



QUAREIA—THE INITIATE

Module I—Core Initiate Skills

Lesson 8: Vessels and Windows

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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



QUAREIA—THE INITIATE

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Lesson 8: Vessels and Windows

You have done various bits of work with *vessels* and *windows*. Now it is time to look a bit more closely at them, as they will become a prominent part of your magic as you progress.

It is also important to know the in-depth details of this aspect of magic as vessels and windows are often used to attack someone, and they can develop into a problem for natural psychics and empaths. As a magician, part of your exorcism training is learning how these vessels can become major issues for people, and knowing how to deal with them. Passive vessels and windows can create chaos in the wrong place, and become major helpers in the right place.

To recap what you have already learned, a vessel or window is an object or picture that usually has a face and humanoid or creature-like characteristics. In a normal person's ordinary home, a porcelain animal, a deity statue, a magical painting, an icon, or even a cuddly toy is of no consequence and is simply an ornament. In a magician's house, where magic happens (and wherever a magician goes, magic always follows) or in the house of a natural empath or psychic, these seemingly harmless objects can become vessels or windows for beings to operate through.

If such windows in a magical household are not maintained properly, they can become an issue if the type of magic used in the house or around the magician is not balanced or properly focused. In the house of a

natural empath they can potentially cause major problems, and in tribal cultures they can be used to dispense aggressive magic.

Because of all the variables, it is important that you fully understand the various dynamics, for as well as needing to tend to your own living space, you are also stepping into a stage in your training where you may need to help others. You cannot help someone if you do not know what you are doing.

So in this lesson we will look at the various situations with vessels and windows, both in theory and in practice, as this is a major core skill that is too often overlooked in magical training. In the next module, we will revisit this subject a little in terms of magical attack.

Non-magical objects

Non-magical objects that can become vessels are essentially any ornament, toy, object, or image with certain attributes like eyes, ears, mouth, teeth, arms, legs, and so forth.

When a magician has any of these things in their home, they have the potential to activate. This is not necessarily a bad thing; indeed it can be a very useful thing if approached properly. So why can these things be an issue for a magician?

When you do magic, real magic that uses the mind in any way, you essentially change the world around you in terms of frequencies: you operate in your everyday life with a higher degree of power, you are more visible, more approachable, and your consciousness stretches into everything around you. This is partly how powerful magic works.

Various beings pick up on you and your living area. Some want just to be under your wing, some want to live and work with you, some want to guard you, some want to partner you. Because of the frequency of magic that you work with in Quareia, parasites and low-life beings tend to be filtered out and are not so much of a problem, but some of the other types of beings attracted to you can still become an issue if not maintained properly.

When a being is drawn to you for whatever reason, it may try to find a vessel that it can inhabit, or a window through which it can communicate

with you. The various ornaments and pictures around your house are all potential vessels that a being can operate through in its quest to be active in your life.

The majority of these types of beings are land beings and faery beings, with the occasional ancestor, ghost, or animal spirit thrown into the mix, and rarely angelic guardians. Before you get excited and think “oh, cool!” you should know that if this situation occurs at random, it can create a very chaotic household. When such situations are not maintained properly, you can have some rather odd problems arising from these beings moving into your space. Think of it like a household of rather large dogs with no discipline or training: it can get messy.

If you live in a city, this sort of situation is much less likely to occur, but if you live in the countryside, then at some point it is likely to become an issue. If you live on powerful, untamed land, then it certainly will become a major issue.

For example, say a being moves into a vessel and decides it likes one person in the household but not the others. The being will work very hard to force the other people out of the house by attacking them in their sleep and making them feel very uncomfortable in the house. Faery beings in particular can become strongly attached to one person and will look upon them as their ‘partner.’¹ They will become hostile and aggressive with the other human partner, or will try to challenge potential human suitors.

All this can be overcome in one of two ways: either don’t have potential vessels in the house unless they are a specific part of your magical work, or train and discipline all the vessels in the house. I have lived both ways, and as I have gotten older and more experienced, I have come to prefer a full household (I come from a very large family).

Around my house I have various wood, clay, porcelain, and metal animals, creatures, statues, and pictures that are not specific deities. I talk to them when I bring them into the house (after stripping and cleansing them) and I give them a specific job. I tell them to watch a space and guard it, and to alert me to intruders, spirit or otherwise, and to be friends with the other vessels in the house. I give them a hierarchy structure, like a family, and I am the alpha female of the group. Each day, as I go into a room or am doing something, I will say hi to them and remind them of their jobs, or will chat to them as if they were pets/cats/dogs.

¹Similar problems can occur with parrots!

In return, they do actively watch over the house and the occupants of the house and will tell me if one of the cats is suddenly ill or in distress, or if someone is sneaking around the outside of the house. They will also warn me of incoming magical attacks, someone trying to magically snoop around, or feral spirits trying to wander into the space.

The key to this technique is first to strip anything that comes into the house (next module) and then to treat the empty object as if something was already in it. Doing this defines the ‘rules of occupation’ and outlines what is expected of any being who wants to take up residence in the vessel.

Repetitive interaction by a focused magician creates an environment that will lock out beings who would not be willing to live under such rules, and welcomes those who are. I also make it very clear who is boss, and that the other occupants of the house are to be treated with respect and also protected.

I used to use this method with my children’s toys, and would make it very clear to any being that if they wished to move into one of the toys, they could only do so if they were willing to serve and protect. In return they get to have a vessel (a body, which spirits normally do not have) and have interactions with humans, which many spirits truly enjoy: they become part of the family.

One such vessel once saved my daughter’s life. She was playing in her bedroom and had an epileptic fit. She had fallen in such a position that her airways were blocked off. Suddenly all the toys in the room started screaming for my attention and I rushed in just in time to clear her airways and call an ambulance.

Because of the magical frequency upheld in a magical household, parasites or destructive, dangerous beings cannot get access to the space, let alone enter one of the vessels. This is why it is so important that magic becomes part of your everyday life: such a way of being changes everything around you which in turn offers a good amount of protection from magical predators. The other insurance policy is to keep more specific vessels in the house as well, which we shall come to in a moment.

The one thing to be aware of with such household vessels is that they are not all-powerful defenders: they are simply the house’s eyes and ears. Don’t expect too much from them. They can only watch, listen, and call for your attention; nothing more. A dog or wolf vessel can growl an inner

growl to put off intruder beings, but they mostly cannot attack unless magically programmed to do so, which is another thing altogether.

When you choose to bring something into the home, how it looks greatly defines how it will act. If it has big eyes and big ears, it will be a good watchdog. If it has ferocious teeth and claws, and is not a known 'being' representation, then you may have problems with it.

Anything you choose that looks ferocious should be something known traditionally to be benevolent towards humans. If you bring a fantasy figure with claws, teeth and weapons into the home, any being who steps into it may try to use them psychically to attack, and would be unstable. A wolf or dog with big teeth is fine, so long as it knows you are the head of the pack. A fantasy figure however, particularly one from a game or film where it attacks anyone, is probably a bad idea. The constant engagement with humans and their imaginations through the film or games builds up a thought-form pattern that a being can utilise through the figurine.

Keep it simple and keep it as natural as possible: figures of animals, benign or faithful creatures, human figures of priests, elders, nurturers, guards, and so forth. If you do have fantasy figures with lots of weaponry and you don't want to get rid of them, tell them that you are the boss and they must do as you say. Give them a specific job to do. This way, no being will be able to 'get in' to such a figure who is not willing to go by the rules.

Museum copies

Museum copies of objects can get very interesting. Besides statues or images of deities, which we will come to in a moment, a museum copy of an ancient vessel or image can bring an interesting dynamic into the house, depending on what it is. By museum copies I mean things like vases, statues, and plaques. Below are a couple of examples.

These types of ornaments work differently to regular ones because the original shape has been used in ritual circumstances or for religious or magical use in the past. When the original has been enlivened and used in a ritual setting, *any other exact copy of that object is going to have a specific frequency attached to it.*

Bringing such an object into a magical home will *awaken* it passively; such an awakening is a similar dynamic to the magician instructing an object and setting boundaries.



Figure 1: Owl

The difference with these museum copies is that they are already programmed for use. You don't actually need to do anything other than talk to it and give it instructions. Because of its preprogramming, only beings willing and able to operate within that narrow set of behaviours can access such an image.

This is one of the reasons why if you go to the house of a true adept, you will likely see specific museum copies littered around the house: they are working objects that bring a very particular quality of action to the house.

The key is that they are specific copies, not likenesses of an object, which is something different again. Copies of ritual statues, objects, tools, and images will all work this way. They do not bring a deity through; rather they are just vessels with set conditions. When you get something that is only a likeness of (or an artistic expression of) something, then it becomes far more hit and miss.

For example, take a painting or sculpture by an artist that is based on a ritual object but is not an exact copy. Whether there will be a fragment of the original's programming in it largely depends on the artist themselves. If they are natural mediators, which some artists are, then the power will come through to a greater or lesser degree. If they are not, or their creation is something knocked together on computer or is a parody, then



Figure 2: Falcon

it will act as a normal, everyday vessel.

For example, I found a beautiful copy of an animal vase where the original was a Bronze Age ritual vessel. It had been handmade and copied very carefully. I did not need to do anything to it when it came into the home. Within an hour of being in the house, a being had already moved in, was working through the creature, and had told me the best place to put them so they could get to work.

The being who flows through that vessel operates through a filter of elder advisor, watchwoman, and protector. She is very strong, very verbal, and very good at what she does.

The being itself is a bird spirit, and the vase is an ancient depiction of that bird: the two are perfectly matched. But the spirit in the vase did not come from the vase itself, and did not come in with the vase; it is a spirit from the valley here where I live.

One thing to be careful of is modern depictions of ancient beings that have been 'sexed up': images of spirit beings given thin waists and big breasts (sadly, it seems, the fashion these days) will only attract parasites: the sexual overtones in the image will attract a being who communicates through sexual energy exchange, and most of those are parasites.

So now let us move on to deity statues, images, and reproductions.

Deity statues and images

When a magician brings a deity image or statue into a magical house, it will trigger that deity image regardless of whether the magician works with it or not. There is no such thing as ‘inert’ in a magician’s house. Deities have their own rhythms, and they ‘sleep’ and ‘awaken’ according to their own pattern, not one laid down by humans. This is a mistake constantly made by some magicians who look to ancient texts to know how to be around them.

We have already discussed this issue in the course, so there is no need to go back over it again. Suffice to say, if you bring a vessel into the house that has operated a certain way for thousands of years, it will trigger around a magician. They do not always make this apparent at first, though some do. Some will instantly change the frequency of the house and cause a shuffle in the hierarchy of beings dwelling there, and others will come in and stay seemingly empty for a while.

Those that appear empty are far from it. Some wait until you are ready to recognise what they are and what they do, or they wait until it is time for them to kick into action. I have had deity statues in my house that seemed to just be ornaments, until one day they switched on.

Because of this, think carefully about what you bring into the house and why, and be willing to deal with the good and bad consequences. The other thing to think about is the fluffy bunny modern idea about deities: “oh, I am being nice to them, so they will be nice to me.” Wrong. That is an overlap from Christian thinking.

With deities it is generally not personal, or perhaps I should say it is a bit more complicated. A deity may like you, but if their power is destructive and they are triggered by your work, they will release destructive power regardless of what it washes over—including you. It is not that they do not like you; it is just that they release their power which will do whatever it is going to do.

I have had to clear up a lot of messes with magicians who have brought a destroying goddess in to their homes and tended to them. If a

magician knows what they are doing it is not so much of a problem, but if you do not know what you are doing then it can get very messy.

For instance, a destroying goddess can be very protective of a magician, and be willing to work with them and teach, guide, and nurture them. But if a destructive tide aimed at humans is flowing across the land, and the magician is busy giving the destroying deity a flame each morning, then it is likely that the destructive fire will flow through the house, the dreams of the magician, and through their bodies.

In such circumstances, the deity will often try to tell the magician to stop working with them and stop giving them elements—water, fire, etc. If the magician is paying attention, then all will be well. When the magician does not pay attention, the deity they nurtured can destroy them. We see this in Egyptian texts where the priests and priestesses who tended to Sekhmet used magic to get out of the way when her destructive power was unleashed or triggered by something.

Think of this in terms of bringing a lion into your home. If the lion still has its claws and teeth, there is a good chance at some point that the human will get damaged, not because the lion is hostile, but simply because it is big and has sharp teeth and claws. And if the deity is raging to protect you, do not get into the line of fire.

It is because of these complicated dynamics that you have had little to do with deities so far. The deeper you go into magical power, the more things become apparent and active. This is not a bad thing if you keep expanding your learning and are able to be flexible in your approach to things. It only becomes a problem if the student does not expand their awareness and does not listen carefully. This is one of the filters of powerful magic: if you do not ‘get it,’ you will be taken out of the game.

This is also a reason why, if you want to work with deities but are not sure what you are doing, it is wise to bring in a complete deity with both creation and destruction in their pattern. You are far less likely to fall victim to an accidental hit if the deity you are working with is a complete, undivided one.

It is also wise to know the deity’s deeper dynamics. For example, take a magical household with a married couple of male and female. If the male magician brings in Athena, his female partner will at some point be attacked by her. She is a goddess who focuses on men, and she is not too keen on having female competition.

The same issues also include statues or images of demonic beings (destroying deities) like Pazuzu. Pazuzu is commonly known today as a ‘demon of the winds.’ He is very fashionable at the moment, and people do like to have a statue of him in their home to be ‘edgy and dark’ (yawn). Pazuzu is a very powerful destructive deity who, when worked with carefully and for the right reasons, can teach you a great deal. But to bring such a power into your home you need to have a good reason; if you bring him in on a whim, you will eventually regret it.

He is also one of those beings where taking the statue out of the house is not enough to get rid of him once you have welcomed him into your home. If you are willing to work with storms, and to learn a great deal about storms, disease, death, and destruction, then Pazuzu would be a good teacher. But no real adept would be stupid enough to try this if they have a family at home, children, or pets—or lived in tornado alley or a major hurricane area and were not willing to focus wholly on working with the weather. Beings like Pazuzu are serious heavyweights, and they are not to be played with lightly.

Pazuzu is also one of those beings who can be triggered by the land alone, without needing to be in a magical household. He is not a localised being, and bringing him into a house as an ornament will potentially trigger a response from the local land and weather, depending on the power in that land.

But it is not all doom and gloom: deities in your magical home can bring you all sorts of learning, help, and companionship. The key is to choose wisely and be willing to learn. It is my job to outline the worst-case scenarios, basically because no one else does and these things can go badly wrong, and often do.

Sometimes, as a magician, you may find that deities come to you: someone gifts you a statue or image, you find one calling to you for help in a junk shop, or suddenly they start appearing in posters, shops, and images wherever you go. That is a signal to work with them. Just understand that when such things happen, you are not joining a religious stream; rather you are building a one-to-one relationship with an inner being who has a great deal more power than you.

On a practical level, if you bring a deity into the house, do readings with the Tree of Life spread and the four-directional spread to see where they would be best placed in the house. And track your work with the

deity through readings so that you can come to understand the signals they put out, and also how their power flow works.

In your adept training you will work with various deities in a variety of different ways so that you can slowly learn all of the complex dynamics involved in that aspect of magical work.

Windows in nature

This is something that fascinates me because I do not fully understand how it works or how it comes about, only that it does work, and powerfully so. Windows in nature are natural formations in trees, stones, landscapes, etc. where an image of a deity appears in nature. This has happened enough times for me, and has led to enough powerful work for me, that I know it is a genuine connection between humans and deities.

The key here is very simple: when you see a defined deity or face in a natural formation, work with it. Talk to it, interact with it, work with it in vision, and learn as much about it as you can. I have a few things like this, ones I found out in nature and brought home (only those willing to come with me: never just take).

For example, I once found a rock that interested me because it was unusual and it talked—a lot. I asked the rock if it was willing to come home with me, and it said yes. It was not until I had got it home and studied it properly that a very clear face emerged out of the crystalline side of it. The consciousness within the rock taught me a lot about working magically with stone, and when I tested it, the work was spot on. I cannot pretend to truly know what is happening here, but what I do know is that these types of formations have a consciousness that flows through them that is not a projection from the magician.

This is a really old form of magic and tapping into it can open out deeper understandings of the consciousness within nature; this in turn gives you access to the very old collective knowledge of nature work from humans who worked in such ways long ago.

It is a delicate balance between being open-minded and being gullible. There is a lot of fluffy New Age Disney style crap about magic out in nature, but behind that silliness are fragments of truth. You will not

find those fragments by studying books, but by being out in nature and coming across such things for yourself.

If you bring such a thing into your house, just be sensitive about where you place it (i.e. if you find a deity within wood, don't put it near a fire). This will teach you a lot about working with natural vessels and also teaches you to recognise them. This applies to all forms of vessels, not just deity ones. The deeper you work with magic, particularly your nature work, the more likely you are at some point to come across a natural vessel. These can take the form of human shapes/faces, but also magical swords, vessels, shields, masks, and so forth.

A magical sword is essentially a blade, and they can come in many different forms. The sword you bought as an apprentice is a practice sword for you to learn with. At some point in your magical life, when you have displayed inner courage to the contacts and deities, and when there is need, a magical blade will come to you. It can take many different forms. It can be a forged blade, or it can be a stone hand axe that is naturally formed and given to you by the land. A blade that comes to you from the land as a gift (you are led to it, or you find it) is a vessel of great power specifically tuned to the power of the land: they do not come more powerful than that. When you are ready, the contacts will start to guide you, through hints and dreams, how to use such a blade.

Pictures and power

In modern homes this is usually the type of window that causes the most problems, and is something that exorcists come across regularly: images that let certain powers flow through them. For some reason they tend to be more likely to activate in a non-magical household than a statue, probably because a statue is specific to a temple line, and often pictures are not.

Paintings of people, situations, beings, and places, depending on the artist, make easy and sometimes powerful windows for consciousness and power to flow through. Whether this causes problems depends solely on what the picture depicts. A painting that conveys destruction, hostility, oppression, and so forth, provides a wonderful window for a being or parasite.

When a human looks at a painting, a subtle energetic interaction occurs between their spirit and the painting itself as a structure. This has been observed by a few artists in the past, and has been expressed by artists not wanting certain people to have or even look at their paintings.

In the world of the internet, that has changed things a great deal as images are now everywhere, but from my experience so far, it would seem that this dynamic only plays out when the human is in the same room as the painting and is looking at it with their own eyes (and not through a camera lens).

The paintings themselves bring in their own power with them, however strong or subtle that may be, but when they come into the home of a magician, like all other vessels and power windows, they switch on at a higher frequency.

This is not necessarily a bad thing, and it can be used to great effect by magicians for many different purposes. Bear in mind this relates to real paintings done by hand, not prints. Prints of an image can also change a space, but at a fraction of the power that a real painting would.

The magician can use this to good advantage for all sorts of jobs: the subject of a painting can introduce an element to an area of the house (a waterfall) or bring in a specific working element (a wind storm). A painting can be a working guardian (a picture of a creature who guards, or a painting with lots of eyes), or a spirit or demon trap (lots of complex patterns that will keep a spirit busy). It can be a deity window (picture of a deity), or a connection with an ancestor, an animal, a force, a person, or a place.

This type of work is a foundation stone in magic, as the magician learns first to mediate something through contacted writing or painting, then learns to alter their surroundings with such paintings, increase their magical family, or use the dynamic to trap and dispense beings.

One exorcism technique uses painting to lure a being into an image and pin them there to disable them before sending them back whence they came. All these methods you will learn, but before you get to that, a general awareness of the dynamic is important so that you understand what you are actually working with; hence this lesson.

This all boils down to one thing: anything created has the potential to hold consciousness. What it depicts, what it is made of, how it is made,

and the form it presents in (painting, statue, etc.) defines how strong that threshold window or vessel will be.

Any of these objects can be a container or a window, and the difference between the two is this: a window allows a being to peer into your space and interact with you, but not manifest further. When you talk to a being with tarot, you are using a window.

A vessel potentially contains a fragment or essence of the being which lets the being be more fully present in your space. It can take on the inner form of the vessel and use that form to move about the space, interact with you physically, and draw energy or power from anything in the space. A picture can be a vessel, and a statue can be a window. How it is used by the being or the magician defines which it is. It also depends on how the object was used before it came into the magician's possession. I have paintings that are vessels and statues that are windows, and vice versa.

This dynamic was (and is) used heavily in temple and church cultures, as the dynamics of vessels and windows were discovered very early on in human temple culture. As you explore physical temples and churches you will discover something: some windows and vessels are more powerful than others.

Some of this power is drawn from the place and culture in which the image was created, and some comes from the consciousness of the image itself. Often powerful artists were not highly spiritual people: they were good mediators who were able to let power flow through them. A poor mediator, no matter how good an artist they are, cannot fully open out an image in the way a good mediator can.

Books and influence

Another magical dynamic that can affect a magical household for good or bad is books.

Again this is a much-overlooked influence and largely misunderstood in magic. If the frequency of the magical household also includes the frequency of the Inner Library, which happens when you do visionary work in the Inner Library, the books in the house will 'awaken.'

When a person writes a book, a lot of inner dynamics come into play. Copies of that book act as a thread of energy that carries the knowledge *into the substance of the book itself*. This is a subtle effect and in a normal household would have little if any effect. In a magical household, whose frequencies are very different to a normal one, a collection of books will act in very similar way to the books in the Inner Library: not only do they hold words of information and knowledge, but they also carry specific energetic signatures that connect into the subject matter of the book itself.

Even in a magical household, this subtle effect is usually minimal and of no consequence unless a book seriously clashes with the work of the magician, has been magically worked upon, or carries information that relates to the magician's work.

For instance, when I started writing this course I noticed that the frequency of the room where I write was becoming unstable. I traced it down to books in the room that clashed with the knowledge and ethos of the course, so I took them out and put them elsewhere. Peace was restored.

After that incident I had a huge sorting out of our books: books whose voices would help the writing of the course were brought into the room, and ones of no consequence were taken out.

Keeping that awareness as I write, when I need to focus on a particular subject, I will 'talk' to the books as if talking to the authors, and as a result the contacted writing becomes stronger. This links to the wisdom that everything around you has consciousness, everything around you has an effect on something: a magician's environment is like a huge orchestra and they are the conductor and composer.

There is something else that can happen in a magical house when it comes to books: bringing a book into the house with very unbalanced magic in it or which has been magically worked on to boost its sales or hook the reader into a way of thinking.

There are even some books, thankfully very few, that are magically worked on to parasite off the reader's emotive energy. These books tend to be small press books or self-published ones which are not publish-on-demand but print-run books. The books are printed and sent to the author or publisher for distribution. The author or publisher (or both) then work ritually over the books before they are sent out.

This sort of behaviour makes me very angry as it is abusive and also

childish. Such magic can trigger all sorts of unintended situations, and the parasitical ones are just nasty.

The first time I saw this being done I was shocked and surprised, as I had not thought that the person involved would do such a thing. It brought a friendship to a sudden end. I asked why he was doing it, and he said it was to send the books out into the world, to draw the reader in, to make sure they sold well, and to link the reader into the magical agenda. I pointed out to him that books often live different lives and move from household to household, and that his magic would affect people whom it shouldn't. He didn't care.

Over the years I have been sent various books by authors, a small percentage of which have been magically worked on. You can recognise them instantly: in your early training you learned to feel magical or energetic 'dirt' on your hands. These sorts of books just drip with energetic dirt and feel horrible. Put them on your shelf and your magical household will go nuts trying to warn you. What I do with this sort of book is burn them, which disperses the magic.

Occasionally you will come across a book that drips energetic dirt not because it has been magically worked on, but because of its contents. Don't make the mistake of thinking that every magical book about 'good' magic is clean and every one about 'bad' magic is dirty. Magic (and life) is not like that. A magician needs to learn about the whole spectrum of magic, both creative and destructive; and balanced destructive, Underworld, abyss, or death magic is not an issue.

However if a book's magic is seriously unbalanced and a danger to you, it will feel dirty. The unbalanced magic collects stagnant energy which feels dirty to the touch. Again, burning them is the only way to get rid of it.

Once I was given some books which were very unbalanced, but were also beautifully made and worth a lot of money. I took them to an occult store to sell, and the store owner, who is a knowledgeable magician, would not touch them either. So they went on the fire.

You can also get energetically dirty books whose dirt is not connected to the contents but is from the last owner. If you buy used books, which I do, occasionally you will get a really good book that drips with dirty energy. That comes from the last person who read it and had it in their

house. Smudging the book with frankincense smoke and doing a basic cleaning exorcism on it (next module) usually gets rid of the dirt.

Besides all these negative sides to books, there are also strong positive ones. Having profound books around you not only gives you plenty of wonderful reading, learning, and inspiration, but they also emit energy that helps you absorb their knowledge. The more psychic or magical you are, the more you can passively draw from having great books in the house.

So let us get on to the practical work. The best way to learn about the dynamics of vessels and windows is to create them for yourself.

Task: Creating a vessel

The first exercise you are going to do is to create a vessel and live with it for a while until you feel something move into it.

Warning: do not do this exercise if you have children in the house—just read this part of the lesson and move on to the next. This is really important, as sometimes this experiment can work too well and affect the children in the household. It is not worth taking the risk.

You have worked with creating a vessel before, but in a very defined way. It should have become a working member of your household.

Now you will create a vessel and have little control over what moves in. I want you to experience what it is like to have a feral being move into a vessel, and then you have to remove it.

The way we will do this is not dangerous, as I will put certain safeguards into the action, but it is something that you need practical experience of in a small way. Once the experiment is finished, you will dispense the being back to where it came from.

For this experiment you will need clay or a similar substance you can shape and dry. And you will need basic tools to shape the clay: a thin

knife or a lollipop stick will probably work. I use wax shaping tools. Also have a board you can work on, like a bread or cutting board.²

You are going to work in your magical space. Open the directions, don't use a central altar, and place your clay and board etc. in the centre of the room. Go round the directions. In each one, tell the contacts at the thresholds that you are learning about how to deal with beings who step into vessels uninvited: they can be feral land beings, parasites, any type of being. Ask the contacts to assist you and not protect you from a parasitical or similar being moving into the vessel, as you need to learn and gain experience. Ask them to let a being into the vessel so that you can learn what it feels like in the house, and then what it feels like to get rid of it and send it back to where it came from.

When you are ready, sit down and start forming the clay into a person or animal shape. The more human it looks, the more of a response you are likely to get. Give it a gender that the opposite of yours, and do this by giving it genitals. Give it eyes, ears, a mouth, and some teeth—just not big sharp ones—and also give it arms and legs. Don't make it too benign, and don't make it too aggressive; give it a face and features that are somewhere in between.

Once you are finished, put it somewhere warm to dry or put it in an oven on a low setting for an hour or for however long it takes to dry properly. Close your directions down. When your sculpture is dry, use a pen nib or something pointed and sharp to finish it off and tidy it up. Paint it so that it has defined eyes and a general colour.

Put it somewhere where you spend a lot of time, like in a bedroom or living room, or on your desk if you work from home. Put it on a shelf and start talking to it every day. Just say hello, stroke it like a pet, maybe give it something to eat every day by placing a little food on a small lid in front of it.

When you do this, you are not creating a thought-form; you are creating conditions that a passing being will want to move into and operate in. By acknowledging the figure every day, you are also signalling to the guardians of the house that whatever moves into this vessel is there by your invitation, so they will not challenge it nor inform you when it springs to life.

²These come in handy for all sorts of magical work, so it is good to have a couple around the house. They also make good altar tops if you do not have tables or have no room for tables.

How long it takes for a being to move in depends largely on where you live, the power of the land around you, and so forth. If you live out in the country on powerful land, it should not take long for something to move in. If you live in a big city, a passing parasite will pick up on the opportunity at some point. It can take a few days or a few weeks—and there is no way to speed it up, so you just have to be patient. Where I live, it usually takes about a month.

When a being does move into the vessel, how long it takes you to notice it will depend on your own inner senses and observation skills. Because you have given it genitals and it is of the opposite sex, the first sign that something has moved in will either be it trying to ‘visit’ you in your dreams (being seduced by it) or by it challenging your partner. If your partner suddenly starts feeling uncomfortable in the house or unsure of their relationship with you, it is likely that the being is trying to get into their head and mess with them.

It may try to get into your head and steer your emotions away from your partner and towards itself. Generally these things work through your dreams, emotions, moods, and the house’s atmosphere. If you have pets (particularly cats: they are very psychic and make good alarm systems), watch how they behave around it.

The object of this exercise is to experience what such a vessel invader feels like, and to understand how the features of the clay figure define how it behaves. If you get a reaction fairly quickly, then you have done what you need to. Take notes of what happened, then burn the figure on a fire.

Fire is how you dispose of these beings: do not think for one moment that burying them will get rid of them. Doing such a thing would be more likely to fully establish them in your life.

If you do not have a fire or a yard where you can build one, get an old metal pan, make a small fire in it, break up the figure, and put the bits in the flames.

When you place the figure in the flames, just utter:

“I send you back from whence you came.”

Have no emotion about this and do not linger over it emotionally. The being will not be harmed, though it may be confused and a bit pissed off.

Although it is not the greatest thing to do to a being, it is necessary that you learn the practicalities of this simple exercise, as it may save your life or someone else's some day.

This exercise only involves a minor parasite or opportunist being, but there will come a time when you are called to a situation where a potentially powerful, destructive being has moved into a vessel in someone's home and is hounding them. You will only really be able to spot this if you have had some experience of the situation, albeit in a lesser way.

So put your figure on the shelf, move on to the next exercise and then the next lesson, and just keep an eye on the house and its occupants over the next few days and weeks. If nothing has happened after a few weeks, it is likely that natural protectors around you have prevented anything moving in, or you may just live in a very quiet neighbourhood in spirit terms.

Task: Creating a window

Rather than creating a window that will wreak havoc on your house (you will probably be busy enough with your figure) you are going to learn how to create a reverse window: one that you can use to look into a place and build a bridge to in your house.

As well as being a useful technique for you to learn as a magician, it will teach you how to spot working windows in other places: the characteristic resonance of a window will stand out to you more once you have worked with one.

You already have already worked on a couple of passive windows in previous lessons, but now you need to take things a step further. You are going to learn how to create a window into an inner space, and the safest one for you to learn with is the Inner Library.

For this exercise you will need paper or a canvas, pencils/pens or acrylic paints and brushes (and water). Work in your room as you did before, working in the centre of the directions. When you open the directions this time, ask the contacts on the thresholds to assist you in creating a window into the Inner Library.

Paint or draw the view of the central circular room of the Inner Library with the inner librarian in the centre. Paint it from your memories rather than looking for reference material to copy. Paint it carefully, ensuring that the books are shown, etc.: you need a literal translation of the place for the image, not an impressionist or abstract painting. Do your best: it may take you a few days to complete it, but take however long it takes, and as you work on it, hold the intention that this is the Inner Library.

When you have finished, put it in front of the east altar for a while with all the candles going. If you live in a small space and do not have a designated temple room, then just have four candles lit around you for the four thresholds as you paint. Your focus and intention is more important than having physical altar tables.

Once the picture is completed and dry, hang it in a space where you can look at it a lot when you are working, or before you go to sleep. When you look at it, hold the intention that you are looking into the Inner Library and that the picture is your window into it.

When you need to learn something or look something up, before you reach for a book or the internet, look at the painting, close your eyes, and see yourself step through the painting into the library. Browse the books with your hands to pick up the information, or simply look at the painting and ask the librarian. Then go and do your research.

Pay attention to your dreams, your daydreams, and the effect that the picture may have on the people in your home. This exercise is safe to do around children, and may help them as well.

As it is not a vessel, it will not have a direct impact on your home; however the energy and power of learning, wisdom, and knowledge will flow into your house. As you reach for learning, the picture will be a doorway which you can step through into the library simply by looking at it. You can work with it in visions, or you can simply keep it in the house and let the power flow back and forth: it will work as a two-way window.

The effects of this will be subtle, but should be strong enough for you to feel the difference over a few weeks. If you find yourself more inspired, having learning dreams or teaching dreams, or your kids start doing better at school, or study becomes easier for you, then that is the power of the window linking into your life, and your life linking into the library.

If you do a lot of study at home then put the painting near where you study, as it will help you. Learn to talk to the librarian by talking to the painting. If your kids are interested, tell them that if they are learning something they can ask the librarian and she or he will answer in dreams, inspirations, and sudden revelations.

Not only is this a useful tool to have in the house, it also gently teaches you about the nature of pictures and windows. Having one in the house brings a certain energy 'feel' to the room it is in. Once you get used to it, you will only really feel the difference when the picture is taken down.

Recognising the base energetic signature of a window will help you spot one in a house where there are problems: usually when a magical exorcist is called to a house, it is not a problem with 'demons' but vessels, windows, parasites, and trapped spirits. Learning how to walk around a house and feel all the different things going on, and learning how to pinpoint a possible vessel or window is an important tool for an exorcist or an adept.

The window into the library can be kept on your wall for as long as you want it there. Unlike your experiment with the clay figure, it will not cause problems and can become part of your magical household.

Task: Filling a vessel and pinning

This technique is one you can learn practically, without having to tackle a dangerous being or spirit. A vessel can be created to trap a being who is causing problems, or to trap curses, attacks, parasites, feral destructive energy, and so forth.

It can also be used to project an aspect of disease or a diseased organ before it is surgically removed: surgery takes away the outer organ but not the inner one. First the inner organ must be removed (we will work on this in a later lesson) and any consciousness of disease, magic, or parasites inhabiting that organ must be caught and removed.

The creation of a vessel for this purpose uses paintings rather than figures (though you can use a clay figure if you want). The reason paintings are used is just because it is easier to stick pins in a painting than in a clay figure.

The image draws in the energy, spirit, magical pattern, or curse. Once it is in the image, the image is pinned with iron pins to trap whatever is in the picture and hold it there. Then the painting is destroyed by fire and as it burns, whatever is in the picture is directed into the Void. This ensures that any being can regenerate and rebalance in the Void, and any magic or energy is dispersed into the Void and the energy recycled.

For this you will need paints, paper (as small or as big as you like; just remember you have to burn it at the end), a medium or thin piece of wood or thick cardboard (not so thick that you cannot hammer a nail into it easily) about the same size as the paper, iron nails, and a hammer.

For this exercise we will work on something from within yourself so that you can learn the technique. Later on in your training, you will be extending this technique to trapping magical curses and invasive parasites and beings. For now, I want you to think about your body, its organs, its energies, and your overall health.

As before, have your materials in the centre of the directions. Light the lights, open the gates, and commune with the contacts.

Sit in the centre of the room and close your eyes. In vision, go round the directions and once again commune with the contacts on the threshold. Ask each one if there is a decaying energy, an illness (virus, bacteria), a parasite (either inner or physical like worms or Candida), or anything else in your body that no longer belongs in you. Ask them to highlight it to you. Once you have been round all four directions, decide on an area of your body, or on an energy or illness where the inner aspect needs to leave you.

Once you have a feel for it, even if you are not sure what it is, start painting. Work with contacted painting: let your hand take control and paint whatever needs putting on the paper. It may take the form of a pattern or a being, or it may be a swirl of energy of a certain colour: just let it be whatever it is supposed to be. You will feel when it is finished. As you paint, focus on bridging whatever it is out of your body and into the painting.

When it is complete, get your hammer, nails, and wood. Run your hand over the painting to feel where its energy centre is, or look closely and let your inner instincts tell you where its energy centre is.

Put the wood under the painting and hammer a nail right through the painting and into the wood beneath.

Now look at the painting and see whether there are any arms, legs, or major tentacles extending out, or eyes that have appeared (it is amazing what can emerge from random painting). Pin them as well.

Your painting should receive a minimum of five nails: one in the centre of the energy and one in each of the four directions. Use more nails if you need to. Pin anything that looks like a major feature.

Leave the painting under or beside your bed overnight and the following day, burn it. As you start the burning process and put it in to the flames, tell it:

“I cast you into the void where you will no longer trouble this servant of the gods.”

After the fire, pick through the ashes for the nails. Bury them: do not reuse them or leave them lying around.

Write up a summary of your experience.

Task: Tarot work

To conclude this work you will track your actions and results through tarot. We will use readings to look at each action and see how it worked (or not). You can use the Tree of Life layout, the four-directional layout, the landscape layout, or all three: the choice is yours. Write down your results and include the readings with the summary of your last experiment.

Tracking the figurine

Do readings to identify what type of being moved in to your clay figure, what it wanted, and whether it actually left properly after you destroyed its vessel. If nothing moved into the figure, do readings to find out why. Did your house guards prevent it? Or was there nothing around that wanted to move in?

Tracking the window

First do a reading to see whether your window into the library is indeed working. A simple way to do this is with a yes/no question:

“Does that painting access the Inner Library?”

Then do a reading to see what influence it brings into your house.

Tracking the trapped energy/pinning

Once you have done this experiment, do a series of readings to see what was transferred out of you (i.e. what type of energy it was). Was it successfully pinned? Was it successfully dispatched to the void? If it was not, but you have identified some degenerate or destroying energy in your body, the work in the next module will give you different tools to get rid of it. Write down your results.

Looking at vessels

Now you should know enough to be able to look at different vessels through divination in order to get an idea of what their powers look like. Cards let you track all sorts of workings, so you need to get a lot of practice in.

In the British Museum there are statues of Sekhmet. Some are seated and some are standing. Look them up on the internet so you get a good idea of what they look like. Pay close attention to their details: their look, their features, their throne if they are sitting down, etc.

Now do readings to see what sort of power is in those statues. Choose your questions wisely. Find out how they affect the building of the museum, and look to see if they affect the people who visit them. Once you have done this, do a Tree of Life reading and ask:

“Show me the power of the goddess Sekhmet.”

Compare that reading to the readings of the statues. Do they compare? Are they weaker, stronger, unbalanced, angry, content?

When you have finished these readings, go back to the internet and search Sekhmet in general in the images search. You will find archaeological photographs, and you will find pictures of modern representations, often glittery and with large breasts, etc.: you will find fashion and fantasy depictions. Try to find some modern representational fashion/-fantasy statues of Sekhmet.

Choose one, keep the image, and do readings around that statue. Ask what power is in that statue, if anything. Compare it with the readings of the real Sekhmet statue, and also the readings about the goddess herself. Write up your findings.

Summary

Hopefully this lesson will have taught you to be careful with what you bring into your home, and to choose wisely when you are looking for a depiction of a deity or being. The closer an image is to the original representation, the better the contact will work, with the deity coming through rather than a cross-dressing parasite pretending to be the deity.

And you should also be well on your way now to understanding how windows work, how to create one, how to recognise one, and how to work with one. This will prepare you for the next module, which deals with some difficult subject matter: you will need to have absorbed everything you have learned so far.

QUAREIA

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