



QUAREIA—THE ADEPT
Module VI—Advanced Visionary Magic
Lesson 2: Serpents II

BY JOSEPHINE MCCARTHY

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.

For more information and all course modules please visit

www.quareia.com

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



QUAREIA—THE ADEPT

Module VI—Advanced Visionary Magic

Lesson 2: Serpents II

Now that you have made certain connections and contacts, we can move on to look at the various ways to connect and work with these powers, and reach deeper into the presentation of serpents and dragons, which are essentially the same thing at an Underworld level.

There is no way to show you all the different methods and reasons for working with these beings, as the span of application is vast indeed. However, working in vision with key functions and methods will open enough doors in your mind for you to explore further in a powerful, yet safe way. Once you go back and look at myths and texts that include serpent power, you will start to recognise what sort of serpent powers they are, and how they can be applied and worked with magically as and when needed.

The first working we will do kills two birds with one stone. It not only shows you a key function of these powers, but also moves the Inner Temple construction on another step. Though now a solid and functioning Inner Temple, some subtle layers still need to be added to move its function to a new level. This is the best way to learn, by doing 'jobs' rather than simply learning theoretically or through simple contact.

This layer of construction will also bring to light deeper aspects of the Western alchemical Mysteries, what they do in practical terms, and why. All too often people look at alchemical texts or images and theorise over

their meaning without ever quite getting a practical understanding and application of what is being depicted.

Vision I: Completion of the stones

Set up your workroom, have the staff with you, put the scales out on the west altar, and open the gates. Draw the contacts to the thresholds, then circle the room a few times. Sit before the central altar, the staff to your left, and still yourself. Once you are ready, go through the Inner Library to the Inner Temple. Bow at the threshold of the temple before entering, and circle the temple a few times while feeling the presence of the Gathering also circling with you.

Go to the book of the temple on the east altar and place your hands on it. Allow its knowledge to seep into your hands. When you feel it finish, bow to the book, circle the room once more, and go to the northwest corner that accesses the Underworld Cave, and also the Temple of the Deities.

Cast your staff to the ground and watch as the two snakes emerge. One indicates that it wants to come up onto your left arm, so lean down and let it wind itself around your left arm. The other one slides before you, wanting you to follow. Pass through the crack in the walls in the passageway that holds the staircase that goes down, and the one that goes up. Remember the ledge to the golden brick that vanished once you had put the brick in place. It has reappeared, and the snake travels along the ledge. Follow it to the corner of the building where the brick was hidden.

The snake rears up and spreads its hood while staring at the wall. The cobra then spits at the wall, which reveals the golden brick. Stand, watch, and wait. You hear a faint sound like a far-off call. Answer the call with a sound that flows from you. The call comes again, and you answer again. On the third call, the temple wall turns golden, and from it emerges an angelic being who appears in a human form, but shines beyond all human brightness.

The snake talks to the angel, and the angel nods, then leans over to touch the golden brick. The angel uses their left index finger and writes something on the brick. Watch as letters and shapes appear on the brick. The cobra then spits again at the brick, and the words seem to vanish into the brick. The angel leans into the brick, pulls out a scroll, and hands it

to you. The snake on your left arm whispers in your ear, telling you to eat the scroll. Take the scroll and eat it.

Once you have eaten it, the angel vanishes back into the walls of the temple, and the snake at your feet starts winding its way back to the Inner Temple room. Follow the snake, which goes up to the central altar and waits for you. Put down your left arm so that the other snake can get down. The two wind together to make the staff again. Pick up the staff.

Circle the space and go to the northeast corner where the golden brick is on the other side of the wall. Touch the bottom of the wall with the staff, and say:

Shine, golden skin of the gods.

Also say it physically, out loud. You may notice that the words that come out of you in vision are different from what your voice speaks: you are speaking the words of the scroll. The corner of the space shines with a golden light, and the lowest brick in the wall turns golden.

Now walk across the space to its southwest corner. Touch the wall in the corner with the staff and say:

Shine silver skin of the Nobles, the Justified ones of the temple.

Again, what comes out of your mouth in vision may be different from what you speak with your physical voice. Watch as a silver light shines from the corner, and the lowest brick in the wall turns silver.

Turn and look across the space to the golden light shining from the low corner of the temple. Watch as the golden light casts out like a beam, and watch as the silver light also casts out as a beam. They join at the altar, into which they flow. They intermingle in the altar so that a beam of gold and silver is entwined within and through the altar.

Now circle the room. Go to the southeast corner of the space. Touch the low corner with the staff and say:

Shine, light of the ancient knowledge, the light that is all things.

Watch as a brilliant white light shines out of the corner. On the floor, right in the corner, appears a clear crystal stone that has been worked and shaped into a floor tile. The clear crystal casts its brilliant light out into the space.

Walk to the opposite area of the space, to the northwest corner. Touch the low wall in the corner with the staff and say:

Stone of the gods' eyes, can you see?

A blue light starts to shine from the corner of the space, and a brilliant deep blue Lapis Lazuli stone, shot through with gold specks, shaped into a tile, appears on the floor. It makes a sound, and says back to you:

I see.

Watch as a beam of bright light flows from the crystal tile on the opposite side of the room. It flows through the central altar and triggers a beam of clear, deep blue light that flows from the blue tile. The two meet in the central altar and wind around each other: a beam of white and blue. The white and blue beam crosses the gold and silver one in the centre of the altar, and where the two beams cross, a Void appears.

Cast the staff to the ground. The two cobras appear and go with you to the central altar. Stand before it facing south. The two cobras position themselves on the east and west side of the altar. They both rear up and spread their hoods, so that their heads are either side of the centre of the altar. Above the centre, the flame hangs in the air in its working position. Lean over and look into the centre of the altar. See the four beams all coming together in the centre, their lights shining out of the stone. Where they intersect is a Void, a nothing around which circles a tight band of stars.

Look into the Void. Take your time. Stare into the nothingness, and let your mind flow into it. Be absorbed by the nothing, become the nothing, yet remain standing in the temple. Slowly a face starts to emerge in the nothing, like someone looking through a window back at you. Though the face does not look like you, you know it is you, another part of you, in some other time and place.

Look at yourself, and know yourself. You are in the nothing surrounded by stars. You are in the Inner Temple out in the stars, but also in the Inner Desert. You are in your body sitting in a room, and you are the point

where the gold, silver, clear, and blue come together to make a sacred life. You are all these things, yet you are nothing.

The knowledge of what you are looking at surfaces slowly in your mind and emotions, knowledge released from its deep sleep within you, triggered by the scroll. It is the knowledge of the most sacred temple, the most sacred Mystery, and Divine Mystery. You can see it, you can feel it, but your mind has no words: the true Mysteries can never be spoken because no words can express them.

You become aware of the two cobras, one to your left and one to your right. The cobra on the east side of the altar, on your left, speaks to you:

I guide you and I protect you. I open the way for you so that you may serve the gods. Remember, I am the servant of the gods, I am not your servant.

Thank the snake for its service to you, and the sacrifices it has to make in that service. Remember, this being has sacrificed a lot of its freedom to protect and guide you. Always treat it with honour and respect, and listen carefully to its advice.

The cobra on the west side of the altar, on your right speaks to you:

I teach you, I warn you, and I speak on your behalf. I ensure words of truth are placed before the gods on your behalf. Remember, I am a servant of the gods, I am not your servant.

Thank the snake for its service, and remember, like the other snake, how this being has made many sacrifices to assist you, on behalf of the will of the gods. Again, treat this being with the utmost respect, and honour what it does and says.

As you listen and talk with the snakes, the face in the Void strengthens, and you see two cobras behind the head of the face, guarding it. The face is trying to talk to you, to send a message through time and realms to you. Listen. Watch. Listen again. Hear the words that reach across the worlds:

All will be well.

A simple message, yet a deeply profound one. It will unfold for you over time, revealing its wisdom to you many times over. It will also light

your way in dark times. The face vanishes, and the snakes withdraw, wind together, and turn back into the staff. Pick up the staff, bow to the altar, and take a step back. Look at the four powers in the temple's corners, their different lights shining and combining in the temple space. The two stones and the two metals are foundations, powers that each mediate a very specific energy in the temple.

Look down at your right hand. You see ring on it. Its band is pure silver, and it carries two stones, one clear crystal, and one lapis with gold specks. Between the stones is a mark on the silver, an X that denotes the combining of the beams of power from the two bricks and the two tiles. The stones are not cut; they are smooth, cabochon. The inner ring carries the power of this magical temple pattern, and the powers of the eye, the temple knowledge, and the Justified one come together to work with you in your inner and outer life.

Hold your right hand to your forehead so that the ring touches your third eye. It springs to life and shines on your hand. It will strengthen your right arm, and it will uphold your lantern. It also is a vessel for the knowledge within the gold of the gods.

Before you leave the temple go to the egregore. Swim in the lake with your serpents, then sit at the foot of the great tree. Meditate there on the implications of the ring, and your responsibility as its wearer. Talk to the goddess within the tree, and listen carefully to what she has to say.

When you are ready, simply open your eyes, so that your deeper spirit can come back when ready. You will feel when everything necessary has been done, and that deep part of you is back. When you are ready, close down the room and write up your notes.

Aspect of the vision

Key elements within that vision are anchored within the Mysteries, and trigger changes not only within the adept, but on the structures within which the adept works. The two stones and two metals bring specific qualities to the Inner Temple construction, and the inner resonance of that presence deepens the stability of the Inner Temple, and the relationship of the adept to that temple.

If you look at the utterances connected to the stones and metals, it will give you clues about why they are key elements, both from an inner sense,

but also an outer energetic sense. It tells you, as an aside, the magical properties of those substances. Then you can work out how to apply them in an outer, alchemical sense.

They were not all included in your first rounds of temple construction, because there needed to be within the adept a deeper connection with the serpent power. That inner connection and acceptance between the adept and the various layers of serpent consciousness allows the adept to work in deeper layers with the metals and stones.

Various metals and stones from the earth are very much power substances, externalised companion substances connected to the various serpent powers of the Underworld. You are stepping into their territory in terms of power and energy. When a magician uses various metals or stones in their magical work, the inner beings most aligned to those substances are the serpent powers. They are the best beings to connect with to learn and unlock the potential magical uses of those substances.

For example, in mythology, the connection between gold and dragons is not an accident. It indicates long-term magical knowledge about how that metal and the inner being, that expresses as a dragon or large serpent, are interconnected. The dragon power is the inner expression of the power of gold. This also shows us the connection between gold and kingship: gold is deeply connected with kingship, not because of its value, but because of its inherent quality of power.

It is also connected to the ‘skin of the gods’—in other words, this substance has a resonance in tune with the deities, and a king or queen’s use of gold is an attempt at bridging between deity and monarch.

In magic a justified adept does not become a god or a monarch, and as such does not adorn themselves in a ‘golden skin.’ Rather they work parallel to that substance, using it in the construction of walls, stairways, etc. to bring the construction into the orbit of the deities.

You will have also seen, working with that vision, some of the ways that serpents, in the form of cobras, work well with adepts. They open ways. For instance, by the touch of the staff, what lies hidden is revealed, things dormant are triggered into action, and what needs containing is contained.

The serpents can help the adept learn about the substances, and the adept learns how different types of metal and rocks have different qualities of serpent power. The adept can quickly learn, through exploration and experimentation, which stones mediate disruptive serpent

powers, and which mediate helpful ones. This can come in very useful if as an adept you are called to help with problems in an area where intensive mining has occurred.

Not all mining causes deeper energetic problems. But when you get a mixture of, for example, mining in an area of granite, quartz, and gold, in order to extract the gold, then you are likely to get ‘magical’ problems. Granite holds very deep and dangerous chaotic serpent power—as does most metamorphic rock. Gold often carries dragon power. Quartz acts as the memory keeper.

When those powers are brought to the surface in a violent way, as through blasting, hydraulics, or other types of invasive mining, then there is a much bigger chance of something unpleasant coming to the surface. These powers, transformed, can become helpful substances and powers for construction. That transformation relies heavily on the cooperation of varied forms of serpent powers acting as advisors and intermediaries.

In the next vision we will look at two opposing natural powers that, balanced, keep each other in check. The dynamic is one I suspect is behind the Egyptian pattern of Set keeping Apophis, or Apep, in check in the Underworld.

Vision II: Bridging storms in the Underworld

Work from your work space and open the gates. Tune the space and still yourself before working. Also have your staff with you. When you are ready, go to the Inner Library. Ask to be guided to a place where you can view the potential dangers of the chaos serpents.

Stand on the cliff edge that you have been led to, and watch. Look at the land, then look ‘in’ the land. Look deeply in the land, and you will see an area of compressed rock which appears to move slowly. You will see, as it moves, that areas appear like eyes, and a body that bends and twists like a snake. Watch as you see tension building in the rock, as though an energy within the rock, an energy dark and volatile, is building up to an explosive level. Feel into that power. It makes your brain feel agitated and angry. You begin to feel aggressive, explosive, and ready to lash out at something. What you are feeling is the power quality of that serpent.

Before the feeling gets out of control within you, withdraw your mind from that power. Still yourself to become calm, then continue to observe

passively. As you look, you start to see bright lights sparking out of the rock, like electrical charges. They build and build, sparking more and more, until you feel a change in the sky above the land. A storm is gathering.

The wind begins to blow. You see that the wind is blowing the earth and sand around on the surface of the land. Watch the dust and sand, how it seems to form a shape, part man, part strange beast. It seems to stalk the land in the wind storm, and you feel a gathering of destructive power on the land. Continue to observe.

Now look deeper into the land again. Look at the deep snakelike shape within the rock giving off the electrical charges. You will note that a second serpent shape is beginning to form itself around the troublesome rock: the second serpent has many heads, and coils itself around the troublesome rock, restricting it further. One serpent power holds the other in check. But still the charged lights appear from the dark rock.

Look up. The storm is gathering pace and dark, heavy clouds have formed over the land. As you watch, looking between land and storm, you see sparks of light surfacing on the land coming from the deep rock. Its power is releasing up onto the surface as its power expands in an unbalanced way. It cannot rise to the surface because of the serpent restricting it, but the limiting serpent cannot stop the cascade of light/charges emitting from that deep consciousness.

In response, a sudden and powerful bolt of lightning comes from the storm, hits the land, and meets the charges coming up to the surface from that deep rock. The lightning travels down in the rock, paralysing the deep serpent being restricted. Between the storm and the restricting serpent, the deeper dark power is limited, discharged, and put back to sleep.

When you are ready to leave, simply return through the Inner Library and come back to your work space. When you are ready, open your eyes and make any notes.

This vision shows you some inner dynamics of natural processes, ones with a direct impact on creatures of the surface world, and particularly humans. What we see in vision as various serpents are Deep Underworld powers. They are natural to the land, but when they surface, they can have defined and dangerous effects on the minds of people who live on that land.

In Egyptian mythology, these powers are named as:

Apophis or Apep The serpent of chaos, whose power when released on the surface world can bring destructive changes in the mental balance of living creatures, as well as more obvious events like earthquakes, and so forth.

Mehen The coiled one. Mehen is often depicted as coiled around Ra as he descends into the Duat. Mehen protects Ra from Apophis. Mehen can also coil around Apophis to restrict or limit him, while Set strikes him.

Set The god of storms, the Desert, disorder, and conflict. As you should know by now, Set is the necessary destructive force that keeps things in check.

These inner and outer natural dynamics are often also portrayed in other cultures, where one serpent power restricts the more dangerous one. The myths usually contain elements of the rock and Underworld, storms and lightning, and a necessary destructive power that restricts an unnecessary chaotic one.

Work with that vision a few times to learn the skills of looking into the land, while learning to identify different types of serpent powers in action. Actively witnessing natural events as a magician brings an element of change to them: you are doing magic and effecting change simply by being there and watching.

Also do your research into mythology and stories. Often the stories tell you a great deal about how natural powers relate to magic, which tells you how to work them effectively.

For example, if you detect a build-up of chaotic Underworld power trying to surface, learn to trigger and engage the Coiled One who contains or restricts by calling them. Have your staff help you with that. Then reach up and call to trigger the lightning to discharge the deep power. This will put it back to sleep. A lot of learning, research, and skill sets are hidden in that one vision.

As an aside, you may or may not have noticed something by now, from all the work you have done. As an adept walking the Quareia path, you have done many different workings that work on yourself, and many that work in service for others. Everything that you have done in service, be it for the land, for other humans, for other beings, or for the inner worlds, has also worked directly on you. You and everything around you, outer and inner, is deeply connected together.

So for example, your last vision, of limiting and hibernating a destructive power, also works deeply on you and your body when it is performed for service. Whatever is destructive is limited, then put to sleep. This could be an illness, a virus, emotional baggage, energetic baggage, or anything destructive at a spirit level that no longer serves a purpose for you.

Everything you do externally for others also works on any personal, internal level that needs it. As you work to bring balance, you bring it to yourself; as you uphold something, you are upheld.

This reveals two important keys of the Mysteries. You truly are connected to, and are of, everything else. And everything you give in service comes back to you. You cannot truly give anything away. It simply transforms and comes back as necessary. You are the universe, not in an ego sense, but in a deep energetic and consciousness way. As you work through various acts of service, you work on yourself. And yet, if you consciously try to work on yourself rather than be of service, the process does not work. You have to learn not to be self-centred, but universe-centred.

The various steps you have gone through in this course will have triggered all sorts of changes within you, even the construction work. Think about this.

Dragons

Before we get to the vision of working with dragons, let us first clear up the confusion common around the name. Through images that we have been exposed to, often magicians think of dragons as something very different from serpents. In fact they are variants of the same land power. In some cultures, these deeper powers were expressed as vast serpents; in others they were depicted as what we think of as classic dragons.

Essentially, the imagery speaks of the age of these beings and their power. The image of a dragon is deeply imprinted on us through images we have seen. But when you come face to face with such powers they will either express through the filter of your imaginative images or, if you have learned to get out of the way of such vocabulary, they will present as themselves, which can look rather different. Keep this in mind.

But the images and names do serve a purpose: they differentiate between the serpents that express in our world or just under the surface,

and the very deep expressions which are older, more powerful, and in general are not to be messed with. So we will stay with the common imagery and description in this text.

Dragons are found in rock, usually in mountains and rock outcrops, and particularly ones rich in seams of various metals. They are also found in deep caves, the oceans, and deep lakes. In a way they are ancestors of the serpents, and their power tends not to surface in our world unless they are disturbed by volcanoes, earthquakes, or deep invasive mining—or though stupid but effective magic.

Their power in the land flows not only through the rock but also through the metals within it. When we bring those metals to the surface, we risk bringing these powers to the surface with them.

Many older cultures found ways of putting these beings to sleep on the surface of the land, or pinning them so that their expressions would not wreak havoc among the humans on the surface. We can see elements of this in various myths, including Apollo at Delphi, St. George, and St. Michael.

In some cultures those dragon powers more compatible with human existence were exteriorised, both by using metals and stones and through direct magical interaction with them. We see this in the connection between gold, stone, and kingship where dragon power was used to uphold kingship, as in China. They also appear in various Celtic texts and images, particularly in connection with kingship.

Where sacred stones are connected with crowning a king or queen, along with gold, there is usually a connection with dragon power from a magical perspective. This dragon power, whether harnessed or only connected with by kingships, often brought bloodshed. Surfaced dragon power, even when cooperative, is fiery, bloodthirsty, and destructive.

Only fragments of Celtic lore have survived on this subject, but still enough to see how the powers of serpents and dragons were part of the magical landscape of these ancient people. In the British Isles, the Celtic lore comes to us through Welsh and Irish texts, oral traditions that were eventually written down. With what you know of magic, it is not too hard to spot, and understand, the small references to dragons, and how they related magically to what was being done.

The most common story that everyone knows is the story of Uthyr Pendragon, Chief of the dragons, from the old Welsh tales that eventually gave birth to the Arthurian legends. Other more obscure references crop

up in Irish texts, for example in the *Dinnseanchas*, the Lore of Places. This ancient text was probably first written down in the eleventh century, but its place names, many of which were out of use by the fifth century, show this text is a good example of an ancient oral tradition that used metre to facilitate the memorisation and long-term recall of its stories and poems. It will have existed for a long time as an oral tradition before it was written down.

Here are a couple of brief examples from the Lore of Places, so that you can see how to look at these ancient writings, and how subtle the mentions may be. The examples are in Irish and English, should you wish to also work with the Irish.

Nemthenn

Neimthend, cid dia ta? Ni ansa. Dreco ingen Chalcmáil meic
Connaith bandrúí & banlíccerd, is le conairnecht laith neime
do ceithrib macoib fichet Fergusa Leithdeirg, co n-eblatar uile
dí sodhoin, conid don airm a n-eipletar is ainm Nemtenn.

Dreco daughter of Calcmael son of Cartan, son of Connath
was a druidess and a female rhymer, and by her was prepared
a poisonous liquor for Fergus Redside's four and twenty sons,
so that they all died of it; and the place at which they perished
bears the name Nem-thenn 'strong poison.'

Note the name of the daughter, Dreco, which means dragon. I find it interesting that a word with Greek origin is used in medieval Irish. But naming a human Dreco tells that her power is as feared as the dragons were themselves.

So Dreco, a female druid, bard—rhymer—and poisoner: her name points out how dangerous and powerful she is. Through that small mention, we can start to understand how 'dragons' were feared and revered.

Mag Slecht

Mag Slecht, canas roainmniged? Ni ansa. Ann roboi rigidal
Erenn .i. in Crom Croich, & da idhal decc do clochaib ime, &
eisium dí or, & is é ba déa do cach lucht rogab Erinn co toracht

Patric. IS dó no ídpradis cétgeine cacha sotha & primgene cacha cloinde. IS cuca rosiacht Tigern mas mac Follaich ri Erenn dia samna co firu & co mna Erenn imalle dia adhradh, coro slecht uile fiadhu co ræm[d]jetar tul a n-etan & maetha hi srona & faircledha a nglun & corra a n-uillend, co n-eplatar teora cethramain fer n-Erenn oc na slechtonaib sin. Unde Mag Slecht.

Tis there was the god of Erin, namely the Crom Cróich, and around him twelve idols made of stones; but he was of gold. Until Patrick's advent, he was the god of every folk that colonized Ireland. To him they used to offer the firstlings of every issue and the chief scions of every clan. Tis to him that Erin's king, Tigernmas son of Follach, repaired on Hallontide, together with the men and women of Ireland, to adore him. And they all prostrated before him, so that the tops of their foreheads and the gristle of their noses and the caps of their knees and the ends of their elbows broke, and three fourths of the men of Erin perished at those prostrations. Which is why it is named Mag Slecht 'Plain of Prostrations.'

(Translations by Whitley Stokes)

Magh Slécht was the place of Sacrifice, and notice the use of stones and the mention of gold, and the bloodlust needed to placate the deity Crom Cróich. In Irish, 'Crom' means bend, as in the bent or bending one, and 'Cróich' mean bloody, slaughter, harvest or heap/mound. Think carefully about this text and the meanings of the deity name from a magical perspective, and in light of the many Near Eastern ancient tales of Underworld monsters that wanted human sacrifice.

Also note that in the Irish texts, the direct word for the specific being is never used. Only *people* thought to carry that power were called Draco/-Dreco, whereas the power itself was named by describing its power or action. I suspect this was deliberate: not uttering the word stopped its power being drawn to you. So a woman could be called Dreco, but the power itself was called the 'bloodthirsty bending one.'

Also think about the role of St. Patrick in the tale, and what we know of him and his staff, and the casting out of serpents. Also think about this in context of the heroes of the ancient world who slayed these powerful, ancient Underworld beings, which let other, less bloodthirsty deities rise and take over.

These tales give us a glimpse of ancient memories of the vast Underworld serpent powers, their bloodlust and destruction, and how they were put to bed by combative deities who brought through *necessary* destruction to halt total chaos.

Through these ancient tales we come to understand that, as magicians, great caution must be exercised if one finds oneself before one of these beings in vision, and never to bring their power to the surface. To do so would unleash waves of bloodlust not only out in the world, but also within yourself.

Certain outer actions can also bring these beings closer to the surface—that is, modern extensive mining. Not all mining causes this, but some can. In such instances, problems start to occur. Then an adept may need to step in and, with help, put these beings back to sleep.

We can use myths to learn how to do this. In the Greek myths, often a muscled hero fights the dragon or serpent back in the Underworld. However, there are useful hints in the tales and images of figures like St. Patrick, St. George, and so forth.

All these figures work with a staff which, in imagery, is interchangeable with a spear. When you look at a spear magically, you see a staff with a blade. Therein lies a magical secret. The snakes of the staff are already limited in their breadth of action by Atum, so that they are powerful, but cannot get out of control. The staff is held in the left arm, the blade that limits. The ingredients are brought together magically to create something with many applications. Think about this.

Also think about the rule of orbits and echoes. The serpent power within the staff is already limited, which brings an echo of that condition to every serpent power it touches. There is a lot of learning here for you.

Vision III

This vision, service work, will also help you learn about these powers and how to put them back to sleep. Only when you have become skilled at putting these powers to sleep—which requires working in this type of service many times, not just once, as skills are learned by constant application—will you, as a mature adept, learn for yourself how, when, and where you can work appropriately with these deep dragon/serpent powers in a restricted state to achieve something.

Set up your workroom as usual and have your staff in your left hand throughout the working. Ensure that before you start that your feet, and in particular the soles of your feet, have been washed with consecrated salt, dried, then anointed with frankincense. Your footsteps in vision must be clean so as not to invite fragments of these powers to stick to you. You may also be prompted to outline a word or sigil on the soles of your feet using the oil.

Go in vision to a place where mining or blasting or bomb testing has brought this deep serpent/dragon power up to the surface and released it. You should know by now how to get there, and how the location is indicated.

Work with the staff, its serpents, and any other powers that turn up to help, to bind, and put to sleep these deep, destructive powers. Do not go in with an aggressive or combative attitude: this would simply draw the destruction to you and feed through you. Be still in your mind, be without emotion. Just do your job.

Remember, certain stones and metals blasted out of the earth hold a resonance of these powers. If you own such a metal or stone then you will come to realise it. If this happens in, or just before this working, then whatever you own, drop it in the Underworld with the serpent/dragon as you put it back to sleep. Once you come out of vision, physically bury it. If the serpent power you have been prompted to restrict is in the ocean or a deep lake, then physically drop the stone or metal you need to let go of in the sea or in a deep lake. Do not hang on to it for any reason.

Once the being is safely put to sleep then come back to your work space. Immediately take a ritual bath to break all connections and to clear yourself of any fragments of the power that may have clung to you.

Then write up everything that happened. Include how you found the right place and what beings you worked with. Type it up into a computer file and store it.

Optional service work

If you are interested in this type of work then, among other things, periodically go in the Underworld to where one of the destructive or chaotic serpent/dragon powers lurks, and start closing doors.

Find your way to the doors either by asking for help in the Inner Library or by going to the Underworld Forest and asking the beings there if some territory of one of these serpents needs closing off.

The gates to these places are most often opened by other magicians. This can happen either by accident or by someone calling on these powers without truly realising what they are doing. Once you find the serpent's cave, work your way back, closing and sealing every gate on your way. You have done this before, so you should know what to do. Close all the gates until you reach the Underworld Forest: from there on, the powers and beings of the Underworld Forest can filter and block any further access routes for these powers.

In your previous training you will have worked on returning these powers to the Abyss using the limiter sword when they have been released to the surface. But now that your staff is fully powered, you can work in a more subtle and effective way. Rather than having to deal with these beings on the surface as and when they rise, simply closing gates and sealing them magically will stop a lot of accidental releases, including those caused by thoughtless magic.

When you have finished, clean yourself off and spend some time in the Inner Temple to rebalance from the deep power of the Underworld. If you do decide to do this sort of work periodically, you will learn a great deal. All sorts of unexpected things can happen, and you will have to react carefully and with precision. Keep detailed notes of how the work develops so that other magicians can learn from them in the future.

If major events happen as a result of doing this work, or you learn a totally new skill, then spend some time in the Inner Library once you have written your notes, and 'deposit' them there for future magicians to find and absorb. This moves you from being a student of the Library to a contributor who helps expand the corpus of knowledge held there.

The inner notes can be accessed in the future by other people, and your outer notes can be passed along to the next generation of magicians. Don't forget, our work is constantly evolving and changing as we change, and our body of knowledge needs to develop accordingly.

Don't ever get into the mentality of wanting to hang on to knowledge so that you know something other people do not. That is a power grab and is about you wanting to be important, not about being an adept. Work should flow freely from you as and when it is appropriate. There will always be some work very specific to you that should therefore not be shared, but when you discover some technique that works, pass it on

when it is fully formed. You, I, and all other magicians are responsible for the future survival and development of magic. We are the shoulders that future generations will stand on, so make those shoulders strong for those to come!

Believe me, they will need it.

QUAREIA

COPYRIGHT

© Josephine McCarthy 2016

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher.