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## QUAREIA—THE ADEPT

Module I—Advanced Magical Patterns

Lesson 8: Things to Think About

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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 8: Things to Think About

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You have looked in depth and worked with intentional pattern formation within magic, but such patterns can also form naturally when certain dynamics come together. Magic is not created by the magician; rather the magician taps into it and brings it into action. The magic's expression and its energetic stability are defined by the practitioner's knowledge and skill.

A lot of magicians fail to grasp that magic is all around you all the time. What defines a magician is the ability to tap into that natural feature and work it in a particular way. Remember, magic is a coming-together of frequencies, energies, and dynamics—intentionally or accidentally. If the conditions are right then the patterns form and activate. If they are not then the formation will not happen, or it happens only haphazardly.

This is a simple concept, but it can have a profound effect on the magician when, for various reasons, they begin to delve into different forms of magic.

So let's rewind and look at what defines a pattern. Now you have more experience of them, you will understand this a bit better.

## *Defining a pattern*

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A magical pattern is a harmonious coming-together of energies that, when grouped in a certain way, let power, consciousness, contact, time, and fate flow through them like filters. These filters bring together seemingly random elements to create a structure that channels, filters, forms, contains, bridges, and triggers power.

We magicians know these patterns best as shapes, such as the hexagram, pentagram, and Metatron Cube. We also recognise these shapes in outer life in the form of Platonic solids and geometric shapes. But patterns can also be harmonious gatherings of sound, light, colour, movement, particles, and thought.

A hurricane is a pattern. The elements combine to form a shape, a defined action of movement, and a pattern of behaviour that we can predict to some extent. We know a hurricane not only by its shape, but also by its location, by the behaviour of its constituent elements—wind and water—and by its particular way of moving.

A rainbow is a natural pattern of colour, too. Iron filings lined up by a magnet form a pattern. A symphony is a pattern. A planet's orbit is a pattern. The circling of magicians or priesthoods around a magical or sacred space is a pattern. We are constantly surrounded by patterns in the outer and inner worlds. Patterns are the act of creation and destruction in action.

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## *The patterns of magic*

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Magic stretches back as far as humanity. Paleolithic and Neolithic magic most likely formed around the act of survival in one form or another. Later, when humanity had time to worry about more than survival, we could begin to play, think, and express. So began the creation of magical formation that reach beyond the mundane.

From that point humanity began to create, mirror, and develop the naturally-occurring patterns around them through script, art, movement, and sound. Those very early movements are still apparent in magic

today: circling, directional squares, and so forth. As successive generations used and expanded on these early patterns, they became increasingly embedded within the collective consciousness, which gave birth to the dynamic we know as the Inner Library. The use of shapes today like the pentagram and hexagram, and the four directions, have literally thousands of years of use behind them. For us today, that makes these ancient patterns very stable, and they automatically click into action when engaged. It is far easier to work with an existing pattern than to create a whole new one. Old patterns are like well-worn paths; making a new one is like hacking through a dense jungle.

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### *The magician's pattern*

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Everything alive forms patterns that constantly shift, change, and develop: patterns let something carry life/physical existence. Generally speaking a non-magical person's patterns not only constantly shift, but they are affected by everything they encounter: by their emotions, body chemistry, location, fate pattern, and so forth.

With a magician, shamanic-type practitioner, or a member of a formed religion's priesthood, things work differently. As soon as that human starts along the path of interacting with the unseen world, their human pattern starts to line up and take on a more stable form. The deeper into the unseen world they reach, the more their human pattern expands and takes on a more coherent, consistent form.

Why?

We are constantly evolving, and everything we come in contact with, from a flu virus to the dog down the street, changes us in ways relevant to that contact. In the physical world we see this manifest in various ways: our immune system grows and adapts to pathogens, our emotional repertoire evolves in direct response to constant contact with others, and our bodies change through environmental influence. The same happens with inner energies, patterns, and contact.

The signals that a magician puts out attract power, frequency, inner contact, and energy flows. These form themselves into certain inner patterns so that change, interaction, and evolution can occur. The human's signals trigger the inner patterns and the power that will flow through them. Again we come back to energy source, contact, evolution. *Our own human pattern changes to accommodate the new input.*

Many natural psychics pick up on these human evolving patterns and their changes when they meet someone. The psychic's emotions and body chemistry react to the pattern, which translates into the feelings that many natural psychics have. They are essentially reading a person's pattern. Some see this in visual terms, some 'smell,' and others have emotive reactions.

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### *Patterns of nature, inner and outer*

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Everything in the universe is composed of sound, frequency, light, vibration, and particles, all of which form themselves into constantly evolving and changing patterns.

When a natural magician reaches out for magic just using their instincts, they tap into these forming and evolving natural inner patterns and harmonise with them. This purest form of magic is essentially a mystical act: you are plugging into the pattern of creation, and therefore Divinity. As mature adepts we strive to find that natural connection once more after we have conquered the mountain of structure into which we have immersed ourselves with formed magic.

You will come across these formed patterns of inner nature, and you will recognise them in vision by their fluidity and coherence. When you see them, you are looking at the shape of communion between inner and outer nature. These patterns mirror the ones that form in our bodies as cells come together. Components within nature organise themselves similarly: as within yourself, so within the inner world. They are the patterns of natural communion and interaction.

You should never try to interfere with or change these natural patterns; rather flow with and within them, letting their energy commune with you. Simply experience them.

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### *Patterns that form randomly from magic*

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Once you step beyond simply communing with the flow of inner creation and you start enacting magical acts, specific magical patterns begin to appear. The more haphazard the approach, the more haphazard the pattern of exchange becomes between the magician and the inner worlds.

If you fall lucky and happen to enact magic in harmony with some inherent inner magical pattern then this pattern will ‘wake up’ and gravitate towards interacting with you.

Most of the time, however, a chaotic or random approach to triggering magic ends up with the magician partially connected to existing patterns, and partly triggering the creation of new inner patterns through what they are doing. These patterns may clash with the magician’s individual pattern. Repeated clashes can damage the magician: you end up with a circuit board and switches at the wrong power level, with badly-crossed wires and stuck switches. It can fail, cause a fire, or blow up.

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### *The plugs and sockets of magic*

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As part of the summary, let’s just do a quick review of the formed magical patterns. Here is a checklist for you to think about.

- If the outer ritual pattern and the inner magically formed pattern are compatible then they will switch things on. The inner magically-formed patterns are not ones you create; they are inherent patterns formed by repeated use over thousands of years. You have looked at such patterns in ritual work, and they are patterns harmonious with the naturally-formed patterns of creation.
- If the outer ritual pattern runs counter to the inner magical pattern then it will either switch things on only partially, or it will not connect at all.
- Deities often operate through these inner magical patterns, using them like runways for their power and contact. If you are trying to work with a deity but your outer ritual pattern and inner visionary structure are incompatible with them, then contact will not happen. Instead it may create weak patterns that cross-dressing parasites can step into and pretend to be the deity, which can fool an inexperienced magician.
- If you trigger lots of different patterns at random—as often happens in chaos magic—then you may discover totally unknown patterns, trigger new ones, or end up with a lot of clashing patterns which will set up a very difficult tone that will be mirrored in your mind and body. Inner clashing patterns create a similar situation in the magician’s bodily patterns, and this can trigger mental and physical

disease. Remember, a lot of the body's issues, like cancer, come from the DNA (pattern) being damaged by something and the on/off switches, or the circuit board for energy, becoming disordered. The body's patterns operate down at a cellular level, and what happens there dictates what happens at a more surface level in the organs.

- In the inner worlds, patterns also occur at levels analogous to DNA and cells. Everything is mirrored, and the layer of your DNA and cells is the same level in the inner worlds where you find the patterns—they are essentially the DNA of inner creation.
- When you bring coherent and established patterns together in ritual and vision and plug into the inner patterns, you are working with a compatible structure that flows within and alongside the naturally-occurring patterns. The inner natural patterns are the music; the magically-compatible patterns are the lyrics.
- Triggering a formed inner magical pattern without giving it a compatible, coherent outer pattern (ritual or vessel) to flow through will cause a build-up of power that can become destructive. There must be a bridge between inner and outer, and that bridge needs an outer expression. Working any inner pattern without an outer mirror version creates unbalance. There lots of ways to externalise this, and you have learned quite a few different rituals and actions that can work.

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### *Shape construction in magic*

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In this module you have looked at how to use Platonic solids, and how those shapes operate in terms of magical power. Which shape depends on the desired end product: what powers are needed to flow through this shape for the temple to operate and the deities to move into the temple?

That inner shape defines how the power flows, what power comes through, and what planetary connections will be plugged into the construction. In some temples the inner shape is mirrored in the outer shape or is encased within an outer construct shape, one geometrically harmonic with the chosen inner shape. Temples so constructed are not often intended to influence the people directly. Rather they are like drums or bells: the shape's harmonic vibration spreads out across the land and keeps the area in tune.



Other temples use an outer shape as a runway for the power flowing from the inner construct. They channel and funnel the power from inner to outer: they are gates and stations. A good example of this is the temple of Karnak, which you have looked at a lot in the past, so you should be familiar with it by now.

Karnak is a good example of an inner key shape expressed in an outer layout that directs, focuses, and dispenses the power within it to the land and the people across the land. But when you look at the outer construct of Karnak things get complex, as a lot of additional building work was done over the millennia. Some of these additions were harmonic to the dispensing shape; others were simply architectural displays of wealth and power.

So let's look at some of these components and how they operate, which will teach you how to extract the mechanics and apply them in various magical ways.

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### *The outer runway*

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The outer construct of Karnak, once you peel away the ego-driven constructions of successive kings, is a runway that works along a rough east/west axis, along with an older alignment of north/south.

Regarding the north/south axis—not exact, as it takes in account the surrounding land features—there is Montu in the north and Mut in the south. There are also later additions of Osiris in the north and northeast corner. The southern area, likely the original gateway, has the temple of Mut—look her up. Mut, in her vulture form, is one of the monarch's major protectors, and the primal mother goddess. Beyond her was Waset, the ancient city that eventually became known as Thebes. Waset tracks back to at least the fourth dynasty, in the Old Kingdom, and was a small but significant ancient ritual centre before it became a political centre in the New Kingdom.

Waset means “city of the sceptre,” and was the home of the *was* staff. In the Old Kingdom the name Waset referred to the whole of Upper Egypt. This gives us an idea of its importance at that time, even though the ‘city’ was still a small ritual centre. As magicians this also alerts us to the fact that that this small and seemingly insignificant centre held a great deal of power. The Was is the staff of fire—the Opener of the Ways.

While Waset, though no political or royal centre of power, was a very special ritual place that commanded respect.

So in the south we had the Great Mother and the City of the Staff: the protectors and openers of the future.

In the north was Montu: the sun's destructive power, one who battled Apep, and the raging war power of the Bull. In the north and northeast were shrines to Osiris and also the 'Tomb of Osiris'—think about the magical implications of having Osiris in the north and northeast. And in the centre and east we find the temple's main deity, Amun.

Before we go any further, just have a look at Figure 1 (at the end of the lesson) so that you can get an idea of what we will talk about. Some of the deity shrines on this map were much later additions. Some were placed correctly in magical terms, though the very late ones seem to have been dumped randomly wherever they would fit. Not all the shrines are listed on this map, so do your own research if you are interested. More detailed maps are available online, but we do not have copyright permission to use them.

The power runway's construction starts roughly in the east (east-southeast) and empties out in the west (west-northwest). The physical directions are not exact and are slightly off, but the magical directions are very clear.

Look where the temple of Ramses II is: the east side. Beyond that, moving west, comes the temple's main block, mostly built in the Middle Kingdom. Between the festival hall of Thutmose III and the temple of Ramses II, along the back wall, the main block is an area known as The Temple of the Listening Ear. This Middle Kingdom block also houses the Botanical Gardens on the northeast side—remember this sanctuary from your previous studies?

The Temple of the Listening Ear is a very interesting spot. Archaeologists have puzzled over this section for a long time, and they gave it this name based on their hypothesis of its function. However when I visited this place as a magician, it quickly became very clear that it was not a place where the great unwashed could utter their prayers through the hole in the wall, so the god would hear. It was a gate for the power of air: a gate for the Word. It was not the people's words that flowed through this hole into Amun's shrine, but the breath of creation: "in the beginning was the Word." As I have slowly discovered over the years, this mystical and magical theme keeps reappearing in Egyptian text and architecture.

So look back at the map. The power of air enters through a gate in the east and flows into the main shrine, which houses the god Amun. Then it travels down the runway, straight down the temple complex, and releases before the Nile and beyond it, to the west bank—the home of the dead.

This is a well-known architectural sacred pattern that can be seen in most Northern European Catholic churches to this day. I suspect that just as the Catholic Church's ritual setup changed to suit society and its needs, so too did the Temple of the Listening Ear.

Remember that originally in the Catholic church—which also runs on the east-west axis—a screen separated the priesthood and inner sanctum from the unwashed masses. The people played no part in the ceremonies, and the ritual was conducted by the priest for the deity. Later the screens came down, the altar moved from the east wall to the centre of the transepts, and people could pray before the altar, sending their petitions to God.

Going by what I felt in that old part of Karnak, the magical powers still flowing there, and what I know of magical architecture, I really think that the far east wall was originally the inflow area for the wind/breath/Word that would then bring the deity to life.

Much later, in the New Kingdom and subsequent dynasties, Amun became less removed, less 'unknown,' and more accessible: he became the go-to deity that protected the downtrodden. By then people would indeed whisper their petitions to Amun, and the temple layout's deeper mystical aspects were probably lost in the religion's 'modernisation' and democratisation.

Here is an extract from the New Kingdom votive stela of Nebre at Deir El-Medina or, as the Egyptians called it, the Place of Truth:

Amen-Re, Lord of Thrones-of-the-Two-Lands,  
 The great god who presides over Ipet-sut,  
 The august god who hears prayer,  
 Who comes at the voice of the poor in distress,  
 Who gives breath to him who is wretched.

...

You are Amun, the Lord of the silent,  
 Who comes at the voice of the poor;  
 When I call to you in my distress,  
 You come to rescue me,

To give breath to him who is wretched,  
To rescue me from bondage.

—tr. Miriam Lichtheim, *Ancient Egyptian Literature Volume II:  
The New Kingdom*.

So you begin to see how you have to unpick the many layers of dynasties in these constructions to find the pattern beneath it. So we think we now know the outer purpose of the temple's physical construct: to mediate from the gods to the people in a flow of life/east and death/west.

So what outer pattern is operating through this temple? At first it appears to work roughly through a four-directional pattern, and to an extent it does; but there is also another very powerful outer pattern used at Karnak—and some other Egyptian temples: the *ankh* or cruciform shape. The east/air/inner sanctum is the cruciform's head, the long corridor and entrance in the west is the cruciform's main pole, and the north/south are the arms. Again, think back to Norman Christian cathedral architecture.

Now think about the arms. The right arm is the north position, where we find the old shrine to Montu and Osiris. The left arm is Mut with Khonsu nearby, and beyond Mut is Waset. Spend some time really looking into these deity powers and what the Egyptians wrote about them; also look at how they are depicted. Bear in mind that various other deities had shrines in the north and south axis, including shrines to Osiris, Ptah, and Hathor in the north, etc. Also be aware that Sekhmet had a major presence in various places around Karnak, especially in the New Kingdom in the form of three hundred and sixty statues of her at the temple of Mut.

Compare your findings with what you know of your own ritual powers and positions in the directional magical pattern. Think about the use of the staff, the hand it works in, and for what reasons. Think about the head/above as where the Word/utterance/breath comes from. Think about south/future/path of civilisation, west/Scales/death, and north ancestor/Underworld.

Don't try to make the pattern fit if it doesn't; just discover, ponder, and try to understand what they may have been working with in terms of using an outer pattern as a runway and exteriorisation for deity powers. Remember that Karnak was functioning for three thousand years with various changes along the way: newer deities were brought in, old ones retired, etc.

## *Experimenting with runways*

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From what you discovered about Karnak's outer pattern, think about the runway for the breath/utterance, the stability of the feet together in the west, and the powers in the pattern's two arms. Think about how you could work with this bodily, lying down in the magical space. Rather than enacting or triggering a ritual by moving about or holding tools, think about how to trigger power by lying on the ground and becoming that runway for power: *your body as the temple*. Think about the magical implications of that italicised phrase.

Experiment with this in your magical space, bring in power from behind you in the east, through your head and out through your feet in the west, and the powers of south and north in your arms.

Once you have worked with this a few times in the magical space with all the gates open and the contacts present, then turn it around and work with the same dynamic but with your head in the north and your feet in the south. Still bring through the power of air through your head/-mind/mouth and out through your feet in the south, and the powers of the right and left arm in the east and west. Think about the relationships between east/south for the left hand, and west/north for the left hand.

See what difference it makes to work simply as a bridge, bringing in power and releasing it down through your body while lying on the floor, with your head first in the east, and then in the north. Then think about the connection between the East Wind and the east wind's source: the power of Shu/the back of the North Wind.

Type up notes on your experiences of this experiment, map anything out that needs mapping, and write down what you think the practical applications could be of working this way, where your body becomes the temple.

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## *Karnak's geography*

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Look up the position of Karnak on a map in relation to the land around it. Look west of Karnak, at the Nile, then the Valley of the Kings. Think about that natural pattern's implications regarding magic, inner work, and the bridging from east to west. Type up your thoughts on this.

## *Pattern recognition*

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Look at Figures 2–4. Just look at the shapes and think about what patterns are being expressed, what powers could work through them, and how they could be applied ritually. Do a summary of how you think each one could work, both as an inner pattern and a ritual pattern. What powers would they bring through, and how? With the second image, from a Cathedral, be careful to look closely: all is not not quite as it seems.

If you then wish to experiment practically with one or some of them, using them in ritual, then take notes of your observations and findings. Alternatively you could look up Solomonic seals and choose some to work with. Disregard any text: simply look at the shapes and how they could be applied. What powers are at work, what patterns activated, and how would they flow through a ritual or visionary ritual? Think about a practical use for them, and experiment.

QUAREIA

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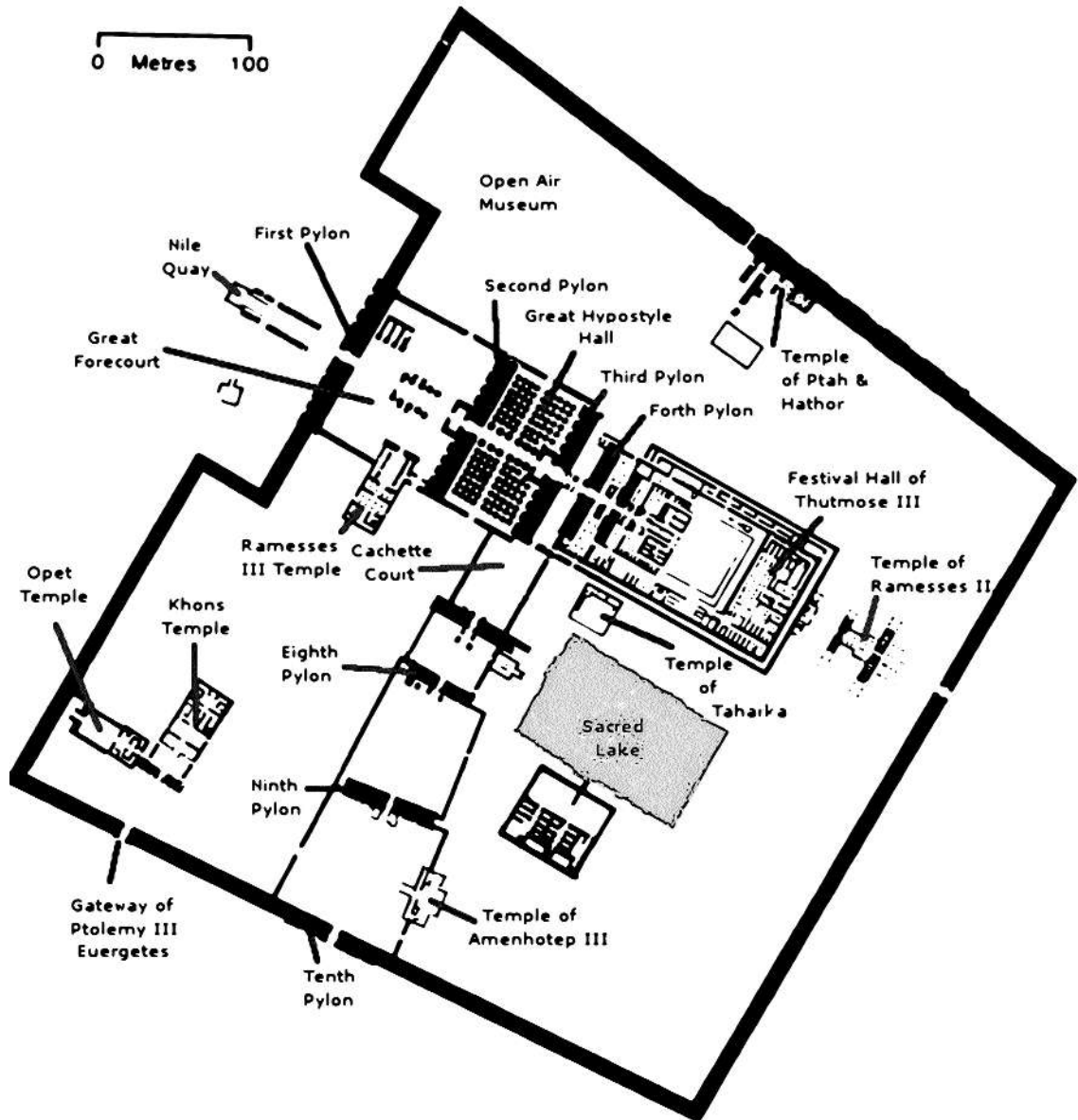


Figure 1: Waset





Figure 2: Pattern 1



Figure 3: Pattern 2



Figure 4: Pattern 3