

QVAREIA - THE APPRENTICE

Module 3 - The Power Dynamics of Creation

Lesson 5: The Inner Guardians

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QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

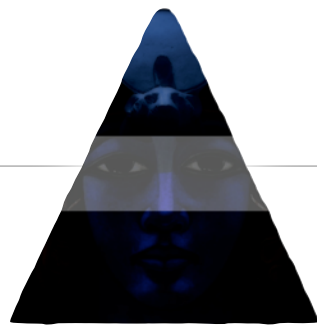
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

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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 5: The Inner Guardians

Now that you have begun the process of working with the Grindstone and the Unraveller, it is time to begin to understand the other inner powers that guard and work with the thresholds of the inner worlds. Like the previous two powers you worked to understand, I have taken away the better known names of many of them and given them titles according to what they do.

The names that have been used in magic in the past for these beings have become so distorted in the misuse and misunderstanding of these powers, that it is time to step away from those names and for the magician to learn through direct experience. Even though this is an apprentice level, it is important to learn about these powers from the outset of training, which will not only prepare you for working properly with them, but will also give you a deeper understanding of them—an understanding that is sadly lacking in modern magic.

These beings can be recognised in ancient Egyptian texts as well as many other ancient texts: once you know their function and character, you will instantly recognise them in sacred texts around the world.

So why do you need to learn about these beings? Without knowledge of these powerful beings, there is no access to deeper and more profound magic. These are the powers that work behind the scenes of creation and

work at the threshold of material existence, a threshold where magic begins its flowering.

Most of them you only need to know about and read up on at this phase of your training, but there is one contact within this group of guardians that you will need to meet in vision and learn to work with (and one you will also come to meet shortly in another lesson). Relationships with the rest will flower as your training progresses. So let's have a look at these various contacts and learn a little about them: some you will recognise if you have read ancient mythic or theological texts; others you may not. First let's have a look at the realm where they reside. This realm is called the desert, something you will learn a lot more about in the months and years to come.

The Realm of the Desert

Knowledge of the realm of the desert had sadly fallen by the wayside in modern magic, and yet it is a key realm to any powerful magic that uses inner vision and inner contacts. Fragments of this realm can be seen in Greek mythology, where an aspect of the desert is known as the Lethe Plain—the death realm, an aspect of the desert, which you will learn about as an apprentice.

When a magician reaches deep into the inner worlds without the heavy filters of modern magic, they invariably hit a place that seems devoid of life: a vast desert with a great crack in the earth at one end (the Abyss) and a river at the other end (the river of death). This desert is hinted at in many magical texts, but because of the dangers that can potentially threaten a magician if they wander into this realm without preparation, little detail is written about it in texts and grimoires. This danger results from the lack of knowledge of the guardians that stop humans blundering into this realm unprepared. That is why you, as an apprentice, must go through various preparations before you step fully into this realm.

Just as the Garden of Creation teems with life, so the opposite is true of the Desert. It holds no living or growing thing. It is void of life and full of knowledge. The Desert is the home of a vast array of angelic beings that are involved in the act of creation: the Desert is where pure Divine Breath and

power is formed into the pattern of physical manifestation and begins its journey into life. Stepping over the threshold of the Desert, that pattern of life becomes a person, a tree, etc.—a concept you have already briefly looked at.

The Desert also houses the collective knowledge of all beings that have manifested in our world at some time or other. It is a similar idea to an inner landscape: where an inner landscape expresses the inner form of a land or person, so the Desert holds the inner temples, adepts, priests and priestesses, and deities: the inner forms of the outer manifestations. When Crowley was told by an inner contact that he could only access communion with Choronzon in the desert, the contact did not mean an outer desert, but was talking about the inner realm of the Desert.

This is a place where the Abyss can be accessed as well as the knowledge of the ancient temples and priesthoods, where demonic and angelic beings can be safely met on their own territory, and where, as an adept, the magician can witness the true power and beauty of the Metatron Cube in action. For a magician to safely access and work in this place, he or she must first get to know and be accepted by its guardians.

If you are a person who works well through imagining something, imagine the desert appearing as a vast lifeless plain scattered with ancient temples, the Abyss, the river and mountain of death in the distance, and the mists that shroud Divinity on the other side of the Abyss. Mists also appear to obscure areas of the Desert that the magician is not yet prepared to step into. There is also an area of the Desert that is a 'holding area' where powers or beings that should not be manifest in the outer world at this present time are held in the sands until it is time for them to be released.

If you read the Old and New Testaments of the Bible, you will also, once you have become familiar with this realm, recognise many aspects and contacts of this place in the various writings.

So now let us have a look at the various types of beings that stand on the threshold between us and the desert. Not all of them are guardians; some are deities or sub-deities, some are workers: many beings work on this threshold to bring final form to the Divine Breath as it manifests as a physical being. They are the weavers, connectors, balancers, as well as guardians. Let's start from the closest to us and work in from there.

The Weaver

The Weaver is a deity power, female, that takes all the strands that are flowing out of the desert and weaves them into final form to produce a specific life. The Weaver takes the strands from the Three Fates which have defined the length of life, the time of death, and the time of birth of the person or creature, and weaves around those key points more subtle aspects of the life that is to be lived. For example, we learned about the energies of the Unraveller as energetic hotspots in a life: the Weaver connects those 'hotspots' into the pattern set out by the Fates, and weaves a place of birth, and key moments within a life.

At this point let me say that these images and descriptions are how our consciousness can understand and interact with these powers. In real terms, these powers are truly beyond our understanding in their full expression. As a species, we have learned to use common imagery and have 'humanised' how we perceive lot of these beings so that we can interact with them safely. The depictions we use are essentially energetic filters that allow us communion. Without these filters they would be beyond our ability to communicate with: it is a common vocabulary of concepts and images, so bear that in mind.

As magicians, we work with this vocabulary of concepts and images in order to build an interface that we can work through. This vocabulary is something that has been deeply embedded within human consciousness for millennia: hence if you find these beings or places accidentally and without prior knowledge, you will see them in the same way the ancients saw them: a collective interface built up over thousands of years. Back to the Weaver.

The Weaver appears to us as a goddess who weaves life into being. She is only occasionally interacted with directly by magicians, but she is known, acknowledged and respected. If, as a magical adept, you wish to specialise in magical work connected to fate and the formation of nations, then you will learn to work more closely with this goddess.

Most of the ancient mysteries around the world have their own version of this goddess: in ancient Egypt she is known as Neith (pronounced 'Net'),

one of the most ancient deities in the Egyptian pantheon. An aspect of this power is known in Greek mythology as Athena. These goddesses are known for being warriors (so much fate is determined by war) and also as weavers of creation. Sadly, as the mysteries of the ancient world began to degenerate, the understanding of the aspects of these powers also degenerated. Neith became known as a weaver in a day-to-day sense, as a basket or cloth weaver. This is a total misunderstanding of the vast powers this goddess wields, and we can often, as magicians, track the degeneration and collapse of a nation by tracking how the understanding of the deities fell apart.

So if you come across a goddess of weaving and she is thought to be the patron of weavers, dig a little deeper and you find that in fact it is a goddess who is the power of the Weaver of creation. As the outermost being on the threshold of the desert, she is very well known around the world.

The Three Fates

The three Fates figure extensively in many of the ancient Mysteries. One is involved with taking the thread of life that flows from the Divine Breath and has been formed into a pattern of a particular expression (human, animal, etc.), the second one determines the length that life will be, and the third is the one who determines the point of death.

These three beings essentially form the birth, length of life and death of a human. If you read up on the various mythologies from ancient texts of these beings, you will notice that over the generations, more and more powers and attributes are added to their mythology (humans do have a habit of elaborating; they cannot keep anything simple). From a magician's perspective, we work with these beings in their core, original roles as the three intertwined powers that determine the timing of a life.

Again, few magicians would work directly with these powers unless, as an adept, they were specialising in an area of magic that would bring them into direct contact with these beings, but all magicians need to be aware of these powers, what they do, and how they operate. Gnosis of these beings is important, as it will help you to understand the mystical and inner aspects of a life, and how that life operates in the outer world. An adept working

with fate or as an exorcist would need to have a deep understanding of these beings and how to interact with them when needs be.

If we take all of the mythological dressing away, what we are left with are beings that work in a very narrow and specific way with time and manifestation. Without physical substance (a body), there is no time. These beings are the ones that sit on our side of the threshold and ‘midwife’ the human into conception. At a deeper level of understanding, they are the powers that flow through the stars; the powers that come together in harmony to create a measured window through which a human soul can step into conception and birth.

Their power can be looked at through astrology, through angelic patterns of conception and death, and through tarot. They decide the ‘when,’ and the Weaver defines the ‘how.’ That does not mean that a human has a set, locked fate; a path that cannot be changed. What it means is that there are certain key points in time where ‘hotspots’ are active. How we are affected by those hotspots largely depends on our own choice of action. However, I have found over the decades that there are certain patterns of fate that cannot be dodged or avoided (though some can), and these key moments in time do, indeed, seem to be set before our birth. How we react to them and what we take from them (or give to them) determines our deeper development and maturity.

This is important to understand as a magician, as it directly affects how long-term magical projects are approached, and it also affects our understanding in regards to divination when we look at longer-term events. Some are mutable and some are fixed: as we mature as magicians we learn to spot these hotspots in advance so that we can approach them in the most productive and wisest way possible.

What I have observed personally as a magician over the decades is that as far as death is concerned, there seems to be a final ‘fixed’ time, but there are also other times that crop up as a result of the ‘weave’ hotspots and also through our own actions and the actions, usually magical, of others that can potentially take us out. These we can avoid if we know how to.

So in a way, we can potentially not make it to our ‘fixed’ time, but be taken out earlier through different influences. But I have also observed that when that fixed time comes, nothing can dodge it. Often when I have been around magicians who have come to that fixed point in time, they feel it, rec-

ognise it, and understand it. They start to disconnect from the world around them and go with the power flow rather than fight it.

My findings over years of magical exploration tell me without doubt that these beings exist and have a direct influence upon us, but the 'known wisdom' that we have about them is rudimentary. In real terms I have seen and experienced that the influence of these beings upon us is far more complex than it would at first seem. But for you as apprentices, starting from the rudimentary understanding will suffice. As an adept, you will interact with these beings for yourself and will over time observe their influence in the world around you. From that, you will come to gain your own personal knowledge of their power and action, which is the true way the Mysteries work: you experience the depths of the inner worlds in a way that is specific to you. That in turn matures and develops you as a spiritual, mystical being.

The Keeper of Justice

The Keeper of Justice is a power that many will be familiar with: it is a power that is still depicted at courthouses throughout the western world. Again, this power appears to us as female and is well known to us as , like the Weaver and the Fates, it is a power that resides on our side of the threshold. This means it is easy for our consciousness to tune in and connect with this power. However, the deeper powers and meaning of this being is, like the others, often misunderstood, and is expressed in our culture in its simplest and least powerful form.

The Keeper of Justice is not a goddess; it is an angelic force that is akin to a fulcrum. It is the centre of two opposing forces, and its job is to keep a balance between them. So for example, the Keeper of Justice acts as a narrow filter for the powers of the Grindstone and the Unraveller, and also for the deeper powers that are behind those two polarities: the Keeper ensures a necessary balance between the two, whatever level of balance is needful for a particular soul to manifest physically.

Another function of this being is to act as a gatekeeper or filter that magicians encounter when they work in the desert realm. This being maintains the tension of energy, like a membrane, that the magician passes through as

they step deeper into the inner worlds. If the magician is working towards maintaining a semblance of balance in their lives, that balance will be strengthened and assisted as they pass back and forth through this membrane.

If the magician is working in a very unbalanced way, or is very unbalanced within themselves, then passing through this membrane will either push them back out of the inner worlds or will create yet more imbalance within the magician. We see this manifesting as things so extreme as magicians becoming increasingly mentally unstable as they try to force their way into the inner worlds in an unbalanced way. Another more simple and protective way this membrane can affect magicians is to push them out of vision if their body is harbouring disease, or if they are in an energetic space that is not conducive to inner work: it has a protective action.

If the magician is, for example, infected with a flu virus but not yet showing symptoms, the energetic pattern of the virus will already be making the magician energetically vulnerable: if they gained access to the deeper aspects of the inner worlds while incubating an illness, the energetic impact of the work would most likely enable the virus to attack the magician's body more successfully. Similarly, if the magician has some event coming into their very near future that would need a lot of energy (pregnancy, a major life change, etc.), the Keeper of Justice will not allow the magician to pass deeper into the desert. This is to ensure that the energy reserves of the magician are kept at their optimum for what is to come.

Another octave of the Keeper of Justice is the Keeper of the Scales: the being that oversees the power of Ma'at in our world. In a mundane life, the Keeper has minimal interactions with a human life. If, however, that human is a magician or a priest/priestess, then the deeper that human steps into the Mysteries, the more and more the Keeper will engage in order to guide the human on a path of balance. We see this through the mysteries of the Threshing Floor, something you will learn a great deal more about in future lessons. It is also a power that is heavily involved in the action of the Sword of Justice (the sword of Damocles).

The deeper into the Mysteries the adept goes, the more the Keeper engages with them and flows as a governing power through their lives. This enables the magician to learn how to maintain balance within an unbalanced physical existence (all physical life is unbalanced in some way—it has to be

for physical manifestation to happen), and how to govern themselves and their magical work in as balanced a way as possible.

You have already, through your previous exercises and lessons, learned the beginning of how this power flows through magic, and the deeper you go in your magical studies, the more this power will crop up in your life. If you are willing, as a magician, to learn the lessons laid before you by the Keeper and to work closely in conjunction with this power, then as a magician you will mature into your own power and learn how to wield it wisely.

The power of the Keeper not only works on the threshold of the desert, but operates throughout creation and nature: once you learn how to recognise and understand this power, you will see it in action in everything around you. It is the power that keeps polarities tight and balanced, it maintains the flow of creation and destruction in the manifest world, and it maintains opposing energies and powers within every living thing. So now you begin to see that the Keeper of Justice has little to do with the maintaining of cultural or moral laws that are disconnected from the deeper powers of creation. The Keeper does not judge or moralise; the Keeper simply triggers the process of rebalancing that which is unbalanced, and helps to maintain balance where it exists.

The Keeper of the Threshold

Now we are getting to the layer of beings that are not so well known in mythology and stories. The Keeper of the Threshold is the first being that works in creation that is only really known to the mystics and magicians throughout time, and was not written about much. Whereas the outer beings involved in creation who resided on 'our side of the threshold' were often communicated with, interacted with, and were widely known, the being on the threshold and the beings beyond were reached only by priesthoods and magicians working beyond the threshold.

The culture that did penetrate the threshold and pass on pertinent information that we know of were the ancient Egyptians. The early kingdoms (pre-dynastic and Old Kingdom) really knew their stuff, and as a magician

wanting to learn the true depths of magic, it would be wise for you as a student to study the texts and wall paintings from these amazing people. For many years I did not fully understand the depths of their knowledge. It was only as an adept and visiting Karnak that I finally realised just how knowledgeable these people were of the inner worlds and of magic.

The Keeper of the Threshold is a vast angelic consciousness that transforms the deep inner pattern created from the Divine Breath and gives it the inner form of the outer being that it will become.

The Keeper of the Threshold does not determine what those patterns will become; rather this being is the catalyst that triggers the transformation, takes the information from the pattern, and moulds it into shape as per instructions. Some cultures do depict this being, often in the form of a potter who takes raw materials and gives it shape. So if you are looking for reference to this being in ancient texts and myths, look for a depiction of a potter (the ancient Egyptians called this power Khnum).

As a magician, you would not work directly with this power. As a power that sits on the threshold, it is too vast a power for a magician to attempt to communicate with, and it is not a power that human magicians should attempt to work with or harness. But an awareness of this being, as a working adept, will help the magician to not make inadvertent dangerous mistakes.

The Utterer and the Wheel

Before we get to the being that you as an apprentice can meet and work with, there are two other powers found upon the threshold of the desert that it would be pertinent for you to know about. One is the Utterer, and the other is the Wheel. If you have studied tarot, the Wheel will be familiar to you, and for those who have studied theology, the Utterer will be known to you.

The Utterer is an angelic being that operates through the element of air and works within a narrow field of action. That action is the use of sound to affect change. This angel mediates the Divine Breath of God from the inner world to the outer world.

In the beginning was the Word, and the Word was with God, and the Word was God. The Utterer mediates this ‘Word’ out into the world in various forms, the most natural expression being particular storms that effect change. (In my book *Magic of The North Gate* I talk about these storms that have ‘intent.’)

Another more commonly known action of the Utterer is to mediate wisdom and knowledge to humanity. This comes in the form of revelations, inspired writings, prophecies, and the teaching of humans who are treading a path into the Mysteries. The action of this angel can also be seen through inspired music, poetry, and stories, all of which bring change to the world and to the minds of humans.

A non-mystical, non-magical example of this is something that the composer Igor Stravinsky (1882–1971) once talked about. He said, “I heard, and I wrote what I heard. I am the vessel through which the ‘Sacre’ passed.” He was talking about the composing of *Le Sacre du Printemps* (The Rite of Spring) which premiered in 1913.

This music was particularly discordant to the ears of that time, and was described as ‘sending listeners to hell’ and driving people ‘to eat ashes and fill their bellies with the east wind’ (Jean Cocteau). Indeed, not only did this piece of music change music in the west forever—it also foresaw the First World War.

When Stravinsky wrote this music, he did not alter it, refine it or edit it. His notations show no working upon the composition; rather he literally wrote it out in one draft ‘as he heard it.’ This is an example, of which in history there are many, of the Utterer speaking through a human. Don’t forget that sound and vibrations are the main powers through which the angelic beings of creation work: the mediation of words is very much a secondary thing.

The Utterer was also responsible for the revelations of the Prophets, and this angelic being stands behind humans who speak with an inspired voice, a voice that changes nations.

The Wheel is fairly well known to most magicians, and is an angelic being that brings change. The Wheel constantly turns and powers the cycle of birth and death, creation and destruction, and the shifting sands of fate. As an initiate, you will learn to spot the action of the Wheel in your life, and

learn how to work directly with it to facilitate that change in a conscious way: you will learn to actively participate in your fate rather than be swept along by it. The Wheel is one of the driving forces behind major ‘hotspots’ on your web of fate (which you will learn more about soon).

The Noble Companions/The Noble Ones

The Noble Companions/Ones, also known as the Sandalphon, are a collection of angelic beings that act as guides, companions, teachers, and protectors of humans who tread the road of the Mysteries. Some teachings connect the Sandalphon to the Wheel, but they are in fact different, but similar, powers.

Like many angels, the Sandalphon are a hive being: when all the bits are brought together, you have a massively powerful archangel. What we work with as magicians appears as one angel, but is in fact a fragment of this greater being (hence they are often referred to in plural). We get a small bit so that we can withstand the communion and work with them. This is why often a single angel is referred to as ‘them’: they are both an individual power, and a group of many.

The Sandalphon, known in Egyptian texts as ‘The Noble Ones,’ are beings that assist in the mystical evolution of humanity. They guide us along the road of the future, and walk with us as we step into the inner realms of the desert. These are beings that we can talk to, ask questions of, and who will accompany us as we stretch deeper and deeper into the inner realms.

They will not protect you from your own stupidity: you are responsible for yourself, for your own safety, and your own learning. They will point things out to you, show you things you would not have necessarily found by yourself, and will guide you to scenes where you can observe and learn. But they will not spell things out for you, and they will not stop you from making mistakes that you can learn hard lessons from: they are true teachers.

As a magician, as you learn and mature, your interactions with the Sandalphon will expand beyond the inner realms, and they will become more apparent in your outer life as you learn to externalise your mystical development. As you cross from doing magic to becoming magic, the Sandalphon

will walk beside you and a subtle interplay will develop between you as learn, grow and mature.

The first step towards developing this relationship is to meet them in vision. From that first meeting, you can then begin to work with them as you learn to step into and carefully explore the inner worlds. Do not think of these beings as parents who will indulge you or overprotect you; they will not. If you do not tread with respect and caution in your visionary work, they will not protect you from the consequences of such immaturity. As a magician, you are responsible for yourself, and yet if you are in true danger and have acted to the best of your knowledge and ability, they will nudge you to safety.

Building a relationship with these beings is of the utmost importance for a magician, as they are beings that can guide you into the deeper Mysteries and will show you things that you must experience for yourself. For you as an apprentice, the best way to make this connection is through vision. For the following vision in your practical work, learn the vision first by reading it a few times. Note in your mind the key points, as they are the triggers that will put you into the realm of the threshold, and will also trigger these beings into action.

Don't worry if in the midst of vision you forget a minor detail: as long as you follow the key steps, you will be successful. Working in vision this way, alone and without a resonant adept working with you, is harder and takes longer to truly trigger power in vision. But it also makes you self-sufficient and allows you to progress at a rate that is healthy for your body and mind. So don't feel like you are a failure if at first it is difficult to make any powerful connection: it can take time and practice. Eventually you will start to feel the power shift happening, and like all skills, the more you practice, the better you will get at it.

Practical work

THE VISION OF THE SANDALPHON

Light a candle in the east of your work space, sit in the centre of the room, and meditate until your mind is still (east is the magical direction of the threshold). Once you are still, see with your inner vision the candle flame burning. Stand up in vision, and walk to the candle flame. Bow to the powers and contacts in that direction, and then step into the flame. Bathe in the flame, which is the flame of life, and feel things being burned away from you: things that no longer belong with you. You are cleansed and energised by the flame which flows through you and all around you.

When you are ready, step forward beyond the flame, with the clear intention of stepping to the threshold that joins the inner and outer worlds. You find yourself in a place of stillness and silence. Beneath your feet is sand, a flat desert that stretches off in all directions. Most of the landscape is obscured by mists, and you can only see a small area of desert around you.

Call out, both in vision and with your physical voice, “I call upon the Sandalphon, if they are willing and it is right, to allow me to meet with them.” In time, a figure will walk towards you out of the mists. The figure is tall, with long hair stretching down their backs and flowing into the sand behind them. They walk in the sand, their lower legs and feet deep in the sands of the desert. (If they do not appear, simply wait and meditate. If they still do not appear, do not retrace your steps, simply open your eyes and finish the vision: this will keep the inner pattern of the vision going. Work with the vision every day until they do appear. Don’t rush it: this works in the timing that is right and safe for you.)

As the figure comes to you, hold out your hand. The Companion ‘reads’ you through touching your hand and feeling your hair. If you have no hair, they will lay a hand upon your head. The companion will indicate for you to walk with them. Walk alongside them into the mists. The mists may fade, and you may see some of the landscape of the inner Desert. They may show you things, and if they do, take note. Take as long as you need in vision to walk with them until they indicate it is time for you to walk back into the

mists. You may not see anything for the first couple of times you walk with them: being in their presence is often sufficient to begin with.

The Companion will indicate that they are now going to leave you. Bow to them, turn, and walk into the mist with the intention of walking back into the flame of life. The flame will appear before you. Step into the flame, bathe in its power, and then step forward, stepping through the flame, through the east altar, and back into the room where you first started. Sit back down into your body, and when you are ready, open your eyes. Have your journal before you.

Before you can forget (and you will), write down what you saw, what happened, and draw out any buildings, beings or signs that you were shown. Later, type up your notes on computer so that they can be submitted if needed.

You may have a long encounter with them or a short one. Neither is preferable; it is whatever is needful for you at that time. Do not try to force any aspect of the vision, do not try to 'imagine great things,' and do not ask them questions at this stage. Simply be in their presence and look at whatever is shown to you. Take this contact a step at a time, so that your mind and body can get used to the contact.

Task One: work with this vision two or three times a week for a month. Keep good notes of each encounter, regardless of how interesting or uninteresting the encounter is. Do not try to filter what you have seen: it is common to see things that you do not understand or that you do not feel belong in that vision. Write everything down: some strange aspects will become better known to you as your skills progress.

Also, do not move on to another lesson until you have worked with these beings for a month. It is a crucial point in your training, and it is important that you gain the skills to connect with these beings properly and get used to working in vision with them. If you find that nothing is happening, keep working with the vision beyond the month: it will connect, as and when it is right for you.

And remember, you see everything in your own mind and imagination: that is the interface that these, and all inner beings, work through to communicate with you. Eventually you will be able to converse with these beings,

but such conversing can be a major strain on your energies (their voice carries great power), so be content to simply be with them and look at what they show you. Once they begin talking to you, then you can talk back: let them initiate the first conversation.

When you do begin conversing with these beings, don't ask silly questions that you should find the answer to yourself. And ensure that any question is directly related to your own personal development as a magician and as a human: they are not an oracle, nor are they the Utterer. Keep notes in your journal of the questions that you ask, and type them up into your computer notes.

After you have worked with these beings in vision for a month, make it a routine to visit with them on a fairly regular basis, for example once a month. Keep writing down your encounters, and also note the date, location (both the visionary location and your own physical location) and any time when the Companion appears to you in other visions unexpectedly. This will happen when they are ready to start working with you through your training. The reason to mark down the time/location details is so that you can then run a chart to see what astrological powers were flowing around you at that time. It can be quite revealing. You would look at the chart of the encounter, and then also at your own transits for that time.

Task Two: Lie down and listen to Stravinsky's Rites of Spring (find a recording that Stravinsky conducted himself). Listen to it a few times over the month that you are working with the Sandalphon/Noble One. If you are not used to listening to classical music, it will take a few times of listening for you to adjust to the taste. If you fall asleep, take note of any dreams you have as you doze, or any dreams you have that night. Also note down how it makes you feel, how it affects you, and how it affects the room and the land around you. You can ascertain the affects of the room or land either by your own sensitivity, or by doing a Tree of Life reading with tarot, asking, 'How does this music affect the land around me when it is played?'

Task Three: Read up and research the following: Meskhenet, Shai and Renenutet (Egyptian mythology), the Norns, the Moirai, The Parcae,

and also search for deities of fate in different ancient cultures. Similarly, look up Weaver goddesses around the Ancient world and in mythology.

Read their descriptions and see if you can spot where attributes have been added over the ages. Don't attempt to force any of the deities and fates into neat little boxes for your own understanding: cultures approached them in different ways, and their understandings of these powers reflect a lot about their culture and the understanding of that time.

Once you have a good idea of the different expressions of these powers around the world, choose one of the fates and one of the weaver goddesses, and read about them in more depth. Find ancient depictions of your chosen subjects (wall carvings, stone carvings, wall paintings, statues, etc.) and print out the images.

Either use the printed out image or create/paint your own image using the original as reference. Don't elaborate on the image or add things in, this is not playtime nor an artistic exercise: you are slowly learning how to transfer power into a window of contact. This is the first step for the apprentice magician. Once you have the image you are happy with of the Fates and the Weaver, put those images in the NE section of the room where you work magically. They do not need to be on display if that causes a problem (partner hates them, or there is no room, etc.), they just need to actually physically be in that direction of the workspace.

What you are doing through these art actions is learning the first action of enlivening objects (a simple baby step), but you are also slowly introducing these powers into your workspace. Many magicians have lots of images and statues dotted around their living or working space. Some do that because it looks good, others do it to psychologically connect with them or they are copying something they have seen on social media. None of those reasons are why you are doing this.

By having images of key specific powers in your space, you are learning how to live and work in a magical pattern whereby powers and contacts have 'windows' into your life and work. As an adept, you will learn how to connect the powers of the deities, angelic beings and contacts to images, and enliven them so that the power can connect through that image to work with you in your realm. It acts like a window, and also like a power filter that keeps the power levels low enough for you to operate around safely. That

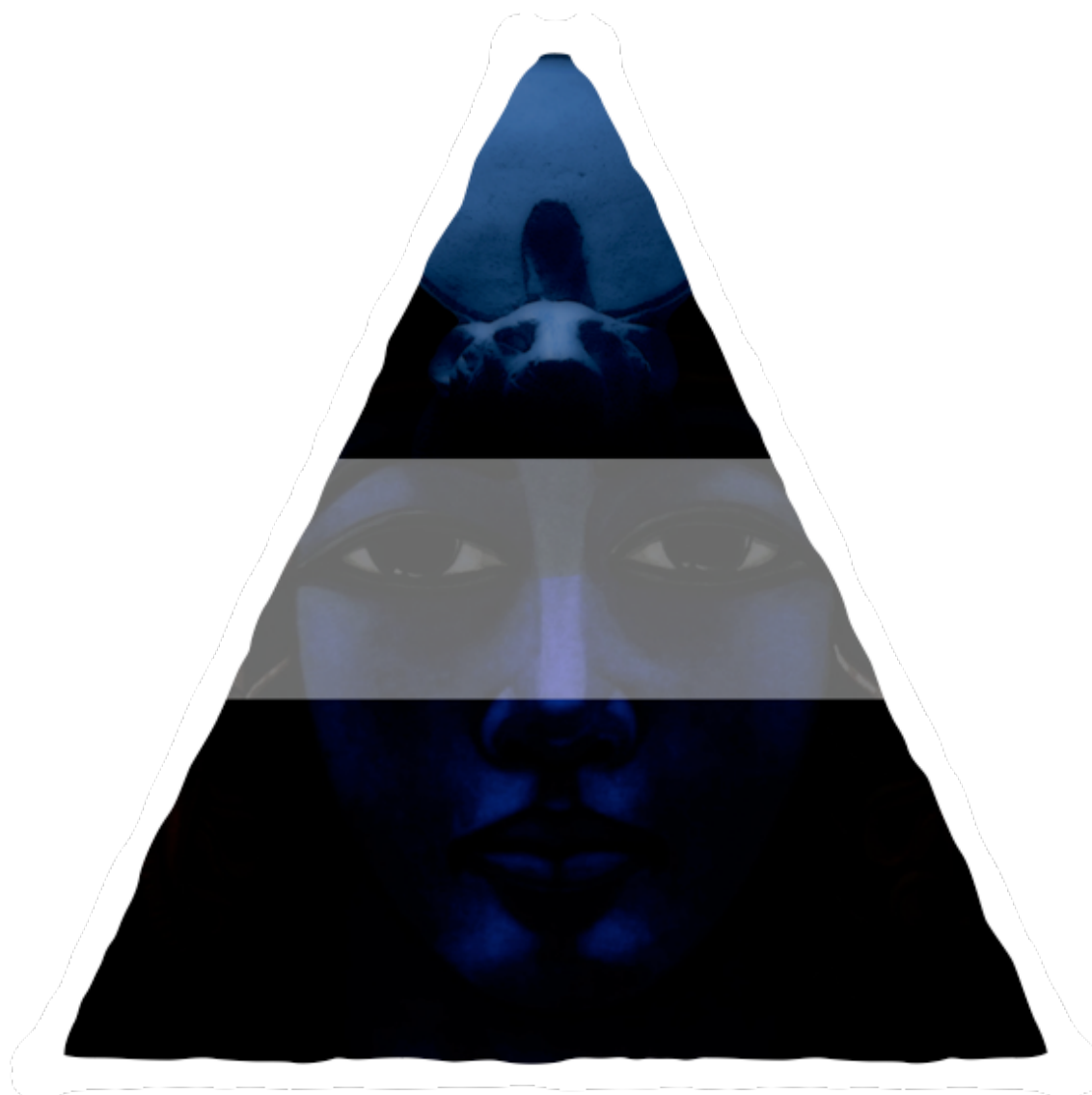
skill does not suddenly download into you as an adept: it starts right at the beginning of your training.

This first step triggers a deep cycle of learning: it is equivalent to a toddler learning how to draw a face by scribbling a round shape, sticking arms on the side and drawing eyes and a smiley mouth. Although primitive, it is the practice of that scribbling that enables the child to develop fine motor skills.

So, too, the apprentice magician must learn to create and live with images that have the potential to carry power. They learn to choose wisely and not randomly or through dogma, fashion or will. Each image present in the space of a magician is there for a specific reason, does a particular job, and often is unseen or unnoticed by the uninitiated. As the magician progresses in their studies, they slowly learn how to gently 'turn on' these images and work with them. Some will not be worked with: their presence in the life of the magician is enough to trigger change and development (the Weaver and the Fates as a good example of this passive presence).

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