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QUAREIA—THE ADEPT  
Module I—Advanced Magical Patterns  
Lesson 2: Angelic Patterns

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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*



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# QUAREIA—THE ADEPT

## Module I—Advanced Magical Patterns

### Lesson 2: Angelic Patterns

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Although Divinity did make use of the relevant auxiliary causes, it was he himself who gave their fair design to all that comes to be. That is why we must distinguish two forms of cause, the divine and the necessary. First, the divine, for which we must search in all things if we are to gain a life of happiness to the extent that our nature allows, and second, the necessary, for which we must search for the sake of the divine. Our reason is that without the necessary, those other objects, about which we are serious, cannot on their own be discerned, and hence cannot be comprehended or partaken of in any other way.

—*Timaeus*, Plato, 68 E.

In the first lesson of this module, you worked specifically and only with deities. I wanted you to work with just one layer of power—the deity layer—to see how that felt, what happened, etc. In adept magic, the magician often works with various layers of powers, all woven together in vision and ritual.

Sometimes such layering is not necessary and sometimes it is not possible, for all sorts of reasons. But as we go through the module you

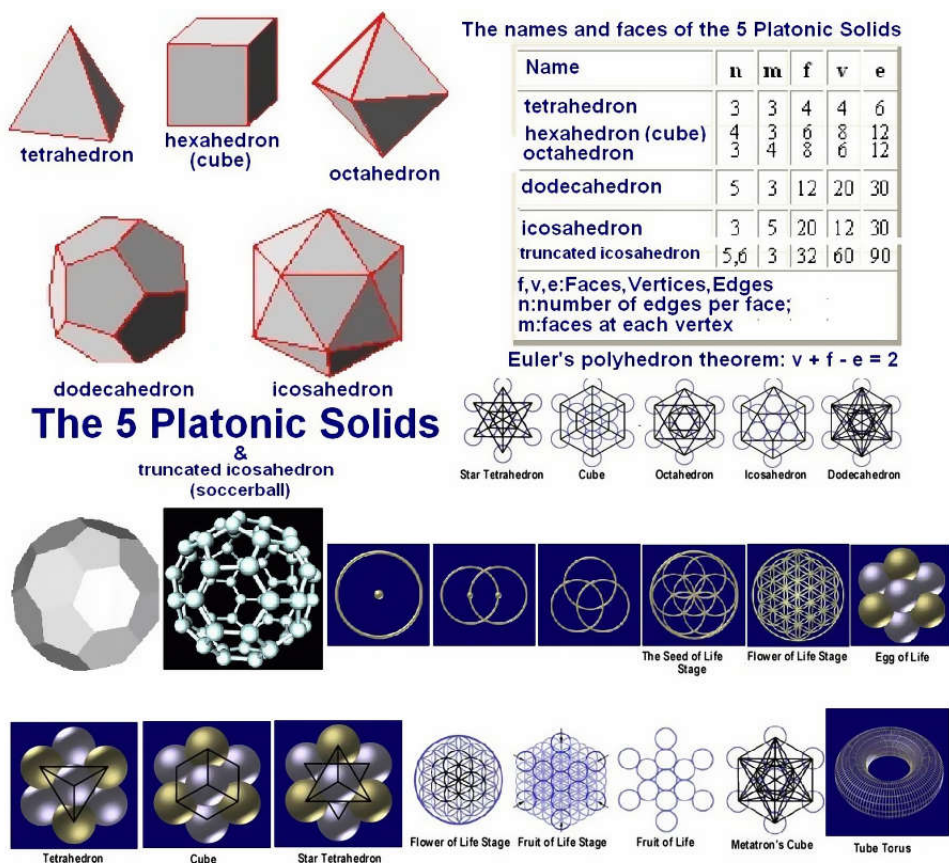


Figure 1: The Five Platonic Solids, © Mirahorian Dan

will see how combining different layers works. You have already worked like this in small ways. To understand fully how to engage all the different layers together, you need to understand and be able to work with the different layers individually. Then when you come to combining the powers, you will know what you are doing and why you are doing it.

In this lesson we will look at, and work with, the angelic layers as a standalone layer. This will give you a much better understanding of angelic work so that you can apply it properly in your magic. You have done a lot of work in the past with angelic beings; by now you should also have a good understanding of their complexity, and have moved away from the usual misunderstandings that arise in magic about angels and what they do.

Angelic layers can be added into magic in lots of different ways and for different reasons, as the name 'angel' is applied in our consciousness to many different types of powers. You should also, by now, know many of these beings' different functions, and so understand how they can be widely applied and worked with.

This lesson is not so much about the beings themselves as the patterns

magicians create to trigger a structure for the beings to flow through or be triggered by. What pattern is used depends largely on the job at hand, how much power it needs, and most importantly what help you need. All beings in magic are worked with from the point of necessity, not because it is glamorous or traditional. Angelic beings are brought into a pattern for a defined reason. If you are working in layers then the other layers must be compatible in terms of both their power and function. Towards the end of this module we will bring different layers together to work with, so that you can experience the construction of a layered pattern for yourself.

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### *Angelic patterns*

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The patterns used when you intend to work with angels are ones that trigger these beings to hold, release, and form power into something you can work with.

Working with angelic beings involves working with three-dimensional patterns. They are anchored and bridged within and across realms, with time woven into them. One example of the types of shapes and patterns often involved in angelic work is the platonic solids. You will see straight away from the illustration at the top of this lesson that these shapes often crop up in magic. Many people instinctively know there is something powerful about them, but they do not fully understand why. Angelic patterns work with platonic solids and other shapes, all of which are harmonic with some kind of physical manifestation.

The reason people have such reactions to these shapes is that they are closely aligned to creation. They are patterned expressions of the layers of creation. The angelic beings are the filters for such powers of creation and destruction—they *are* the pattern.

Take some time to look at the different images in the picture at the beginning of the lesson. Bear in mind that in a magical sense the angels are the lines that make up the shape: they are the pattern.

Now you will begin to realise why, in past lessons, I have prompted you to look into geometry. Sacred geometry is one of the foundations of adept magic. It is important to understand that when triggered magically these shapes, and the lines that form and contain them, become a consciousness, not just a shape. These are the same type of angelic beings that are also gates, doors, and thresholds. They contain and limit

the expanse, bringing it into shape and form that can then be worked with, filled, or triggered.

The most common ones that are used in magic are the octahedron (which works above and below), the tetrahedron, the pyramid (not a platonic solid), and the cube. We will work with these shapes in this lesson. If you look at the picture you will start to see other more complex patterns, such as a Flower of Life and a Metatron Cube, both of which you have worked with in vision.

These patterns are used physically, ritually, and in vision, all combined together to create a structure for power to flow through. That power can be exclusively angelic, or it can comprise various layers and combinations. For this lesson we will work exclusively with angelic powers; later in the module we will work the patterns in a layered, combined way.

For the first working we will use inner vision and silent visionary ritual, which is one form of angelic work. For the second working we will employ a more externalised form using speech and more ritual action. The two are very different and work in different ways: the magician would decide which way to work according to the individual situation, how much power is needed, and how much input is needed from the magician.

In the first working the magician does most of the energetic work, and has more control over the work's inner energetic side. In the second working, the work's deeper energetic side is very much left to the angelic beings: the magician triggers them with voice and action. A mature adept should be able to trigger patterns into being simply by the use of voice. Once you have done the workings in this lesson, spend some time thinking about how they felt different, and what impact the work had on you for the days after you have finished.

## *The octahedron*

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### **The harmonic of space**

The octahedron is used when there is a need for harmonic powers to balance something and open it right out in terms of power. If you look at the shape then you will see the point above, the point below, and the square of the four directions. . . does that look familiar from your previous work? This work will add a new layer to the work of the previous lesson. This is another way of layering. Though ritual layering is generally done all at once, you can separate the layers and do them individually, bringing them together at the point of contact of whatever you are working on.

Working this way, with the same target as the last lesson, enables you to understand these powers by actively working with them in an already-formed magical pattern (the deity pattern). The experience will show you how else these patterns can be applied in magic, and under what circumstances.

Before we get to the actual magic action, there is an optional little exercise to help you visualise how the patterns are brought together in a three-dimensional form.

### **The map exercise**

Cut out a square of card and draw out the base pattern that you used in the last lesson, i.e. the hexagram, triangle, etc. Now look at (or make) the octahedron. The square of the octahedron is your work space with the four directions. The pattern you have drawn is the magical pattern you used *within* that work space. The points above and below in the octahedron are the two power plugs of above and below. So, for example, when you work with Neith or Ananke in ritual, and with the Anchor Stone in the Underworld, with all four directions open, you are working in an octahedron pattern.

Look at the pattern that you formed on the square. Look at it in relation to the octahedron pattern: see if the two patterns would combine, intersect, or merge if they were in three dimensions. See how they fit together. Knowing what you know of magic, lines, and directions, see how the two operate together. This will give you clues about what harmonics (or not) you created with that work.

Also bear in mind that the octahedron is the shape of Ma'at. Think about why this should be, and what the fulcrum is in that pattern. Think about what happens at 'ground level' that is triggered by humans, the fulcrum which can then affect the two polar points of above and below. *How we are and what we do defines how the two external points maintain harmony...or not.*

The sides of the shape that go from the corner of the square up to the point at the top are angelic thresholds. Each line is a threshold, and a conduit for power—a circuit board. The octahedron shape becomes the patterned form for angelic power. The top and bottom are sources, and the square in the middle is where it is all formed together. The square is the root of the vessel, where most of the magic happens *from a human perspective.*

So with this in mind let us get on and do the first working.

## **Working the octahedron**

### **Preparation**

For this you will need a stone to act as a container or vessel. Go and find one using the method you should know by now. When you have found a suitable and willing stone, bring it into your work space.

Time this work so that when you have finished you can take the stone straight to the place you are focusing the work on. It is best to do this straight away, but if that is not possible, it must be within twenty four hours.

### **Setting up**

Set up your work room and put the stone in the centre of the altar by the central candle, so that the two are touching. If the stone is flat then put it under the central flame, which is the best option. Do not have your staff in the room for this work. The first stage of the work is done in vision.

### **Visionary stage**

Still yourself, then when you are ready go to the Stone Temple in the Inner Library. Remember it is an angelic construction: the Stone Temple



is a cube that you sit within. Go around the directions in the Stone Temple, communing silently with the powers in each direction. Keep a focus that you are connecting only with angelic consciousness.

As you go around the directions in vision, focus on the quality of power in each direction: east/creation into form, south/future, west/destruction of form, north/past. Centre is the fulcrum.

Now cast your mind above, to fate in formation, then down to fate completed.

Go around the directions in vision as many times as you need to build up those flows of power. At this stage you are communing with pure powers and vibration, not a formed presentation of an angel. Start to link the directional powers, above, and below into an octahedron. You are working within that shape's square.

See the sides of the shape forming in the temple. Be aware that each triangular side of the octahedron is a being, as well as each edge, corner, and line.

Once you are aware of the shape in the space then look in each direction at the shape's triangular sides. See how each triangle is a different colour, and how they harmonise when they settle in the square to form four colours/sounds/vibrations (however you experience them) around the four directions. See how the upward-reaching triangles lighten as they approach their apex, and how their opposites darken as they reach downwards.

Stand in the centre of the temple and look. When you have all the images formed in your mind, reach up with your left hand to the bright point at the top of the structure. Draw that brightness down to the centre and anchor it in the centre. Now go to the east. Put out both arms with the intent of reaching for a thread of power. Grasp one in each hand: you will see that one is light and the other is dark. Step back, still holding them: you will see them take on light and dark shades of the colour of their directional power. Walk backwards, turn to the centre, and anchor the two threads in the central brightness that you drew down.

Do the same in the south, west, and north, seeing the threads take on light and dark shades of their directional colours, and anchor them in the centre. Walk around that collection of power in the centre, feeling into it. Feel them combining together: this may express to you as a harmony of sounds, a mingling of colours, or shapes continually forming and changing. It is not yet stable, though: it needs an anchor and a compost

point.

Stand facing north with the central powers before you and your back to the south. With your right hand, reach down, to the bottom of the octahedron, to a dark point. Draw it up and anchor it in the centre. Watch as the combinations in the centre harmonise and stabilise. Watch as the dark from below flows up, darkening the thread coming down from above. And the brightness travels down and lights the depths: the top and bottom of the octahedron are both light and dark simultaneously.

Look at the whole structure. You now have a collection of different angelic powers brought together in harmony. Now it must be brought into the magical space and activated. The threads you pulled and anchored have formed an equal-armed cross within the pattern. Now you have to lower the whole thing into the working space so that you can form the pattern in the physical realm.

See the Stone Temple that you are within and all the patterns and powers around you. Now focus on your magical work space: see it strongly in your mind, with all the directions around and you and the central altar before you. Fuse the two spaces together in your mind—you have done this many times before. See the pattern emerge and overlay the magical work space, and see the two threads in each direction flow from your directional altars and anchor in the central flame. Spend some time building that combined image until it is strong. Once it is settled in the working space, you may see figures/beings standing on the thresholds of each direction: the outer appearance of the angelic powers in the directions.

Now it is time to externalise the pattern through ritual. Open your eyes and get up. Circle the directions, then go to the east altar. Still yourself and close your eyes briefly. See the being on the threshold: they are holding out their hands, with a thread in each hand. Take the two threads in your two hands, open your eyes, turn around, and take those threads to the central flame. Anchor the threads in the flame. Repeat in the other directions.

Once all four directions are anchored in the central flame, reach down for the anchor thread from below. Do this in vision and physically. Anchor it in the flame. Reach up physically with your left hand. With eyes open vision, see a hand reach down and pass you a thread. Grasp the thread and anchor it in the central flame.

Now you have to weave them together. Make sure you do not have sleeves that will hang down, as you are going to work in the air over the

flame. See in your mind the pattern hanging over the flame with all the threads leading to it. See the shapes and patterns all around you in the room: you can draw on these powers as you do the next step, weaving the threads into a specific form.

Place your hands in the space above the flame, far enough away so that you do not burn. Be aware of the threads all coming together there. Working from instinct, let your fingers move in the space in a 'cat's cradle' movement, holding the intent to work on your target. Keep thinking of that target and what it needs. You will find that your fingers start to take on a rhythmic action: they will know what they are doing. You will know when it is complete as you will suddenly have to stop.

Now cast your mind to the stone under or beside the flame. That is your vessel for the work. The next two steps have to be done together, with focus. You will need to speak while also working in vision and using your hand.

Say:

"Stone of earth, you are the anchor and vessel that will bring balance. Accept this pattern and let it constantly flow from you to affect everything around you."

As you say this, place the flat of your left hand over the pattern, then lower your hand a little to 'push' the pattern downwards. See it descend through the flame and into the stone. As soon as it hits the stone, see the octahedron's whole structure 'unpeel' from the room and flow from all the directions into the centre where your hand is. It passes through your hand, through the flame, and into the stone. Hold that position until every line and shape has passed through your hand and the room is empty.

Leave the room for about fifteen minutes while it all cooks in silence. When you feel the completion, go back in, bow to the contacts in the directions, and close the directions down.

Leave the stone on the central altar while you write up notes in your journal. Once you have finished, take the stone straightaway and deposit it in the building, land, or space where it is to work. If you cannot do that straightaway, put the stone in the south of the work room—but go as quickly as you can to deposit it, preferably within twenty-four hours. The longer it stays in the house, the more it will affect you, as it is not where it is supposed to be.

This working will add another layer into the work that you did in the previous lesson, and will amplify it. As with the previous lesson, keep an eye on the focus of your work. Note down any changes that are apparent to you in the coming months.

## **Fusing the previous two workings together**

Look at the working you did in the last lesson and at the one you have just done. See how you could fuse the two together into one large working with the two layers working simultaneously. Map out and write down how you would work the two layers together as one visionary ritual. Do this on computer as a completed, working ritual.

Also, look at how the pattern from the last lesson and the patterns in this one would work together. What other patterns might emerge when the two are put together? Looking at any new patterns/shapes that emerge will tell you about the balance—or imbalance—created when you fuse the two together.

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### *The pyramid*

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This work uses the pyramid. We will use it inverted—point down. This shape can be used to gather a particular power and bring it into the magical space from above, or up from below; or it can be used in a reversed action to gather a working from the magical space and dispense it downwards or upwards. You have worked with this once before—see if you can figure out when.

We will work with this pattern in a different way from the previous working. Instead of most of the action being in vision with angelic powers, we will externalise it more, working with formed presentations of the angelic beings rather than with their power directly. This is the more common way of working angelically with patterns. The power output is different, and works in a different way. We will also use this pattern for a different task, as it is not suitable for the working you have just been doing. We will work with this pattern to *put something to sleep* or to *compost* something.

You will work on your own home, life, and immediate area: it is always important to learn these skills on your own life/area first before

inflicting them on others. This way you get a clearer understanding of what these powers can do and how they work. As with all angelic work, this is a trigger. The events unfold from the trigger in a timeline that works within the fate patterns that surround you. So if your fate pattern is ripe for change then it can trigger things quickly. If it is not so ripe for change then it will bring things to a head, then move them in their own time.

You can learn a great deal about these powers, and about how fate works, by doing this work and observing changes. Just bear in mind that if a situation has become critical then it can shift things quickly, if that is what is needed. So if you dispense this work on others, or in other areas, then you need to be ready for fairly fast fallout. I have seen this work trigger immediately, and at other times unfold over months. You can also use divination to get an idea of the timeline of events that could occur—we will look at the method at the end of the lesson.

An inverted pyramid gathers and composts things ‘downwards.’ Anything ripe for destruction or left over from destruction, and any degenerate accumulations, will be bridged into the Underworld.

When you are working with angelic beings, particularly at this level, just remember that they do not have emotion or discernment. If you ask and trigger composting then that is exactly what will happen. If something in your life is due for composting but you are not aware of it or ready to let it go, the angelic being will not skip over it for you. You ask for composting and that is exactly what you will get, nothing more and nothing less.

This can be used when a degenerate power or energy is not moving properly through the composting process, particularly if parasites are keeping it going. It can be used where there is a collection of traumatic energy, like a massacre site, or where unhealthy overgrowth is happening and without a power of destruction to balance it. If this method is used where people are involved, for example in a community or in a collection of people, then it will take down only what is truly necessary. If it is within the larger fate picture for that destruction to continue, for whatever reason, then it will not force a descent.

Angelic beings work within set patterns. Sometimes we cannot see those patterns, particularly fate patterns. So if you meet strong resistance from the angelic pattern then you are probably working against a natural and necessary tide, or your timing is not right: the composting process may need more time to occur naturally.

If the degenerate situation to be worked on involves angelic beings that have been bound magically into a pattern—which is rare, but it does happen—then this working will trigger an unravelling to unravel, then compost that magic.

The pyramid pattern is easiest when worked as a downward action, as this follows a natural tide of time and energy. Working with it the ‘right way up’ can be used to bring energy from above down into a space—you have worked with this. It can also be used to store a magical pattern for future unwrapping. If the magician/s are working in temple construction, or are using a temporary space, then the inner pattern can be formed, then ‘handed up’ to angelic powers for them to hold it out of action in the physical world until it is time to bring it down and unfold it. Now do you remember how you worked with that? That was the upright pyramid.

So what is the magical difference between the pyramid and the tetrahedron? The pyramid involves the physical and human world: the four directions, which express as a square or cube. The pyramid’s point is the ‘runway’ for its power, so an upright pyramid goes from the earth to the stars (hence used in Egypt) and either transports something upwards, or draws star power down to the earth. The downward pyramid either brings destruction up to the physical world, acts as a runway for something in the physical world to go down into the Underworld.

A tetrahedron does not have the square—the shape, in magical terms, of the physical world and humanity. Instead it is all triangles, which is a pattern of Divinity. We will look at this in more depth when we come to working with the tetrahedron. A pyramid has both patterns, Divine and human, square and triangle.

### **Working the pyramid**

This is a more external ritual with some visionary aspects. Set up your working room, place the vessel filled with water on the west altar, and write down the target of the work—“my home,” “my life,” or “my street.” Keep your target area small: this working tends to work better when it is a defined action on a specific target. Think about why that should be so.

Light the lights, open the gates, and spend some time sitting in meditation to still yourself. While you are meditating, focus on the action you are about to take. Why are you doing it? Is it for you and your life? Is it for your house and the land directly underneath it? Be very clear what

you are trying to achieve.

When you are clear and still, focus on the Stone Temple in the Inner Library. Merge it with your work space. When that merging is done and is strong, it is time to get to work.

Open your eyes, get up, and circle the directions, still keeping a sense of the Stone Temple space. Go to the east, commune on the threshold with the contacts there, and keep a clear intent that you wish to work with angelic beings.

When you are ready, say:

“Angel of the east, power of air, I ask that you work with me to dispense into the Underworld whatever no longer belongs here.”

Stay in that position and close your eyes. See the angelic being appear on the threshold. Take note of how it presents, what it looks like, and anything it says to you. Once the presence is there, step back and go to the south.

Do the same in the south. Say:

“Angel of the south, power of fire, I ask that you work with me to dispense into the Underworld whatever no longer belongs here.”

Again, see the being appear and note its appearance, etc.

Now go to the west. Repeat the process, pick up your vessel, and say:

“Angel of the west, power of water, I ask that you work with me to dispense into the Underworld whatever no longer belongs here. Here is my vessel, which shall contain that which needs dispensing.”

Place the vessel back on the altar, step back and go to the north.

Repeat the process once more and say:

“Angel of the north, power of earth, I ask that you work with me to dispense into the Underworld whatever no longer belongs here.”

Step back and go to the central altar.

Hold out your arms and say:

“Flame at the centre of all things, highway that flows from the stars to the earth and from the earth to the Underworld, I ask that you carry all that needs composting from this place down into the Underworld, where it will be put to sleep.”

Step back and circle the directions. Pick up the vessel and place it on the central altar near to the flame.

Go and stand by the east altar. Close your eyes and be still. Feel a power and pressure build up. When it is built up, hold out your arms as if to receive it, turn around, and walk to the central altar. Feel everything in that direction flow with you. Stand before the central altar on the east side, hold out your hands to the central flame, and feel energy flow from all around you, through you, and into the flame.

Say:

“Everything from the east that is no longer necessary, I bridge you into the flame. Angel of the east, gather up the harvest and cast it into the flame.”

Stay in that position until you feel the power subside.

Repeat the process in the other directions, calling on each direction’s angel to gather up the harvest and cast it into the fire. Take your time with this to let power flow from each direction. When you have finished, go and stand by the central altar.

Close your eyes and be aware of the angelic beings in each direction. See them cross over the thresholds into the room and see them walk up to the central altar, gathering energy as they move. Each one places the gathered energy into the flame. This triggers a flow of energies: what is necessary is directed into the flame.

When the process finishes, the central altar should be surrounded by four angelic beings who are all touching, and who have created a ‘wall’



around the flame to contain it. Lift your right hand and place it over the flame, just high enough that you will not burn. Be aware of the flame. Tell it that everything gathered by the angelic beings must go into the Underworld to compost.

See each angel place their right hand over your right hand. When all four angelic hands are over yours, feel the energy build up in the flame, energy that needs to be no longer around you. With a sharp downward movement, using the flat of your hand, and at the same time blowing, put out the candle flame. Do not let your hand touch the hot candle wax: it would stick to you and burn you. As you do this, say:

“I cast you into the Underworld from where you will never return.”

See in your mind’s eye the four hands of the angels and your own hand. Push the energy down, and with the flame it descends down into the Underworld. It vanishes into the darkness and the Underworld closes up.

The four directional lights will still be going. The angelic beings will stay around the central altar position until the energy bridging has completed. Circle the central flame and go sit in the south.

This next action is very simple—and it is important to keep it simple and not elaborate on it. Close your eyes and see the golden path reaching off into the distance. See within the golden path the squares of black and white, only just discernible. Just meditate on that path: look at it and be aware of it. Stay there as long as you need to: you will feel when it is time to get up. You are reestablishing your future path, to ensure that it is not dragged down with the compost.

As you sit there you will slowly feel the angelic beings in each direction withdraw over the thresholds. They may not all go at once; some may stay longer than others. Just wait until they have all gone, then once the room is clear get up and close down the directions. Bow to the contacts as you close the gates, and put out the lights. Take the vessel outside. It will be filled with fragments of energy that for any reason did not go into the flame: it caught them. Pour the water on the ground or down the toilet and flush it away.

Take notes in your journal. Type up anything that stood out strongly, or anything you were shown. Sometimes when you work this way you

are shown things as they are composted or removed—often it is things we were not conscious of or aware of.

The pyramid pattern that this working uses moves along the dynamic of square-to-triangle: in each direction the angelic being took the power from the line of the side of the square, then moved forward, gathering power to a focal point. The square of the space became four triangles, with the flame as the centre point. That point then moved downwards, taking power from a line of the square down to the bottom of the inverted pyramid: four triangles coming together in the Underworld to form an inverted pyramid.

Keeping an awareness of these patterns as you work gives you access to more understanding: it helps you move from emotive and creative imagery to more focused abstractions. This in turn helps you to relate to, and understand, the geometry involved in angelic work. This moves you away from the beginner concept of an angel as a blond man with wings, a fancy outfit, and a fiery sword, and towards a more magically realistic interface with these powers.

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### *The tetrahedron: the Divine vessel*

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**Note:** This part of the lesson needs certain resources. If you cannot access the resources you need then read through this part of the lesson so that you know the technique—you can try and work with it at a later date. If you are being mentored then contact us if you truly cannot get the resources, and we will try and help you if we can.

The tetrahedron works very differently from the pyramid, even though they appear very similar. Whereas the pyramid has an anchor in the physical world by way of the square, the tetrahedron does not. Whereas the octahedron has the square (physical world) as its fulcrum, the tetrahedron has no fulcrum fully anchored in the physical world: it is an expression of angelic power that is a vessel for Divine creation or destruction.

In technical magical terms, the power of ‘above’ or ‘below’ is brought down to a triangle shape anchored in deities, two balancing out one, to make a harmonic of three expressions of Divinity. When two tetrahedrons are *combined*, you have the angelic harmonic of Divinity that has

formed a fusion of male and female, creation and destruction. This does have a fulcrum: the space between the sublunary sphere and the ground.

**Note:** The sublunary sphere is where the fulcrum depends on the tides of fate and the actions of humans. Think about this.

The more complex patterns, like the Flower of Life or the Metatron Cube, magically show the formation of the worlds. The double tetrahedron, however, locks the two polarised powers together to create a stable, formed pattern that can be then worked with. An individual tetrahedron, or a double one, can be used angelically, with deities, or with both. The angelic powers come together to form the pattern. This creates a vessel, and the deities can express harmonically through that pattern.

As with all the other shapes, the tetrahedron can be worked with in a variety of ways. So far you have learned a visionary formation method in the Inner Temple, and a more externalised one in your magical space. These two methods are based on foundation work you have already done. Now we will look at another method of working practically with these angelic shapes and constructs.

Because this method of working can very easily go badly wrong, you will work in a way where you are least likely to blow yourself up. Get this method under your belt and work with the end result for a while. Then if you want you can combine it with other work you have done, and will do, in this module, to take the experiment further.

For this part of the lesson we will work with an Egyptian goddess, Hathor, as she is very stable to work with. However if you use this technique in the future then you must choose your deities carefully, as they can pack a serious punch if you work with them magically in this way.

The statue must be a proper presentation, not one changed to make it more commercially viable, sexier, or looking like something from a video game. The vessel must be clear so that the power can work through it. Museum copies are available on the web.

Here are a couple of modern-made statues cheaply available on the internet. One is good; one is not good to work with. The one on the left has the traditional imagery, the correct colours, and the correct tools. The one of the right is sexed up, has the wrong tools, and has been presented for a modern fantasy market. So choose wisely.



Figure 2: Two Hathors available online

Once you have your statue, wrap it up in cloth and store it away until you are ready to work on it. Do not leave an empty vessel around a magical household while you are waiting to start the work: by now you should know what problems this can invite.

Alternately you can make your own statue. It needs to be a statue and not a painting, as it must be a physical vessel, not just a window—remember the difference? You can use any medium to work with—clay or wood is best, but use what is available to you.

### **Enlivening the vessel with the double tetrahedron**

For this we will use the double tetrahedron, as Hathor is both a complete deity and a subdivided one, which is unusual. Hathor tracks back to predynastic Egypt, and she is an ancient, stable goddess who holds creation, fulcrum, and destruction within her. Her destructive side is Sekhmet, but that aspect is also held within the Hathor pattern: she is merciless when her children are threatened.

This work engages angelic powers already known to you: the Light Bearer, the Grindstone, etc. Engaging them brings the work more into the physical world while maintaining a Divine vessel. You will also work with the sublunary sphere, the area surrounding the planet that acts, in magical terms, as an ever-changing filter for energy, fate, and tides. This is the threshold between the regular and stable deeper star and planetary power, and the constantly shifting power closer to the Earth that affects every living thing.

Once you have read about it, think about it in terms of octaves of work you have done with the planetary spirits, and what you read about the decans: the consciousness of this realm is an echo of that power.

### **Preparation**

Set up your working space and burn frankincense to still the room. Have the statue on the central altar. Have the scales in the west and the vessel in the northeast cross-quarter with some water in it—the vessel of life renewed. Bring your stone shield in for this working. Place it in the northwest cross-quarter.

Once everything is in position, light the lights, open the gates, and sit in the central position. Take some time before you start to visualise the pattern that you will bring down into the space: the double tetrahedron.

The pattern presents in the room in following way: the first tetrahedron has its point above, up in the stars (measurements are not relative to the ground: these are magical points) with its base point at the south and its other two points northeast and northwest at ground level, anchored in the south altar and the two north cross-quarters.

The second tetrahedron has its point in the Anchor Stone deep in the Underworld, with its base points in the sublunary sphere: one to the north, and the other two anchored in the sublunary sphere's southeast and southwest cross-quarters (relative to your position on the ground).

So whereas you worked with the octahedron as a square at ground level, the double tetrahedron is a hexagram with one triangle in the sublunary sphere and the other on the ground. You stand between them and within the tetrahedron: the space of the fulcrum. The ground level tetrahedron operates through outer action; the sublunary one operates through vision. Visualise it, draw it out if you wish, do whatever it takes for you to 'see' the shape in your mind's eye.

When you are sure of the shape, it is time to get to work. Still yourself

and close your eyes. Meditate for a while, then go to the Inner Library. Spend some time in communion with the Librarian. Tell her what you are working on and follow any advice she gives you. Then go to the gathering place, circle with the gathered people, and when you are ready step through one of the gates to find yourself outside the small temple in the Desert where the deities gather. You need to touch base with this place and its congregation to anchor part of yourself there while you work, and to allow a bridge to form between them and you. You achieve this by going there and communing with the deities, in particular with a goddess who comes up and speaks to you or touches you.

Walk with her out of the temple heading south towards the Golden Road, and stand on the threshold between the Road and the Desert. The goddess stands behind you and puts her hands on your shoulders: you may feel a great weight descend on your shoulders like a heavy cloak.

As the weight settles your sight changes: you see all the shapes and patterns of the angelic powers moving and shifting around you before passing over the threshold and vanishing off to the south. Watch them as they move, and watch how their shape changes. The goddess makes a noise or call, which causes the shapes to begin to solidify and come together. When she makes the noise a second time, the Desert around you vanishes. You find yourself in your work room with the goddess standing behind you.

Before you open your eyes, look around the space in your inner vision. You will see that the walls, floor, and roof seem to have lost their solid shape and are moving. They are full of colours and vibrations: the angelic presence is lining up for work.

Open your eyes. This next part of the work is done as ritual movement and sound, and also in vision at the same time. The goddess tells you to look up. Look at the ceiling, but also look beyond the ceiling to the stars above, using eyes-open inner vision. See a bright star: it is both her essence and the angelic filter through which she passes. Something within you recognises that star, and your mind is drawn to it. Feel yourself up with the star while also in the work room. Reach up with your left hand, and in your inner vision, see yourself reach to touch that star. You will feel a power there.

Say:

“Light Bearer, trigger the star to create a path for the goddess to follow. Forge a golden path that she can walk. Hand me a thread of that path so I may anchor it.”

Grasp the thread: see it in your inner vision. Once you have the thread in your hand, holding it up, walk to the south and say:

“Fire of life, guide me and help me anchor this star in the south.”

Place the thread in the flame.

Say:

“Fire of life, hold this anchor until the work is completed.”

The flame will hold that thread in place until the pattern is fully formed.

Go back to the centre altar by passing the west altar and standing once again with your back to the north in front of the altar. Feel the hands of the goddess on your shoulders. Once again cast your mind up to the star. Talk to the Light Bearer once more and ask again for a thread.

Say:

“Light Bearer, trigger the star to create a Threshing Floor for the goddess. Forge a path into death that she can walk. Hand me a thread of that path so I may anchor it.”

Reach up and grasp the thread. Walk with it directly to the northwest cross-quarter and anchor it in the stone. Circle the directions once more and stand before the central altar. Complete the shape by reaching up to the star once more, and say:

“Light Bearer, trigger the star to create a path for the goddess to follow, a path that leads to the vessel of rebirth and renewal. Hand me a thread of that path so I may anchor it.”

Take the thread and anchor it in the vessel in the northeast cross-quarter.

You should now have the lines of the first tetrahedron in place.

Stand before the central flame and close your eyes. See the shape, and see the sides of the shape fill with colour and light.

From within that colour and light, look closely at the shape's three sides that go from south to northwest, from northwest to northeast, and from northeast to south. You will begin to see eyes, many eyes, merging in and out of the colour and light. Watch as the colours slowly stabilise and form the image of three vast beings, each the shape of a triangle, their three heads together forming the star, and their feet straddling the directions. You will only see their heads and feet: the anchor points. Their feet create the points of the triangle at ground level.

Now you must create the second tetrahedron. Stand before the central altar facing north.

Close your eyes. See the Foundation Stone in the depths of the Underworld, and build up that image in your mind. Once you feel the connection with the Stone then in vision, and also physically with your left hand, reach down to it. In vision, as your hand draws near to the Stone, you see a bright light within it: the power of the star in the centre of substance: the light within the earth.

Say:

“Angel who holds the light within the earth, trigger a path between you and impermanence, so that the goddess has the awakened power of fate, of life and death, and of change, within her.”

Take a thread from the Stone. In vision see yourself drawing it up through the Underworld and into the working space as you physically do a drawing-up action with your left arm. See with your inner vision a thread of light that is also darkness. Draw it up in your hand, and see that the thread is full of consciousness.

Open your eyes. Walk around the central altar to the north. Stand before the north altar and hold up your arm.

Say:

“Spirits of the sublunary sphere above me, take this thread and let it be a pathway between you and the light within the earth. May the goddess flow from you and to you.”

Close your eyes and see a hand reach down to you. Hand the thread up to them. As they lift the thread, see lots of wheels of light and fire



turning within the thread: the angelic consciousness that creates the ladder from the Underworld, through the earth, and up to the stars.

Turn and stand before the central altar, facing south. Reach down once more and take a thread from the centre stone.

Say:

“Angel who holds the light within the earth, trigger a path between you and impermanence, so that the goddess has the awakened power of the bridge to the future within her.”

Close your eyes and draw up the thread using the same technique. Then open your eyes and go stand in the southeast cross-quarter. Reach the thread upwards and say:

“Spirits of the sublunary sphere above me, take this thread and let it be a pathway between you and the light within the earth. May the goddess flow from you and to you.”

Close your eyes, hold up the thread, and see the hand reach down and take the thread with the wheels of fire within it.

Go back to the central altar, facing south. Reach down and take a thread from the centre stone.

Say:

“Angel who holds the light within the earth, trigger a path between you and impermanence so that the goddess has the awakened power of the bridge to the past within her.”

Close your eyes, draw up the thread, open them, then walk to the southwest cross-quarter. Stand in the southwest cross-quarter, hold up the thread, and say:

“Spirits of the sublunary sphere above me, take this thread and let it be a pathway between you and the light within the earth. May the goddess flow from you and to you.”

Close your eyes. See the three threads flowing down from the north, southeast and southwest, passing through the room, and coming together in the Underworld.

Open your eyes and go to stand by the central altar, facing south. Close your eyes. See the vast triangle that stretches from the Underworld to the sky above, and see the triangle fill with colour. Within the colour eyes appear, then the form of a vast being with its head connected to the Stone in the Underworld and its two feet stretched out between the southeast and southwest points in the sky.

Turn to see the triangle that stretches from the stone to the sky from southwest to north. See it fill with colour and eyes. See the angelic being with its head connected to the Stone and its feet in the sky, one foot touching the foot of the other angel.

Now see the triangle that stretches from north to southeast. See it fill with colour, with eyes, and see the being with its head connected to the stone and its feet touching the other two angels' feet. Watch as the wheels within the threads spread out to fill the downward-pointing tetrahedron: it is a shape filled with colour, with eyes, and with wheels, and with heads and feet.

Watch as it merges with the upward-pointing tetrahedron to compete a double tetrahedron. Watch as the two tetrahedrons interact and spring to life. Watch as the wheels, eyes, and beings interact by flowing back and forth within each other.

Now comes the hard part.

Open your eyes and place your hands over the top of the deity. With eyes open, 'see' the vast double tetrahedron in your inner vision while looking at the south flame. As you look at the south flame be aware that the double tetrahedron is forming octaves of itself, one within the other, like a Russian doll. Smaller and smaller octaves form until one is formed in the centre of the room above the central flame.

Open out your hands above the deity. Using your inner vision, with eyes open, 'see' a small octave of the double tetrahedron form between your hands. See the brightness within it, and see its power condense into the small form. The smaller it gets, the brighter it gets. Say to the shape:

"You are the vehicle of the gods. You are the bridge between the worlds. Within you are the paths of creation and destruction. Within you is time. Within you is stillness. Be the bridge

between the deity and humanity. Bring this matter to life.”

Flatten both your hands over the shape and ‘push’ the power down into the deity statue. Keep your hands on her and feel energy rushing through you into the statue. Wait until the bridging finishes, then remove your hands.

Take a step back, then leave the room for a few minutes in silence. Sit quietly away from the room until you feel the process has finished and that you can go back in.

Now you have to *open the mouth* of the deity.

Stand before the deity on the central altar, facing south. See the vast double tetrahedron around you and the small condensed one glowing within the statue. Close your eyes and remember the temple in the centre of the Desert. Remember the collection of deities there, and remember the experience when a deity came and opened your mouth, eyes, ears, and nose. Recall the feeling and vision. See yourself standing in that temple with the statue of the deity before you. See the brightness within it, and see the double tetrahedron within and around the deity.

Open your eyes while keeping that vision going. Every action you now take, do it physically but also see yourself doing it in vision in the Desert.

With your left hand, reach out and touch the eyes of the deity saying:

“I open your eyes so that you can see.”

Touch their ears and say:

“I open your ears so that you can hear.”

Touch their nose saying:

“I open your nose so that you can smell.”

Touch their mouth and say:

“I open your mouth so that you can speak.”

Step back. See the double tetrahedron vanish and the statue fill with light, colour, and movement. Look into her eyes and see her looking back.

Say to the statue:

“I welcome you Hathor, you who house Horus within yourself. May this statue be a bridge between us, may this statue bring your presence into this space, and may you bring your power into our world.”

Close your eyes and see yourself standing before the goddess Hathor in the temple in the Desert. Bow deeply to her and step backwards, while also physically bowing and taking a step back.

Take the statue and place her in the west, in front of your scales, so that she can *get your measure*. Sit before the west altar and meditate briefly to be still—and know that she will speak to you in the stillness, should she need to. When you are ready, get up, close down the directions except the west, and leave her for a while with a candle burning before her.

Find a place for her to live in the west of the working room. If this doubles as a living room then find somewhere along the west wall—unless she really wants to go in another direction—for her to live. You will learn how to work with her as a magician, as she is a great teacher.

If you already have a statue of Hathor then wrap up the old statue and put it away—this one is a much better bridge for her to flow through. You are learning about the different levels of windows and bridges that deities use, and the different ways of constructing them. As an adept, this is one of the clearer methods for window/bridge formation.

Here is an image of the double tetrahedron in action in the way you have just worked with it. Look at it, ponder on it. Think about the differences between the two tetrahedrons. One is fixed and anchored in the stars, and functions at ground level. The other is anchored in the Underworld and functions in the sublunary sphere. Think about the reasons for that mix, what it does, and how it would work through a deity.

Remember that the square and the cube are the shape/pattern of the physical world, and the shape of containment. The octahedron works from above/stellar to the earth/square, and from the square down to the Underworld. The tetrahedron is more complex and does not fully anchor in the physical world; it is a bridge for powers that flow through the physical realm. To be fully anchored in the physical world, both tetra-

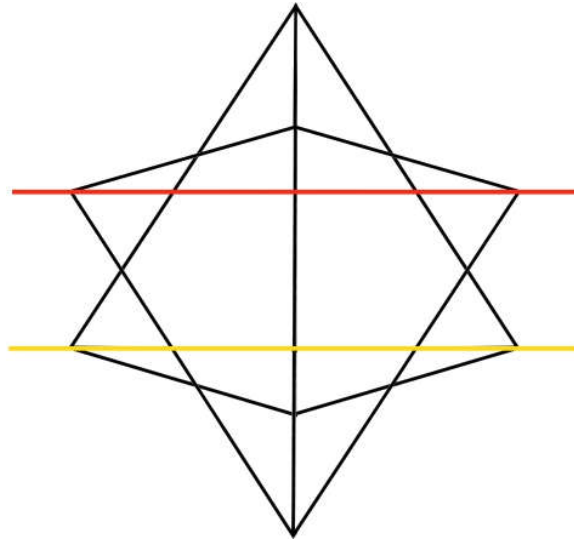


Figure 3: Double tetrahedron

hedrons would have to have their bases fully anchored in the physical realm, which the double tetrahedron does not.

The double tetrahedron has one base anchored in the physical world and the other anchored in the sublunary sphere. Everything between those two bases is *of* humanity, nature, and so forth: the physical realm and the realms of fate, dreams, visions, and life cycles. One tip is anchored in the stars/future/Divinity unformed, and the other is anchored in the Underworld/past/Divinity within substance. This is a shape of deity and Divinity when that power is connected to, and expressing through, substance, visions, and fate.

There is a lot more to that shape/pattern that you can discover for yourself. Learning to think magically with patterns begins to teach you how the formation and expression of these patterns directly affects how power flows, and how the inner construction of a vessel or temple works. The angelic power and consciousness forms a pattern, power flows into it, and its shape dictates what type of being can operate within it.

The double tetrahedron is a pattern of creation and destruction, a pattern of future and past. It is therefore a balanced pattern that will be stable for a deity. Think about the implications of energy, consciousness, and power for the downward-pointing tetrahedron, then do the same for the upward pointing one.

## *How to work with Hathor and upkeep her*

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Now you have finished your statue of Hathor, you need to learn how to upkeep her. You have done some deity work before, which will have given you a foundation for working with her. Find a place for her—usually in the west, but sometimes she moves around and prefers other directions, as it all depends on what she is doing.

Give her an eight-hour tea light candle each day. She also likes barley cakes—remember those?—as she can draw a lot of energy from them. And give her incense in the morning: myrrh is one she resonates well with. She also likes frankincense, cedar, and propolis. Just let her live in the house or space with you. You can either have her as a passive presence in the house, just living quietly in the background, or you can work with her more actively. If you wish to work with her more actively then have her in the room where you do your magical work, but not on any of the working altars. She should be in the background of the magical space. Think about why that should be so.

Remember that Sekhmet is a side of her, a goddess quality that is fierce, powerful, and destructive. Do not use a deity as a cookie jar of power to launch silly experiments or smite someone, and never command or try to control them: they will likely turn on you. Treat Hathor as a welcome guest in your house. She may go to sleep, she may begin to teach you, or she may protect you and help you—it all depends on necessity.

I have you doing this so that you learn to upkeep an enlivened deity in your home. Hathor is the safest one to do this with, particularly if you live with children. The work that you did triggered a process, and the presence of the goddess that the enlivened statue brings into your home will slowly strengthen over time. The full power bridging does not happen overnight: it just opens doors and puts the lights on. The power emerges in increments. You have looked at this before.

The relationship between you and the deity will be very individual. Remember, you are not in a temple setting, so the tides of energy will affect the deity as they rise and ebb. At times she may seem to go to sleep, at other times she may need to be put away for a while, and sometimes she will be very powerfully present. Sometimes she will want lights, food, music, and smells; other times she will want leaving alone. Learn to be flexible and to develop that individual and flexible relationship.

The statue is the anchor point and bridge, not the deity itself; so when you commune with her, close your eyes and commune in vision while sitting or standing in the statue's orbit.

If you are lucky then she will start talking to you in your mind, show you how to do things, and warn you of things. You can also talk to her through divination, just don't get silly about it.

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### *The cube*

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Now that you have worked with two different angelic patterns, it is time to figure out the next one yourself. The cube, as you now know, is about the physical world and everything within it, including your magical space. It is the shape of Divinity within substance, expressing as a physical form, and the shape of Divinity within humanity. Working and constructing the angelic pattern of the cube strengthens, contains, and empowers a space. It can be used in a magical room, for an altar—remember your work with altars and the double cube?—or as a vessel.

The pattern of the cube gathers the directional powers and above and below, and brings them into a tight *equal* expression that can hold power in a compressed way. And you are going to do this for yourself, as you should now have a basic understanding of how to go about it.

You can do it for your magical space, if it not also used as a living space—trust me, you do not want the mix of a toddler's temper tantrum and an pressurised angelic power cube in the same space. It's not pretty.

If you do not have a dedicated work space then do it with a cube of stone that will then become your altar stone, or a central altar stone that sits on your central altar and which you put the central flame on. Only ever use such a cube on the central altar. Think about why that should be.

Work out what you need to do, and remember that an outer cube has two inner cubes within it—think back to your earlier work. Think about where you draw the threads from, where you anchor them, and why. Think about what is held in the centre of the cube, as the centre is the anchor point.

Either do the whole thing and take notes which you type up, or type up the visionary ritual in theory and keep it in a file.

## *Timeline divination*

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It was mentioned earlier in the lesson that you would need to know how to track a timeline of power/events. There is a simple layout that you can either do in lines of three or four cards, or in a circle of twelve for the twelve months. You can also expand it for five or ten years by working in lines.

Simply keep the layout and its time scale in your head as you shuffle: one card per week, per month, or per year. The longer into the future you take this, the less stable it will become, as more variables come into play with fate patterns that have not yet set themselves fully. So keep that in mind.

Any timeline readings you do for this work, write down the layout, what each card represents (month, year, etc.) and what cards came out in the reading. Also write down your conclusions and type it all up in a file.

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## *Visualisation work*

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This prepares you for further work with these patterns, and teaches you how to work with the shapes outside of the magical space. You should be able to do this anywhere.

Visualise one of the shapes: see it in your mind suspended before you. See all the lines, see the whole pattern. Then see it contained in a cube, then in a sphere, and then see the pattern without containment. Once you have the shape strongly in your mind then visualise a flame burning within the pattern's centre. Practice this whenever you can so that you build it up in a strong way, and quickly.

The next step is taken once you can visualise the pattern and the flame. Now practice 'seeing' the pattern lower into a stone, then see it taken out again. Don't leave a practice pattern in a stone; always remove it and break it up afterwards. Only ever put a pattern into a stone and leave it there if it is part of the work you are doing and it has a real reason for being there. Again, think about why that should be. Also think about how you can use this technique in your magical work.



Keep notes on your progress, and how, and if, it takes a lot of energy to do it. Always keep notes with experiments and training exercises, as you will learn a lot from your day-to-day experiences with them, and it is easy to forget them.

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## *Plato's Timaeus*

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Read the *Timaeus* by Plato. Don't bother reading the endless notes and commentaries that go with the translations; just read the text itself. Note down any 'ah-ha's that come to mind as you read. You are reading the Greek understanding of the fragmented knowledge flowing out of Egypt, out of a culture in its final death throes.

Learn to spot hidden gems of knowledge: some were understood by the writer and some were not. It is also interesting to look at how deep thinkers were addressing the universe around them and trying to understand it. Many golden nuggets of knowledge came out of Egypt at that time, but few were fully understood in magical terms. Write up any notes or observations.

And so now we may say that our account of the universe has reached its conclusion. This world of ours has received and teems with living things, mortal and immortal. A visible living thing containing visible things, and a perceptible God, the image of the intelligible Living Thing. Its grandness, goodness, beauty and perfection are unexcelled. Our one universe, indeed, the only one of its kind, has come to be.

—*Timaeus*, Plato, 92 C.

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