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# QVAREIA - THE APPRENTICE

Module 5 - The Magical Tools

*Lesson 3: The Shield*

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QVAREIA

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# WELCOME

*Welcome to this lesson of the Quareia curriculum.*

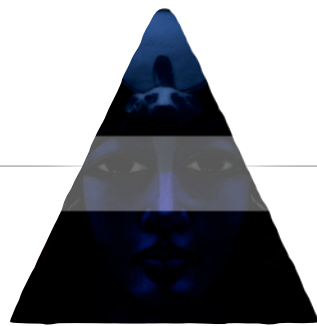
*The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.*

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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*



# QVAREIA - THE APPRENTICE

## Module 5 - The Magical Tools

### *Lesson 3: The Shield*

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In magical terms, the Shield is often mistakenly believed to be a literal wooden shield with a dogmatic set of symbols and sacred words written on it. While such an object looks very glamorous, it is pretty ineffective in terms of being a real shield. Which brings us to the question of what an actual magical shield is.

A magical shield is, in fact, two tools that work in two different ways to offer grounding, anchoring, and protection, and they work in tandem together. One plugs you into your web pattern of fate, which anchors you in who you are, where you are, and what you are doing. The other anchors you deep in the roots of your ancestors, the land, and the female Divine power within the land. Between these two anchors, you become solid in your 'stance,' which makes it far harder to knock you off-balance.

Between these two tools, you become like a rock that is very hard to shift or penetrate, if you are working in balance with the land around you and with your fate path. This is far more effective than a dogmatic hand made or store-bought magical shield. Why? Because a dogmatic ritualised, sigilised/god named wooden shield is only as effective as the magician who created it and wields it, and such a shield is very easy to get around by an experienced magician. It is also something that offers no protection in the face of powerful, aggressive beings.

Such shields are often inscribed with God names, angelic names and a single personal mark or motto that identifies the magician. This completely ignores the polarised divinity within stone/earth (female), makes no real connection to the fate weave of the magician, and has no connection whatsoever to the beings that naturally work through earth substance.

A magician working deep in the inner worlds, who works with such a basic, sigilised shield charged for protection will be overwhelmed very quickly by aggressive forces: there is always something or someone more powerful who knows how to get around such limp protection. It is like using a small child's wooden shield to block an incoming missile instead of drawing on the power of a ten ton granite boulder.

However, a magician who works deep in the inner worlds and who, in addition to working with a shield that amplifies and mirrors their full potential, also engages a second shield that is enlivened with the embodiment of the planetary consciousness and the female divinity within the land itself, presents a much tougher target. The second shield in particular provides a formidable protection, and one that has been used in temples for thousands of years. The female destroying and creating power, the goddess of life and death herself, is at her most powerful when presented as a stone.

This was deeply understood and worked with in ancient times: goddess temples of the ancient world may have had impressive, tall, beautiful goddess statues, but in the depths of the inner sanctum of the temple, it was an enlivened stone that was the true centre of power.

Just as the most powerful manifestation of the male (outputting/future) Divinity in magic is perceived as Divine Breath/wind/utterance/Word, the most powerful manifestation of the female (receiving/birthing and destroying) Divinity is a stone.

The various combinations of the utterance, the stone, the sword and the vessel give us a wealth of magical lore, legend, and technique that, sadly, is too often cast aside in search of more showy, glittery presentations that are mostly weak and ineffectual (but damn they look good!).

At the end of this lesson, you will find a link to a documentary and a few key words for research to help you explore the roots of this much forgotten aspect of sacred magic. For example, let me quickly tell you about the use of the stone as a shield/protection/anchor and guardian of Rome.

During the second Punic War (The Carthaginian War), Rome was in a mess. There was famine, a failed harvest, and a fearful population after the spotting of many meteors falling across Rome. They were on the losing side of the war with the Carthaginians, and things were looking pretty bleak. None of the deities in Rome was of any help (they had been subdivided too much—something you will learn about later in the course), so the Sibylline Oracle was consulted.

The answer came back that the saviour of Rome would be the great Cybele of Phrygian Pessinos, the Magna Mater, the Great Mother of the mountain. (Note that these powerful goddesses are often connected with mountains.) Cybele was already at that time considered to be an ancient goddess, and was known for her immense power, so a request was sent out to her priests.

Cybele arrived with great pomp and ceremony in Rome—and she arrived not as a statue, as is popularly presumed, but as a black stone. The famine was stopped, the war was won, the harvest was great and everyone was happy.

The documentary listed below will give you outlines of the different versions of this goddess, all of whom have, at the depths of their temples, a stone/rock which is not representative of her, *it is her*. The statues give us a face with which to communicate, and give the goddess power a humanesque interface for us to interact with. But the pure power that flows through her is expressed in a stone that has been awoken to her power.

The empowered stone has no emotions, no human interface. It is not a deity per se, but a lump of Divine substance in a purely natural sense. This makes it very powerful indeed, particularly for a priest, priestess or magician who knows how to tune to that power, draw upon it and care for it. Through working with the stone the magician comes under the protection of the great goddess, and no one could wish for a better shield.

Before you go on to do the work with the stone and the cloth shield, watch the documentary listed below so that you get a more rounded understanding of the power of this goddess force: too many people these days think of the mother goddess as benign, gentle and sweet. Nothing could be further from the truth. She is loving, but also vicious if crossed. She is the lioness protecting her young, the tide of destruction that cleans the land. She holds life and death in the balance.

Your work with the stone will introduce you, in a small way, to that power. As your training progresses, you will tread deeper and deeper towards understanding and working with this natural force.

This layer of your work with the stone will be about anchoring, connecting, and protecting you so that you can grow safely as a magician. You will work with a gentle ‘frequency’ of this power which will give you not only an anchor, but start a long process of coming to understanding this goddess power, the Divine nature of the land, the ancestors, and your place within that pattern as a human being.

Rather than have me rambling on, it is better that you get straight to work and learn about these two tools by enlivening them and working with them. We will start with the stone, as it is the more powerful of the two. Then the stone can watch your back as you work on the cloth.

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## *Practical Work*

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### ***THE MAGICAL STONE***

Without realising it (or maybe you did) you have slowly been working towards bringing these tools into your life. The rituals, visions and practical work that you have done have been inching you closer and closer to connecting magically with the tools, while preparing your space and life so that you can accommodate them and work with them.

The work with the land around you, the earth beneath you, the ancestors behind you, your feet on first the grindstone and threshing floor, and then your feet in the underworld, have been slowly preparing your body and your working space for the stone. It has also been alerting the goddess power that flows through the stone to your existence, and your willingness to work with the powers around you.

That in turn triggers a magical pattern that brings fate threads together into a weave in which you will first find, and then work with, the stone that will become your shield. That magical pattern is also externalised

into a cloth where the pattern becomes fixed as a solid anchor that creates boundaries around your life and fate path in order to protect it.

It is wise to note at this point that these magical shields will not protect you from your own stupidity; nor will they protect you from minor magical disturbances or attacks that would serve to teach you wisdom and skill. Rather they will protect you from destructive forces and true dangers: they filter out what you cannot cope with, and allow through what you can, so that you can strengthen and learn.

To begin your work with the stone, you must first find it. Do you remember the work you did with a stone in Module Two, Lesson Five? You worked on a stone and then put it back: an act of service for the land. The most likely place you will find your Stone of the Mother is back in the area of land that you gave to in service.

Return back to that patch of land, and start looking for your stone. It should be no smaller than your hand, and may be quite a bit bigger than that. If you are deeply inspired to go elsewhere for the stone, follow your instincts. Take with you the cloth that you have been waiting to work with, so that you can wrap the stone in it when you find it, and your cord to tie up the cloth/stone.

### ***FINDING THE STONE OF THE MOTHER***

There are a variety of ways to find the right stone, and the methods are all ones that you have slowly been learning. One will work better for you than another, but try through the sequence of how I list them: augury, inner senses, inner vision, and divination. Augury is the most natural of the techniques, and divination is the most 'formed' one. So you start with the most natural of skills and work your way down the list until you get a result.

I will outline these different techniques one at a time, so that you can experiment with which one works for you and which one doesn't. You may strike lucky with the first technique, or you may have to try them all in turn. This exercise will also teach you quite a bit about how your natural inner senses work.

**Take:** your cloth and cord, your tarot deck, a gift of fruit for the land (if in bear country, take tobacco instead), and a pin to prick your finger (I am sure you are getting sore fingers by now!).

Go to the area where you are going to look for your stone, and sit down. Close your eyes, and still yourself with a short meditation.

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### *Technique One: Augury*

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This is an interesting technique. It works better on lands that are not swamped by city sprawl, and can work really strongly in wilder areas. It triggers more strongly in some people than in others, and relies on your ability to ‘spot a message.’

To use this method, go out onto the patch of land where you are expecting to find your rock. Turn off your phone, and have no other electronic devices with you. Take some fruit as a gift for the land, cut it up, and spread it out in an area. (If you are in bear country, skip this bit: it could invite trouble... Use tobacco instead.) Sit down, and meditate for a short while to still yourself. Once you are still, sit and watch the land, the birds, and the creatures for a while.

Once you are truly still and have tuned to the land, get up, and start to wander around the directions. Keep your eyes open for birds, particularly raptors, hovering or diving around a spot. Look for wild animals, spiders, strange things; follow pathways, check out trees. Essentially you are wandering around looking for something that will catch your eye or waiting for something unusual to happen.

Be prepared for this to take a few hours: it is rare for the land to respond to you quickly. It is a slow unfolding and it takes time, but a magician meditating upon the land often triggers a response of some kind. If you do pay attention and you do get a response, it is a very powerful way to find your stone: nature leads you to the spot. I have this sort of interaction and help from spiders, birds, mammals—it can come in many forms. You can also combine this technique with the next one: inner senses.



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## *Technique Two: Inner Senses*

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The first stage of looking for the stone is ‘feeling out the land.’ Once you are still, with your eyes closed, be aware of the directions around you and direct your focus of attention to the area to the left of you. Let your awareness focus on that area, and take your time with this. Is it even and calm? Are there any ‘bright spots’ or feelings of shift/change in a spot to the left of you? If not, bring your focus to the land before you and do the same thing.

Using your mind, ‘sweep’ the area to your left, then in front of you, then to your right, and then behind you. If one area seems to feel very different to the others, or something catches your attention, open your eyes, get up, and walk slowly in that direction. Look carefully for any larger rocks that catch your attention. If one or more does, sit in front of them and place your hands upon the stone. Close your eyes and once again still yourself. Sit with the stone and be aware of how you feel. Does being there and touching the stone cause a slight shift in your emotions? Does the stone make you feel loving? Powerful? Bright? Hostile? Or do you feel nothing?

These feelings (unless you are naturally sighted) will be very faint, and you will feel them through the interface of your own emotions: take note of any subtle shifts in how you feel.

Work outwards in each direction from where you were sitting until you find a good-sized stone that you feel safe with when you sit with it, with your hands on it, and the feeling from the stone is protective, loving, and strong. If that technique does not work for you, and you have spent a long enough time trying, then it is time to move on to technique three.

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## *Technique three: Inner Vision*

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Sit down on the land and close your eyes. Still yourself with a brief meditation, and when you feel ready, working in inner vision, stand up and turn to your left. Walk into that direction away from your body, and look across the land using your inner vision. You are looking for something that

is either bright and stands out like a spark, or an inner vision of a lion/lioness. If you walk for a little way and find/see nothing, return to your body, turn, and walk directly in front of your body and repeat the same exercise.

Work around the directions, each time walking away from your body for a little while and looking across that patch of land. If you spot something bright, something that stands out, or you get a brief glimpse of a large cat/lioness/cougar/tiger/bobcat (the Great Mother is always flanked and guarded by her felines), take note of this location in relation to your body. Go back to your body, open your eyes, and walk off in that direction. Slowly scan the ground for the stone that was giving off that power.

Either you will be able to identify it by sight, or you can put your hands on each potential stone and see which one feels right. If you are still not sure, sit in that direction and repeat the visionary search until you narrow down which stone it is.

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### *Technique four: Divination*

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If all the above techniques have failed, then it is time to get your deck out. Go back to the spot where you sat and meditated, get your deck out, place your cloth on the ground to use as a surface, and use the four directional reading (use 5 cards, first one is centre, then east, south, north and west). Ask in which direction is the Stone of the Mother that you are to work with. Look for cards that are earth cards (except five of earth, which shows poor power), or the Empress (the goddess), or the Star (the bright planetary power).

Once you have found which direction it is in, then you need to find out how far away from you it is (if there is a Magna Mater stone a thousand miles away in that direction, it will show). So do the same reading again and ask, is there a Stone of the Mother with two miles of my position in any direction? Either the same direction will show (you are near to a strong stone) or a different direction will show with a weaker card (the strong one is further away, but here is a weaker one that will still work). Once you have identified the direction, then you need to go off and find it.

### ***WHAT TO DO WHEN YOU FIND THE STONE***

Once you have found your stone, pick it up and drip a drop of your blood on the spot when the stone lay. Say thank you to the earth and the land, and sit quietly for a little while, just holding the stone so that you can get used to each other. When you are ready to leave, wrap the stone in the white cloth and wrap your cord around it.

Take the stone home straight away. Go to your work space as soon as possible, light the lights in the directions, open the gates, place the sword by the east altar (blade down to the floor, handle up—prop it against the altar), the vessel in the west and place the stone in the north on the altar. Leave the room for an hour or so and let it all work away. You will feel when it has finished. When you are ready, go back in, close the directions down, place the sword back in its resting place, and leave the stone under the altar, still wrapped in the cloth and cord.

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### *The Cloth Shield*

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Once the stone is in position, it is time to do the cloth shield. This cloth will have a variety of jobs/uses. It can be used to stand upon (to anchor your work), to wrap around you when working in a powerful vision that could be dangerous, to lay over you when you are sleeping and are ill or possibly in danger, as an altar cloth for the central altar for particular jobs, and when not in active use, as the scabbard for the sword (wrap it around the sword).

The finished cloth is your expression of existence; it is your ‘stone’ element in ritual form. This form becomes the vessel that encloses the sword (the sword in the stone), a vessel that is uniquely connected to you—your ritualised unique pattern becomes the scabbard for the sword. This is the beginning of forging the unique blend of tools and magician to make one hive, conscious, working magical being.

## ***MAKING THE CLOTH***

You will need:

- the cloth;
- a black permanent marker pen and a thick gold marker pen;
- frankincense resin and charcoal;
- your pentagram pattern which you have already worked with;
- a charcoal/incense burner;
- something to weigh down the edges of the cloth while you mark it.

Before you start the ritual work, light the charcoal and burn the frankincense resin. Get the cloth from the stone and bathe it well in the smoke of the frankincense. Place the cord on the southern altar. Once the cloth is cleansed with the smoke, clear the floor space in your working room and remove the central altar. Lay the cloth down in the centre of the directions and weigh it down at the edges with small heavy things.

Go around the directions, light the lights and open the gates. Go again around the directions, stopping at each altar briefly and just being there. Do this circumambulation four times, but do not communicate with any of the contacts there: just bow to acknowledge any that do appear. It is important with this work that you do not ask for help of any kind. Now the space is tuned and it is time to get to work.

Mark the top of the sheet (south) with a golden hexagram and the centre of the sheet with a golden circle (filled in with gold ink). Change to the black marker. Ensure that you leave a small border of an inch or two of blank cloth around all sides. Draw a pentagram using three quarters of the size of the sheet, and ensure there is room above, below and to the sides of the pentagram to draw things and still leave a small blank edge/border of the cloth. Make sure the gold circle is in the centre of the pentagram.

At the bottom between the two legs of the pentagram draw the symbol for earth. At the end of the left branch of the pentagram draw a downward-pointing sword, as though the arm of the pentagram is holding it. Now draw a vessel/bowl/cup in the 'hand' of the right arm of the pentagram.

On the blade of the sword that you have drawn, draw the sigil that is on your sword. On the vessel you have drawn, draw the sigil of the vessel. Now draw, using the golden pen, small stars (look at Egyptian stars painted on their ceilings; use that shape) in the positions that Saturn, Pluto, Jupiter, Mars, Venus, Mercury, Neptune, Uranus appear on your chart/pentagram pattern, and draw the sigil of each planet above the corresponding star.

Now place your magical sword over the sword you have drawn, the vessel where you have drawn a vessel, and the Stone of the Mother over the earth symbol, and go sit in the middle of the cloth, facing south. Note that neither your name nor any personal identification is placed on this shield; the cloth will hold your fate pattern, that inner beings will recognise, but no mortal name that a human will recognise – this is for your safety. A shield which has the name or motto upon it of the magician is a shield that can be ‘breached’ during an attack (a name is a bit like a gps system, a fate pattern is not)

Sit in silence and meditate for a short while. Be aware of the stone floor in the underworld temple beneath you. Be aware of the Divine Breath above you, of the sword to your left and the vessel to your right, the path to your future before you and the Stone of the Mother behind you. Be aware of the magical pattern you sit in the midst of.

Do you remember the ritual work you did in module three lesson eight, the web of your fate? With your eyes closed, slowly remember that ritual vision, and recover the visionary detail, the sense/feeling and memory of standing in the centre of your own web of fate. Remember what it looked like, and remember what that vision felt like. Build the memory until the vision switches back on and you can sense/see the pattern around you, the bright spots of power on your web, the beings that were working on your web and the Sandalphon/Noble One who crossed over the threshold to work with you. Build that vision until it is strong. You are bathing the cloth in that power, bathing the cloth in the inner web of your fate. Take your time with this, and if you need to, reread (obviously before you start) that vision outlined in the earlier lesson.

When you have finished, meditate in stillness for a short while. In that stillness, feel the cloth and the powers around you. Just be with them. When you feel a shift, like a ‘locking in feeling,’ open your eyes and stand up. Turn east, bow to the powers of the east, and say thank you. Repeat this action to

the south, west and north. Then hold up your arms to the powers above you and say thank you. Lower your arms so that you are holding your hands to the floor and say thank you to the goddess power beneath you.

Quietly leave the room, always stepping clockwise (if the door out of the room is to the left, walk a circle around the directions until you get to east: always circle the room clockwise when you come and go). Let the cloth bathe in the power of the room for a while. When you feel it is ready, go back into the room, and starting in the east, take the sword and put it on the altar. Do the same with the vessel, and place the stone back under the north altar (or its resting place in the north). Leave your cord on the south altar. Fold up the cloth, and wrap it around the sword: it will be the scabbard for the sword when you are not working.

Close the directions down and put things away (vessel where it lives and the sword where it lives). Now get your paper pentagram pattern, take it outside, and burn it until nothing of it is left. That was holding a temporary pattern for you: it allowed the inner pattern to build for your shield.

Notice how there is very little ritual and very little directing of power on behalf of the magician. When it comes to the power tools, their power flows from inner sources which are freely given to you: there is no need for posturing, demanding, entreating, ritual drama, or grand gestures. It is a subtle but powerful intentional action that brings the power to you, and you to the power.

Ritual when used in magic (as opposed to religious expression, which is different) has to be at the precise balance according to what you are doing. If the magic is not ritualised enough, it does not fully express and externalise in order to do its job. If it is ritualised too much, it blocks the flow of power and the magician gets in the way of the completion of the magic.

Each magical act is different, and while some magic needs a strong solid ritual element to externalise the power, other magical acts need a bare minimum of ritual in order to flow unheeded by the limitations of the magician. So it becomes a delicate balancing act.

The basic rule of thumb is: if the power is being formed and expressed by inner beings, then minimum ritual is needed. The ritual element should only give the magic a simple vehicle or vessel in order to express itself: the

magician and his or her actions simply bridge or awaken power, nothing more. If the power and magic is being brought into form by the magician, then more ritual action is needed to give the power boundaries and focus. This is not a hard and fast rule, but is a general overview of the dynamic.

The formation of magical tools is a process that relies heavily on inner beings/spirits/deities, and therefore needs the magician to get out of the way in order for these powers to do their job. The process, as you will now see, is a slow, subtle march for the magician towards the tools (you started the formation of your tools in Module Two), and all that is needed in terms of action by the magician is the providing of vessels for the power to flow into.

### ***ABOUT THE CLOTH SHIELD***

The cloth shield is a very old method of magical working, and is something that is approached in stages. When you very first worked with the pentagram, you were taking the first steps towards this tool. You will notice that once the protective shield was transferred to the sheet, your name or anything directly identifying you was not used. What appears is the planetary alignments, the tools and the hexagram/pentagram mix (Divinity and Humanity).

The shield becomes matched up to the other tools both through the use of sigil and through the power of resonance: placing the actual tool on its representation in the correct position and on its individual sigil allows a subtle transfer of connection and power between the actual tools and the cloth. Identifying you directly on your paper pentagram connected you into the pattern, not the pattern into you. Now that the shield is fully expressed on cloth that will be used as a tool, you are already now connected to the shield, and having any personal identification upon that shield will only weaken your protection, not strengthen it.

As you progress in magic, you may find that you add to the cloth over time, as different sigils connected to different powers or beings will be made visible to you. The signs that go on the shield are connections to powers that will, through the patterns and combinations, help to protect you. If you are working with the shield and another magician or a being attempts to ‘hack’ into your sphere, your work or space, two things will happen.

The first is that the ‘hacker’ will be confronted with a pattern that looks human (the pentagram) but which is surrounded by a variety of different powers and is therefore confusing: the human seems to have no ‘identity’ and has boundaries that merge with other powers: the hacker sees the shield, and not you.

The second thing that will happen is the different powers will ‘switch on’ when the pattern is approached by an outside influence (and will therefore direct attention to the shield and away from you). The intruder will find themselves surrounded by planetary weaves, land powers, underworld powers and the beings that reside in the sword and vessel. That will put off all but the most hardened intruders.

The shield can also act as ‘chaff’: when you are working with the shield, it becomes very hard for another magician working in vision, or an inner being, to tell which one is you and which one is the shield: when you work with the shield, you merge slightly with it and the boundaries between you and the cloth become blurred.

Don’t think, however, that it is a bullet proof vest or that it will save you from stupid magical acts, for it will not: the shield is not a carte blanche for stupidity. It is a protection, a foundation, and also a guide for an apprentice magician. It will serve you all the way into adepthood, but along the way you will learn to add more strings to your bow in terms of protection and foundation.

And this brings me to the biggest lie in magic: that there is one object, one ritual, or one banishing that will protect you against all things. That is total crap, usually written by armchair magicians who have never been confronted by a real head-on powerful magical attack, or an aggressive power/being in full flight. You will learn over time all the different ways of dealing with such situations, where a variety of tools, skills and knowledge are brought together for effective defensive magic. But none of that defensive magic is ‘recipe book’ style magic: you cannot look up a ritual or spell or buy a tool that will help you in such a situation.

It is a combination of well-established tools, skills, knowledge, and connections with inner contacts and land beings that saves your ass in a dangerous situation. The skills you are learning in this module are the foundations that such skills, along with many others, grow from.



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## *The Cloth and the Sword*

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While the cloth works mainly as a shield, it is also a scabbard, a vessel, and companion for the sword. The cloth shield holds and contains the power of the sword until it is brought out and released to work. The cloth and the magician are strongly connected, and through the use of the cloth as a scabbard, it also directly connects you to the sword at a deep level. Slowly over time as you work with the sword and the cloth, you will tune into the sword and the sword will tune to you: you become a working team. The sword protects, guides and limits you; the cloth contains power and gives you a safe strong foundation to stand upon.

Once you get to work with these tools, you will slowly start to realise how they are all interconnected with each other and with you: they become an extension of you, and you become an extension of them.

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### *Task*

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This task is purely to expand your magical understanding and knowledge of the roots and powers of the stone as a magical tool, and also as the mystical focus of female Divinity. The female Divine is a vessel; it is substance, the planet, the body, the rock.

There is no need to take notes in this task unless you want to: it is about following your interest, learning to read between the lines, to spot the magical use and aspect of a sacred object, and to see the connections between these objects around the world.

Below is a link to a documentary called ‘When god was a girl’ presented by Bettany Hughes, an Oxford university scholar who is also an interesting presenter. In fact, a lot of her documentaries are well worth watching, as she is intelligent, well read, and very interesting. The only slip up I saw in the documentary is that she stated the statue of the Cybele was brought to Rome as the Magna Mater, when in fact it was actually the black stone that was brought to the Romans with great pomp and ceremony.

Below is also a list of names and terms that you can use for research into the use of a stone as a central focus of the Goddess in ancient times. Remember in the midst of that, magic and religion at that time were not separate things: they were heavily woven in together. There was a deep understanding (probably a lot better than we have today) about how power and consciousness can express through substance, and how, as an example of that, a sacred stone was a good direct mediator of the mother goddess power.

### ***THINGS TO WATCH***

- When god was a girl

<http://www.youtube.com/watch?v=MfIrHrQgoEY>

- Bettany Hughes website

<http://www.bettanyhughes.co.uk/home-2>

### ***THINGS TO RESEARCH***

- Al-Uzzá worshiped with a cubic stone – a pre Islamic main goddess
- Palaepaphos / Kouklia stone worshipped out in nature (not in a temple) as goddess of all nature.
- Earliest temple of Artemis of Ephesus was centred on a stone said to have been brought from the stars by Jupiter
- The stone of Astarte at Sidon
- The holy stone of the temple of Emesa

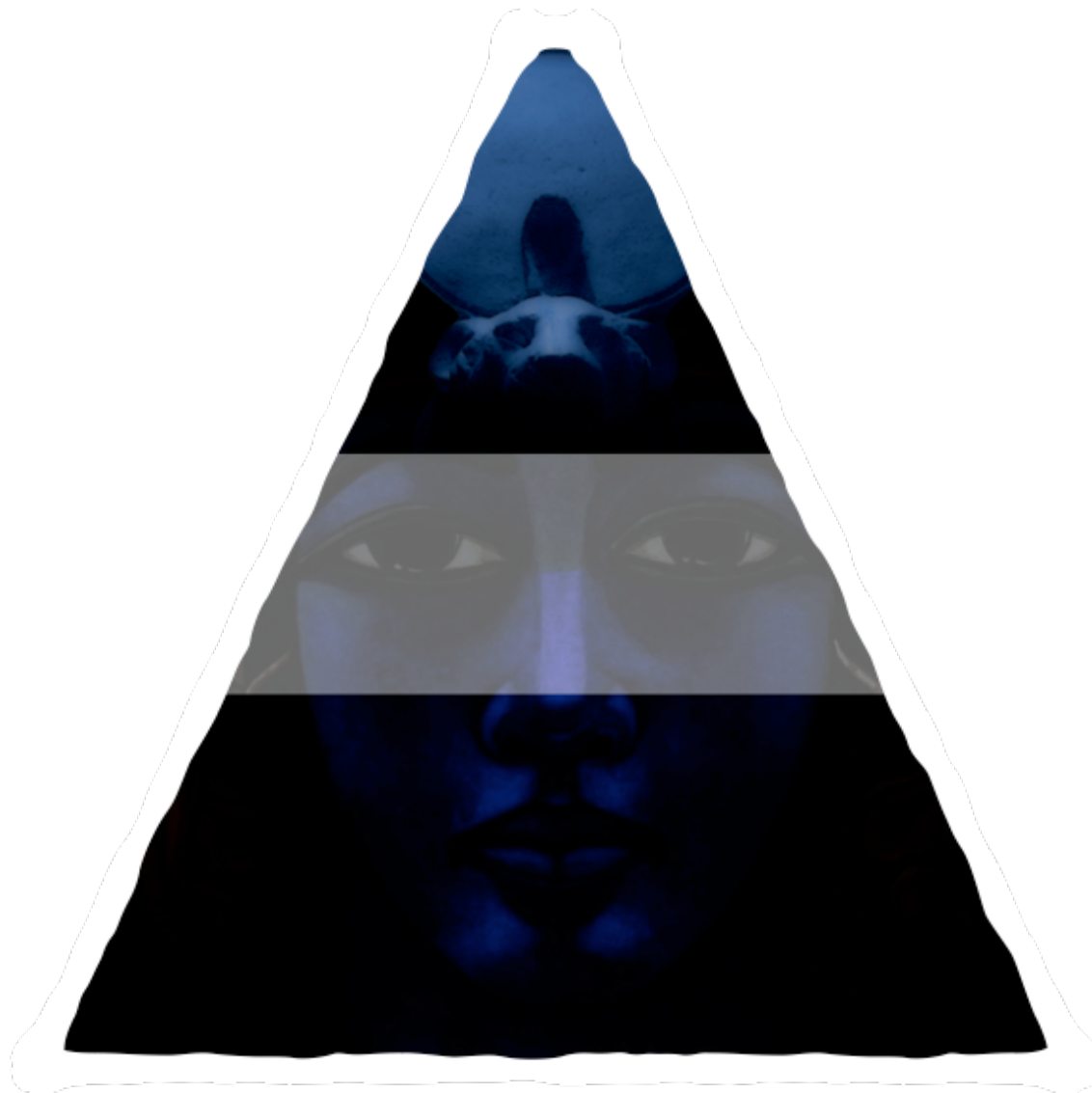
There are two stones connected with the mythology of the British Isles that tie sacred stones to the divine kingship: Lia Fáil and The Stone of Destiny/Scone (they are not the same stone). Also, with the Stone of Scone, if you are interested, look up myths connecting the stone to the isle of Skye. Early descriptions of the stone are that it was a black stone with strange shapes on it with a dip shape that a person could sit in.

When Scotland was invaded by Edward I what was placed before him when he demanded the stone (threatening to level Scotland in an effort to find it) was a lump of weathered sandstone from the local quarry.

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