

“Quareia Lecture 3 — The Landscape Layout: a look at the creation of two Golden Dawn temples” transcription  
[transcribed and edited for clarity by Elsa]

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This talk is the next in a series of talks on how to use the Quareia Magician’s Deck, and the layouts, and these layouts can be used with ordinary tarot decks if you’re used to working with them. For this we’re going to have a look at the landscape layout, which is a shortened-down version of the large Mystical Map layout that the Quareia deck works with. And the Landscape layout can be used to look at lots of different things, as it shrinks down the powers right down so that you can see what’s happening on a ground level, and on a short-term level.

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And I thought for this I’d use an example by looking at the Golden Dawn Horus Temple Number Five, that was put together in Bradford in West Yorkshire in England, in 1888. And my question is looking at the magical and inner power dynamics that came in to play when that temple was being created, from a magical perspective.

[01:04]

The first card that was put down, which is the position of the land, the earth, the whole thing, was the Home and Hearth. So, it’s saying, you know, this temple was placed in a place of people, in a town in a city, by a group who were like family. Crossing it, which is the relationship with that, is the Idiot, which correlates to the Fool in ordinary tarot decks. And this is saying that the relationship with the land by the people who did the construction was non-existent, basically, they didn’t think about where they were putting the temple, from an inner perspective. They just ritually created a structure, without giving any thought to the powers within the land, or indeed to the inner powers around them, and that will become more apparent as we go across.

[2:02]

In position three we have the Occultist. Now this is what’s coming out of the stars, the long-term future, and it quite rightly shows that what this will build is magicians, which was the whole idea in the first place. Although saying that, one of the main driving forces behind building the Golden Dawn as a structure, was as an educational structure to teach magicians, and what it brings out the other end is occultists.

[02:32]

What we have down in the depths is the Keeper of Justice. Now, this position down in the depths is the Abyss, and what this is saying is that the, from a magical perspective, that the balance, this balance of the scales, the balance of energies, was not there. It was something that had been long forgotten, and didn’t play a part in the construction.

[03:00]

In position five, which is the Gateway into the Past, is the Holder of Light. And the Holder of Light is a power that souls and constructs go back to. It's a holding pattern, and that's in the past, so looking at number four and number five together, we're looking at Justice, at the sense of balance, the sense of Ma'at, from an Egyptian perspective—which the Golden Dawn worked with to an extent—was already lost, was already in the past, and there was no real, proper composting structure that where the power from the temple could also be anchored and emptied out in to, because position number five is an open door, what's in the past can flow back into the future. So it wasn't properly anchored, which makes sense within the mindset of how they were working in their own time back in the 19<sup>th</sup> century.

[04:00]

In position six we have the Inner Librarian. Position six is the short-term fate patterns that flow out of ancestral wisdom, the future that is defined by the past, and the Inner Librarian is a very good card to have in a reading like this, it shows they had inner contact, and it showed that that inner contact was teaching. It was a teaching contact, and it's deeply connected to the inner library, which is the communal knowledge that magician's tap into, so that's good.

[04:33]

In position seven, which is the position of the Grindstone, is the Hierophant. So the problems that they had to overcome for this to be successful, was the Hierophant, was the leader. So there was obviously already at this stage some issues with the overall leader of the Golden Dawn, or whoever was perceived to be the elder, or the big guy in the group. And he was causing some problems. And that did happen, it began to unfold later on, and led to a breakaway.

[05:07]

In the position of the Inner Temple itself we have the Chariot. This position tells us what flows out of the inner worlds, from a formed perspective, so it is what comes out of the inner temples, the inner structures, the inner contacts. And you have the chariot, which is a power that moves things forward. This is a power that is also, very much about the [barque of Re?], about the ladder, about ascending, about connecting into divine power. So, in the position of fate we have the Inner Librarian, and in the position of the Inner Temples we have the Chariot, so we have this line up in the inner worlds, of contacts and powers coming together to work through the structure of the Golden Dawn. So it was obvious that there were people there who had inner contact, who were powerful, who were making connections, but there was a trouble with authority that was causing issues.

[06:05]

Down in the position of Home and Hearth, number nine, this position tells us about the people, the community that they're operating within, the building they're operating within, the family of the organization. And there we have the Abyss. This is not a good card to have here. And the Home and Hearth card itself is in the first position. And if you look back to what's in the Abyss position, we have the Keeper of justice. So what it's saying here is there is serious issues with the land there, and with the organization/the family, in its infancy. There was no balance of justice, there was no balance of the scales, from a magical point of view, so there's no

foundation for it to stand upon in the outer worlds. It's no good having all the inner power lined up if the group itself is squabbling, or if the group is operating on land that it's not connected with, that it's a hostile land. And that land in Bradford, where they worked, I've worked magically on that land for a long time, and it is a very difficult land, there's a lot of very bizarre powers that come through there, and it can be quite hostile, particularly to men. So we have this problem with the outer structure.

[07:26]

In number ten we have the Elder. Number ten is the Unraveller position, this is what's unraveling and flowing towards the Gates of the Past, it's something that's leaving the situation. Now this could be linked to this issue with the Hierophant, number ten and number seven often work together. So you got issues with the Hierophant, and you got an Elder that's leaving. Now I do know from people of my father's and grandfather's generation, who were all loosely connected, through various Masonic and magical groups in that area, that there was constant infighting through the generations. It was almost like the power of the land came out and just grated everyone, and they would all set off against each other. And there was a major struggle as well going on not just within the formation of the Golden Dawn in Bradford, but in subsequent groups that came out of that. Of one camp wanting to be completely externalized and ritualized, and another camp who were much more leaning towards inner magic, inner contact, and deeper powers; and so these two were always squabbling. So here we have this Elder, passing away, before the temple is actually even finished, and from the conversations I had in my twenties with old people who were connected to some of these groups, there were people who were involved in the very beginnings of the formation who were not particularly within the Golden Dawn or within that formation of that group of people who'd come together, who'd sort of come into the orbit but spun back out again before it was all finished and formed. So it's very possible that there was either a financier or an elder magician who threw in the towel partway through the formation.

[09:17]

In number eleven, which is the position of the sleep and dreams, we have the River of Dreams, so it's in its own position. And this is very powerful, this is saying that in the dreams and visions of the people, there was this depth of contact, and of natural psychic ability within some of the group. And so that will have come to play in the formation, their visionary world—or for some of them—their visionary world was quite powerful.

[09:44]

In number twelve, which is the road ahead, and the road of Hercules, we have the Guardians of the Inner Desert. This is a power and dynamic in the inner worlds, that when people stumble into or try and force their way into certain layers of the inner worlds, these guardians appear and push them back out again, or literally throw them out of vision. So that in that position, from the problems we're seeing with the land, the problems we're seeing with politics in the group, and yet we're also seeing this deep inner contact and natural ability within some of the magicians, they were—as they were working, they triggered these guardians, which were trying to block the way ahead. And when you think of the initial vision that these people had of what

they wanted to do, and what it became, and what happened to it—you can see that there were problems, and these guardians stopped certain parts of this organization and group from moving deeper into the inner worlds and deeper into inner contact. Now this fascinated me, because A) I come from Bradford and it's a very interesting, magical place; and also I have lots of different connections through various people to the beginnings of the Golden Dawn. So this all held great interest for me, and actually I used to go to school in one of the buildings they used. And it was not quite what I expected to see, it shows a deeper inner power connection than I expected to see. And I really didn't expect to see this conflict with the land that comes out, but the Guardians of the Inner Desert showing there doesn't surprise me, and we still see the ramifications of that in the Golden Dawn to this day, in different groups that attach themselves to the structure of the Golden Dawn.

[11:38]

So, rather than just leave it there, I wanted to have a look—just as a comparison—to look at the creation of the temple in London that the Golden Dawn did, just to see what the difference is, because it was some of the same people, and some different people.

[11:56]

So, in this second reading of the same layout, in the first position we have the Inner Librarian. Very powerful, so you've got that inner contact who's come right down into the temple as they're building it, as they're building it ritually. And crossing it, in position number two, is the Hierophant. So you've got this power, this powerful person, who's deeply connected, who is the instigator of this temple and was probably also the same person who was despairing at what was happening with the Horus temple number five.

[12:32]

Up in position three you have the Child. Now, this is say, this position is what is the long-term future, and the Child there is the birth of something new. It's their baby. And they managed to pull it off, they create this baby, which is the Golden Dawn.

[12:50]

Down in number four we have the Goblin Queen. The Goblin Queen is a female power of the land, that is very tricky, and can be very difficult, very powerful, very temperamental. And not necessarily the best sort of power that you want around a temple structure. This sort of power is very much the Faerie Queen, which was romanticized a lot in the 19<sup>th</sup> century, but is actually a very volatile power. And that's down in the Abyss, so the work they were doing pushed that right down. The other thing that occurred to me as I was putting the spread out, was the amount of temples that had been built in London going right back to the Roman era. We had a temple of Isis, in London. There's a long tradition of temples and inner contact in London, and that was tapped into, whether it was done purposely or just happened by nature of their ability, we don't know, but it was definitely there.

[13:49]

In position five, we have the Gate of the Past, and that's in its own position, which is healthy. So it's showing yes, there is a compositing mechanism, there is a swing door that allows things to go into the past, and compost itself, without causing any problems.

[14:08]

And in position number six, which is the fate pattern, we have Hidden Knowledge. And that is what in the depths of the Golden Dawn they were trying to do, was bring through this Hidden Knowledge and teach it to the next generations. So again, that inner contact was there, that structure was there for the power to flow through.

[14:31]

Number seven we have Spirit Guide, which in the Quareia deck is a white horse, and it's in the position of the Grindstone, which is, "What are the difficulties you have to overcome to achieve what you want to achieve?" Spirit Guide in that position, is very much about the land, the white horse as an inner contact is a nature contact within the land of Britain. It's very much tied to the sacred kingship and queenship of the land, and goes back as far as we can stretch, magically, it's a very old contact. And it's in a very difficult position, and it has to be overcome. So again, we're getting this issue of a clash with the inner powers of the land, within the natural powers of the land, and with the ritual structure they're trying to build on top of it. Which again, in the 19<sup>th</sup> century, is not much of a surprise. It was very much an industrial mentality, and they were doing the best that they could with the levels of consciousness that they had at that time.

[15:33]

In the position of number eight in the Inner Temple we have Ghost - what was flowing out of Inner Temple, out of the inner worlds. The Ghost is something ethereal that you can't quite grab onto, that you can't quite connect to, it's a shell of something. So although they had this strong contact within the land, in London, with the city, and it was flowing through the city, from an inner temple perspective, it was already dying off, so they must have tapped into something going back to Greco-Roman times but the power of that was already fading and they didn't find a way to bridge on that piece of land into something that was more timeless.

[16:21]

Going down into position nine, which is the Home and Hearth, you have the Bridge of Death. That's a really interesting card to have in that position, it's bringing something up to a close that will never be gone back on, it's bridging an ending. So having that there, there was some change that was happening in the land in London, and it was a pivotal time, it was not long after that that we started to have experiences in the West of the world wars, of the complex moving of the boundaries of countries, and conflicts within the monarchies, which was also manifesting within the city itself. This was the time of Jack the Ripper, of mass murders, again, possibly connected in to the monarchy, but we don't know. But there is this Bridge of Death that's there, but it might also, or instead of, be that although they were creating something, they were bringing the death of it through at the same time.

[17:23]

In number ten, we have the Grindstone, and again, it's opposite its position, as ten and seven are read together. The Grindstone is going away. That could mean the spirit contact that we saw in number seven is fading away and moving back out of their work, or that that concept of struggle and achieving through struggle, and achieving through adversity, through very hard work—which, temple building is, it's incredibly difficult work—that that is falling away into something for some reason. Let's see what that could be.

[17:59]

Number eleven we have the Faerie King. So in the position of the dreams and visions, we have this Faerie contact, that's again, very powerful, quite volatile, and can be quite disturbing. And it can be quite hostile to any sort of structure building upon it. And that's coming through the dreams and visions of the people.

[18:18]

And in number twelve, we end up the Male Warrior, which is the road ahead. Now the Male Warrior is fire, it's the fire of Set, it's the fire that comes from the storm. So although we think of a storm as wind and water, what it can do is trigger destructive fire within people, hence you get the old mythologies of storms bringing war. And this is very much the quality of the male warrior, is war. It's war, it's conflict, it's devastation, it's destruction. It's the male testosterone power that's out of control without anything to balance it.

[19:03]

So we have this weird situation, where we have one temple that was built on a hostile and difficult land, but with inner contact that was very stable and very solid, and very free-flowing, and then you have this temple in London, where the inner contact and power is very much about the city, and the land, but what's coming through from an inner power point of view creates difficulty and hostility. You have the Faerie King and the Male Warrior, which are two male powers that are both full of difficulty and adversity, and will blow things apart.

[19:42]

So that gives you an example of the landscape layout, and if you look at this Isis temple, and you look at the Male Warrior, and you look at the Child, although it's very volatile in the short-term, you see in the long-term, it does create something, that then grows, and comes to life. So it's a difficult birth in both temples, the construction of both temples. There were elements of construction that were missing, there were elements that were haphazard, there were elements that were very powerful, and this sort of landscape layout can be used to look at that sort of a situation. You can use it to look at inner worlds, you can use it to look at magical situations or physical situations.

[20:26]

So let's just recap quickly how the layout works. The first card is the body, the place, the land, or the person. What crosses it is relationships, what they relate to, people, or a person, that they're relating powerfully to. Up in number three we have the long-term future. Down in the

depths we have what's fallen away and will not come back. In position five, Gates of the Past, we have the door into the past, something that pushes things back into compost. Number six, we have the short-term fate pattern, what is actually going on, what is happening, and bear in mind that that fate pattern is very much dependent on what has gone before. Number seven is the Grindstone, and that is adversity that must be overcome. Number eight is the Inner Temples, what is flowing out of the inner worlds into the situation. Number nine is the Home and Hearth, what is happening in the home, the community, the family. Number ten is the Unraveller, what is being unraveled and taken away, what is falling apart and going. Number eleven are the dreams and the wishes, or the visions—or literally the sleep, if you're reading about a person's overall health, that you will show you their sleep or dreams. And number twelve is the road ahead, what is the short-term future. And you can define what short-term and long-term mean when you're shuffling the cards, if you, if you think of, "Well, short-term is the next few months, or the next couple of years; and the long-term is the next ten years," or what you look at, if you want to get a really deep picture, the short-term path however long that may be, it may be a lifetime, and then the long-term future can be generations. So it's how you define it in your own mind as you shuffle.

[22:23]

So I hope that's been of some use to you, and will give you a chance to work with the Landscape layout, and if you're doing the Quareia course, the Landscape layout is also used in the course quite a lot. Okay, and thank you for listening! Bye!