you that you are on track with your life, and that great things will come to pass as you shape your way in the world.

A final note to this chapter. It’s now revealed that our hero is aware that he possesses certain magical powers in his physical world (as opposed to magical perception), for he says...

“I am very conversant now with the way in which words magically appear on the paper, as I know that I am their cause.”

Chapter Nine – Concerning Magic

What is Magic in itself? Is it a real thing? How may we define it and talk about it? What part does it play in our life? What each of us thinks about this topic will reveal our thoughts about life in general and how we value our own life in this world. Do we view all of it as sacred, pure, of immense value, and something to be wondrously excited by in even the smallest and seemingly insignificant of ways? Or is daily living a slog that never seems to end?

Somehow, there seems to be magic in how we structure our thoughts and shape our reality. There is so much to say, so much to explore, so much to understand. How does the idea of magic shape our hero?

Meanwhile...

Our hero is told that *“You are a magical being living in a magical world”* where *“Everything is magical”*. From previous chapters we know that he had started to recognise and own his magical nature but, of course, it’s valuable to have someone else acknowledge and confirm what you feel to be true – perhaps this applies to all of us to a greater or lesser extent.

Where do we find Magic? Look around. Do you agree that the idea of magic relies on context? In comparing our world now with the world of past generations, our ancestors would marvel at today’s technological achievements. What would they make of the concept of a digital world? Of digital animation that can explain the workings of a cell?

Our hero is child-like in his grasp of new ideas, such as, *“just how far away is that digital world where there are images that don’t really exist?”* And yet he does bring a set of simple values to his understanding of magic – *“the most magical thing that I can do at this moment [is] to go outside my self-imposed boundaries”*.

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We’ve learned that our hero is able to do certain things that could be described as magical, such as thinking his thoughts onto paper. His friend explains that modern technology is inferior to what our hero can manifest: that technology seems magical compared to normal human abilities, but that the real magic is worked on an entirely different level.

When I was writing this chapter, I had seen articles that described how it was possible for humans to interface with computers via electrodes and specially designed software. This was the basis for mentioning a technology that accesses and then interprets brainwave patterns to control devices. With the rise in artificial intelligence there must be many applications that would benefit people who are disadvantaged or disabled and could use computer assistance to enhance the quality of their life. Also, telepathy is not a fanciful idea – it has a grounding in our world reality in the same way that many science fiction concepts (such as space travel and robots) have become incorporated into our world view.²

There appears to be a conflict between our hero and his friend. Our hero is extremely sensitive where human interaction is concerned and feels that his idea about using telepathy to create digital images is a sound and valid and is an original idea. However, his friend is more inclined to focus on making paper sentient and creating ink from light. Who is right? Both viewpoints are valid.

² <https://www.computerworld.com/article/3268132/mind-reading-tech-is-here-and-more-useful-than-you-think.html>

To be able to conjure ink from light sounds fantastical but maybe, just maybe, there is something worth pursuing here. Our hero has an affinity with light - *“From what you’ve told me already, light seems to play an important role in your life here”*. Will we discover more about that?

There is an interplay between these characters that hints at an adult dealing with a moody teenager. For now, our hero is focused more on learning about the physical world rather than examining his magical abilities. As so (being a good friend) his friend accedes to that inclination, thus setting the scene for the latter part of the book where the act of writing takes centre-stage.

What will our hero learn from becoming a writer and from holding a pen in his hand, rather than projecting his thoughts onto paper? His friend says, *“there is a sensory pleasure from touching things and holding them, and from using your hands in an artistic way. Having these experiences will help you feel connected to the physical world and will be a constant reminder of its place in your reality of life.”*

No doubt, this is an introduction to his mastery of the physical, by appreciating and learning to enjoy the sensations that are part of physicality. And doesn’t that say that magic can take many forms?

Chapter Ten – The Dragon Portal

You may notice a change in the atmosphere of the book with this chapter – it becomes less serious, more humorous, and has a different tempo. It opens with a light-hearted banter, presenting imaginary conversations in which our hero tries to talk about dragons in a delightful way to counter the scary storybook reputation that they've been given.

Of course, he speaks from personal experience of dragon energy, and wonders if all dragons are the same. The stories that he's heard about dragons and the pictures that depict them seem (to him) to give people misleading impressions that are limited and confining; those stories, he says, are like prisons in which people are indoctrinated into thinking in a particularly unfavourable way. Doubtless, we can find many other parallel examples of indoctrination and bias in modern society.

All this inspires him to think of taking some action to redress the balance – hence the imaginary conversations. Surely, this is a customary practice – to have a running commentary in our head about the things that we want to say to others without running the risk of confrontation should they have opposing views.

“Would such a (confrontational) person be a friend?”, he wonders. “I must choose trusting and reliable friends. Friends who wouldn't laugh at me but would understand the purity and the perfection of my life. Friends who have no need to talk over a silence but would be comfortable at listening to the beating of our hearts.” This is a revealing passage. It tells us that he considers his life to be pure and perfect: that he has no criticism of his circumstances and doesn't feel the lack of anything. It suggests that he is getting ready to meet people and is thinking about what he might say to them.

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The dragon makes an appearance again. In an undisclosed manner we are whisked away in presumably a journey through consciousness. Our hero is told that he came from what's called 'the dragon portal' before arriving on Earth with just *“enough sense of self to have you ask questions; to ensure that you would be self-reliant and curious”*; this would explain his lack of memory and a feeling of not belonging – that home is somewhere else.

We learn there are many domains of consciousness in the dragon portal, that this is a space that cannot be comprehended or explained by humans. Each domain seems to have its own characteristics; our hero is told that he has a life in each one; that those individual lives have no connection with each other but that he is the link – *“the vitalising force that powers each one”* – and so can communicate with all of them. He is the totality of all those lives, is their source, and is the sum of all their wisdom. In short, he is godlike, though such a term is not used or inferred by the dragon.

By introducing the notion of a dragon portal, we get a tantalising glimpse of a possibility where we could be living multiple lives in many different bodies simultaneously – human or other. And that may be just a small hint of what is possible!

Curiosity still regulates our hero's thoughts and actions; he wants to see how magic is being used in those different realms. This recalls a previous conversation with his friend in which he wanted to know whether he could telepathically utilise computer software to paint images. He showed that he wasn't willing to learn about *how* he does his magic. So, isn't it true that the magic is always greener on the other side...?

The dragon directs his attention to what he should focus on – *“It is about using the driving force that impels life to seek out what can be.”* Clearly, the focus is not upon one’s self: that is borne out by his next statement, *“I feel the connection to all forms of life”*.

It’s possible that the dragon continues speaking, although it’s also possible that some as yet to be identified voice is heard to say, *“It was never intended that we be forever apart, but that we would experience ourselves in different settings and, within the concept of time, find opportunities in the unlikeliest of places to find ourselves again – far from what we might call HOME.”*

HOME – a state of consciousness? A place of origin? A sense of belonging – imaginary or otherwise?

Chapter Eleven – The Siren

With this chapter behind us, we have completed 40% of the book, but this is also the concluding part to the section titled 'Orientation'. The next section, called 'Exploration', introduces us to life outside our hero's front door.

What is 'Orientation' about? It introduces us to the main character, giving just enough detail to empathise with him and his predicament. Perhaps we wonder at first if he had a psychological disorder until we understand that he really is a magical being somehow transported into a human body. The circumstances surrounding his identity are masked, so we have to let him tell his story, even if it seems disjointed, as we progressively gain more information about him and his purpose through each chapter's revelation.

This chapter is a self-contained story about the claiming of one's power. It's based on my own ability to use sound to assist people to experience a different state of consciousness. The story demonstrates the power of meditative visualisation.

It begins with a nod to previous mentions of Odysseus and his sea-faring adventures – one of which concerned sirens and their haunting vocals that had the power to bewitch whoever heard them. The name "Sarina" popped into my consciousness as I was writing the story. I gave it a meaning – "song of the seas" – which seemed to resonate with this siren/mermaid. It is only now (January 2021) that I have thought to Google it and so came across the following...

The name Sarina (Arabic writing : سرينا) is a Muslim girls name. The meaning is " Peace "³.

Our hero tells us that he knows they have a past life together; that she, also, is a magical being, that he knows why she has come to see him – she desires to embrace her magic. He infers that his insight and intuition have developed, for now he can recognise qualities in a person and sense things about them without being told.

We learn too that his approach is informal and friendly and plays to people's strengths. Moreover, his use of language is simple and direct. In speaking about magic, he says, "*I talk about the joy of waking up each day, of looking at a face and having a sense of wonder that there is light beaming from it.*" His simplicity and purity of thought runs through the book and epitomises this character.

His sense of wonder is very evident, for in describing Sarina's power, he expresses it as "*the self-image that she fears to see - concealed, unclaimed, denied – [that] needs to be owned and loved, cherished and released, in a very conscious way.*"

He would make a fantastic mentor or life coach!

³ <https://imuslim.name/8325-meaning-Sarina-muslim-arabic-names.html>

Chapter Twelve – A Chance to Fly

This chapter is the first of three short stories that deal with our hero's initial experiences outdoors. Do remember that he interprets everything with sincerity and simplicity. It's this approach that gives each adventure a sense of depth and intimacy, exemplifying how to engage with life in a magical way.

The basis for this chapter came about when I was walking up a long hill outside Wells, on the Bristol road. I came abreast of a small wood and there in the gutter to one side was a feather, as described in the story. I was on a timed walk so I just noticed it and moved quickly on. I repeated the walk on several other occasions.

Something about the feather appealed to me, wanted me to pick it up and place it somewhere more fitting. So, one day I made my mind up to do something about this. I was relieved to see the feather still in its usual place and it was with some reverence that I picked it up and cast it over a low wall into the darkness of the wood. I fondly imagined this was a good deed and, strangely, I was moved by the experience – enough to write about it and include it in this book.

I think we attune to what deeply moves us, and when we pay attention to our feelings and examine their source then we gain an understanding about how we shape our life. Some feelings are precious to us because we are exploring a part of our nature that values them highly. This book then is a record of how a character values thoughts and feelings, but it's my hope that all of us may learn much about ourselves as we explore these stories with awe and wonder.

There are two points of view in this story – our hero and the bird to which the feather belongs. When he casts the feather into the wood then the narration is taken up by the bird, who is in a non-life state. The feather represents hope and new life to the bird: a symbol of an alchemy in which life is renewed if there is a sufficient desire for that possibility. A nod to the movie "The Matrix", in which Trinity brings Neo back from the edge of death by whispering to his seemingly dead body that she loves him.

Of my own experience, I wondered what was being resolved in me. This wondering is preserved in the story – as we see through the resurrected bird's eyes and feel its joy at being able to fly once more – by becoming the bird and engaging in flight. We might call this empathy, but I think it's more than that.

"I know, instantly, what it is to be a bird...I now know what it is to fly. I don't have to imagine the sensation. I've been given a gift. A gift from this bird or from the creator of life."

It's life conversing with us, saying that you can be part of any race and that you are not restricted by your form: that you can understand the relationships between races and know what they are all thinking, feeling and experiencing. All it requires from you is to expand your capacity to care.

There is an endpiece that I left out of the audio reading because it didn't have the same impact as the written form. It's the voice of the bird as it makes its way from the murkiness of the wood and the gloom of death back into life. Here it is...

"The light calls me. I am close to it now. It will lead me to a new place, and I will leave this old place behind. I will be forever bathed in light. I have been given new life."

Chapter Thirteen – Message in a Bottle

The opening passage to this chapter is packed with my memories of being on various beaches at various times. Hopefully, a young child's excitement comes across too!

The fascination with how sunlight seems to dance on rippling waves is an echo of a wonderful year spent by the beach at Eastbourne, where the sea view from an upstairs bedroom window showed ever-changing patterns from the mix of light and water that both mesmerised and delighted me.

My intention in setting this scene in this way is to make it easy for the reader or listener to imagine that they are on a beach engaging with all their senses in feeling that they are *"part of something wonderful"*.

For me, beaches are a special place where earth and water meet; they can provide an other-worldly context, such as in the movie *"Contact"*. For those unfamiliar with that movie, the climactic scene takes place on a mysterious beach near the galactic core, where a scientist (played by Jodie Foster) has her sense of reality suspended when she communicates with her deceased father. The scene has great symbolism for it suggests that anyone with an enquiring mind (and possibly faith) can engage with non-physical intelligence that exists beyond human concepts of what is real and true.

I think it's magical to take an ordinary setting and create a mystical experience from it, letting something amazing happen.

As our hero plays with the sand, letting it dribble between his fingers, he has an alternate reality experience in which he realises that he has previously sent a message to himself. From the future? From another world? To send a message in a bottle generally implies that the sender doesn't know the recipient; that a bottle is cast out into the ocean, bobbing up and down, tossed hither and thither by wind and waves until it reaches a shore where it's found by some human agency. But this is a symbolic rather than a literal bottle – *"a symbolic time capsule to help me remember what is important"*.

The message is a memory nudge and, when our hero wakes from sleep, he discovers that he has a love for language. This love of language is important: it forms the basis for the 'Storytelling' section of the book. Also, it provides a clear declaration on at least one aspect of his life – that he wants to give people rich and profound experiences.

"It's my hope that my writing will, in turn, stimulate others to share this same love for languaging the unseen and the unknown."

*

The next sequence plays with the word 'love', as our hero seeks to establish a meaning for it. But will his explanation be well received by others? he wonders.

"Is my understanding of love capable of reaching out and finding a place where it might rest and be well received by another and resonate with them?"

Can a word encompass a feeling that might shift and change? And will that word represent the same feeling in another? According to our hero, his love is personal and is a living thing that needs space in which to grow.

“This love that I have is a personal love, a sacred love, an all-encompassing love that seeks to find spaces where it can breathe and be itself.”

The point is then made that it is not a singular love – this love for language – but that other loves might join with it. Loves that have their unique place because, just like the words he uses, he can *“keenly sense their vibration fitting within me”*. We feel that love, then, can represent and be part of many things.

Language also, we learn, is more than a form of expression: it has tangibility; it is a dialogue with life. This message in a bottle, then, is a symbolic time capsule that delivers a special transmission. It’s as if we are being told that there is a transference of wisdom taking place, from one who knows what is happening to one who is not yet aware of what is happening.

Chapter Fourteen – Transformative Touch

This chapter marks the end of the short section called 'Exploration' and we have also arrived at the mid-part of the book. In the coming last section, we will see our hero hone his skills as a writer and find his calling as a storyteller; we will delve further into sentience, off-world travel, and learn more about what it is to be a dragon.

... Meanwhile, this chapter is devoted to my own area of expertise as a physical therapist. I have training and practical experience in shiatsu, holistic massage and reiki. I started on this journey in 1988 and discovered that I had an ability to attune to people's energy and could help them become aware of their energy flow. I could show them how to raise their vibration at will and get clarity on what depressed or elevated their energy.

Physical contact can be extremely powerful. When a therapist is aligned to their client's optimal health and well-being, and the client is wanting transformation to occur, then profound changes can happen.

In my experience, it's always important to have a client's consent to facilitate transformation. Some people might claim this as a healing, but my interpretation is that something is "put right" and that the client feels a beneficial effect. At its most basic, a therapy like holistic massage can help a client relax their muscles and shift their focus from thinking about their problems to experiencing moments of contentment and bliss.

This is the basis for this fictional story, even though parts of it come from real life. A reiki practitioner will claim to be a channel for energy transmission and have no direct bearing on what takes place. However, in contrast, the transformative touch sessions that I have given are based on energetically sensing what needs to happen and then letting my hands work their magic to facilitate that – unerringly finding places of muscle tension that request release or just encouraging energy flow. Additionally, after a session I think it's useful for a client to talk about their experience, because that makes it more real for them.

It's my hope that whoever reads this story will recognise what is meant by the phrase "*to awaken people to a deeper level of themselves*". That this will ring a bell somewhere: perhaps equate it with an altered state of consciousness in which we realise that there is another, more powerful way, to live our lives.

And I hope, also, that we dare to ask the question, "*What is life asking of me?*", more often. Asking it takes the focus away from what we want and allows us to think about life in a profoundly immersive way.

"The Power of Life at play coursing through our bodies; a stream of information passing from cell to cell like a tide racing over flat sands; revitalising, instructing, working magical wonders..."

To be aware of the existence of the power of life inside us and around us is to assert that we have arrived at a place of consciousness where we inherently thrive. Once you arrive at that place then you can't forget it. It is "*where the magic happens; the surrender of one's sense of self in favour of a vaster union with life*". It would certainly be transformative to have that experience before we die.

Chapter Fifteen – The Storyteller

You may have already noticed that time is passing fairly rapidly in our hero's story and that you are receiving extracts from his journal rather than day-by-day reports. This isn't deliberate; it means that we can jump to important moments in his adventure. Here is a being who is claiming Godness in a human body. He has not yet fully accepted that at least part of him is a God, even though there have been moments when he senses that is true – *"I listen to Dragons – and maybe they are Gods in another form"*. But his story is inching towards an understanding of what his dragon heritage actually implies.

What stories he might tell.

And so, we arrive at a point where he is captivated by stories and has an idea that he might use them to lead people *"on meditative journeys and help them connect to the source of their own joy and wonder"*. This stems from his experience of the dragon's storytelling that's *"more about taking me places and showing me things and giving me experiences that expand my consciousness"*.

Perhaps, you may wonder, is this book all about expanding consciousness and learning to live that way in physical form? Is it about changing our ideas about who we believe ourselves to be and seeking a greater purpose for our lives? We must wait and see.

Meanwhile, our hero grapples with a feeling of unreadiness, that he has nothing of value to say – a common thought that would-be storytellers grapple with at the start of their storytelling adventure – the feeling of blankness and emptiness that sets the mind in turmoil; yet, ironically, that's the perfect state in which creativity thrives. His friend's rejoinder is that it is not the content of the story that will move an audience, but *"It's all about **the way** in which you tell the story – to create atmosphere. You don't just speak the words – you create spells with them"*.

Two further pieces of advice are given to him to enable him to master the art of storytelling –

- 1) *"Remember this, you need to speak directly to [your audience] – as if they are part of your story."*
- 2) *"You need to get in touch with what you are speaking about, so if you are telling a story that involves ice, then they should be shivering!"*

*

We rejoin our hero as he prepares to narrate his first story as a storyteller. He accepts his friend's advice and gets in touch with the subject matter. His visualisation helps him to overcome any doubts he had about what to say. Afterwards, he notes that the story felt authentic, and then we learn why that's so.

"I was thinking it likely that the spirit of a human-like creature that once lived in that land had spoken through me...taking the role of storyteller."

This doesn't have the hallmark of a channelling, but it does seem likely that our hero felt an affinity with the land, with the wolves that roamed the land, with the spirit of the land itself – and, possibly, with the disembodied spirit who is really telling the tale.

We must accept the narrative as true – in the absence of any proof that might be found by going far up north and digging deeply to find any wolf bones! And, in case you are wondering, the white wolves will make an appearance later. Their significance has yet to be revealed.

It came as a surprise to me (the author) at how easy it was to produce this story, that it seemed to already exist in me somewhere and wanted to be written – so maybe I have a flair for writing and telling stories! The flair was there in my youth but, with the many demands of growing up, the spark for writing fizzled out until it got reborn again in me and I found a mastery of language that is an artform in itself.

*

I have found declarations to be a powerful focus, more effective than resolutions, because a declaration is a clear statement of intent that is in line with what we inherently know is right.

What is our hero's declaration? He says...

"I am a storyteller who doesn't just tell stories, but who writes them with passion!"

It's good to think in terms of progression for our hero – from his discovering a love for language, to finding a knack for storytelling, and then wanting to become an author with a passion for creating stories that move and inspire people.

This gift of storytelling (at least here) is based upon a few fundamental ideas that are common sense. His first written story is for children. He remembers the advice of his friend and determines that...*"The story must have a good beginning or else the children will not want to listen to it. I must think like a child then and use simple words that they can understand."*

Did you listen to the audio? What do you think of his story? Was it atmospheric? Did it have you rapt with attention, perhaps remembering what it's like to be a child? Did you feel that you were dreading/relishing the opening of the door? Would you have liked to have read more?

If you answered "yes" to the above, then this chapter on storytelling has been a success!

Chapter Sixteen – Visions

This is probably my most favourite chapter of the book because it has moments of poignancy amidst passages of powerful impassioned narration. It includes an episode where our hero is considering what a God might be like – and then, of course, discovers that he is that God.

Our hero is evolving during the course of this book, and we are privileged to share his moments of joy. Yet, his inner voice – his storyteller voice – recommends him to focus on his power of narration. It is eloquent and influential. His friend says that when people hear his voice...

“They literally can’t hear what you’re saying, they ignore your words and are lulled into a dream-state where they have the freedom to forget their lives for a while. And they go on an inner journey in which they get insights, find answers to questions, explore their dreams and visions.”

I have done this many times with people during teleclasses or one-on-one sessions. My speaking induces a meditative trance-like state where they stop thinking and lose all sense of time and space in engaging with their true self.

But what does our hero say about himself? He seeks *“to bring harmony and balance to all that I do...my mathematical mind is always looking for the equality in every situation and to balance equations that appear to be unbalanced”*.

Why is that important to him? Perhaps he is connected to a driving force that needs to express something profound inside him, for we are later told it is *“About valuing that which is precious to us...and somehow passing on our wisdom and understanding gained through self-discovery to others”*.

There is no talk about faith or religion but there is an understanding of how Godness functions. Bear in mind that this is not a human being having a revelation – more like a divine being seeing himself in many different capacities...

“I had only to think of a God whose purpose was to create bountiful life, and instantly I became that! I commanded the space in which that vision took place. I was that God and there is nothing to suggest that I have stopped being that God.”

The association with Godness is not based on merit or even trying to define what Godness is. There is an internal knowing being applied here and a sensing that *“my active involvement gave energy to what might otherwise be only a pretty picture”*.

The visions described in this chapter provide a lot of detail about how we construct reality using our senses of the inner world journey that is taking place within us, even as we may focus more upon external events. Being aware of that inner journey, though, can give us the power to navigate our life.

Footnote: The vision of a God was written during some incredible, beautiful months (Spring 2017) living in the seaside town of La Cala de Mijas in southern Spain, which is why the sea comes across in this writing.

Chapter Seventeen – A Unique Partnership

In the late 1950s and early 1960s, I had a fountain pen. Everyone at school used a fountain pen, and we sat at desks where there was a place for your inkpot to sit – that is if you had a bottle of ink. I remember going to the teacher on one occasion to fill up my pen for the princely sum of, I think, a halfpenny! That would be pre-decimalisation.

That fountain pen had a small lever at the side that you used to draw ink into its inner cavity. It was not a Parker, and I don't think it was a Sheaffer, though I have the impression it would have been quite an expensive buy. Later, it was replaced by a refillable cartridge pen which didn't have the same feel, and to my thinking was of a lesser quality.

Later still, during 2004 when I was living in Eastbourne, I liked looking in a shop window that contained some wonderful curios, amongst them fountain pen sets. I regret not going in and getting a quality pen for the sheer pleasure of holding it in my fingers in the way that's described in this chapter. I love owning such things for their aesthetic value as much as their practical usage. So, my ownership of a fountain pen has been restored to me through writing about it.

The uniqueness of the partnership in this story isn't about owning a grand looking pen – it's about sentience – it's about treating seemingly inanimate objects with respect and consideration, effectively giving them life. That's not such a wild idea. Consider that many people in their childhood gave love and affection to their teddy bears or toys, talking with them as if they had personalities.

Soleira gave me a teddy bear as a gift one day. I made it a Reiki master and used it in Reiki workshops that I led for the purpose of showing people that you can give anything its own energy field. People were surprised to find that a teddy bear could have an energy field. But that is just the start of going down the rabbit hole and entering into Wonderland. You become aware that everything has the potential of communicating with you. A thought that quickly gets eradicated when other (older and more knowledgeable!) people tell you that such an idea is ludicrous.

Consider, though, that previous civilisations erected statues that depicted their gods and goddesses, praying to them as if they were a vehicle through which their deities could be contacted. Remember the mention of idolatry in the Old Testament? On doing research about the use of such images, I came across this succinct passage in Wikipedia⁴ – *“They [idols/images] are neither the origins nor the destinations of thought but the intermediary in the human inner journey”*. To me, that is a balanced viewpoint. Our hero's pen has become his partner, an equal, whose usefulness is demonstrated by the creative interactions that take place during the writing process. It is an inner journey and, for that reason, will be unique for each person.

Lastly, Wikipedia⁵ also says, *“Sentience is the capacity to be aware of feelings and sensations”*. Sentience, as portrayed in the story, is the granting of life to that which you cherish. When the pen is engraved with the words *“Let me write of Greatness”* then it is dedicated to that purpose and is the basis of their two-way relationship.

⁴ <https://en.wikipedia.org/wiki/Idolatry>

⁵ <https://en.wikipedia.org/wiki/Sentience>

Chapter Eighteen – Becoming The Dragon

This chapter is an off-world mini-adventure that has our hero and his now familiar dragon join forces to create an energy vortex. This vortex will allow for fast access to any destination in time and space – perhaps a comparison with Doctor Who and his Tardis. We might note that this form of travel appears different than the dragon portal we encountered in chapter ten, since a portal acts as a doorway whilst a vortex is a wormhole.

The vortex is created by the dragon using vibration in an undefined way: our hero says that he feels this in his being rather than registering it as sound. It's an intriguing concept, a touch of magical realism that allows us to speculate on how non-corporeal beings use vibration as compared with corporeal beings. The combination of hero/dragon vibration leads us to suspect that human vocalisation by itself may produce a measurable vortex effect.

And now we reflect on the chapter title. Chapter four led us to believe that our hero and the dragon have a close kinship, even hinting they are aspects of the same being – one corporeal and one non-corporeal. But now the dragon advises our hero to regard them as both one and the same. This recalls another reunion that took place – in chapter eight – when our hero became aware of what he thought was his future self.

We will not get more information regarding the nature of these unifications, but it seems likely that these are not isolated occurrences; this type of effect may be happening all the time without our conscious awareness. Perhaps it depends on the mechanism that we use to track changes within ourselves. The symbolism, though, is clear in that our hero doesn't have a strong self-identity to protect and can easily embrace progressive changes without emotional turmoil.

*

The rest of the chapter is devoted to an off-world meeting with a tribe who have a strange tradition – they sew braids onto their skin in the same way that some societies might use tattoos for symbolic meaning or as decoration. The inspiration for this story came to me without my seeking it, as if this was a ritualistic behaviour that takes place on another world. It's as if I was there listening to what the characters were saying to one other.

There is a moralistic message in the story: an invitation to not judge other people on the basis of their culture or behaviour, for we may not fully understand them and their actions until we listen to their stories and see life through their eyes.

I've included a reference to my thoughts around song – that each person has a song that is unique and meaningful. Many years ago, I knew that you could sing the essence of a person and then I heard that there is a tribe that sings a child's song to them at their birth and at their death, and at other times when they need to hear that song to remind them of their true self.⁶

In my story there is a pointed reference to sacredness needing to be embodied by a person in the form of their unique song rather than follow a religious faith that is dogmatic and unchanging.

⁶ <https://www.tut.com/622-theyre-singing-your-song/>

Chapter Nineteen – Riding The Dragon

The chapter begins with thoughts about how humans create and describe their reality, aware that they are looking for certain things and yet unaware of what is available.

It is a short, humorous text and yet it is playfully philosophical in trying to explain something that seems to be tantalisingly just beyond the human consciousness horizon –

“Your consciousness creates forms and structures for you to interact with; your imagination perceives them as alternate realities that you may visit and inhabit for as long as you choose. Each reality is shaped from a desire to explore, express, and experience an aspect of life that intrigues you. Each reality is a world in itself; it has its own life, formed from your wishes and desires and passion for living. So, choose carefully what you wish for and desire – but be passionate in your living!”

That is the dragon’s insight, but the more human insight hints that there is physical evidence yet to be given to the world – when people are ready for it – that will prove beyond doubt the existence of dragons in their past!

The dragon portal, then, is a reality-changing device that is accessible to humans and, just as importantly, it’s a synergistic meeting place for human and dragon consciousness – for our hero represents both and declares “[humans] *will not rest until they realise what dragons have come to represent in human consciousness.*”

Chapter Twenty – An Interesting Development

It's been my secret wish for a long time to be able to draw brilliantly, though not necessarily to illustrate my books. I had some artistic talent in my teenage years that failed to develop as, no doubt, many other childhood passions falter in those years. However, I still harbour thoughts that I can encourage a potential to bloom beyond idle doodling.

What would I like to draw? Dragons come to mind, as do fairies and anime characters. At the bottom of Glastonbury high street there is Linda Ravenscroft's Mystic Garden Gallery that provides great inspiration for budding enthusiasts to create their own stunning designs. Yet, my inspiration in writing this chapter calls to a talent that I don't readily appreciate as of yet. Though I know there is a tussle going on between my wanting to produce something of a high standard and a quiet voice that says to me "just go ahead and play and see what comes from this".

Behind me, as I type this on my computer in my office, there is a collection of dragon figurines – some sparkly, all colourful, some with names – all personal friends. They are sentient because that's how I relate to them. It's no wonder, then, that they interact with me in the story.

But what is their message to me or, rather, my message to myself? I think the message is that I should just start drawing and let my artwork be as fluid as my writing, without judging or comparing this new skill to anything I've done before.

*

Now there is another interesting development. Earlier in the book our hero's friend mentioned that there wasn't a need for names: that naming something simultaneously defined it and yet limited its freedom, somehow, to be whatever it wanted to be. Our hero was wary of this advice, however, and has secretly given himself a name - *Asanaria* – and tells us that it means "*the sun of a new era*". Personally, I have felt that everyone should be able to rename themselves if they wish to, rather than be saddled with a name that they feel no connection with. My wife and I gave ourselves new names when we got married as that symbolised a fresh start for both of us.

The naming of dragons, we are told, somehow brings their presence into the physical. The dragons speak to our hero – "*Telling me that I can make them real by drawing them and speaking with them and assigning them personalities and – names.*" Maybe this is how exceptional stories are written, literally coming from the mouths of dragons!

The ending to this chapter reads as a delightful parody and provides a glimpse into how stories become compelling vehicles to take adventuring spirits into imaginative fantasy worlds where dragons live. And so, we read ...

"The shadow of the dragon covered most of the land over which it flew."

Chapter Twenty One – Sentience

The idea of sentiency mentioned in the last chapter is now being further developed: instead of the narrator chatting to dragons who want to be written into stories, there is now the possibility that any character can be considered to be sentient. I call this “character creation sentience”. It makes it easy to get to know characters so that their stories can be fleshed out to their satisfaction.

As I write this, I’m wondering if my characters will be having conversations between themselves soon! But how does this follow on from chapter seventeen where the pen seems to be directing the writing, or chapter twenty where dragons suddenly start to become more real and less fanciful.

What is this chapter about? Well, it describes an encounter with a disembodied spirit! Another form of sentiency. Isn’t this just fanciful, you might ask? Well, I reply, all my writing comes from personal experience – whether physical, emotional, or through a metaphysical connection – and yes, I have had contact with disembodied spirits during my life. I’m not claiming that such a thing should be accepted as certainty without proof, but people who have had near-death experiences, or have come to feel the presence of loved ones who have passed over, might accord with what I’m saying.

Communicating with a disembodied spirit requires an awareness, an openness to that possibility, and a trust that what you are sensing is real and undeniable. This sensing may take different forms, depending on what you register: it may be an unexpected and unexplainable change in temperature, a feeling of vitality in what would otherwise be dead space, or a sense of receiving words in your head. If people can accept the premise of a “horse whisperer” then it’s not a big stretch to also consider “spirit whisperer” too.

So, let’s accept that it’s possible to communicate with a disembodied spirit; that telepathy exists. What next? You may notice that with just a few words you can paint a picture of a place; with just a few words you can convey emotions that linger and don’t fade – *“I could feel his suffering ... the sense of despondency, the heaviness of his energy.”*

The narrator’s first thought is one of resolution, to erase the spirit’s sadness and disappointment experienced during his bodily life. This is replaced by a realisation that his story needs to be rewritten. Rewriting episodes of one’s life, if not the whole life, is a useful technique. It isn’t a life review but, as the story shows, the intervention of the narrator enables a completion to occur, allowing the spirit to move on to the afterlife.

What actually happens? The narrator listens to the spirit and discovers beauty in his words, aroused by – *“the feelings that they stir in me as I find exquisite encodings concealed within their meanings.”* The spirit’s words, then, give a clue as to what ties him to the physical world. The land that he spoke about was precious to him and he loved it without knowing that. This, then, is the turning-point of the story; of caring about something or someone so deeply that it has the power to override any sense of loss or despair.

The love that the spirit has for the land is the catalyst for his transformation, and it is the love that the narrator feels in himself for the spirit that enables the transformation to complete. Of understanding the alchemy of life and knowing what it takes to experience the sentiency of *“the infinite eternal union of it all.”*

Chapter Twenty Two – No Place Like Home

During my life I've used plenty of computer software, one of which forms the basis for this chapter. It was called "*Civilisation*" and was a turn-based strategy game that allowed people to build their own civilisation according to set rules in competition with other players or against the AI itself. I played it in 1996 but the game still exists in a greatly updated version.

My concept of creating a virtual city stems from that game experience. Whilst writing this chapter, I envisaged myself playing such a game, making it sentient, populating it with sentient citizens and then allowing them to create their own utopia based upon what they considered to be necessary and appropriate for their lives. This is a transcendent game: it doesn't depend only on keyboard/mouse interaction but uses telepathy as part of the gameplay. Who knows but maybe such a concept will become commonplace in coming decades: that technology and human thought become seamless.

The purpose of this chapter is to demonstrate that virtual reality parallels and interfaces with our physical world experiences; pointing out that, as humans, we create divisions for ourselves over what constitutes reality, shunning the fanciful and the fantastical as if they have no place in rubbing shoulders with an intellectual and academic view of life.

In many of our cities you might see homeless people and decide to pass them by, thinking that they have chosen to live that way and they are not your responsibility. Move further along and you might come across seedy neighbourhoods, boarded up houses, derelict land, car shells, and other indications that people are suffering, individually and collectively, from neglect and don't have the will or resources to change their situation. This isn't an apocalyptic picture that I'm painting, it's a familiar scene repeated often across our world. Ironically, *action is taken* when a region has been hit by some form of disaster that requires co-ordination between the government and various aid organisations to direct money, medical and other supplies to provide at least a basic level of assistance.

But my writing hints at a different approach that crosses trans-dimensional boundaries: a suggestion that whilst physical action may be required there is also a magical, easy to overlook, perspective that can directly address an underlying emotional and energetic imbalance in any situation.

I think this extract makes that point –

"I had so missed seeing beauty during my city visit. Beauty in the form of architectural diversity... beauty in the form of colourful street blossoms that stimulate the senses and cause delight to fire in me as I touch, smell and gaze at them. Beauty as a rhapsody: of listening to street buskers play sweet music that you can dance or click your fingers to, or just laze around in adoration of the sounds. Beauty expressed as love, joy and contentment on people's faces. Perhaps, though, it was the lack of joy that had disturbed me most."

Beauty, love, joy are singled out as elements missing from people's lives. They can be encouraged to flourish by the efforts of others willing to provide support and care as a form of relief aid. My writing draws attention to the possibility that a focus on one plane of reality can affect a desired outcome on another; that transforming life in the virtual world somehow liberates the consciousness of people in the physical world. It's a form of magic that perhaps Merlin himself would applaud!

Chapter Twenty Three – The Epic Writer

This book often mirrors my real-life experiences, which is not surprising as I have positioned myself to be its central character and narrator. Thus, in reading about the narrator's thoughts you are getting insights into my world. So, what do I say about myself as an epic writer and of epic writing in general? In this chapter you join me on a process of self-discovery as I seek to write "*stories of the sort that have people go on reading until their eyes fall shut from fatigue.*"

But a moment of digression. I have often taken a sabbatical from writing. Because of writer's block, you ask? No, it's simply because I've felt that my next piece of writing will be of an epic standard, and therefore needs time to mature in me as a fleshed-out piece of literature before I'm ready to commit it to paper.

It's not my mission to write my adventures of life as a memoir: my mission is to describe something memorable that will have an impact on people, because the storytelling is really not about me but about the process of life seeking to know itself from this instance of writing – therefore I write.

Again, another digression. I don't write from a place that relies on tragedy and emotional turmoil to fuel interest: I write from a non-human standpoint (in this story) as a dragon with magical beingness at its back, to show that there is something beyond human thought – "*something that defies definition and resists revelation.*" As such, you will encounter originality, and it will impact you because you realise that there is something contained in the writing that moves you and reminds you of the epic nature of life.

What, then, do I consider to be examples of epic writing? Or even, what can I point to in my own writing to suggest that I can achieve that reverence and acclamation reserved for well-known authors and poets?

To answer these questions, I refer to Homer's *Odyssey* as being one such standard. It's debatable whether Homer created this definitive story, nonetheless it's attributed to him – all twelve thousand lines of poetry. I don't know how it was originally recorded but it's likely that there was an oral tradition in which rhapsodes would have recited the text to their audiences. The story is memorable (in my opinion), through its content, characterisation and symbolism, and this may account for why it is so well known and preserved in its entirety.

A major point that I make here, though, is that the human me is averse to claiming to be an epic writer, wondering how my writing compares to the greats. Yet the non-human me has no such qualms about whether I tell epic stories or not, for it appears that the nature of something being epic is subjective and will vary according to people's criteria.

Using Homer as a reference point, I now get a series of revelations that guide *my* thinking of what it takes to be an epic writer. Revelations, when they are personal to you, have profound impact because, by their nature, they come to you when you are not seeking them.

I know that I create characters that speak directly to me, stirring my emotions, and I know that if I am moved by what I write then others will also be affected - "*for the power of my writing lies in what I feel and can provoke in my readership.*"

My epic storytelling is a sentient force that provides me with inspiration and gifts me with a talent for genius use of language. It informs me that –

“The true epic story is not a tale about any one person – it is a story written for those who cherish greatness in themselves. It has them realise that they are divine and embarked on a heroic odyssey that is, as yet, unfinished. And, maybe, will never be finished.”

For which I am grateful.

Chapter Twenty Four – Revisiting Old Threads

The chapter opens with an admission from our hero that his use of language has blossomed over the course of years. That has been my experience too as author and writer. This book, *The Way of Dragons*, took me nine years to complete, during which I achieved a degree in English Language and Literature, schooling myself in academic writing, even as I gave myself freedom to develop my own style of genius writing.

The maturation of this book matches a corresponding development in my life experiences, so my writing may be viewed as a reflection of what I've discovered in myself. I see this as a positive thing. Emotion-charged language has power in it, yet what I'm writing about are things that dance on the borders of what is unknown to me as of yet, seemingly defying description, but requesting to be given a place in my framework of reality, nonetheless. Here, then, is an excerpt that portrays my struggle of trying to encapsulate what I feel.

"Sometimes, surges of joy and passion come to me so strongly that I am at a loss to know how to communicate them, to give them words that might accurately describe my depth of feeling at their profundity, their capacity to grow me so much."

This book is a journey that I've taken as a writer, but it's also the journey that my hero narrator has undergone in accepting that he is a magical being with amazing magical powers living in a magically created reality of his own making. He reflects on who he has become, as one who sees beyond illusions, whose *"world is fluid and structureless and composed of shooting stars of thoughts that rip through ideas of reality as if they were made of gossamer"*.

The power of storytelling is in coaxing amazing transformations from those who are open to stories that take them beyond the limits of what they have known and believe to be true. The children's story in this chapter has its origins back in 2003 when I decided that I wanted to do storytelling in schools because I knew I had that gift. There is something very satisfying in sitting in front of a group of small children and letting a story pour from you – and then having one of them take up the storytelling themselves because they are so immersed in the energy of it.

This story that I have written – or rather, it wrote itself – causes me to shed tears as I reread it, for I am deeply moved by the truth that I find there. It may be the joy of being with children who understand simple truths, such as that Light is a living intelligence and that they carry a story inside them to remind them of what they are and where they have come from. It may also be that sometimes I forget the story that I have written for myself in a time before knowing myself as a human being – a story that transcends all thoughts of self, telling me to wake up and write a new story for life.

Questions for interview that took place on 2 March 2021 with Soleira Green

1. **What is the book about?**

The search for the truth of what is possible when you have a realisation that you can shape your life to be exactly as you want it to be.

2. **How did you get the idea for it?**

One day I had the impetus to just write, and it was the opening paragraphs of what would become the book. I didn't know that I would write a book – that came later when I had more understanding about what I was writing. The introduction has some similarity to the opening of "*Imagica*", one of my previous books, in that you have someone who has little perception of who they are or where they are or even that they have a body. From that place there is a progressive sequence of events that help a greater understanding to take place. A significant part of "*The Way of Dragons*" is based upon my own experiences.

3. **Why did it take so long to write?**

I had no idea of where the story should go. The opening pages stood as they were for several years, partly because I had my attention on other things and partly because I had to build something in myself that would better advantage my storytelling abilities.

4. **Why is it called "The Way of Dragons"?**

There is a Chinese philosophy called Taoism which is based upon the virtues of kindness, simplicity and humility, traits that are identified with the main character who we learn is really a dragon in disguise. The Tao means the path or way, a doctrine or exposition of how one should live one's life, so this story is the way of life of one who embodies the essence of dragon. And a dragon, we are told in the book, is perhaps another form of God.

5. **Who is it written for?**

Anyone who likes a delightful story and is perhaps wondering how they too can develop their storytelling.

6. **What was your goal in writing it?**

There wasn't an initial goal but in 2019 I had the urge to complete the book as best I could and to ensure that it had cohesion all the way through. I could have written more but I was always conscious that it should stand on its own merits and not try to represent something specific.

7. **What did you learn from writing it?**

That I am a great storyteller; that I weave words together to create spells of wonder to entertain and connect people to the source of their joy and their brilliance...and much more besides.

8. **What is your favourite passage?**

There is more than one, yet I love the story concerning the white wolves and their effect on the main character. He feels an inter-species connection and realises "that there is an embodiment of a richness of feeling that takes place when you can be open to one who has truly loved life beyond all measure". The white wolf, as depicted, symbolises something that is beautiful and magical in itself.

9. **Will there be a sequel?**

Perhaps. It is not planned as yet, and I would have to see how it could be interwoven with the existing story. Is it a sequel or selected parts from the hero's many journals? Does it take place in the dragon portal, or does it have another context entirely?