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# QVAREIA - THE APPRENTICE

Module 8 - Inner Temples

*Lesson 8: The Four Temples - Part 2*

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QVAREIA

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# WELCOME

*Welcome to this lesson of the Quareia curriculum.*

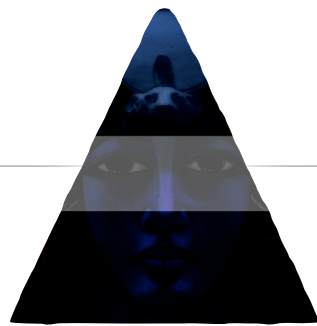
*The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.*

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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 8 - Inner Temples

### *Lesson 8: The Four Temples - Part 2*

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This lesson continues straight on from the previous one, and here we will look at the other half of the directional/elemental temples. For this lesson, we will dive straight into the practical work, and then afterwards look a bit more deeply at where this work slots into your training and future work as an adept.

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#### *West: Temple of Alchemy*

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Like all the inner temples, the temples that flow through the west power have numerous levels, connections and ‘families’ of temples that cluster together through function. The inner temples found in the magical direction of west often cover things like disease and death (and therefore healing and birth), races and genetics, the weather, and the alchemy of substance.

When alchemy is mentioned, it conjures up images of robed men with long beards stooped over a long table covered in bubbling flasks, strange labelled bottles and piles of strange substances. And to some extent that stereotype is true, but it is one that has narrowed the understanding of alchemy right down to simply spagyrics, or at its worst a search for the elixir of life, and the boast of the ability to turn base metal into gold.

These stereotypes around alchemy started to appear in the fifteenth century. As always, the people doing deep, meaningful and powerful work were overshadowed by the glamorous pedestal-standers. Theophrastus Bombastus von Hohenheim (interesting man, look him up), an alchemist from the late fifteenth century, summed up the situation pretty well:

*“Many have said of Alchemy, that it is for the making of gold and silver. For me such is not the aim, but to consider only what virtue and power may lie in medicines.”*

Alchemy has many sides, and in this course you will learn many different ways to work with elements and substances to bring about change. This is what alchemy is all about: bringing change within and through substances. You have already started to learn different ways of effecting change through substance, using elements. By visiting the temple of alchemy, you will begin to touch on another layer of this discipline, by learning how to observe, interact, and learn from inner priesthods.

The temple of alchemy is a layer of the western temples that deals with the timeless knowledge within humanity; a knowledge that focusses on the skill of effecting change through catalysts. In this modern world of Western medicine, we have come to think in terms of robust cures. Such cures are indeed very necessary, but sometimes the body, the land and the elemental powers do not need sledgehammers so much as nudges. The alchemist creates a catalyst that the body, the land, or any living thing can use to effect its own rebalancing.

As an adept, you will be trained to absorb information and techniques from the inner priesthods of this layer of the western temples and put that absorbed knowledge into practice. Before you can get to that stage, though, you must first learn how to access this place, how to connect with the priesthods there, and learn some of the various methods of absorbing information that can be put into practical use. The magician learns the outer skills, and the inner priesthod then builds upon that skill set within you to teach you the deeper mysteries.

Like the other directional temples, the west has many different layers, ages, and priesthods, many of which connect to once-existing temples in the manifest world. By working with these directional temples, you will slowly learn to spot, connect with, and work with these ancient temples via their outer manifestation. Although most of the ancient temples are now

derelict, some of them still have an active link between their outer form and their inner temple. Learning how to tap into that link will take you to the layer connected to that outer temple.

But first, learning to work within the deeper, timeless inner temple will give you a beacon, a recognition with the inner guardians, and enough practical experience to be able to choose wisely as to which ancient ruins are good to explore...and which ones are best left alone.

To enter the temple, work as you have in previous lessons. Set up your room, open everything, tune yourself, and then sit before the western altar. Go to the inner library, and ask the librarian to guide you to a western temple of alchemy. (There are alchemy temple layers in each directional temple, so you need to specify which directional power you are working with).

The librarian guides you down a corridor that leads off from the main library. As you walk, once more you see images, story murals, guardian paintings, and strange symbols on the walls. You also start to see strange and beautiful plants growing in cracks in the wall, and you notice that the walls are wet: slow, trickling springs seem to keep a constant gentle run of moisture down the walls. Some of the plants have strong scents, and the librarian warns you not to touch any of them.

At the end of the corridor you come to a stone gateway, and at the entrance stands a formidable looking bull. The librarian stands back and pushes you forward so that you stand in front of the bull. The bull sniffs you, looks at you, and paws at the ground. The bull guardian is challenging you, and wants to know who you are and what you want. But because the guardian is in animal form, human language will not work. You have to use animal language.

First, look at the bull until the bull looks at you. When he looks at you, slowly close your eyes, hold them closed for a second, and then open them slowly. This says 'I am no threat and I wish to trust you.' Do this a few times, until the bull copies you. Now you need to give the bull your resume. Step a bit closer, and blow gently through your nose to his nose. The bull will sniff. Do this once more, very gently, so that the bull can read your breath. When the bull copies, by gently blowing through his nose to you, he will turn his shoulder towards you as if he were going to walk away. Then he will look at

you. Copy the same movement, and turn slightly away from him as if you were going to walk away. When you look back, the bull will turn his shoulder again, and this time will walk away from you. Follow him. The librarian will hang back and then vanish back to the central library.

You follow the bull through a roughly carved cave tunnel which slowly opens out into what appears to be a very large garden. The garden has vast stone walls that enclose it, and then you will see small wooden doors that open out onto corridors that lead off to different aspects of the temple. The walls seem to emit their own sunlight, and the further you walk into the garden, the longer and wider it seems to get. The bull motions for you to go and explore.

As you look around, you will notice that the garden seems partially wild, yet well-kept at the same time. It is then that you notice small people wandering in and out of the trees and bushes, collecting leaves, flowers, roots, and mosses. One of them sees you and waves an arm at you, signalling you to follow them.

They vanish through one of the small wooden doors, and you follow. The corridor has a low ceiling, and you may have to stoop to walk down it. It twists and turns in lots of strange ways.

Finally, it opens out into a vast stone temple with thick, round columns that support a massive, beautifully-painted ceiling that seems to go on forever. The columns are full of vividly bright paintings.

As you look around, you see that you are in a kind of an outer, general area of the temple, and before you are more chambers that mirror this area. But each chamber gets a bit smaller until, in the distance, you can see a very small holy of holies.

You hear a noise like clinking glass, and you turn around to see a side area with long wooden tables. priests and priestesses are all standing around the tables, looking at something. You go to have a look for yourself.

On one of the tables is a collection of various of plants, powders, resins, liquids, stones, pestle and mortars, candles, bowls of water, and small glass bottles with liquids in them. As you watch, a priestess stands before a large stone bowl and, one by one, picks up various substances on the table. She holds one up, a strangely shaped dark root, and looks at it intently. The gathered priests and priestesses also look silently, as if they were looking

into it. One of the priests turns to you and says “what do you think? Has she got it right?”

Before you start to panic at the unexpected question, look at the root she is holding and then look at the stone bowl. As you look at the stone bowl, you notice there is a faint pattern hovering over the bowl’s contents; a pattern that is harmonic, bright, and beautiful. Now look at the root. As you look, you notice that the root also has its own pattern.

You notice that the pattern of the root matches the pattern over the bowl. In fact, the pattern of the root seems to be a shape that will *complete* the pattern over the bowl. Now you get it. She is trying to match up the inner quality of the root to the harmonic choir of energies in the bowl. She is looking to see if it is the right ingredient to match the pattern she has created to effect a change in something.

You nod to the priest beside you; yes, it seems to match. Everyone else has given their opinion, and now you realise they were waiting for you to give yours. The priesthoods of the west work as a collective: every individual being within the priesthood must consent and agree. There are no chiefs, and no individual decisions.

Now that all present have agreed that she is right, the priestess holds the root to the flame for a few moments, then bashes it down to a pulp in the pestle, adds a bit of water, and places her hand over it. She holds her other hand over the bowl. You watch as she first transfers the inner pattern of the root to the pattern of the bowl. Once that is finished, she adds the root to the stone bowl, thus completing the pattern.

The priestess picks up the bowl and walks off, and all the assembled company follow. You trail behind, watching as they pass through the vast temple, down a small passageway and into the garden.

Before you can follow any further, one of the priests holds out his hand in the position of the limiter: you must go no further, but you can observe from a distance. As you watch, they gather around a patch of very tall trees that seem to be dying. The priesthood stand around the small grove as if they are listening. You listen as well. It is then that you hear the whispers. Many voices praying around trees, a group of trees in the outer world that are dying. The priestess smears the contents of the stone bowl over the central tree and stands back.

The priesthood look as if they are starting to weave something around the grove. As they weave, the central tree begins to wake up and looks stronger. A priest taps you on the shoulder and tells you to follow him. He tells you that the work on the trees will take a long time, and that your time in the temple would be better spent learning.

He takes you back to the table where the priestess was working, and tells you to browse its contents. He tells you that you can identify each substance by its inner shape, and that way you will be able to tell if that substance will work harmonically with another. He explains to you that each substance is like a lock and key unit: the patterns will lock well together with harmonic substances, and will repel substance patterns that are not compatible.

Pick up some of the substances, and look at their inner pattern. As you hold two substances together, you will notice that the pattern of each substance changes slightly. As you hold them away from each other, the patterns return to their original state.

Spend some time picking up different things: plants, roots, stones, metals, fluids. Hold them apart, looking at their pattern, and then hold them together and watch how the patterns change. You will notice that some changes in the substances make them more harmonic, like locks and keys, and some patterns change to become discordant: they don't match.

The priest shows you how substances are mixed according to their harmonic patterns and altered by fire, or pounding, or dilution. What is left is a totally new pattern that the priest then lowers into a fluid which holds the pattern. The priest then succusses the fluid to strengthen and fix the pattern.

As you watch him work, your eyes wander over the rest of the table's contents. You begin to notice that as he works, what he does effects a change to the individual patterns of every substance on the table. A complex dance of change between all the substances, including the table, seems to occur as he works.

Your eyes are drawn to the body of the priest: look closer. Look at his pattern, and see how his individual pattern is also joining in with the alchemical process: he is adding change to the mix via his own pattern.

This is very important. It is not only the patterns of the substances that bring change; the pattern of the individual alchemist is also a part of the



process. Each individual alchemist will end up with a slightly different finished substance/power/pattern that is unique to their work. Remember this, as in the future you will learn how to ascertain who has created something by looking at their signature in the substance.

Now it is time to leave, but you can come back here as much as you wish in order to learn. Remember the pattern signature of the priest so that you can find him again. Bow to him, and thank him for the teaching he has given you. Tell him that it is time for you to leave. The priest motions for you to follow him: he will show you a different exit and entrance to the temple. You can come back here either by going through the garden, or by using the entrance he is about to show you.

The priest takes you through a side door that leads to a long corridor full of books. He walks you down it until you come to an ornately carved wooden door. He tells you to look at the alchemical signature pattern within the wood. Look closely: you will see a repeating simple pattern in the wood. When you see it, the door will swing open. He tells you that to come back here, once you get to this door, look for its pattern, and your ability to see and recognise it will open the door for you.

Bow to him once more, and step over the threshold. As you look back, the door closes, and you notice a complex carving of a bull on the door. Place your hand on the carving of the bull, and say thank you: he is the guardian of the Garden.

Go back down the corridor. As you walk, you will notice the walls lined with books, pictures, and paintings. One of the paintings holds the same wall mural that you saw as you approached the temple. Look at it for a moment. It is a story mural, colourfully done, and with interesting people, plants, trees, and creatures. Continue on your way until you reach the central library, and look around to see where you have emerged from. Remember it: this is the way back to the wooden door of the temple.

Thank the librarian, and go back to your work space. When you are ready, open your eyes and immediately write up your notes in your journal. You can write them out in more detail in your computer log, but get down the main points in your journal before you forget them.

Also note down the picture and then paint or draw it. Place it in the west until you have finished all four temples.

You can learn a great deal from this temple about how substances work. As the knowledge flows into you from the temple, it will embed deep within you, and then surface into your conscious mind once you have need for it. This is the temple that gave birth to things like homeopathy, spagyrics, chemistry, and biology. In this temple, you will learn about the energetic qualities of all the different elemental and living substances, and how different combinations and preparations do different things.

In your everyday life, you can practice the skills that you learn in this temple. For example, in this vision you have learned about how each substance has an inner pattern, something you have already begun to work with in previous lessons. And you learned how each substance is sensitive to another, and how different substance patterns can be harmonic or discordant with each other: this is the root of alchemy.

You can practice this by looking at raw foods before you cook them, then looking at them again after you have cooked them. Look at raw ingredients before you mix them together, and then look at how their patterns change by being combined. This will teach you about which foods enhance the energy of each other, and which ones do not.

You can do this with plants in your garden (learn which ones go together well), with objects in your house, with people, with anything. Look at how energetic patterns shift and change; how they lock together or repel each other. Some apprentices will see these patterns with their inner vision as patterns, others will 'feel' them, and some apprentices will get a sort of image and sense combined. You see it in your mind or feel it in your mind, and the skill draws upon the skill you learned right at the beginning of your training, your work with inner senses.

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## *North: The Temple of the North, The Ancestral Temple*

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This temple is very much the gateway to the deep underworld and all that it encompasses. By now you have worked quite a bit in the landing stage of the underworld: the underworld forest. The ancestral temple gives you a peek at some of the deeper powers and functions of the vast underworld and all it encompasses.

Many Christianised societies have been taught to fear the underworld as a place of ‘hell,’ a place of demonic entities, of ghosts, shades, and lots of nasty things. This is a very twisted view of the place that gives us roots, learning from the past, and is the place of storage that allows the living to live and the dead to compost.

Everything that slows down to a stop descends into the underworld. Substance becomes compressed and ‘trapped’ within the crushing power of the underworld, ensuring that the shells and vessels that once held spirits of life are never reused or misused.

In general, when a person or being dies, their spirit moves into the inner realms and either stays there or moves back into life. The knowledge of the person is sometimes shared in the inner library, and the body, the shell that once housed that spirit, is compressed into the earth and rock: it becomes a part of the living planet.

Sometimes, humans ritually encase the spirit within the dead vessel. These are known as sleepers, who have one foot in the underworld and one foot in the living world. Some spirits descend down into the underworld along with the shell: you have already looked a little at this mechanism.

The one understanding for you to take with you into this temple is this: whatever you find deep in the underworld once lived, but its spirit no longer has a place in the world of the living, nor in the inner realms. This mechanism of withdrawal from creation/destruction is either by choice, by nature (think dinosaurs), or is enforced, either ritually by magicians, or by angelic beings.

Some of the things you will find embedded deep in the underworld are dangerous, and some are not. Some are highly destructive beings that have

been bound out of circulation, and some are simply very old and sinking away from living consciousness.

Because of these different dynamics, some of which are a threat to an apprentice, you will enter this temple through a specific way and I would advise you not to experiment in finding other access routes to this deeper temple. All the temples have a variety of access routes, and some you can experiment with (i.e. the temple of alchemy). The temple of the underworld is not one to experiment with. Learn within the boundaries laid out for you, and do not go beyond them.

Set up your room, and prepare it in the way you know now is best for temple work. When you have finished your preparations, sit facing the northern altar and go into the library. Ask the librarian to take you to the temple of the underworld in order to learn. Impress upon them that you are still an apprentice, and that you only wish to visit a layer of that temple that you can cope with.

The librarian takes you down a long, dark tunnel that leads off from the central library. Soon you are plunged into darkness. The walls give off a faint light of their own, and as your eyes adjust you begin to see vast wall paintings that tell tales of many empires, battles, of times past, and of strange creatures.

Look at them as you walk. One in particular will catch your eye. Take note of it, and then continue on your way.

The tunnel seems to slope downwards. The further down you go, the steeper it gets, until you have to hold onto the walls to ensure you do not fall. You can hear water running all around you, but you cannot see it, and the librarian tells you to not linger but to keep walking.

Eventually the sloping floor turns into a giant stone stairway that vanishes down into the darkness. Climb down the stairs one at a time. About half-way down the librarian stops and tells you that you must go the rest of the way on your own: they are allowed no further.

You look down and see the steep, huge stone steps vanishing into the blackness. No matter how afraid you may feel, you have to plunge yourself down into the darkness one step at a time.

It seems as if you have been climbing down them for hours when finally you find yourself on a stone floor with no more steps. But you cannot

see anything before you. You are in total blackness; you cannot even see your own hands.

There is no reference point for you to move towards, so you have to draw upon your own inner senses to find the way forward. Still yourself, and remember your inner flame. Still yourself to the point where you can begin to feel the energy around you.

One of the directions stands out to you more than the others. When you identify that direction, reach inside and cup a fragment of your inner flame in your hand. Lift it out, and hold it up like a lantern. You are all alone, and all you can see is a few steps before you.

Walk slowly, and listen as you walk. Let all your senses work for you as you take one step at a time. As you walk, any fears of being trapped, or fears of the dark may surface. If they do, simply acknowledge that you have that fear, and continue walking.

As you walk, you spot a very faint light in the distance and you walk towards it. Eventually you find yourself in a vast underground stone chamber, with a roof so high that it vanishes into the darkness. You are standing in a massive cave that seems to stretch on forever, and the stone walls hold complex carvings of creatures, people, and strange beings.

Using the light in your hand, wander carefully around the temple. Hold your light up so that you can see the walls. You begin to see large lead doors that are covered in various magical symbols; doors that seem to seal shelves in the walls. There are many of them, one on top of the other, and they stretch up into the darkness. It reminds you a bit of stacked refrigerated units in a morgue that holds bodies.

You attempt to reach out to touch one of them, and an old voice speaks out of the darkness to you: “I would not touch that if I were you.”

You draw your hand back, and turn to see a very old, bent-over woman with long straggly hair. She is dressed in rags. She seems to be very old, and yet her eyes sparkle with a strange power. Be very respectful to her, and do not reject her or be rude to her in any way, no matter what she says and does.

The old woman tells you that these storage caves hold the bodies of ancient species, the spirits of destructive beings, and the bodies of people or be-

ings who have been bound out of the circle of life. Those who were bound in death have slowly descended to this place.

The old woman beckons with her crooked finger for you to follow her. If she seems to have difficulty walking, ask if she needs a hand to lean on, or even if she wants you to carry her on your back. Whatever she requests, do for her.

She guides you through the vast cavern to an area of the temple that is off to one side. A spring trickles down the cavern's wall and pools in a large stone font. From the font, it flows down stone channels onto the floor and vanishes into the darkness.

She pulls out a wooden bowl from under her rags, scoops up some of the water, and holds it in front of you. She tells you to prick your finger and holds out an ornate silver pin for you.

Do as she tells you and prick your finger. Draw blood, and drip the blood into the water. She swirls the mixture of water and blood around and looks at the changes in patterns that occur in the water and blood. The two substances shift patterns to create a new one, and once that new pattern is complete, she throws the water/blood mix into the air to the right side of you.

The water seems to light up the cavern. As you look to your right, you can now see people asleep on the stone floor. They are so deeply asleep it looks like they are not breathing. The old woman motions with her hand for you to go and look at them more closely.

As you tiptoe around the sleeping people, you notice that some of the bodies are empty: they hold no pattern of a living being, and some of them still retain the pattern of a once-living human. You also notice that their clothes seem to reflect different cultures and times in history. There is also something very familiar about them that you recognise, but cannot quite put your finger on.

The old woman watches you with an amused look on her face. She rubs her nose with great relish, and that action seems to change the atmosphere of the space. It is then you notice one of the people stirring. They turn over in their sleep, and you hear a small clunk as something hits the stone floor with their turning.

One of the sleeping people seems to have a small pouch of something in their hand. The old woman motions for you to pick it up. It is a bag of gold coins. You open the bag and look at the gold coins glittering in the low light.

She puts her hand out to you. You have a choice: give her one and keep the rest, or take one and give her the rest. Make your choice, and give her your gift.

Now you can talk to her, ask her questions, and also spend time looking very closely at the sleeping person you took the coins from. If they mumble in their sleep, you may be able to ask them questions or talk to them. They may answer you back, or they may not.

When you have finished, it is time to leave. As an apprentice, it is more important that you simply make contact with the old woman, make a gentle contact with the people sleeping, and get your body used to being this deep in the underworld. You are getting used to its power, and it is getting used to you. Turn and bow deeply to the old woman. In response she tells you something. Whatever it is, try to remember either the words (if you can understand them) or the feeling of what was conveyed in the exchange.

She then points to a small, steep stone stairway carved in the side of the rock near the spring. It takes you through the water and up into the darkness. Say goodbye, and climb the stairway into the darkness. You can always leave this way, but you must never enter the underworld temple this way: you must always access it through the library.

You climb and climb for a long time, until you find that it brings you out into the underworld forest. You stop to rest. While you are resting, a boat appears from among the trees and sails silently on the water that flows through this place. The boat comes close to you, and you see a boatman holding up a lantern in the darkness. He is looking at you. You remember the gold that you were given by the sleeping ancestor, your ancestor.

If you gave most of the gold to the old woman and have only one coin left, hand it to the boat man. If you kept most of the gold, take one coin out and give it to him. He takes it, bites it to make sure it is gold, and puts it in his top pocket. He looks at your face and takes note of what you look like. He says thank you for the fare, and says that he will hold it in credit until the day you need ferrying.

He sails off into the darkness and you remember the stone stairway in the corner of the forest that takes you up to the surface world. As you climb, you feel changes come over you. If you kept most of the gold, the bag will start to get very heavy indeed. The higher up you climb, the heavier it gets. If you gave most of it to the old woman and then gave your last coin to the boat man, you will feel light and unburdened.

Leave the underworld forest and make your way back to your workspace. When you are ready, open your eyes and write down everything you remember. Draw the mural that you saw or felt.

### ***INSIGHT***

This vision took you to a particular aspect of the ancestral temple, an aspect that you will understand better because of the previous work you have done.

For example, when you sleep in the stone, you are enacting briefly what is happening to the people sleeping in the temple, and also the ones who are locked away in the rock behind the lead doors (and think about what you have learned about lead and the underworld—that will tell you why they are there).

Rather than give you a lot of detail about what happened and why, you have enough knowledge within you by now to be able to ponder who/what happened and understand what you were doing, and who you were meeting.

This temple is not one that you would work in as an apprentice, but it is good for you to go there, observe, and let your body get used to it. As a temple reflection of the Abyss, this place is a space that you will work in a lot at an adept level should you go on to take up exorcist work.

The knowledge and understanding you gain from visiting this place can sometimes take a while to surface. Because of this, in about a month's time, go back to your notes and sit and think about the dynamics, the beings, and what you did or did not do.

Think carefully about the gold and your choices around it, and also pay attention to what happens out in your life over the next few weeks and months. Because the temple is deep and functions with a static power (it is not creating, it is holding) your life may react slightly to the experience by



triggering the polar opposite in order to keep you balanced. Also, your choices around the gold may have far-reaching consequences for good or bad, depending on what you did and why.

**Task:** Wait for a month, then sit and reflect on what happened in this vision. When you are ready, write up a computer log of your reflections.

**Task:** Do a landscape reading and ask: “how did doing that vision affect my life in the short term (months) and the long term (years).” Whatever shows, be it good or bad, is a process that was already in your fate, but the vision may have triggered it to come sooner or in a different form in order for you to rebalance, strengthen, and become more rooted.

The first time I delved into this area in vision, my life was suddenly turned on its head. I had to let go of a lot of things I held dear, and I had to deal with a lot of ancestral stuff, both of my own and for other people. It was a difficult time, but it was a time that taught me a great deal and made me fitter, leaner, and ready for magical action.

**Task:** Get out the four pictures or drawings that you have done that relate to the images on the corridor walls of the temples. Lay them out in directional order (east first, north last) and look at the flow of images. Take some time to look in detail at what the images are. Do they connect to each other? Is there a story thread running through them? If they are shapes, are they harmonic and can they be connected up? The images you were drawn to all have relevance to you personally and to your connection with the inner temples. Keep this in mind as you look at them. Write up your musings and findings in your computer log.

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### *How to work with the temples in your studies*

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As you will now have realised, the root temples emit a specific power that is focussed. This power then flows through the next layer of temples. We visited some of those using a four directional pattern as a map and an-

chor. The work that you did alone, going into the root temples, may have been similar to the directional temples you visited, as they flow within and around each other, but there are subtle differences in how their powers work. It may be hard to spot the subtle differences at this stage of your training, but over time they will become more apparent to you as your skills mature.

You will also have realised that the directional temples have aspects of the other temples within them, and the skill sets of the inner priesthoods often span many temples: the powers interlink, the priesthoods interlink, and the temples all have aspects of each other within them. These directional temples also work in different ways with time.

Knowing what you know about the flow of time/magic, and using the directions to interface with that, you will begin to understand that the priesthoods are all taking on aspects of a particular job of creation and destruction: they work with the manifest world.

Be careful about locking down what you have learned into neat boxes, and don't spend time doing graphs or bullet points or maps with lists of attributes: such a way of thinking will bite you in the ass. The directional powers and temples flow into each other and affect each other. Don't forget, the four directional pattern we use is our pattern, it is a man-made structure that mirrors a basic natural action. We use this pattern to narrow down the field of information so that we can understand and interface with it.

The reality is far more complex, and the four directional pattern is not the only one man has created to understand these inner places and powers. But it is the one that we use.

Because there are so many complex layers to the inner temples, you are learning a step at a time to focus on specifics that you will slowly expand outwards from. It is a bit like going to a strange and foreign city. If you have no map and don't know what's there, you end up wandering around aimlessly. If you have a street map and choose specific buildings to visit, you have narrowed your focus. As you get to know the city, you explore more, get to know more buildings and what they are like. Learning about the inner temples is the same, so bear this in mind.

I will take you in to other temples over time as you do the course's work, but it is up to you to forge a relationship with any temple that really

grabs your attention and you feel drawn to work with. Going through the library ensures your safety and learning, so remember that.

When you revisit and work with these places in your own time, keep notes, even if things that don't look important at the time. (Often the powerful contacts and gifts of learning are the quiet, subtle ones in the corner.) Write everything down, and also take note of any strange occurrences in your life.

One of the interesting things that happened to me as I started to delve deeper into the inner temples and work with the priesthoods is that I started bumping into people that I 'know' are or were connected to the temple I was working in. This was sometimes as simple as someone walking past me in the street, or someone crossing paths with me and starting friendships: they had a power in their eyes and the signature of the temple all around them. Often it would be a case of two people meeting and saying, "I know you from somewhere, you are so familiar." Because you have both either sprung from the same priesthood, or you have both been involved in some way through working or learning in the temple, your deeper spirit recognises the specific signature of the temple.

It was like this when I met Frater Archer for the first time. We had corresponded back and forth for a few years before my partner and I finally met him for the first time. I had no idea what he looked like, how old he was; I just had no idea. My partner and I stood in the train station to meet him, and I was looking at the bridge over the tracks as the train from London emptied itself out of people. He stood out to me like a sore thumb. He had the marks of the priesthood all around him, and his face was so familiar.

As you progress through your training and work deeper in the temples, and discover some of the other numerous inner temples, you will start to cross paths with people who are or have been connected to those temples. This has happened to me more times than I can count. You gravitate towards each other as your fate paths start to line up, particularly if you are meant to work together on service projects. I did not realise it at the time, but the physical meeting between Acher and myself was the trigger that brought Quareia into being. He nagged me for over a year to start a school and I kept refusing—it was too much like hard work, and I was pretty much burned out. But he did not give in, and when the time was right, all the energy I needed to take on this mammoth task rushed in.

Because the course is contacted writing, and I have to sit in the temple as I write, that work alone has had a massive impact on my body. But the coming together of the right people, the Fellows, triggered a large pattern into action, and the inner help I need flows from the temples to me, and teaches me how to uphold my physical integrity as I work.

Already it has been a massive learning experience for me. All the service I did in the inner temples over decades linked me into various priesthoods who are now returning the favour. You can never give anything away, be it resources or service; it always flows back to you in one way or other when you most need it. And you need to be aware of this.

Working in the temples joins you into a much larger inner and outer family of people and beings who all work together in service.

You watch their backs and help them, and when your need is real and great, they will help you.

Working with the inner temples not only trains you, it marks you. The knowledge you can gain from first learning in the temples, and then working in them, is vast and covers a lifetime. It is totally up to you how much you work in these places, and which ones you gravitate towards. Some will be familiar, some will frighten you, and some will be new ground that excites you.

Once you have worked and learned in a few of them (don't dot around; focus in one direction at a time to learn in depth), you will find that when you visit some ancient temple ruins in the outer world you will recognise their energy signature or feel. These are ones that are deeply connected to the inner temples you have worked in. It might not be the actual temple (like the temple of alchemy, for example), but it will be of that direction, and will be either an aspect of the larger temple, or one that is connected to it.

This in turn, along with your experience of working in inner temples, will enable you to connect with the outer ruined temple, to converse with any inner priesthood still working there, and also enable you to fully understand the powers that ran through the outer temple. Be warned, though; sometimes when you visit these places, they will spot you and ask for help. There is no such thing as a holiday for an adept!

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## *Summary*

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Treat the temples you have been led to as branches of much bigger temples. The inner temples are like Russian dolls: there are layers and branches that stretch beyond our understanding. The directional temples in the east and west are the best and safest for exploration and experimentation: these two are part of the polarity powers that make up humanity, and thus are easier for us to work in safely.

The presentations you went into in the east and west are connected to many other temples that run along the same power lines. Once you have worked in one and gotten to know the priesthood there, then you can start to explore the many corridors, nooks, and crannies of the temples. These will take you to other temples which work within a similar power orbit. Always remember you are an apprentice: be polite and willing to learn. Do not get confrontational with anything in the temples: it is their territory, not yours. If any being, deity, or priest confronts you, be simple, still, and truthful.

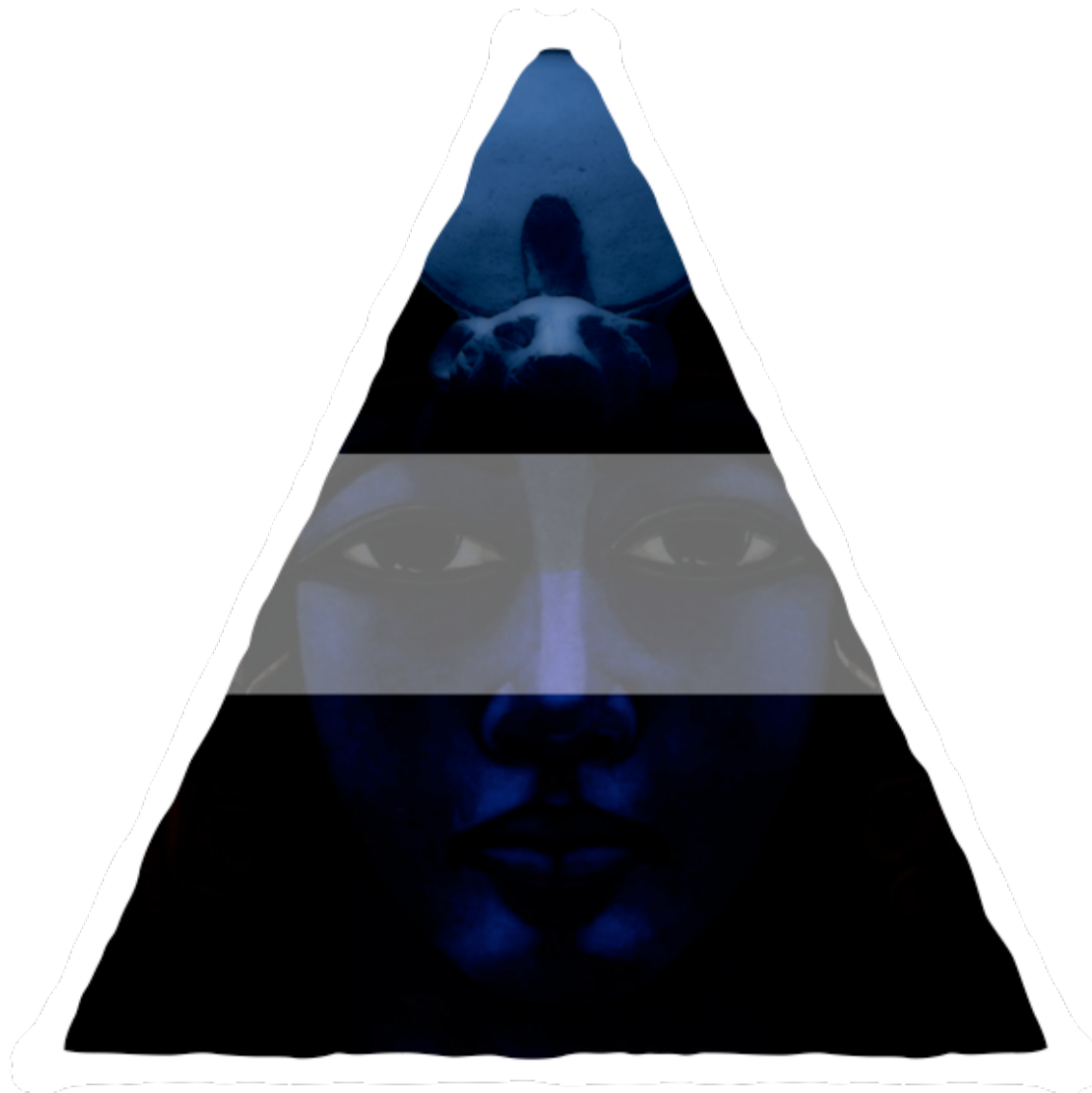
Whenever you come out of a temple working, immediately write down your experiences, as they will quickly fade from your mind. As you look back over these journal entries in the years to come, you will start to see how triggers were set off early on in your learning, and the results manifested years later. You will see how the work you do in different temples is actually connected, and that the priesthoods work with each other across many temples. That will become slowly apparent through your notes. You may also find, eventually, that you do something in one temple and are then asked to carry it over to another temple: you become the delivery boy.

You have almost completed the apprentice section...well done!

QVAREIA

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