

QVAREIA - THE APPRENTICE

Module 3 - The Power Dynamics of Creation
Lesson 2: The Inner Garden and Outer Vessels

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QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

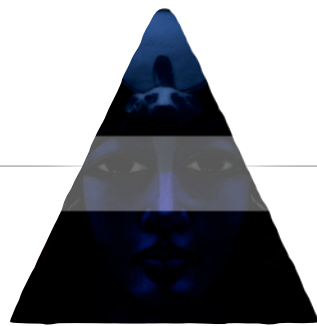
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

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So remember - in order for this course to work, it is wise to work with the lessons in sequence. If you don't, it won't work.

Yours,

Josephine McCarthy



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Module 3 - The Power Dynamics of Creation

Lesson 2: The Inner Garden and Outer Vessels

The physical world around you is the biggest source of stability, learning, power and strength for a magician, and yet it is sadly overlooked by many a magician. It is also the most powerful gateway to inner realms, beings and spirits if a magician knows how to operate a space productively.

All magic needs a vessel and a power source: first you learn to use what is already around you (the vessel of creation) before you then go on to work with magical tools (vessels) and powers.

Magic is everywhere: it is an expression of Divinity in substance and we as humans can mediate that power, raise it and work with it. Everything around you has the creative and destructive powers flowing through it, and everything has consciousness in one form or another. Part of the work of a magician is to tap into that flow of power and also to communicate with everything around them. This opens the door for the magician to a path of cooperation, co-working and mutual guardianship.

This is done in a variety of different ways, of which some are highly ritualised, others deeply mystical, and some very simple. The process of learning these skills starts with the apprentice magician doing a simple act: talking to everything. This has two actions from a technical point of view: it opens the door for power sources to flow, and it triggers natural 'vessel' actions. Why?

When as a magician you talk to something with magical intent, you mirror, at a very low level, a fundamental power dynamic of creation: the utterance. In its very deepest form, which you will learn about as an adept, it is a vibration, a sound that flows out of the ‘nothing’ that triggers a chain reaction that results in substance/consciousness. In a mystical form, we know this as the Word—“In the beginning was the Word.” Everything in creation works in octaves, in patterns, and it is these octaves and patterns that a magician triggers when doing magic.

By talking to something with magical focus and intent, you recreate that act in a very small way and even though it is the simplest, tiniest form of the action, it triggers a magical flow of power: it is a catalyst. As an apprentice you learn to talk to everything while also learning the outer actions and tools that engage with this magical creative power, along with meeting some of the beings involved. As an initiate, you build on that experience and learn to engage with the beings that work with the process. As an adept you learn to utter into life.

If you talk to natural living things like plants, trees, creatures, insects, rivers, storms, you are talking to a consciousness that is already there. By talking to them, you are taking the first step towards the threshold of the inner garden: the physical manifestation of something is only the outer shell for something far more powerful and profound that fills that shell. This inner ‘garden,’ or to put it more technically the inner landscape, gives you immediate access to the power source that is already partially formed and is therefore stable to work with.

By talking to everything living around you, you also signal that you are waking up; that you are willing to be an active part of the world around you, not just a passenger. And slowly, you will find that things start to talk back to you, using your mind and also the physical world around you as interfaces. This begins a conversation that grows into a friendship based on mutual respect, and from that friendship the magician gains support, learning, fellowship and companionship.

Often, working in that harmonic way eventually catches the attention of larger land beings, deities and ancient ancestors in the area, so that over a period of time, your working team becomes bigger. That also results in learning how to work magically as a team of beings, so that it is not always about

you and your work, but is also often about the needs of everything around you.

This team acts like a power substation and allows you to plug into a power source that is already managed: it is like the fusebox of your house as opposed to the power generating station. So although at a magical technical level you are intentionally seeking a source of power to work with, it manifests as communicating and then working with the beings around you.

The same sideways view is also true of the ‘vessel.’ In magic we often think of the vessel as a cup, or in advanced magic as a golem or an enlivened statue that holds consciousness or/and power. And yes, those are examples of magical vessels. But the building where you work magic, and the inner landscape around you are also vessels: the inner landscape is the natural vessel and the building you work in can be turned into a vessel that can receive and hold power.

Before you learn to turn a vessel into a magical vessel (a skill which you will learn later in the apprentice section), first you must learn about the more expansive vessel potentials around you. The way to start that learning process is to ‘switch on’ the building vessel and then also learn to pass into the inner landscape as a vessel and work with it. To switch on a building as a vessel, you talk to everything around and within it (opens the door for the consciousness and power), and then you tune the frequency of space through ritual magical action (working the directions and the gates). If you think of that switch action as like a dimmer switch, these two simple actions are akin to turning a light on, but very dimmed. Later, you will learn to fully integrate a building with the inner landscape, create and open gates (both inner and outer) for that building and then join everything up. That turns the building into an enlivened vessel: the first stage towards turning it into a true power temple.

Talking to vessels

There are two basic types of vessels; those that mimic species and those that do not. Let’s talk about the sort that do not (you will learn about species vessels in another lesson). The vessels we are going to work with are

buildings, cars, jars; basically anything that does not have a face and is man-made. There are also natural versions of this type of vessel: rocks, mountains, etc, which we will learn about later. But the man made ones tend to surround us the most. Anything that has physical substance can be a container. A container for what?

They can contain extensions of your own consciousness (a thought-form for example) or they can become places of habitation for spirits. You can achieve this through the use of magical patterns, which is something you will learn later on, or through a more natural route, which you will learn first.

The natural route is triggered by talking to something as if it were a being. This creates an inner doorway for a spirit or consciousness to step into the vessel. Straight away you can see the good side to this, and also the bad side. The good side is having a being which is not parasitical step into the vessel (a parasitical being is only there to eat your energy) and which is willing to work with you in return for a home, interaction, companionship and entertainment. The bad side tends to happen if the vessel is not properly tuned, and as a result becomes filled with parasites and low-level beings.

The way to avoid a parasitical or unhealthy being stepping into a vessel is the focussed intent and approach of the magician. You will learn about beings later on in the apprentice section, but before you get there, you need to know how beings operate around us. Focussed intent is a major part of the skill set of the magician, and by focussed intent I mean talking to something with the intention that the ‘something’ is a vessel for a being that you intend to interact with magically.

Let’s have a look at some practical examples, which will demonstrate to you these dynamics far better than a theoretical exploration can.

Random inhabitation

An inexperienced magician spends a couple of years doing regular magical work in their home. He does rituals, calls, visions, experiments, alchemy, etc. but in a haphazard way, without any true, defined intent or focus

other than curiosity, and he does it in isolation to everything else around them. He may cast a circle, do a banishing and then get to work.

Over a period of time the magician starts to weaken, have bouts of depression and low energy, he gets a string of minor illnesses, and the house always feels 'uncomfortable' to those who visit. It always seems dark, no matter how many lights are on; it feels sticky, and no matter how much he cleans, it never quite feels right. This is the outer manifestation of working in such an isolated and haphazard way. Now let's change perspective and look at the same situation from an inner point of view.

When our magician moves into a house and begins doing magic, it 'turns on a light' in the inner world and he becomes visible. Spirits are curious and draw near. But the magician does a circle and banishing, which appears in the inner world as a 'fuck off to everyone except the person I call.' So the spirits draw away, disappointed and sometimes offended. The parasitical beings, however, see the energy being generated, and draw nearer. They are not bothered by the magician's hostile approach and they watch him, looking for a way into that yummy scene.

The magician casts a circle and does a pentagram banishing. But such a system pattern is weak and ineffectual. The initial resistance that the parasites get from this banishing action is quickly overcome as they get used to it and see a way in. Every time the magician does this action and then goes on to do magic, it generates energy that the parasites are drawn to. They all gather around and feed furiously upon the magician's own energy and the energy he is generating. They dress up and pretend to be the entity the magician is trying to summon, and a relationship is formed. Eventually they move into the house and begin to multiply. Think in terms of ticks or fleas.

Soon the word gets around that there is an easy source of food, and the word is passed along as to how to dodge the weak defence created by the magician. Soon the house, the magician's body, and his energy sphere are full of small, low-intelligence, low-life beings who feed happily on this new food source. If these beings are lucky, the magician uses sexual power, drugs, adrenaline and god knows what else in their magic, which in turn creates a wonderful buffet of food for these beings.

All the while the more intelligent spirits, who feel insulted by the rejection (the magician's banishing ritual) and who do not wish to feed off the magician, watch in amusement from a safe distance. They were willing to make

friends, do work and live alongside someone who could potentially see, hear and work with them. But the magician had, through his banishing, made it very clear they were not welcome.

That scenario is a very common one and is propagated by innocence and poor training. The first mistake is to assume that everything needs banishing; the second mistake is to assume that the magical casting of a circle and a banishment actually works and works powerfully. Most of the time they don't. (And just as an aside, bear in mind that the pentagram ritual taught in the original Golden Dawn training—and virtually all subsequent ritual magical schools/groups—was never meant to be a powerful banishing technique: it was a beginner exercise, just as the ritual work in module two is beginner level. The GD version just looks flashier.)

If a powerful being wants to get into your space, it will do so, and no amount of banishment will stop it. Why? Because most methods of basic banishing draw upon the individual strength of the magician (regardless of the use of Divine names). This way of working also rejects beings that would be very helpful: it does not stop them getting in, but the unfriendly attitude turns them off. And it also does not stop beings that are looking for a dinner...

Think of it like bouncers at a nightclub. If you are the manager, your job is to manage everything, not handle the security. For that job you employ large, muscled dudes who are well-trained in conflict resolution, defence and restraint techniques. They also usually throw a mean punch, and in some countries will be well-armed. The same principles apply in working magic. You are the manager, and you outsource the security to those better able than yourself. And for your own safety, you also learn hand-to-hand combat, weapon use and keep well muscled: for magicians, that comes from working with different power patterns.

So what is the answer? Let's have a look at a different scenario.

Magical Inhabitation

A magician moves into a house and begins to work magically in the space. He works with magical patterns that root him in the role of fulcrum:

Divinity as the breath (no dogmatic religious form), the tools of balance, the rooting in the ancestral line (buffer and shield) and the working with the inner and outer directions (power sources).

The space begins to ‘tune’ to a certain energetic frequency, and an inner energetic pattern starts to build in the house. The four gates begin to appear in the inner landscape of the house, and through those gates, deeper inner beings that are tuned to specific powers and contacts begin to leave their energetic signature in the space.

This turns all the inner energetic lights on, and the spirits, beings and parasites in the area become aware of the magician and start to draw near. They get to the house, but the parasites are stopped from entering the space by the guardians of the thresholds in the four directions. Also, the energetic frequency of the space (that has been generated by the focussed magical work) shifts and tunes to a point where the space becomes uncomfortable for these low-life beings to stay in. It is like one of those high-frequency noises that humans cannot hear but which is unbearable for mice.

The more intelligent nature beings find that they can enter the space, usually through the gates, as the guardians of the thresholds see that their presence would be mutually beneficial for the magician and the beings. They pass into the space, join in energetically with the ritual work, and some decide to stay. Their inclusion gives the magician access to a group power from the beings who work in cooperation with him. They stay, live in the space and earn their keep by guarding, assisting and teaching/learning. They embed themselves into the substance of the building (which has now become a magical vessel) that is now compatible with that type of being, or they come and go from the land outside, like friends popping in for tea.

From the magician’s perspective, he builds the magical patterns in the house, and he talks/works regularly with each of the four gatekeepers by lighting the directional candle, communing with the inner contact, bowing, and then getting to work. When the magician meditates, he acknowledges the gates and the gatekeepers/contacts, and that regular interaction keeps a door open that allows those guardians to have a constant presence in the house.

The magician also talks to the house itself. He tells the house when visitors are coming, or when there maybe a threat, or if he is going to be away for any length of time: he talks to the house in the same way we would talk

to our pets. By doing this act, in a focussed way, it creates a doorway for interaction and informs the beings in the vessel of changes to the space's energy, which in turn makes it a lot less likely that they would be triggered adversely by a visitor or shift in the routine of the magician (and talking to the house as the vessel, rather than addressing just the beings, helps to solidify the structure of the house as a vessel for power).

So slowly but steadily, the right beings move into the house or visit regularly. The beings communicate through the mind of the magician, though sometimes also through physical acts (for example, moving things to get the magicians attention) and they begin to teach the magician how to do certain magical acts better or more productively. They also alert the magician to things that the spirits or the land may need help with, so it becomes a mutual relationship. This is a very old way of working, and has many layers to it.

The magician introduces certain working deities into the space, and eventually the house becomes a collective of humans, deities, spirits, and land beings, all of whom work together to a collective goal. That is a vessel filled with power and which mimics an octave of creation.

The first step of that is the healthy and tuned magical patterning in the house, and the second is talking to the vessels: talking to the house which allows the house to become a vessel for beings to inhabit.

The Inner Landscape

The second part of vessel/creation learning is the inner landscape. I don't want to go into too much depth here, as I want you to get on to practical work. Essentially, the inner landscape of the land is the inner spirit and template for the creation of the manifest world, including all beings/species. And that is where it gets interesting. When you go out onto the land in vision, you pass into the inner landscape, which is like the default template for that land. So it often looks like how the land would have appeared in that area before humans started inhabiting and changing it.

Now we get to the weird bit. Humans have a template of creation as well, but when you pass into one of these, it does not appear as an 'inner hu-

man'; rather it, too, appears as a landscape. For the longest time I assumed that this presentation was something to do with how my own mind worked. But once I got into deep discussions with other magicians who had also found out how to access their own inner templates, they too found that they had broken into an inner landscape. It appears that the inner landscape is the inner vessel that our spirit is poured into as we pass into life: our pattern and the pattern of the land are inextricably linked.

When you work magically you stand, from a spirit and energetic sense, in the inner landscape of the land. If the temple is tuned, it will also appear in the inner landscape, as will the gates. You can do that passively, or you can draw upon that inner landscape to further fuel and balance your magical work. So let's get to practicalities.

Practical work

The first exercise is to connect with the inner landscape around you. You can do this either in a passive way or in a magically defined way. You have already stepped into part of the inner landscape in a passive way when you went in vision across the land to connect with a river, a mountain, etc. As you walked, you passed from civilisation to wilder land. That is a simple natural crossing of the threshold into the inner landscape in a very simple way. The way the land presented in that work is very similar to how the landscape reveals itself to you in dreams and through traditional shamanic vision quests.

As a magician working from a magical space, there is a more technical way to access this inner landscape that brings it into focus with your ritual work and space. This method still uses vision to start with, and then once you have established the ability to work with vision you introduce ritual and combine the two together to make a whole magical act. That enables you to begin the process of learning how to align with, and then tap into the stream of creation as it flows into the world.

For the practical work of this lesson, you are going to do a vision, then a ritual, and finally a ritualised vision. Then you will do tarot readings to check your progress and the results of your work.

So let's work first with the inner landscape. Read the various steps and keys for this vision, and once you are familiar with them, then it is time to do the vision for yourself. The more you do this formed visionary method and practice it, the more your mind will begin to step into the inner worlds in spontaneous vision and dreams: it gives your mind a method of working that it will begin to play with in its own time.

WORKING WITH THE INNER LANDSCAPE

Work in your ritual space. Put a pen and paper on the east altar and also on the west altar. Put your tarot cards on the central altar. Get a piece of white thread that will fit and tie around your wrist. Place the thread on the south altar. Go around the directions as you have learned, light all the candles, see the gates open, and then go sit down in front of the central altar, with your back to the north.

Still your mind with a brief meditation. When you are ready, with your inner vision, see the room around you. See the gates in the four directions and see them open with inner contacts stood on the threshold. In vision, stand up and walk around the directions, acknowledging the contacts in the four directions, and then stand before the west altar. Step through the west altar and pass through the gates and walk until you find yourself standing out on a landscape.

Look back and see your workspace with the four gates surrounding a flame. Stand for a moment and just look. As you watch, you will slowly start to see other beings appearing at the gates and standing on the threshold, looking at the flame. Watch how the guardians react to these beings. You will notice that the guardians allow some beings to pass into the ritual space and reject others. The ones who are allowed near the flame will be faery beings, land beings, or ancestral beings from your area.

If you can get a sense of how they look or feel, try to remember that, as it will help you to identify them later in your magical work. But don't worry if you cannot fix on how they present. Don't try and force it: you will pick up the necessary signatures in your own time.

Now turn away from the ritual space and start walking. You will find yourself walking in a natural landscape. Walk on the land in a large circle around the ritual space, but keep a reasonable distance. As you get into an

area of the landscape that aligns with a gate, have a look around. What does the landscape look like? Is it healthy? Is it rocky? Is there water? Sea? Hills? Caves? Go around and look at the land that is beyond each gate by walking the inner landscape around the outside of the ritual space.

Can you see buildings made by humans? If so, they are either tuned, consecrated or have been there for a very long time. You may see buildings that do not appear in the outer world: those are buildings that slowly became vessels for one reason or another, and when the outer building was torn down the inner pattern of the building stayed. But bear in mind it is unusual to see a building in the inner landscape.

If you want to, at another time, you can use these visionary steps to explore the landscape in the wider areas around where you live: this will help you find local ancient temples, ritual burials or natural power vortexes. But for now you are going to work in a magical, systematic way.

Turn and go back to the west threshold, but instead of seeing yourself step back into the room, step over the threshold of the gate with the intention that you are going to reveal the inner landscape that runs through the ritual space (what is there in the inner land where your house does not show). As you step through, let the landscape extend into your work space: see the land, the trees, water, whatever as they emerge, and see it appear in the ritual space until the four gates and the flame in the centre of the room appear to be in the wild of nature.

Walk around the ritual space and notice if any streams of water, ancient trees or any sort of feature appears within the ritual space. Go to the central candle and step into it. Stand within the flame in vision: you will realise that you do not burn; rather the flame energises you. Stand facing south, with the east gate on your left and the west gate on your right.

Feel a wind flow straight down from above onto you and flow through you: this is the Divine Breath. Hold your arms out in vision, feel the rock beneath your feet and the wind flowing down over and through you. See ahead of you, through the south gate, the road into the future with the noble guardians standing there, and feel a gathering of spirits/ancestors behind you: these are most likely not your blood ancestors, but the spirits of people still sleeping in the land.

Turn your head to the left and look. A large and strange-looking being steps through the east gate and stands beside you. The being is much larger than you, and they stand slightly behind you with one hand on your left hand and one hand on your left shoulder. Now turn your head and look to your right. You find that your hand is on the rim of a large stone jar that is almost as big as you are. You can see in to it. As you look into it, you see lots of things that you recognise but cannot quite get a fix on: a bit like waking up from a dream where the memories quickly fade. The jar may be full or half full.

You keep looking at the jar, as it fascinates you. So many things in it feel and look familiar, but you are not sure what they are. As you watch the jar, a being, once again large and strange-looking, steps through the west gates and picks up your jar. He looks down at the floor beneath the jar, and you notice that the floor is smooth, solid rock. The being takes your hand from the rim of the jar and tips the contents of the jar onto the stone floor. He stands the jar back up and begins beating its contents on the floor with a thin stick. The contents break apart, some of it turns to dust and blows away, some of it stays behind.

The being then squats down and picks through what is left. The large being to your left pushes down on your shoulder to make you kneel on the stone floor so that you can touch the contents left on the floor. Both beings signal for you to touch one of the remaining contents. You reach out and touch something. Immediately you have a memory of an experience you had in the past. It is a strong memory, maybe something you had forgotten about, but it comes back to you and you remember the situation, your emotions and your actions. Spend a little time thinking about your actions and think not about the affect your actions had on others, but the direct affect it had upon yourself. Take as long as you need to if you wish to touch the other fragments, and think how that situation affected you in the short and long term.

The being from the west blows upon all the contents on the stone, gathers them up and places them in your pocket. In your meditations you can take one out a time and explore a situation/memory to ascertain what you learned from it, how you have potentially matured from it (or not) and what insights it gives you into yourself and your own path.

The jar is now empty, or so you think, until you stand back up and look into the jar, and you see that it is filled with water: it is ready to receive new energetic memories..

The being from the west stays with the jar: he is the guardian of the vessel. You stand, looking at the south, with the large being to your left, who is the guardian of the sword, and the guardian of the vessel to your right.

Now open your eyes while still retaining a sense of the beings in the space with you. This is time for a break.

But the walking through the west gates and surveying the land is something you can do a lot if you wish. Now it is time to get back to work; have a stretch and then sit back down. This next part is a working technique of visionary ritual, so practice it and remember it (see notes below).

VISIONARY RITUAL OF MEDIATION

You are going to work with a foundational visionary ritual method that, in this instance, is for a specific task: the mediation and birth (creation) process of the two main ritual tools. Although the way you are going to do this is specific to two different tools, the actual baseline technique can be used for any form of power mediation, something you will work with again in different forms.

Once more sit back down facing south with the central altar before you. Close your eyes. See with your inner vision the four gates around you. See the large being to your left, and the being and vessel to your right. Now you are going to trigger the a faint flow of creative power. Do this by seeing a line of bright light come down from the stars into the room. As it hits the room it triggers a similar line of light that passes through the east gate into the room.

As it flows from the east into the room, the large being to your left holds out their left hand and slows the flow of light/power down until it changes colour to a bright yellow. The being emits a sound as the light hits his hand. Remember that sound. The yellow light passes through the being's hand and flows into the central flame. From there, it travels from the central flame to the south altar and passes through the south gates, vanishing into the distance.

Watch the south gate. The light returns as a red line of power, and flows at an angle from south to west and is held in the western flame. You see the being in the west, holding the vessel full of water and the flame sits on top of the water. There it changes colour again, taking on a deep blue colour. The blue light then travels back to the central flame, changing to black and immediately flows north but also straight down below the central flame, passing deep into the earth.

You have worked with this pattern before, and it is the inner energetic template for creative and destructive energy in its completed flow.

Now open your eyes and stand up. Walk a full circle around the directions and then walk to the east altar. With your eyes open, be aware through inner vision/imagination of the constant flow of energy flowing into the room from the east and from above. The large being moves in front of you, standing within the east altar. The being places a hand upon your chest and you reach out, both physically and in vision, and place your left hand upon their shoulder. Take in a deep breath. As you breathe in, a symbol appears upon the forehead of the large being. You may see it in your imagination, or you may 'sense' what it looks like. Take your time with this and do not try to force anything.

When you have a good idea of the symbol shape, pick up the pen on the altar and draw it on the piece of paper. Everyone works slightly differently with this technique. If no symbol appears in your inner vision, then simply pick up the pen and let the being guide your hand. Draw out whatever comes. After that, mark the paper with an L shape but where each side is equal length (half a two-dimensional square) above the symbol. Once you have written that down, with your inner vision see the large being move to the right of the altar, so that he stands on the south side of the east altar. He places his right hand on the altar and stays there. Every time you work in this ritual space, keep an awareness of this being: he will now stay there until you complete your work with your soon to come magical sword.

Now bow, turn, and go to the west altar. With your eyes open, stand before the west altar and keep an awareness of the large vessel that is upon or within the west altar, and be aware of the being there. As you look at the vessel, the being draws your attention to shapes, patterns or symbols on the vessel. Close your eyes. Use your inner vision to look carefully at the patterns on the vessel and one in particular, a symbol, stands out and is bright. Re-

member the shape of it, open your eyes, and write down the shape of the symbol on the paper that is on the altar. Above the symbol write a reversed capital L (so the foot of the L points left instead of right) and again write it as half of a two-dimensional square (each side is equal).

These symbols are the sigils that will be unique to your magical tools and to the beings that will inhabit them (the beings you are working with). The being stays in the west altar, holding the vessel, and will stay there until you complete your work with your magical cup in an upcoming lesson. So from now on, every time you work in this room, see both of these beings standing there, waiting.

Step back, bow, and walk a full circle around the directions. Go and stand before the east altar. Be aware of the being. Close your eyes. See a wind flowing through the east gate and blowing over you. Take in a deep breath. Turn your head to the right (south) and breath out with the intention of passing to the south the breath you took in from the east.

A priest or priestess appears on the threshold of the east gate. See them with your inner vision. Do not ask their name, just acknowledge them with a bow of your head. Take note of how this person is dressed. Do not try to dress them with your own imagination, just let them appear as they want you to see them. If you do not get a clear sense of how they are dressed or what they look like, don't worry: just be aware that they are there. They are there to simply witness your words. (see note two below)

Take in another deep breath from the wind of the east and feel the large being at the side of the altar place a hand upon your right shoulder (right when standing facing east is future deeds).

Breathe out and recite: I strive to honour the Divine Breath through my breath, my words, and my songs. I accept the guardian of the sword and I am willing to be taught by the guardian of the sword in whatever way is necessary, in my magical life and my daily life, so that I learn to work in a balanced way with power.

Step back, bow, and go to the south. Stand before the south altar and with your eyes open, use your inner vision/imagination to see the south gate, and beyond the south gate a road or pathway in full midday sun. Pick up the white thread and hold it in your left hand. Now close your eyes.

Using your inner vision, see the Noble ones on the path before you. These are men/women who shine brightly. One of them walks towards you, passes through the gates and holds out their hand. See yourself handing them the white thread. Physically hold out the thread over the altar (be careful of the candle flame). The Noble one pulls a white thread from within themselves and places it into your white thread: through this thread, you will be connected to them, and when you work in vision and stand at the inner threshold, they will recognise you (don't worry if the thread falls off before you get to that vision in a future lesson, once it has been on you for however long it needs to be there, it will fall off but leave an inner imprint upon you).

When the Noble one steps back, withdraw your hand and open your eyes. Tie the white thread around your left ankle, and do it slightly loosely so that the thread can stay there for a prolonged length of time without restricting your ankle when your ankle flexes.

Step back from the altar, bow, turn, and circle the directions, and finish in the east. Be aware of the being there. Leaving the gates open, blow the candle out, bow, step back, and repeat by putting out the candles in each direction, and the centre one last.

***Note 1:** The emptying of the vessel*

The emptying of the vessel is a one-off event in vision and is not something you repeat (you get one chance as an apprentice when you step into magic to have the being assist you in the emptying).

However, should you wish to do a regular (once a year) look over your 'harvest' (also known as your deeds in the Book of Judgement), it can be useful and insightful (and can be profound at times) to spend a couple of weeks of each year meditating upon your actions (regardless of good and bad), pondering on the affect they had upon you and whether you have learned from your mistakes. In Judaism there is a form of this known as Yom Kippur. We will look again at this concept in lesson four in a more practical and magical way.

What just happened?

First, you connected with the inner landscape which made you more visible to the inner beings around you, and you learned what inner powers are in the land upon which you live.

The work with the sword being and the vessel being taught you the flow dynamics of creation. Power in from east/above, power existing through east to south via the centre (the centre axis holds the void that everything flows in and out of), power breaking down from south/future to west/threshold of destruction, power composting from west to north via the centre and down. You have already worked before with that pattern, but now it needs to build in your understanding from an abstract flow of power into patterns of shape, beings and tools.

From this understanding, you will start to fully understand the tool/direction/elemental families and the patterns and combinations they work through. Through that understanding, you will then be able to see such patterns used in ancient magic and mysticism. You will also start to see the constant dance of creation and destruction as it flows in a constant pattern in manifestation.

You connected with two beings of the tools: the two guardians and governors who oversee and work through and with the magical tools. These two foundational tools always have beings working within them. You will learn how to operate with them through the tools, and in turn they will guide you by putting learning in your path, and they will protect you from serious danger—but not from your own stupidity or arrogance.

The white thread upon the left ankle is a connection with the Noble ones of the future, also known as the Sandalphon: these are angelic beings that guide and work with magicians deep in the inner worlds, and who also act as magical companions as you work (you will learn more in another lesson in this module). The white thread is your first connection to one of these beings and begins a very quiet, slow process of adjusting your body to their power, so that when you come to work with them in the inner worlds, your body will not be impacted by their communion with you (and they will recognise you).

It is placed on the leg that stands upon the grindstone, something you will learn a lot more about in the next lesson. This energetically connects the companion/Noble one to the energetic flow of the grindstone power that will flow through your outer and magical life. You will learn to work in combina-

tion with the Noble one, the inhabited sword and the Grindstone power in order to learn, mature and strengthen as a magician.

The vessel is the scale of Maat and is the vessel that records and weighs your deeds. You will slowly learn, by working with the vessel and the being, to weigh your own scales and keep your own balance in your life and magical work. The symbols from the east and the west will be inscribed upon your magical tools and will seal the connection between the tool and the beings connected to them.

***Note 2:** The importance and power dynamic of the recitation*

Done in visionary ritual, this is not a ‘feel good’ or psychological affirmation: you are starting to tune into the power of the east as an apprentice magician and certain responsibilities come with that. These responsibilities are nothing to do with ethics or morals, but about how the power of utterance works for a magician.

The more you tap into power, the more your utterances will become conduits for power. Your written and spoken words will slowly gain power and will mediate power and energy. Because of this, you will have to learn to guard your words for yourself. That is a complex learning curve and the guardian of the sword will guide you when necessary, but it is better to do it for yourself (your own lessons are easier than those of the sword).

This does not mean ‘you must never speak a bad word’—that is an unbalanced misunderstanding of the power. Sometimes harsh words are necessary, sometimes destructive utterances are necessary. You will have to learn what, when and how to mediate this utterance power through trial and error, as it is unique to you. Just know that you cannot switch it on and off; it is constant.

In your everyday life, from this point on, if you misuse your voice in some way you will know about it. You will be either physically, mentally, emotionally, or magically affected. What you have done by reciting in front of the witness, and engaging with the power of the sword, is that you have given permission/accepted the dynamic of governance from the inner worlds. This speeds up your evolution, learning and fate. Every time you do something that is badly imbalanced, you will get an almost immediate reaction, to teach you (not punish you) and limit you until you get back on track.

Without this dynamic, you cannot step into deeper magic, or if you do you are far less likely to be guarded and taught, and far less likely to stay in one piece mentally or physically. You will essentially be on your own.

It can all seem a bit scary, but this process started for me at the age of sixteen and I can tell you, the backlash of power misuse is almost instant. But it was a good teacher and also an excellent guardian. My writing springs from that dynamic, as did a lot of my learning. The process is not temporary; it is with you for life, and it most certainly helps to form you into a better, stronger and more mature vessel.

Readings

You are going to do three readings.

For the first one, use the Three of Life layout and ask the question, ‘what is the power of the being that is the guardian of the sword for me.’ The last card tells you what type of power runs through the being, and that in turn will indicate to you what sort of power focus will flow through your magical sword when you come to enliven it and work with it.

For the second reading you will use the four directional spread and your question will be, ‘show me the health of the inner landscape of the land where I live.’ That reading will show you if there are any unbalanced, destructive or unhealthy energies in the inner landscape (not just the outer land). If you see problems, just note them down for now.

The third reading also uses the four directional layout. You will ask, ‘show me difficulties in the inner landscape that I should work on, but only show me ones that I am currently capable of working on.’ If something appears in the reading that is a problem, do the vision work where you go through the gates and out into the inner landscape. See what you can find, and work according to your instincts and what you know. If it looks dirty, clean it up. If an aggressive being is there, ask it to leave. Don’t put yourself in any great risk, but do what you can.

If you don’t know what to do, think about what you would do if the images presented to you were something you encountered in your physical life, and go from there.

Write down all of your findings in your computer log and also take note of what you did. Make sure you write it down while it is still fresh in your mind, including any strange details.

The Tools and Symbols

Leave the symbol drawings on your altar if you leave your room permanently set out. If not, put them somewhere safe in the east and west of the room. You will get them back out when you come to enliven and work on your magical tools, something which is coming up soon in the course.

You should have already have ordered, bought or found your sword by now (remember you were told to start the process of getting a sword). If you have not, now is the time to do it. If you have it, place it in the east and tie the paper with the symbol on it around the blade of the sword. Keep it in the east of the room, and do not use or touch it for now.

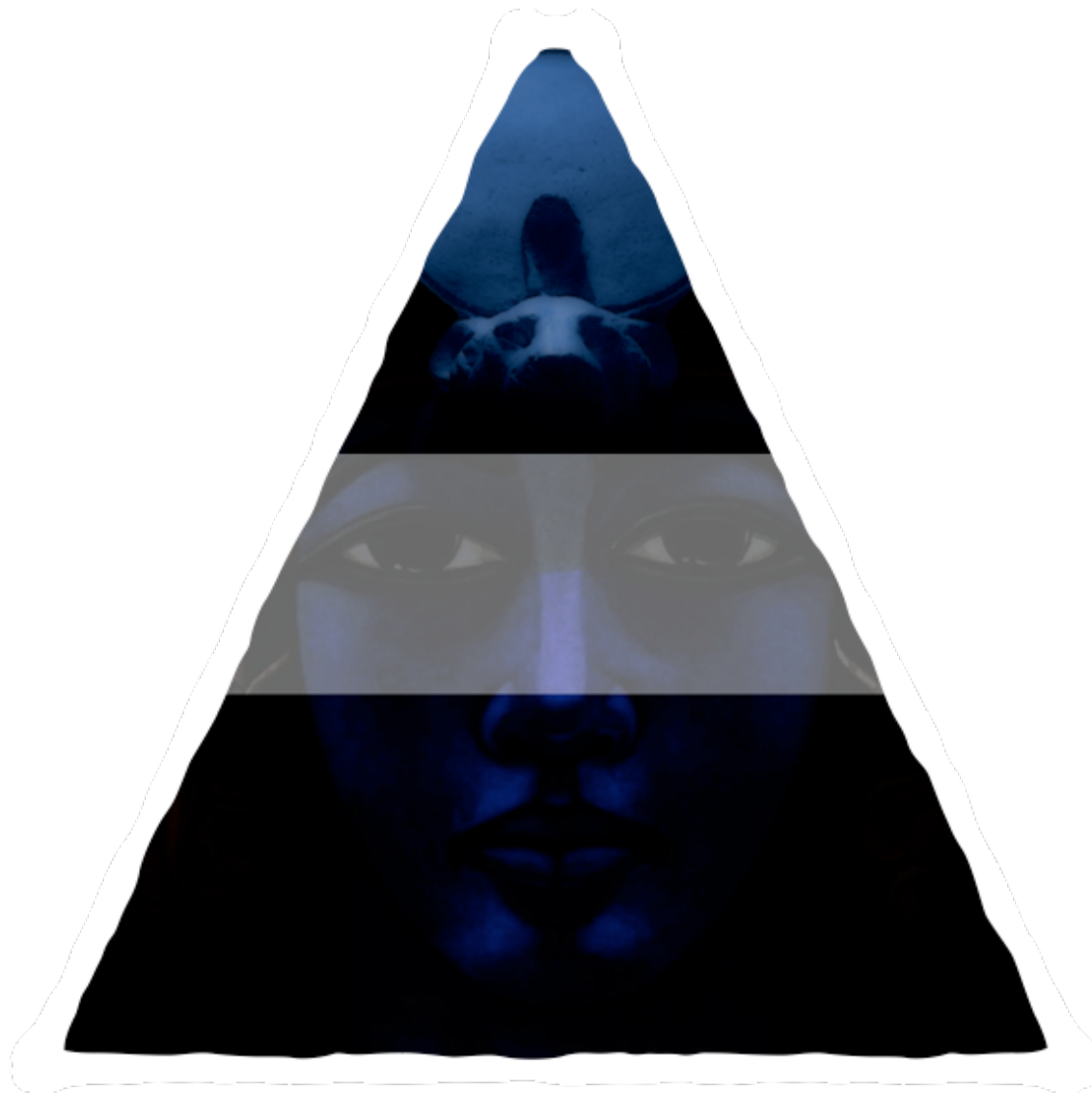
Also now is the time to get a vessel. You will need a cup or bowl that is metal, thick ceramic, or wood. When you get it, tie the paper with the symbol onto it and put it somewhere safe in the west. Now is also time to start looking for another magical tool, a lesser known one, and that is a set of scales. And by scales I do not mean cooking electronic weight scales, but old-fashioned scales with a central pole and a cup on each side. Make sure you get ones that actually work, and where the T bar can move and the scales stand upright (not hanging ones). Scales like this:



Start looking for them now, as it may take you a while to find them. Look in online stores, junk stores, anywhere that you may find them. When you get them, wash them, and place them either on your west altar, or behind the west altar, or in the middle of the west wall in the room where you work.

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