

QVAREIA - THE APPRENTICE

Module 2 - Patterns and Maps in Magic

Lesson 6: The Metatron Cube and the Quarry

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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.

*For more information and all course modules please visit
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

STUDY GUIDE FOR MODULE TWO

A lot of the lessons in this module are about learning to execute certain ritual patterns (and you have two easy lessons with not much action). It is important that you learn each ritual in turn, learning the recitations by heart, and learning the coordinated movements.

Once you have learned a ritual and are able to do it properly, and have absorbed the lesson, you will have been instructed to repeat that ritual for a certain period of time. As you practice, you are also ready to continue on to the next lesson.

So your rhythm of study should be: read the lesson – practice the ritual movements and learn the recitations – do the ritual ‘proper’- set up a timetable to repeat it –start the next lesson.

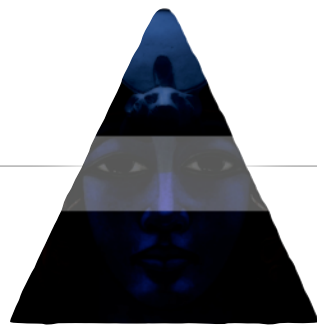


So by now your magical training schedule should look something like the inverted pyramid on the previous page.

Each week you should be doing meditations, tarot reading practice, practicing rituals from previous lessons, learning new ritual/lessons, doing research or writing.

If you have a heavy work schedule and cannot commit to that type of a time frame, work at your own pace: the main thing is that there are things you do regularly, and that you are practicing the previous lesson while learning the new one, so that they overlap a little.

Above all, make sure that you stay in the sequence of lessons and do not hop forward a few lessons.



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Module 2 - Patterns and Maps in Magic

Lesson 6: The Metatron Cube and the Quarry Mark

Note: you will need paper and pens, and your tarot deck for this lesson.

The Metatron Cube is a deeply magical pattern that is profoundly misunderstood and has been turned into yet another New Age pile of bunkum. If you research the Metatron Cube online, you will find a vast array of sites claiming everything from ‘it is the root of all Platonic solids (no it’s not, it can contain three of them only), it is the Merkaba vehicle that can take you to ascension (yawn), etc. etc.

Sadly this is a result of a combination of ignorance, a wish to make money from the gullible, and the idea that something deep and mystical can be understood and used at the drop of a hat to circumvent the process of spiritual maturation.

Humans love patterns. Humans love to find symmetry in things and then assign meanings into neat little boxes that make the world an understandable place. The world does not work like that and in magic, just as in mysticism, there are no easy boxes and no neat digestible packages of ‘truth.’

So why have the Metatron Cube in this course? Moving all the bullshit to one side, the pattern is one that points to a deeply profound and powerful magical aspect of creation and destruction. The secrets and keys are not to be truly found in its pattern; rather it is a sigil in the true sense: it is a map

to a stage in the act of Divine creation. That stage in the act of creation is something you will observe as an adept and come to understand through your deeper angelic work later in the adept section of the course.

At this stage of your training, you will not work ritually or magically with it, so this will be an easy lesson. And yet it is an important lesson. Just as I pointed out in a past lesson that writing by hand in your journal is the first stage in a long process of learning how to work with power in sigils, so too working with the Metatron Cube in a very simple way prepares the magician at a deep subtle level for what is to come.

By learning how to draw and observe the Cube, the apprentice slowly begins to embed the pattern into their consciousness where it will stay like a seed, ready to flower later on in your magical understanding. So at this phase of your training, do not try to discover ‘truths’ in this pattern: simply learn it, draw it, play with it and get to know it. It becomes something akin to a dream that you cannot fully recall, but tiny flashes still surface in your mind—enough for you to know something interesting or important was happening as you slept.

Working with your hands to draw, write and create patterns is akin to learning times tables as a child. When I was a kid in primary school, the schools still taught mathematical times tables and we had to chant them each morning before class. Slowly over three years we learned the full tables and we all had a sense of great achievement when, at ten years old, we moved into the ‘top class,’ into a classroom that did not have the tables on the wall as we were expected to now know them all by heart.

It was only at that point, when we began to learn more involved mathematics, that it slowly dawned on us how helpful it was to have those tables in our heads. This was the era before calculators; everything had to be done in your head and because of our rote learning we had our own inbuilt calculator that we carried around in our brains. It was also at that time that I slowly began to realise that numbers worked in patterns and worked logically.

So it is with learning magical patterns as an apprentice. First the patterns are drilled into you. Some are easier to understand than others, but slowly, through rote learning, you instil those patterns deep in your consciousness. Later, as you move on to advanced magic, those patterns re-emerge as tools, calculators, keys, references and maps that you have instant and deep access to. First your hand learns them. Then your body learns

them. Then your memory holds them and waits with them until you cross paths with an angelic being, an inner contact, an inner realm or a flow of power that is directly related to a pattern (or rather the pattern related to them).

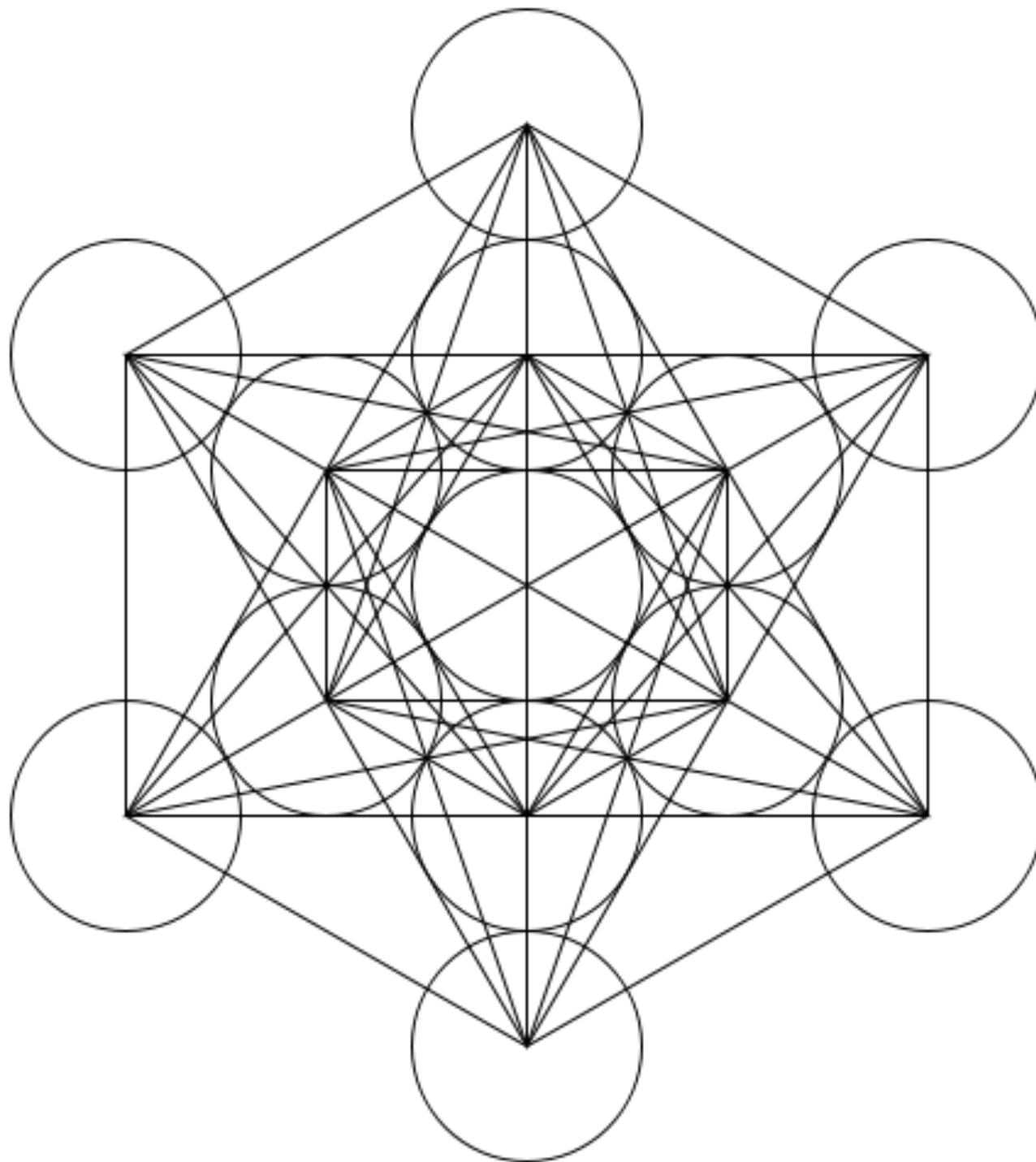
Suddenly the pattern re-emerges into your consciousness and you finally make sense of it as you find yourself standing in the centre of the power that the pattern is a map for. By having the map in your head, you understand your terrain better and know what to do, where to go, and can spot the door that you hold the key to. And this is how the Metatron Cube works. It is a sigil and map of a particular flow of power in a particular inner realm, and when you come to work as an adept in that place, knowing the pattern of the Metatron Cube will help you to understand and interact with the forces you will stand before.

So why is there so much bullshit around the Cube? Well, humans love bullshit and they love patterns, so put the two together and you have the New Age. A good example of this human dynamic can be observed in the old movie, 'The Life of Brian'. It is silly, dated humour but also very cutting and profound in its observations of human nature in relation to religion and beliefs. If you haven't seen it, get it and watch it. Its message directly relates to our stupidity when it comes to religion and also to magic (which many approach like a religion). If you have seen it, the clamour around the Metatron cube is akin to the holy 'shoe.'

So how are we going to work with the Cube today? First let's start by looking at it. On the following page is an image of the Metatron Cube.

The skeleton of the Cube is the quarry mark, the X with a line running through it. That is the skeleton for many magical patterns and tells you that this pattern, which has the quarry mark, is about creation in its celestial stages. The quarry mark is the foundation pattern for substance. As you will see, there are lots of shapes to be found inside the Cube and most of them are shapes and patterns used in magic.

Many different shapes are harmonic with this pattern and some are not. That is a disappointment to the New Agers who like neat boxes where everything fits. What the 'crystal licking dolphin kissers' do not understand is that nature is profoundly asymmetric in its symmetry (chew on that one).



To work with and understand the Cube, you do not unravel it like a puzzle; you simply draw it, repeatedly, and see the various patterns emerge out of your drawing. That's it at this stage—that is all you need to do. And you work with that drawing in a number of ways to observe passive resonance into a space. The cube, when drawn properly, because it is a charged sigil, will subtly affect the space that it is placed in. There is nothing deep and mystical about that, it is just how these patterns work. So let's get practical and actually do something.

Practical Work

Draw the Cube. That is easier than it sounds and there is a particular way to draw it that triggers the magical embedding and learning. You can use a set of compass or a large coin to draw out the thirteen circles. So get a good-sized sheet of paper and map out the thirteen circles. That is the skeleton shape of the Metatron Cube and it is a foundation quarry mark (which as an aside, was used in ancient Egypt as a quarry mark).

Once you have the skeleton marked out, then you need to mark a dot in the exact centre of each circle. Now comes the fun bit. You cannot use a ruler or any straight edge to do the next part; it must be free hand. This again is a baby step towards the magical creation of a sigil with the use of your hand—no tool must be used. This has a deeper magical dynamic that will become apparent to you later in your training, and you will find that the closer you come to magical balance and stability, the easier it will be for you to draw ‘straight’: you learn to draw from the depths of your magical being.

To get to that stage, you have to go through the process of learning how to create with just paper and pen. It is the lines and their connections in this pattern that trigger that process, not the circles. Again, this is something that will become much clearer to you later on. And that is something that has to evolve within you, alone, and by your own hand; it cannot be outlined to you by someone else.

So begin by connecting up the dots with straight freehand lines. Many different patterns will emerge as you draw and you will constantly find new patterns that are created by joining up the dots. Once you have finished, sit back and look at it. Look at it in relation to the ritual patterns you have already worked with and see how those patterns interrelate. You will also find patterns within the patterns. Do not try to force patterns that do not fit.

As you look at the pattern, one thing you may notice is that in relation to your magical four directional pattern - the Cube has no east/west axis. This is because the Cube is not about humanity specifically, and does not trigger the creation/destruction pattern that is inherent in the Divine act of utterance. Rather this is a pattern that the utterance passes through on its

journey into creation. Again, something you will learn far more about in the adept section when you are ready and strong enough to withstand the work.

Repeat this exercise of drawing out the Cube two or three times a week for a month, more if you wish but certainly no less. Once you can draw it accurately, draw it out on a piece of card and place it above your bed. Sleep with the pattern over your bed (directly over your head) for a week and note down any shift in sleep or dream patterns.

After a week, take it down. Whether or not it affects you very much depends on varying factors including your own sensitivity and what else is happening energetically in the house. After your sleep exercise, now it is time to experiment. We will do this in a few different ways so that if you are not sensitive, it will give you a way to explore the energy of this pattern from a different angle.

The sleep exercise and the experiments are something that you can do while you also move on to the next lesson; you can work this lesson and the next one concurrently if you wish to.

EXPERIMENT ONE – ENERGIES

Remember your tarot lesson in module one? Go to your notes in that module's journal. Remember the readings you did for your living space. Identify which area of your living space is the most difficult area energetically. It is likely that you have already taken some remedial action to settle that area, so we need to take that into account. Before you do anything else, do a four-directional reading for that space and write it down in your journal.

Now pin up the picture you have drawn of the Cube on card onto the wall in that area. Pin it up high on the wall in the direction which is the most out of balance.

If you feel that it is unfashionable or will spoil the look of the house while you do this, get over it. You do not live in a fashion show. If anyone comments, tell them it is a memory experiment. Your home is not only your safe place, it is your magical 'kitchen' where you cook and experiment.

After twenty-four hours repeat the four-directional reading for that space and see if there is any difference in what the reading tells you about

that space. Leave the image on the wall for a full week and at the end of the week do a four directional reading again for that space to see if having it there for a week made any difference. Note it down and then take the image down. Twenty-four after it has been down, do yet another four-directional reading to see how the space has changed now that the pattern is off the wall. Also note if there was any difference in the energy of that space, or in the house in general, or any odd behaviour of animals in that space if you have pets. Also note down any difficult, out of the ordinary things that might have happened to you that week.

Now move the drawing to the area of the house that shows in the readings you did in module one to be the best, strongest and most vital area of the house. Again pin it up high and do a four-directional reading for that space before you pin it up, twenty-four hours after you pin it up, and then again at the end of the week before you take it down.

This is a subtle experiment in that you get to see if and how simply putting a magical sigil or map on the wall can change a space. Some can and will, others do not. How a space reacts to a pattern or map depends very much on the land you are on, the house itself, what powers flow through the house, what time of the year it is, etc.: all the power variables define how a space reacts to the inclusion of a magical map or sigil.

It can also be an interesting experiment to put it up in your magical working space for a length of time, positioning it in the south (which is its natural home) and seeing if it affects how you work magically. Later on, when you are in the midst of adept training, it can be very interesting to repeat this experiment as your inner senses will be far better tuned by that point and you will also be more conscious of how magical energy affects things: you notice the very subtle shifts and actions that would have evaded your attention in the early part of your training.

EXPERIMENT TWO – RESEARCH

Do some internet research on the image. Because there is so much bullshit about the Metatron Cube, and virtually nothing of any real magical sense or clarity, don't even try to research the Cube itself (it will do your head in or you will get sucked into the bullshit zone, which can be very alluring).

Instead, search for the foundation quarry mark, and for the other shapes that emerge out of the Cube. Look for them in images of ancient texts, wall carvings, temple symbols, sacred architecture, etc.

Here is an example. This is an image of a gemstone carved with various magical sigils. It is a late Greco-Roman gem and would have been carried as a protective amulet.



Even though you are an early magical apprentice, you will immediately begin to recognise some of the ‘maps’ that this gem depicts, and how many of them are sub-patterns that are of or work with the Metatron Cube (though not all of them are). You can see the four directions in the centre, the wheel (fire) in the south and the foundation quarry mark in the east (the significance that that mark in that position will slowly begin to dawn for you over the course). From those clues, over your years of training, you will slowly unravel what each mark is, why it is in a certain direction and what it is doing (or not doing).

It is very busy—they have thrown in the whole ‘kitchen sink’ in an attempt to make something powerful and also glamorous (and therefore of monetary value). It demonstrates magical knowledge, but it is also cor-

rupted knowledge in that the use of these symbols is unbalanced, busy, overly subdivided: a perfect reflection of the state of the more popular and ‘commercial’ magic of that time. They had fragments of knowledge from the ancient world but had already lost the deeper mystery behind it.

The time when this gem was produced (around 300AD give or take a hundred years) reflects the state of magic in the more popular sense at that time in the Mediterranean areas. There was some deep and profound magical knowledge at that time, but also a large crust of popularised commercial magic on the top, and this talisman is a product of that commercial magic.

Through researching the patterns and maps that you have already worked with and have begun to understand, you will be able to spot the state of magic in a given time and place according to how those patterns were used, and why they were used. Like all things, this will not tell you the whole story, as it is never as general as that. But it will tell you what stage that civilisation is at.

Each civilisation goes through stages of development; rising to a peak and then descending into degeneracy which then sloughs around in a ‘dark age’ of total ignorance before starting the long climb back to development again. You can track those stages through the use of magical symbolism, magical art, architecture, religion and cultural expression.

At present we in the west are on a slow painful descent back into a dark age. We see that through the degeneracy and commercialism in our magic, culture and religions. As always in such a dynamic, there is often an opposing force operating within that pattern, and in each degenerate slide can be found a spark of brilliance or a seed of discovery that will facilitate the next climb. So when in your research you come up against the use of magical patterns in a decaying culture, look more closely at some of the art, philosophy, magic and architecture of that time, and behind the glamorous façade, you will often find new seeds lurking.

In some magical symbols you will see the deeper magical intention, particularly if they are used in a new religion. Look at the early Christian symbol of the Chi Rho, which is a form of the quarry mark that is a sigil for ‘foundation.’ As you research the Chi Rho (two Greek letters) you will find that it is indeed an ancient symbol that was co-opted by very early Christians and used as a foundation sigil for the new religion.

If you read Plato's *Timaeus* (do try and make the effort to read it, and if you do, take notes of what ah-has come into your mind), you will find that Plato alludes to a form of the quarry symbol (the Chi or X) as the foundation of creation, which is exactly what it is. It is the root skeleton from which a pattern is built (the Metatron cube) which in turn acts as a filter that sits in between the Divine first utterance and creation.

It is pointless for me to go into any further depth about this symbolism at this stage in your training, as it would only devolve into an intellectual puzzle-solving pursuit, which is exactly where I do not want you to go with this. I want you to look, see, recognise, and discover—nothing more.

Later, as an adept, you will stand deep in the inner worlds and will see these patterns/maps in operation for yourself, and have direct experience with the angelic consciousness that flows through them. That way you will truly learn what they are about.

But as you read Plato and various other ancient writers, you will realise, eventually, that they too stood deep in the inner worlds and saw for themselves. And that no amount of explanation can sufficiently portray the depths of power and contact that these signs and symbols point to. It is enough, as an apprentice, that you are simply aware of them, that you are aware that most writings over the last two thousand years about these symbols are just intellectual conjecture and religious dogma in the making, and that you will truly not understand some of the deep symbols until you are directly experiencing them magically.

Then you will also understand that they are merely road signs to something that cannot possibly be reproduced, boxed, and understood intellectually or philosophically. Their purpose is to point the way for those who already understand them, to affect the substance they are upon, to focus magical patterns, and to mark the way for other adepts on a journey. As an aside, the quarry mark was also used in classical texts to mark an important passage – like putting a star at the side of text to tell you 'this is new and important!'.
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Spend a good deal of time looking at cultural, religious and magical markings from the ancient world and from far-flung ancient cultures. Look in iconography, paintings, books, buildings, jewellery: do not limit what you look at. When you find something interesting that catches your eye, even if

you do not know what it is, save it, print it out or draw it out. Do not bother with modern interpretations: learn to look and think for yourself.

EXPERIMENT THREE

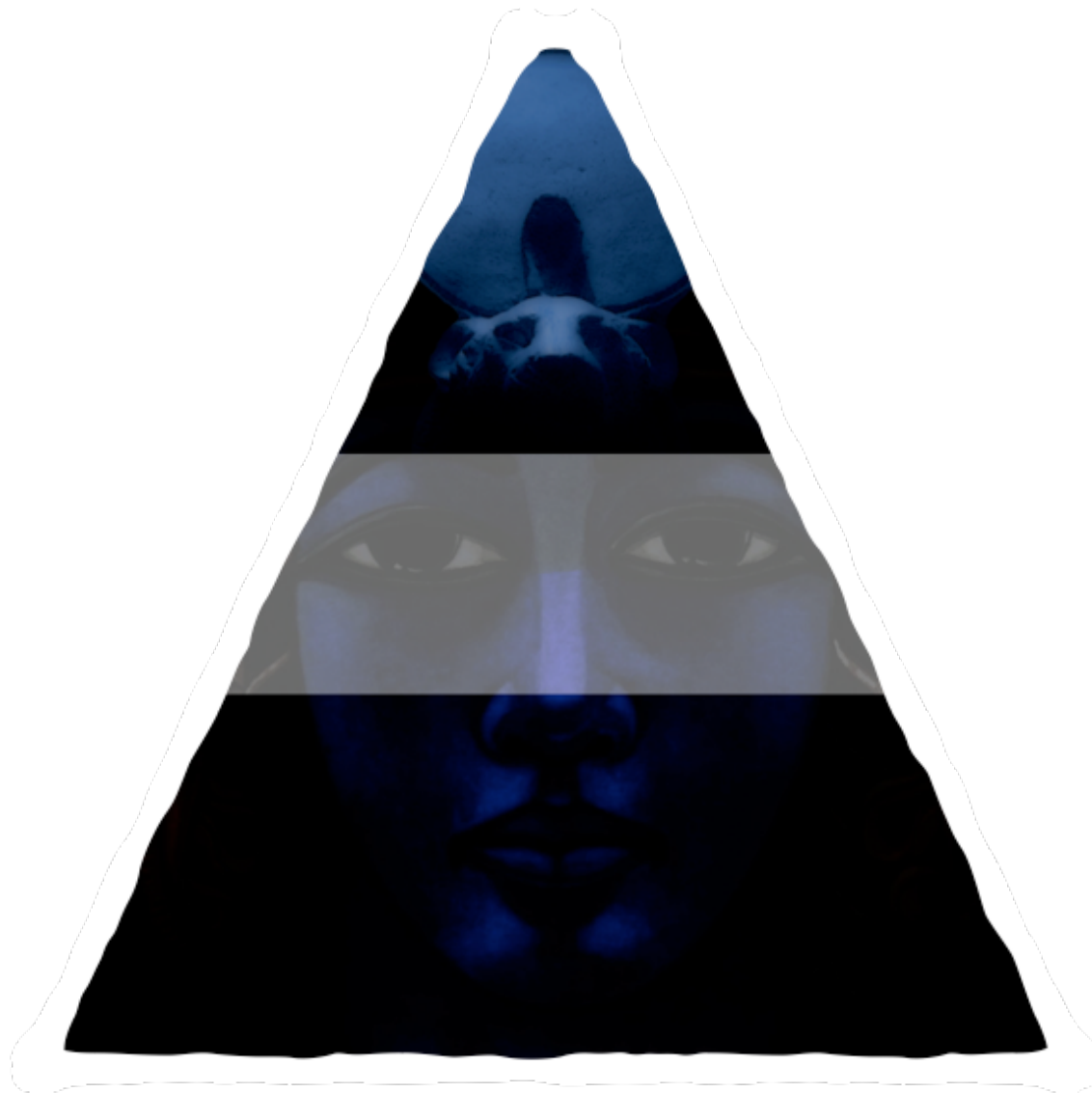
If you are truly ambitious and like making models, get thirteen reasonably-sized polystyrene balls and some sticks with sharp points at both ends, and make a 3D model of the Metatron Cube. Again, this is about playing, creating, and then letting the pattern sink into your subconscious. If you succeed, string it up somewhere where you can look at it as you walk past.

Don't use a computer program to create the Cube: this is not an artistic or intellectual act; it is about using your actual hands to create something. There is a major difference magically, and you need to know how that magical dynamic slowly develops as you use your hands more and more.

Well that was an easy lesson! This is your little lull and break after a few heavier lessons—enjoy it while it lasts. Essentially this lesson was about two simple things: separating out the bullshit connected to the Metatron Cube, and also learning how to spot magical patterns, which then allows you to ascertain the state of magic in a particular culture and time.

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