

The illustration depicts a woman with long black hair and a blue flower in it, wearing a white, flowing dress. She is standing next to a white unicorn with a single horn, gently touching its face. They are positioned under a large tree with vibrant autumn foliage in shades of orange, red, and yellow. In the background, there is a body of water, distant mountains, and a small white building. The overall scene is magical and serene.

*The Adventures of
Luzi Cane*

Return of the Unicorn

ERIQA QUEEN

The Adventures of Luzi Cane
Return of the Unicorn

by Eriqa Queen

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Duality comes into unity

I am at a lake in a beautiful lush forest. It is Elvendale, the land of the Elves, or, as they call themselves, the Sidhe. I do not remember how I ended up here, but I enjoy being here, using all my senses experiencing it. The path yields under my feet and there is a spicy smell coming from the plants, both the living and the ones in decay. I walk to the water's edge of the lake and, looking down, I can see my reflection in the calm water, only disturbed by some insects on its surface. I wear an airy dress in white fabric decorated with gold. Some of my long black hair is on the top of my head, fixed with pins and airy white ribbons; the rest, which I wear loose, is moved by a gentle breeze. Two dragonflies, one metallic blue and the other metallic green, cruise past me close by so I look up, following them with my eyes until they reach the tall grass at the shore. As I look back at the water, I hear a gentle snort behind me and I see a unicorn's head reflected above my own. I turn around in a slow pace and greet it.

"Hello, my name is Luzi."

The white, horse-like being with the spiral horn on the forehead is standing with its head to the side, looking at me with one eye.

"Greetings, Luzi. You may call me Alea."

Our communication happens without making a sound. I walk up close to Alea and touch her muzzle. It feels exactly like the muzzle of a horse; it

even has long hairs growing on it.

“There must be a reason for you showing up here. I wonder if you’ve arranged the meeting since I don’t recall planning showing up here.”

“Indeed, Luzi, but before we go into that, I must remind you that we’re pure consciousness that chooses to show up in these bodies. I choose this look because this is how the West expects a unicorn to look. Since you’re half Chinese, I could have shown up as a deer with one antler.”

“Yes, I know I am consciousness that for the moment has a body, a mind and feelings on Earth. The last three are my human parts. And yes, I know the Chinese unicorn. It’s called the Qilin. It can have more obscure appearances with mixed animal parts.”

“I’ll tell you more about the unicorn some other time. Right now, it will be about the reason for this meeting. A little back on the path there is a low mound as a dry platform where you can sit.”

Alea leads me there and I lie down as my friends, the white dragon, Loong, and the crimson dragon, Shaumbra, would do. I sit down with my back up against her strong body in the soft grass and feel a connection to her in my heart as she starts to speak.

“As with so much else in these times, this meeting is to some extent because of your newborn daughter, Julia. She is working with mass consciousness from a different perspective than you, but both of your work will raise many people’s awareness and

their understanding of life on Earth.”

“My perspective is the artificial intelligence, AI, robotics and augmentation and evolution of the human body, and how humanity will live with these things. I know that one thing Julia focuses on is the human coalition with the planet.”

“The consciousness of the unicorn is about the nurturing energies of the planet and all its life and all the other things on it that humans would perceive as dead things, like rocks. Because consciousness has created EVERYTHING, all has self-awareness, even the water in the lake and the rocks at the bottom.”

I remember some of my readings about Stone Age archaeology and anthropology. “Humans have symbolised these virtues through the earliest times by the deer and the cow, and later the horse.”

“Yes, and, on special occasions, a deer develops only one antler placed at the top of the head because of some DNA anomalies. When I approach humanity at this time, it is to soften the duality to become more of a unity. This has all to do with awareness. Because everything has self-awareness. IA devices and robots have it. The question is, when will souls, which are consciousness, choose to incarnate into these creations? With an ever-increasing level of augmentation in the near future, how should we define what a human being is? Only when they get the same rights as humans—like they can’t be owned or destroyed or killed—is it possible for consciousness to incarnate into them

as with biological humans today.”

“I have discussed it with Saint Germain and others, and it seem that most people think it’s too complex to think through, so they will consider these issues when it is too late. This may include babies grown in tubes.”

Alea shifts her body a little before she comments. “It will take a tremendous amount of compassion from people like you to live and work in this ignorant world. The old construction of the human mind cannot keep up with the AI and is far behind. Humans themselves have to be the new AIs, or they will become a second-grade class lurking in the shadows.”

I do not know if this is my philosophy, but my response sounds kind of cool. “If you can’t beat them, become them. In a sense, like you said before, when they have the same rights as humans and are defined as such, souls will start to incarnate into those beings and truly be them.”

“This will only work if humanity has their focus on their evolution AS WELL AS coexisting with the planet equally, plus being able to communicate with everything. That is not where humanity is right now. That is why I used the term ‘ignorant’ before, with no judgement.”

I feel that this is the end of our first meeting, and, while Alea gets up, she addresses me a last time. “This will be all for now. It is wonderful to meet you and we shall meet again. On my way to the lake I saw some delicious raspberries close to the

path. I recommend you spend some time enjoying them.”

I feel a hug in my heart and she more glides than walks down the path and into the forest.

Then I get up as well and walk the path while pondering what we have talked about.

A play of duality coming into unity. The feminine and the masculine coming to terms, and the AI and the human becoming the new human species. Oh, the latter reminds me of a science fiction movie and a series called *Battlestar Galactica*, which are brilliantly played.

I come to the spot with a lot of raspberries, large and juicy, and with as much flavour as those I remember from my childhood. I pick a handful before putting them in my mouth, enjoying the explosion of taste and the gratitude of being able to experience this moment.

An arm is put around me and I feel a naked, warm body pressed up against mine. I move from Elvendale to my warm bed in Brighton, south England, by the Channel, where my boyfriend, Ju-long, gently wakes me to another day in the human world.

Luzi Cane

I was born in Hong Kong in 1989, grew up there and went to an English school for my earlier years. My father is English and my mother Chinese. My father was, and still is, a businessman, and my mother, who earlier had attended my dad's business, now spends her time with the things she loves, sculpting, painting and gardening.

My sister, Anna, is six years younger than me. We moved to London when I was eighteen. Being half Caucasian, half Asian, I inherited a long, slender body from my father and the Asian looks from my mother, including my black hair. With Anna, it is more the other way around, and she has brown hair and is not as tall as I. I only have my grandma on my mother's side left, and she lives in Hong Kong.

I study history, prehistory, ancient cultures in general, ethnography, literature and journalism. As a source of income, I work as a freelance writer. Besides that, I work as a copywriter, and as an editor of books for some universities, collecting data for colleges and help them edit the materials. I also do some book writing, and it is more book writing than book selling, but there is nothing new to that.

As tools in my work I use a smartphone, but while working I turn off all private messages since they are a huge distraction and reduce my productivity and efficiency. I do not want to be a slave to technology. It must work FOR me. You may shake your

head when I tell you that I use a paper notebook. I often use the camera in my phone, often to pick up text from various sources. I may use the voice recorder on the phone as well. When I write large volumes of text, I need to use a real keyboard, since I use all ten fingers, otherwise production will be too low.

Ju-long is my boyfriend and comes from a Chinese family. We went to school together in Hong Kong, but got separated when I moved to London. During some research for a book about Elves and Little People from an ethnographic perspective, I followed some Chinese clues and ended up at the library on Hong Kong Island where Ju-long was working. We reconnected and are now living in Brighton on the south coast of England. Ju-long is at the Brighton University, with campuses in Eastbourne and Hastings, studying and teaching, and doing some work in the British Library in London, because of their huge collection of Chinese material. Ju-long has his father, his mother and her new husband in Hong Kong. His father was in a home for mentally ill people for years, so his mother eventually divorced him.

Ju-long and I have just become parents to a wonderful girl, Julia, born on 6 May 2019 at 1.23 p.m.

My work and study connections are to the University of London and the University of Kent, Tonbridge Centre. The latter is midway between London and Brighton and can be reached in a little more than an hour by train. For now, we live in a hired house of stone dating from the 1600s.

I feel I must give you a little more background if you haven't followed me from my first adventure. Last year I was once again watching the movie *The Lord of the Rings* with my friend, Cassandra. Shortly after I entered the Elven world in a dream where I met the woman, Josela. She told me that they call themselves Sidhe, like they do in Ireland. The name is pronounced "she". Josela showed me that I visit Elvendale in an altered state of consciousness and that it is as real as what I consider the real, physical world. She was also telling me about reincarnation, but I will not go into details about this subject here.

Later, I met the white Birman cat Loong in Shanghai, China. The name means "dragon". It turns out that Loong is a dragon soul and connects to Elvendale. As he says, "I'm not a dragon, but consciousness just like yourself. I just choose to appear as a cat in the human world to get a better connection to the physical. The dragon that I normally choose to appear as in Elvendale is partly because I connect to China now, which has a long tradition of dragon worship, partly because I work with the same virtues as the knights and because I'm simply fascinated by this creation. It's not to be worshipped, but the human consciousness has that focus."

Josela told me that the Sidhe eventually must have experiences on the physical Earth, so they will really benefit from a softening of the human life. The life of the Sidhe is not as physical as ours, so incarnating in the human world into a human life will be quite harsh.

Now I often connect to Elvendale to meet Jose-la, the dragons, Loong and Shaumbra, and other friends. What I really like about Elvendale is that here it's much lighter and more joyful than the human world. Here I learned about my true purpose in this lifetime, which gave me a much clearer understanding of my life up till now and the path I choose in my human life. As I get more experienced in being aware that I am consciousness embodied in human form with a mind, it is easier to do my real work. The true way to change the world is to connect to human consciousness in the way that all human beings do. By being aware of what I sense will benefit humanity, I can inject this into human consciousness. When some people are ready to take up that task, they can tap into this knowledge. Often the knowledge is based on my discussions with the Sidhe and others of high consciousness. You may compare it with being a member of, for example, Greenpeace, without needing the direct confrontation, which always produces a reactive force. I work without force.

Part of humanity will always live to experience "the darkness", like power in any form, abuse in both directions, self-destruction, hunger and so on. Another part is looking for a lighter way to experience life, and although there are lots of distractions along the way, they may eventually tap into the knowledge to an easier way. One can say that your "energy" will always guide you in the "right" direction. Heavy energy will guide you to the "dark" experiences, while a lighter energy gives you other opportunities. There is no judgement to any of this. It is just the way things work. We must all live both

Author's Comments

If you haven't read the previous books, you may find that some subjects are not covered sufficiently, but this is the way I chose to present this material.

I give special thanks to the sovereign consciousness that, in this book, is named Saint Germain, for his huge contribution to mediate the wisdom to both myself and the reader.

It has been a challenge for me only to present one subject at a time, since much of what I want to tell you depends on each other to give you clarity of what I speak.

Writing from the light

Here I will tell you how I create the material that will end up being a book.

To start a project

I usually start out with an idea, a working title. This idea has an ethereal but dormant counterpart. As I start to put words, usually the title, to my manuscript, the idea becomes active. This creates a sparkle of consciousness in the imaginative realm. This is how all creations starts.

I may use time trying out different fonts that might suit the title. In this way, I softly blow the ember, being the sparkle of consciousness, and other ideas are being attracted to the sparkle from the vast soup of possibilities.

This is an intuitive, nonmental way of writing. My mind does not create the story and is often surprised, even perplexed, about what is being put into the manuscript.

The sparkle becomes a light while more ideas are drawn into it. Characters emerge with their own personalities and the first contact is very special. Again, it is not a mind thing, but a heart thing. I connect and feel the character. Sometimes I know (like in knowingness, which again isn't a mind thing) that the character is there, but it takes some time or the right conditions in the plot before the character opens and joins the plot. It is quite fascinating.

My way of writing

Imagine a dead tree trunk without branches lying on the forest floor. It has two ends, but let one of them be a start. When I write something, anywhere in the story, it's like planting a flower seat somewhere on this tree trunk. I don't know exactly where I plant it, and I might move it to a different location later on.

Chapters or headlines and sub-headlines are made along the way and I can move or change everything.

I use colour markings for different purposes.

If I am somewhere in the story that doesn't seem to flow, I need to wait for the flow to this place or I could make another connection for a part ready to flow when I tap into it. You can imagine possibility bubbles coming floating towards the light. If they haven't docked, they are not accessible.

A lot of research is done, including Google Earth, street view, 360-degree photos, videos, reviews and articles. I KNOW what the places look like, and views of non-accessible places are delivered from the "light" with all human senses and more. I know the characters in the same way and with much more than their looks.

I must deliver parts of a story, and I can clearly feel when I and my mind have to do the job ourselves; it's a huge difference! There is usually no help to get ... this is MY part, my responsibility.

The story is ready for proofreading when the light gives me the sense of it being ready.

The Adventures of Luzi Cane

- Return of the Unicorn

by Eriqa Queen

In this third book, Luzi looks into our connection to nature and gets a deeper understanding of life, nature, the planet and creation itself. This connection is initially established with a consciousness that appears as the human concept of the Unicorn. The horn is not really a horn, but a swirl of energy or, more precisely, a point of consciousness for communication to consciousness and energy. This point is widely misunderstood to be the third eye, as people imagine it to connect to the visual cortex for creating images.

When Luzi visits the twenty-two crystal caves, she encounters the new energy that may benefit the one who has the consciousness to tap into it.

Luzi's perspective is the artificial intelligence, AI, robotics and augmentation and evolution of the human body, and how humanity will live with these things. Her daughter, Julia, focuses on the human coalition with the planet and the imbalance between the feminine and the masculine.

Divine wisdom is given through the unicorn, Alea, the white dragon, Loong, the crimson dragon, Shaumbra, Gaia, Pan, Kuthumi, Saint Germain, Sekhmet and others. Luzi will connect to her own divine wisdom as she continues on her journey for embodied realisation, also called enlightenment.

Even though the book is part of a series, this is a complete story in its own right.

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