



---

# QUAREIA—THE INITIATE

Module X—Preparation for Adept hood

Lesson 1: The Garden

---

BY JOSEPHINE MCCARTHY

# 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.*

*For more information and all course modules please visit*

[www.quareia.com](http://www.quareia.com)

*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*



---

## QUAREIA—THE INITIATE

### Module X—Preparation for Adepthood

#### Lesson 1: The Garden

---

The Garden plays a major role in an adept's life. It is a creative and destructive layer of the Fulcrum for both the planet and the magician. We perceive it in vision and dreams as a garden, though in fact it is creation's blueprint, and the source of the Inner Landscape of the land and all living things. The Garden, as an inner Fulcrum, stands between the creation of the world and its destruction at its most powerful expression, and the Fulcrum's pattern is echoed throughout everything, a bit like the inner DNA of creation.

It is also a reflection of the angelic patterns formed at the Abyss's edge before the pattern begins to process through the Desert and out into the world; yet it is also the pattern that sits at the threshold between the Desert and the world. It is the skeletal structure that can be formed into anything, a bit like a stem cell. How the angelic beings, the Divine Breath, the individual soul, and the fate pattern all come together defines what gets created. The pattern's starting point is a framework that expresses itself in living consciousness as the Garden.

It is a perfect expression of nature in balance, and as such, the land and every living thing can use it as a reference point as they strive to find balance. It is the probable basis of the Garden of Eden story, a place 'created' in the east: think of east in terms of creation, where the power comes through in our realm in the magical direction of east. It is saying that this pattern is a Divine creation.

## *How and why magicians work with the Garden*

---

Magicians work with the Garden as a place of sanctuary and learning. Many powers come together there in harmony, which makes it powerful, yet fragile. Its fragility comes from its balance: something perfectly balanced needs only a small knock to spin out of balance, and that dynamic also works with the Garden.

Because of this fragility it is heavily guarded, and we work with it only when absolutely necessary. Even then we often bathe in its shadow rather than access it directly. You only ever enter it magically when taken there by an angelic being: you never gatecrash the Garden, no matter how urgent your reason. To do so would destroy you, for the guardians who keep the Garden's gates are angelic beings of the Fulcrum: anything imbalanced that approaches the Garden is immediately destroyed.

But the Garden itself has many layers, and while we cannot—or should not—access the Garden in its full state of power, we can carefully access its layers or reflections. We can safely venture into these echoes provided we tread carefully. We cannot access the Garden's full power in them, nor would we want to, but we can access fragments of its power when needed.

A magician first accesses a layer of the Garden to find it, to experience it, and to be introduced to its guardians. After that a magician goes to the Garden only when they have a real and powerful need for sanctuary: the power that flows in these layers of the Garden affects us deeply, and our deeper physical and inner expressions can find, and remember, their Fulcrum by going there. This triggers a process of rebalance that we can work with.

That need for rebalancing should come from profound danger or serious inner injury. The Garden is also a place of protection when the magician is in danger from a very powerful destructive force, and they have no more reserves left with which to fight. Often an angelic contact will then take the magician and place them in the Garden for rebalancing and respite.

When the magician comes under a prolonged and dangerous threat, he or she can tune into the Garden, having had previous energetic connection with it. Such tuning will bring major protection and harmony around them. This is different from visiting the Garden: once you have a connection with it, part of you never really disconnects. That part,

that fragment of your spirit and consciousness, always remains there. In times of serious danger, tuning into the Garden through utterance and stillness starts you resonating with its power.

This surrounds you with protection. However, such Garden work very much depends on your own inner balance, and on how you work and live. It is a most sacred place, a Divine sanctuary, and as such is governed by the Fulcrum. If you work magically in a seriously out of balance way then touching base with this Fulcrum frequency will spin you out of control and attract destruction to you.

Because of this, traditionally the Garden is worked with using utterance to build a pattern of magical communication in line with its frequency. These utterances have been used for millennia and are often hidden in religious texts. Their words are not special or powerful in their own right; their repetitive use in gnosis, over generations and generations, is what counts. Simply reciting their text without gnosis—the inner connection—makes it just a prayer, whose words are often not understood.

However when uttered in gnosis by a priest, magician, or mystic, and done in conjunction with vision by one with inner connection to the Garden, the speaker becomes surrounded with the Garden's power. This triggers octaves of the Garden's power that shields them.

---

### *The magical elements of the Garden*

---

The magician must first understand that the Garden is the house of the Divine, i.e. *it is the House of God*: an inner expression of the Divine manifest in creation. The Garden is an inner expression of balanced nature, the vessel that contains the Divine impulse, whose outer manifestation is nature with all its imbalances. Pure balance cannot express physically, but the inner template serves as nature's anchor, its reference point as it strives constantly to attain the unobtainable: pure balance in physical form. The Garden is the inner form of the ultimate outer vessel. It never literally existed, once upon a time, "to the east."

When we work with the Garden as magicians we recognise some of its elements and work with them purely as magicians. They are tools, beings, and visionary constructs closely aligned to the Garden's powers. So let us have a look at some of these elements, and how they are and have been used, particularly in temples.

Some of the most obvious expressions of the Garden's flow, and ones we can work with, are plants and trees, rivers, and gates and guardians. For example the tree is a very magical aspect of the Garden. You have worked with it in different ways in vision and in the physical realm. The tree in the Garden is a female Divine power heavily connected to the Light Bearer, a companion power of the tree. This connects it deeply into the magical staff's power, which 'opens the way' of the magician's path. This is also connected to the snake, the serpent whose power is both of the Underworld power and the surface world, and who carries the power of fate, prophecy, and protection.

An outer magical expression of that pattern is the staff with the serpent wrapped around it: an image almost as old as magic itself. This is *the tree and the serpent*, the power that dispenses life, knowledge, and wisdom within a structure of time. You will remember some of this imagery from your work with Ananke and Chronos.

The understanding of the tree's important role in magic stretches back to the distant past. We see it in the Mysteries of Osiris, in Biblical text, and also in remnants of tribal and folk tree worship that still exist in pockets around the world.

The rivers also feature heavily in magic, as you know. They flow out of the Garden to connect it to creation's various layers. The River of Dreams, the River of Death, and so forth. These rivers carry power to all levels of creation, and they carry creation into destruction.

The other major magical expression that appears in the Garden are its angelic guardians and gates. The gates and angels are one and the same: when you see a gate, you are looking at the angel itself. The Garden's four gates are the highest octave of magic's four gates and thresholds, and each one is a filter for a specific power: you can pass through one only if your power/spirit is compatible with its power.

As you pass through the gate, the power of the angel you have passed through becomes the angel who will walk beside you. Its job is not to protect you, but to protect the Garden. Any risk you pose to the Garden, no matter how small, will trigger the angel to expel you and strike you. This is one of the reasons why magicians do not venture into the Garden itself; instead they treat its layers, shadows, and octaves as if they were the Garden itself. As living human magicians, that is as close as we can safely get. The Garden's octaves are worked with in vision, and this draws the Garden's influence closer to our living existence as humans and magicians. In its most mystical manifestation, this work would be classed as "*repairing the world.*"



When magicians do this Garden work, the first thing they come across, even in the Garden's octaves or reflections, are its guardians. Just as they guard the true Garden, they also guard its reflections, as magical interactions with the reflections have a resonant effect on the Garden itself.

The Garden's guardians were well known in various ancient cultures, and they were depicted in Bronze Age and earlier cultures as the lion, bull, man, and raptor—because that is how they appear in vision. One, for instance, is the *auroch*, or mighty bull. From there you will be able to work out the rest. If you look at Sumerian, Babylonian, and Egyptian early reliefs and artefacts then you will see where these powers have had a major influence over the mystical and magical lives of those civilisations' kings, queens, and priesthoods.

These beings featured in the magical lives of people from the Neolithic and Chalcolithic right up to, and throughout, the Bronze Age; and if you look carefully at their various depictions in pre-Christian imagery then you can begin to make sense of what you are looking at.

They crop up a lot in both magical and mystical vision, and in various aspects of deep inner magic; and not just in relation to the Garden, even though guarding the Garden is their root function. They appear in many different cultures and guises. Why? Because the Garden is the template that runs through every living thing.

---

### *The Garden: the House of God*

---

Truly, none of us know ourselves enough to know that we are safe to tread the Garden as living, breathing humans: one small part of us carrying imbalance is akin to carrying a deadly disease into this precious place. You can unknowingly pose a threat to the Garden's delicate balance, and the guardians will not care how sorry you are, nor will they fire warning shots. You will be hit with the power of the angel you passed through as you entered the Garden.

Here is a Rabbinical story from the Babylonian Talmud which is connected to this dynamic. You have touched on it before, but maybe now it will make a bit more sense.

The Rabbis taught: Four entered the Pardes. They were Ben Azzai, Ben Zoma, Acher (Elisha ben Avuya) and Rabbi Akiva.

Rabbi Akiva said to them, “When you come to the place of pure marble stones, do not say, ‘Water! Water!’

Think about that line in context of what you know about death.

... for it is said, ‘He who speaks untruths shall not stand before My eyes.’”

Note Psalms 101:7: “He that worketh deceit shall not dwell within my house: he that telleth lies shall not tarry in my sight.” Think about the truth speaker, the heart, and the scales of Ma’at that guard to prevent the unworthy moving deeper into the presence of the Divine.

Ben Azzai gazed and died. Ben Zoma gazed and was harmed.

Regarding him the verse states, ‘Did you find honey? Eat as only much as you need, lest you be overfilled and vomit it’ Proverbs 25:16.

Acher cut down the plantings.

Rabbi Akiva entered in peace and left in peace.

—Babylonian Talmud

Note: What is the meaning of “Acher destroyed the plants”? Think about that.

Of him scripture says: “Do not let your mouth make your flesh sin”. What does this mean?

Acher saw that Metatron happened to be granted authority to sit while he recorded the merits of Israel, and he said: “We have been taught that in heaven there is no sitting... Perhaps there are—God forbid!—two supreme powers.” They brought him to Metatron and they smote him with sixty bands of fire. They said to Metatron: “When you saw him (God), why did you not stand up before him?” Then authority was granted Metatron to erase the merits of Acher. Then a heavenly voice was heard: “Repent, O backsliding children,” except for Acher (the Other—one who was excluded).

—Babylonian Talmud



Such a story would make no sense to most people reading it, but a magician aware of the Garden's dynamics can immediately see it reflecting on this dynamic. Different layers of this story will unfold for you over time as you develop as an adept—for example the rabbi challenging Metatron and calling on the lashes of fire, which in turn caused the rabbi to be an outcast forever. Acher challenged Metatron and asked why he was seated before God, as in Acher's eyes, no one should be seated before God. Acher then called upon Metatron to be punished. In his arrogance he had projected upon this sacred place what he thought was 'right', rather than accepting that it was not his place to 'lay down the law'. For that ultimate arrogance, he was not forgiven, and was cast out forever, becoming the 'other'. In magical terms, this tells us about not interfering or projecting our outer human understanding upon a deep inner mystery. To do so is unbalanced, and triggers our expulsion.

When religious texts, particularly the Judaic psalms, refer to the "House of God," they mean the Garden. The phrase often refers to understanding the world around you as the inner Garden's outer manifestation: the House of God is the land on which you live: every living thing, every plant, every insect, is the vessel of Divine creation: "I am within you and all around you." This layer of mystical understanding tells the magician that when they look around them, Divine beauty shines out of everything: the outer Garden flows from the inner Garden: the House of God.

As a magician, striving for balance in your life, magic, and surroundings puts you in line with the Garden's resonance. This lets the place's powers be recognised and worked with in the outer world, so long as such work is in harmony with its locale. This is not about morality but about the complexity of working in harmony and keeping the magician's magic in tune with creation and destruction's flows—the Garden's underlying patterns.

The best way to understand this is to work with it. Now we are getting close to adept work, I will have to be more careful about what I write openly in these lessons to prevent certain parts of them, particularly in the practical work, from being understandable to someone merely browsing the course. So you will have to refer back to previous lessons' notes to check techniques and inner access points for future visionary work. This is not just about being secret; it is about responsibly protecting the work's integrity—and the uninformed browser's safety.

Working in vision with the Garden is primarily about touching base with the deepest expression of the Fulcrum that we can reach. This expression has an outer manifestation: nature. One of an adept's goals is to truly understand, by direct experience, the Garden's Mysteries in

relation to the world around them, and to their connection with the Divine. This is like defragmenting your hard drive to make it operate better. You become more fully in tune with everything around you so that you can step closer to operating directly in the stream of creation and destruction as it manifests out of the inner world.

Once the inner vision experiences begin to filter out fully into your physical life, then you can engage aspects of the Garden's patterns in ritual work where necessary. Once you make the transition from visionary experience to ritual patterning, you will begin to understand some of the secrets of the very ancient outer sacred temple structures that were specific exteriorisations of the Garden's power. The 'Botanical Garden' at Karnak is a very good example. We will look at that at the end of this lesson in a research task.

---

*Task: Visionary visit to the Garden reflection*

---

As an adept you will do this vision periodically over your lifetime, as touching base with it not brings you closer to the Garden's balanced tuning—and therefore to yourself—but it also serves to reflect back to you where there are imbalances in your body, magic, mind, and life—ones you need to attend to.

You have approached the Garden's lesser reflections in your visionary work before: you visited an inner temple of the magical temple, and a lake that flows to and from the stars with the dense forest all around it—remember? Also remember the tree at the forest's centre: that too is an outer reflection of the deeper Mystery of the Garden.

Just as a rock cast in a pool of water sends ripples across the water's surface, so too do various ripples—or reflections—flow from the Garden. The initiate starts at the outermost reflection and slowly, over a lifetime, works inwards until they can go no further. How near the adept can get to the centre is very individual to a person's particular lifetime. This is no judgement on anyone; it is governed by necessity of the soul: the appropriate reflection for that person at that time is what appears.

The Garden is best accessed via the Stone Temple in the Inner Library, the most balanced launching place you can use for such deep work. Remember the access door in the temple wall connected to Hathor? Go through it with the focused intention of going to the Garden's reflection best suited to you at this time.

Remember, the doors are guardians, angelic beings, and honesty is of the upmost importance there. Take note of what guardian walks beside you or follows you. Remember that everything in the Garden is a Divine being: the trees, rivers, plants, creatures...they are all deities through which the raw power of Divinity filters. Once you make the connection that the living creatures, plants, and trees in the Garden are the purest form of deity that also expresses out in the world, then you will begin to understand deities better.

Take note of any wind that blows: it carries the utterance of Divine creation and destruction. Listen to it, and to how your heart responds to the wind. Do not touch the rivers or drink from them; simply acknowledge them as sacred beings. They are the root powers of the river deities that manifest out in the world.

Your purpose for being there is simply to witness and experience, nothing more. Make no vows, do no jobs, ask for nothing, and give nothing. Any action at all will bring about a change within the reflection, which will then affect the delicate balance in the Garden's outer expression.

Go, look on in awe, then leave. Take note while you are in the Garden's presence of any thoughts, memories, or understandings about yourself that come to mind: they are reflections within you that the Garden triggers. By being in a place close to perfect balance you will see your own imbalance more clearly. This will then trigger a process within you that will become a feature of your life as an adept: the constant walk towards balance. You never get there in life, but the attempt polishes you and evolves you at a very deep level.

When you have finished the vision, as soon as you can, and immediately if possible, go outside and stand in nature, even if it is just a tiny Garden, a park, or a tree on the street. Just be with it while recovering the feeling of being in the Garden. That resonance will connect you into the Garden's living reflection in the physical world of nature; and it will carry the Garden's resonance back out to the physical world. This sounds like a simple act, but if you were to ask the most powerful thing you could do for nature, it would be to visit the Garden's inner reflection and carry that energy back out to the physical world and release it by letting it resonate out from you.

Write down everything you experience in the vision, from the very start to the very end. Keep a computer file of your notes, but keep any pictures or images that you draw in your private journal. To exteriorise an image from this place is a magical act in itself, and such images should be protected or not made at all.

---

## *Task: Research*

---

In temple construction, a mystical or magical temple in tune with creation and destruction is either a *vessel* for creation or its *bridge*. A vessel temple will be square, octagonal, or circular, and as such creates patterns that contain, then dispense the powers of creation and destruction.

A bridge temple, which mediates the pure power, is often rectangular or like a corridor: a runway for Divine power. Don't forget that the overall temple complex will have many different buildings and shapes: it is the deepest sanctuary's shape that matters. If it is rectangular or like a long corridor then there will probably be a more contained shape beyond it to collect the power: there will be a vessel building somewhere.

This is not true of all temples, just the ones that work with the deeper powers of creation and destruction, and therefore with the Garden. The part of the temple that is the Garden's outer container and expression will be square, cubic, circular, or occasionally octagonal.

This is why most magical spaces either work with a circle or square: they are places that contain power and transform it, or gather it together, before it is released: the act of magic. Magicians do not tend to formalise bridging the creative impulse; rather they draw on power already bridged by inner structures in an inner form or power, then mediate it over their magical space's outer thresholds. Most temples work the same way.

When you find a deep sanctuary in a temple with a hidden or removed corridor shaped sanctuary, you have possibly fallen across one of the rare temples that once attempted to mediate pure Divine power. We can see this in action in the architecture of the Botanical Garden—the hidden sanctuary at Karnak. I have visited it myself, and its power is still there and its voice still active.

This sanctuary is commonly thought of as being built by Thutmose III, thought it could have been built by Hatshepsut, or both of them: we really do not know. Archaeologists' views on the Botanical Garden's function range from a place of initiation to a place that is simply decorative. It certainly was not simply decorative, and such an idea borders on the absurd.

Archaeological speculation on the sanctuary being a place of initiation is a lot closer to the truth. And as magicians we can spot aspects of it recognisable to any adept worth their title.

Overleaf is a ground plan of the sanctuary. You can see immediately that the place was cleverly hidden, and regular priests probably had no idea it existed. The entrance was hidden in wall in an inner sanctuary of Amun. The antechamber was decorated with paintings of plants, trees, and creatures, and the painting was done in a form out of keeping with the period. Off the antechamber were two sanctuaries: the larger one had an altar stone and eight niches for deities, and the narrower one had no altar stone and three niches. The larger sanctuary was guarded by two sphinx lions sitting in the antechamber opposite its door (think back to what you learned about Aker).

Remember what you learned about the Ogdoad in Old Kingdom Egypt: the eight powers involved in creation. Now think about the three powers that form fate, and the power of time, and how those powers formed a creation's fate patterns, thus giving that creation the ability to express in the outer world.

Think about these two sanctuaries and how they both open out to a garden antechamber. Look up pictures of the Karnak Botanical Garden, read what you can about it in archaeological texts—don't trust lay speculation and New Age websites. A good place to start would be a paper presented at the Theban conference hosted by the Oriental Institute, at the University of Chicago Illinois USA: Studies in Ancient Oriental Civilisation.

The paper in question is: *Archaeological and Textual Evidence for the Function of the 'Botanical Garden' of Karnak in the Initiation Ritual*, by Dimitri Laboury, University of Liege, Belgium.

When I visited the Botanical Garden at Karnak, the inner magical power that still expressed itself there was a power of creation: the breath of Amun flowing into a sanctuary (through an air gap in the outer wall) that then flowed out into a Garden. The Garden was removed, hidden, and beyond it was the temple itself: the container for the power. It was an attempt to externalise and ritually work with the powers of creation through the Garden's filter.

There are other ancient temples around the world, with different layouts, which also worked with this expression—see if you can find any. You may have found them already in your earlier research, so go back over your notes and with what you now know, you will be able to get a deeper understanding of what you were looking at.

It is important to be able to see and understand these early temples, as the knowledge and wisdom you will acquire through sifting through

fragments of information will help you in later work as an adept when you work with the ritual externalisation of this power in the magical space and across the land.

Type up all your notes and keep them in a file.

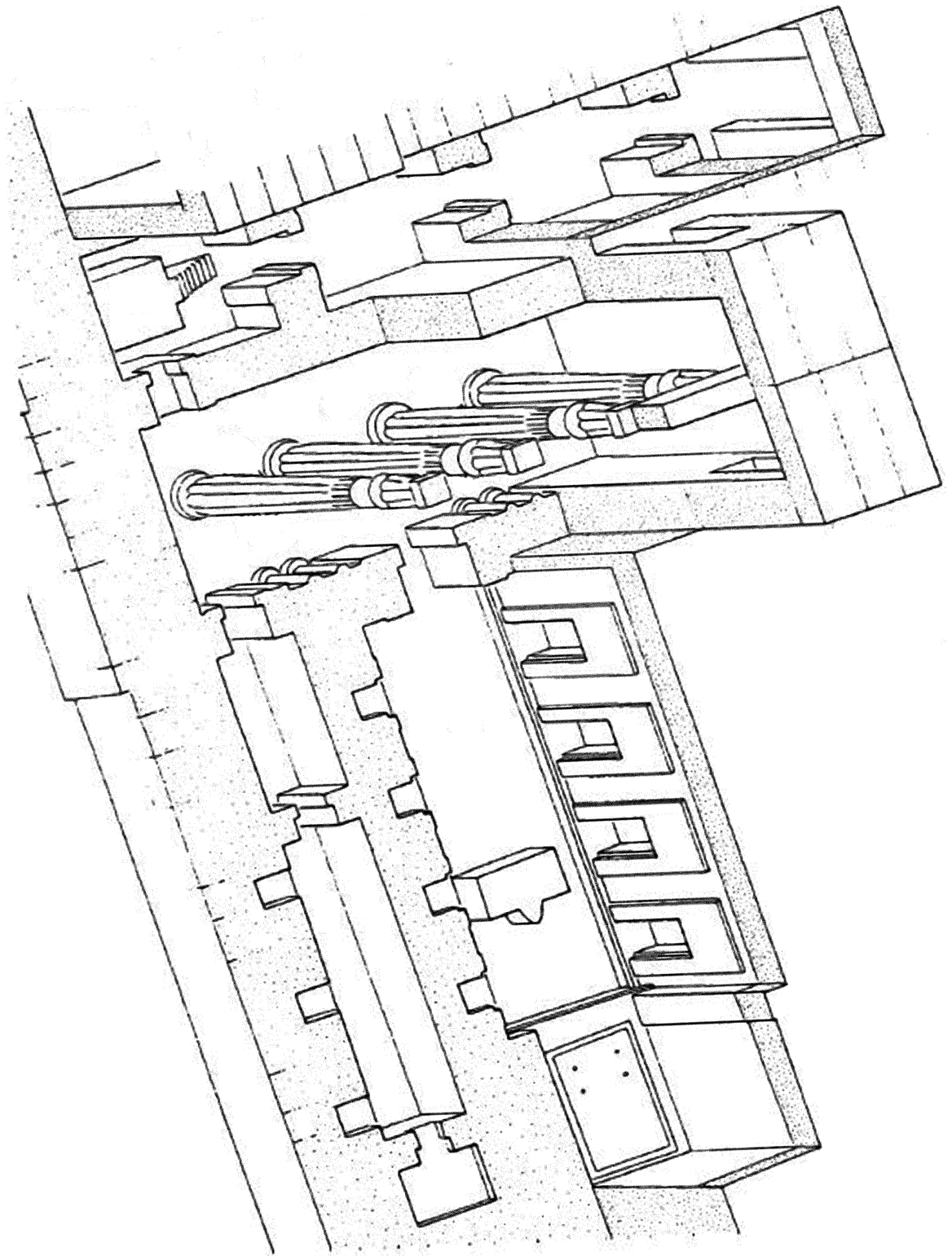


Figure 1: The Botanical Garden at Karnak, © Stuart Littlejohn 2016



QUAREIA

---

## COPYRIGHT

© Josephine McCarthy 2016

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher.