



QUAREIA—THE INITIATE

Module III—Power Dynamics of Creation, Part II

Lesson 2: The Light Bearer

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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

Module III—Power Dynamics of Creation, Part II

Lesson 2: The Light Bearer

The Light Bearer is a power that sits in a pattern of opposition to Restriction. It is a power that propels the potential for time, substance, and life into creation. The Light Bearer is the light that shines in the darkness, the light that falls from Divine consciousness as it seeks physical expression. It is a Divine power that expresses through angelic power;¹ a vast power that left unchecked would facilitate limitless creation.

Fragments of knowledge of this being can be found in very ancient texts and creation myths like the story of the Ogdoad in Ancient Egypt, where this power is known as the god/goddess Heh/Hauhet: a complete deity² who is time. Heh/Hauhet is connected with fire that brings life, the length of time while also keeping an aspect of infinity: limitless creation.

Heh/Hauhet is kept in check and slowed down by Kuk/Kuaket, another male/female power of creation that is the darkness but which has the potential for dawn and dusk.³

The Light Bearer and Restriction also are referred to in Genesis:

¹Threshold.

²Male and female.

³Restriction and thresholds.

“And God said: ‘Let there be light.’ And there was light. And God saw the light, that it was good; and God divided the light from the darkness.”

In that story we have the fragments of the deep inner truths of creation. However from a magical perspective this is not talking about the light of day and the dark of night, as those all belong in the completed creation: it refers to the impulses of inner power, of Divine expression before we reach a completed creation.⁴

Momentum is initiated into action, and restriction is introduced to limit that momentum so that it does not cascade out of control. We are looking at the very deep inner powers at work that come together with the other powers that result in a physical world.

And this is not something that happened a long time ago; it is something that is in constant motion: creation is a constantly turning wheel in balance with destruction. As the magician learns to tread deep into the inner worlds, they can observe this for themselves.

So let us take a closer look at the Light Bearer.

The Light Bearer

The nature of this vast power is one of impulse and the creative fire. It is filled with the potential of time and manifestation. It forges a path in the inner worlds that is a path for potential of time, and it carries the creative fire in a forward impulse as it barrels towards physical expression. It is limitless in its power. If left unchecked, its physical expression would be a sudden explosion of power that would destroy.

In its forward motion it is balanced by restriction that slows it down and gives it boundaries. Also this is the first point in inner creation where there is a positive and negative power in a perpetual struggle: both are equal in their power and keep each other in check. That is the deepest and most technical aspect of this power.

⁴The physical world.

To mystics and magicians, this power can appear as a vast angelic being of light and power that is unconscious of mere mortals. These vast powers of creation have many octaves to them, and we can learn a lot about the dynamics of magic and the physical world by looking at these powers, as such dynamics run through everything that manifests in the physical world. Such powers as these have many other powers and dynamics in their orbit, and it is these clusters of power, rather than the Light Bringer itself, that magicians have the most interaction with.

The Inner Temples and Library

The area in the inner worlds in which the inner temples and Inner Library can be found is in the wider orbit of the Light Bearer. The dynamics of time and the creative fire find expression in the collective consciousness of the knowledge, skills, and wisdom that is the inner temples and Inner Library.

The tide of time potential that the Light Bearer emits enables these inner places to contain the collective knowledge and wisdom from temples that existed in the deep past and also in the far future: they are containers out of time that nevertheless hold deep inner expressions from past, present, and future. This potential in turn allows all the knowledge, wisdom, and experience that expressed in time in physical temples to be collected and held in an orbit.

The dynamic of time, light, and creative fire, held in limitation by restriction, creates a fertile environment for these inner structures to reside in. While ever there is the faintest connection with something manifest in the physical realm, these structures are held in the orbit of the Light Bringer. Once there no longer exists any connection whatsoever in the physical realm with these inner structures, they begin to degrade and vanish into the sands of the Inner Desert/inner worlds, or they slowly descend into the Abyss.

The connection with the physical world⁵ is like an elastic tension that holds the structures in this power orbit. Once this band of tension no longer exists, the structures break away and begin to fragment and dissolve, just as the tension between the Light Bringer and Restriction enables each of them to exist in an active holding pattern.

⁵A fragment of knowledge, a crumbling physical temple, a human connecting with them.

By understanding this overall dynamic, we start to understand the connections between these inner structures, the mysteries, and the power we call the Light Bringer. We start to see fragments of this connection in the use of language in ancient texts: knowledge and wisdom is 'light'; the Light that falls into manifestation⁶ brings true knowledge of Divinity to the physical world; the Light resides in all substance. . . these and other examples all point to the relationship between the Light Bringer and the inner temples/Library. We also see the connection with the sacred flame, the creative fire, and the inner flame that connects us to Divinity.

This is also the same power that is referred to in Ancient Egyptian texts when the term "a million years" is used in texts. The tension between the infinite Light Bearer and Restriction gives us time as we understand it. It is a long time, but is also a limited time. Through a limitation of time, we have existence; we have substance, a physical expression; we are born, we die, we have generations—but not infinitely so. This was one of the mysteries behind Heh/Hauhet.

Now we will take this complex understanding down a few octaves so that we can see how it applies in magic and the inner worlds.

Magical Application

The very low resonances of the Light Bringer's power are active in magic, and the deeper into magic you go, the more powerful this power's resonance becomes—which is why it is important to understand it in all its different expressions.

At its lowest resonance in magic, it is the power of the south, the creative power that forges a path into the future while sourcing its roots in the present and the past. The power forges the future from the 'present' patterns created in magic. This in turn is a mirror of the process of Divine Creation, which is why it can be so powerful.

The magical pattern⁷ is created in the east and set in motion into the south via the central flame.⁸ The magical pattern itself is limited by nature of its creation: the pattern is given boundaries and form

⁶Lucifer.

⁷Ritual or vision or both.

⁸Which is a mirror of perfect balance.

(Restriction), a task as a focal point, and is then released into the stream of power which is a low octave of the Light Bringer.

The creative power of the future (Light Bringer) then carries the pattern of magic into the future to unfold its action. How that action expresses itself depends on the creative power dynamics that are low octaves of the deeper powers of creation.⁹

This weave of complex forces takes the magical pattern and essentially fits it to the task ahead so that it will unfold in as balanced and useful way as possible. This formation of the expression of the magic ensures that it fits with the fate patterns of everything it will touch, so that everything works in a harmonic way.

This is the dynamic at play when we hand magic over to the south powers once it is formed. We do this because this process is far better at making sure that the pattern works properly than we would be if we attempted to control it ourselves.

An interesting side effect that crops up when we allow magic to flow in this way is that every pattern of magic that flows down the route of the Light Bringer ends up recorded in the Inner Library. Everything orbits round everything else, and as the inner temples/Library orbit the Light Bringer, as magic flows with the power of the Light Bringer, it also becomes imprinted in the inner temples as they are so deeply connected with each other.

These recordings appear in the Inner Library and can be accessed with the right techniques and knowledge. We are able as magicians to tap into ancient patterns of magic that were set in motion and observe them in order to learn. As apprentices and initiates, we access these inner structures via the east, but as adepts, we can also step into the stream of creative fire flowing into the magical direction of south to access these magical patterns in order to learn for the future. The deeper we flow into magic, the more our linear ideas of time, existence, and expression start to fall apart. We begin to understand time and consciousness as an 'all-encompassing now.'

⁹You learned about these in the apprentice section: the Grindstone, the Unraveller, the Fates, and so forth.

The need for limitation

When we cast magic into the path of the Light Bringer in order for it to unfold in the future, we also have to engage the power of Restriction to ensure that the magic has an end as well as a beginning, so that it does not wander out of control or overexpand.

This is done in the early stages of the magical patterning: the magic is given a focal point, a purpose, a time limit, and a conclusion. It is also wise to ensure that there is also a composting process so that when the magic is spent, its remaining energies are recycled and held out of time.

We do this by working with the contacts and powers in the magical directions: each of them places their own influence and power into the magical pattern. So for example the magical stone and the powers that flow through it anchor the magic in physical manifestation; the contacts in the west and north insert into the magic the breakdown process.

This is why the magician works in cooperation with the inner beings and directional contacts: between the team, everything that needs to be in the pattern is included. This in turn mirrors the Divine act of creation where the Divine impulse crosses into the inner realms and is changed, shaped, and affected by the various dynamics and powers with which it connects.

Just as the Divine impulse for manifestation flows in the orbit of the Light Bearer and the other dynamics of creative power in the inner realms on its journey to manifestation, so too the magical pattern created by the magician flows into the orbit of the directional powers and contacts that mould and shape it as it seeks expression in the south/future.

When a magician works within this method, he or she draws on all of these different powers and dynamics in order to achieve magic. And by working in conjunction with these powers, the magician does not fully fuel the magic themselves: the burden is shared by collaboration. This ensures that powerful and longer-term magical patterns can be successful, properly contained, and have finality to them.

Magical Construction

Many ancient temples and some magical lodges/temples were constructed with the power of the Light Bearer infused into the substance of the building. When magical construction is undertaken, many different threads of power, beings, and magical patterns come into play: together they ensure the building's spiritual and magical integrity.

They also ensure the long-term survival of the temple's inner pattern, the temple's mirror in the inner worlds, and the enlivening of the building's very substance: the temple becomes a living vessel of Divine Power.

Any fragment of the building will hold the power of the Light Bringer: it becomes transformed from mere stone to the living DNA of a magical pattern.

Many ancient temple/religious buildings around the world hold this pattern, the only difference between them being each culture's expression of the powers. The powers may be called angels, deities, demons, spirits, messiahs... The labels are irrelevant: the powers themselves are universal and unchanging. In your apprentice training you looked at the beginnings of magical construction from various angles. The understanding of the Light Bringer in a physical construction is the next stage.

The Light Bringer brings a particular quality to a temple building: it creates a pathway for the future and ensures that all the different powers that come together in the substance walk the same path. The Light Bringer forges the long-term future existence of the power pattern, enlivens and enlightens it, and embeds the creative fire within the substance. This in turn creates a sacred substance that can then be worked with by priest-magicians in order for the building to become a sacred entity in its own right. The building becomes the canvas, and the drawings, sculptures, inscriptions, and symbols become the voice of the entity.

The builders of many Ancient Egyptian temples clearly understood this deeply: the inscriptions not only narrated a story or dynamic, but

by nature of the sacred substance they were painted on, they themselves were sacred filters and the utterance of magic.¹⁰

The Light Bearer is one of the last powers to be brought into a magical or sacred construction. This power seals the pattern, sets the future, and fills the vessel with creative fire. Because it is brought through in such a way, it is rarely depicted in visual or sculptural form in a temple unless it has some inner restriction incorporated into it.

This does sometimes happen: it can be seen in Indian temples where the deity representing the Light Bringer has an image and mythology that tells of adjustment, tension, and change. Ganesh is a good example of that dynamic in action, and you will look at this as a part of your practical work.

Bringing the Light Bearer into substance is not something a magician would normally do unless they are involved in creating a physical structure that is meant to last a very long time and travel down through history.

Constructing a magical lodge from an inner aspect is a type of construction that may only last a few decades: such is the nature of magic. Such a construction has no need of the Light Bearer. But should a magician somehow become involved in the construction of a stone church, temple, or other long-term sacred structure, this skill can be brought into action. We can see remnants of this in some churches in the West that were built in the Norman era, but by the end of the fifteenth century the knowledge was lost in that culture.

On the practical work

When an adept works with the Light Bearer in magical work they normally use a fusion of ritual, vision, and working directly with substance. The ritual aspect draws all the lines of power together and sets the pattern in shape and time. The vision opens the gates fully and brings the power through. Finally the adept bridges the power through into stone substance.¹¹

¹⁰Recognise the story of Moses and the stone inscription of the Ten Commandments? The stones themselves were said to hold the power of divinity.

¹¹Wood or any other type of material is not suitable for holding such power.

The pattern that is woven creates a first boundary for the power and also creates a limitation of time.¹² The pattern also gives the power a specific filter: it is in the form that the religious or magical expression of the power will take.

The pattern is the lines in and out to the various inner contacts, priest-hoods, powers, angelic beings, and deities. The vision opens the contact and states the path to be taken. The visionary ritual then begins the externalisation process. The bridging into stone blocks is the completion that sets the power in substance and places it in the stream of time.

This work is not done by an individual but by a group of adepts or magical priests and/or priestesses. This is because the power is too much for one body to cope with: the lines that are worked with in the weaving are aspects of angelic beings. Just carrying one line is a massive physical burden: building is hard work!

During the initiate phase of your training, you only need an overview of the weaving in action. You can choose to simply read the following vision through so that you understand the inner dynamics of the process during construction, or you can go and observe this process in action by working in vision. To do this, go to the Inner Library and ask the contact there to take you to a place where you can safely observe this in action.

Task: Vision of Temple Construction

Stepping over the threshold, you find yourself standing on a ledge looking out on a scene of construction. The outer shape of a temple is complete, but it is yet to be magically constructed: it is the pattern of the shape that has been set. Once the magical construction is completed, the building will be physically finished.

All around the temple shape you can see men and women weaving power back and forth, and their weave has a flow of angelic beings going into it and filling up the weave. These beings appear as bodies of light with many eyes and wings, forming themselves into the shape of the pattern.

¹²Hence the Egyptians used the term “a million years” as their limitation of time for the power.

Inside the shape, the people are weaving threads and connecting them from one end of the building to another. They are pulling threads from one corner of the building (the keystone) and weaving an inner matrix for power to pass through. At the point in the building where the directions come together, two cubic blocks of stone appear laid side by side. They appear where the stone altar is. The people are pulling the threads from the keystone and running them into the two blocks of stone and back out again, spreading them round the building shape. When all the threads are full of angelic beings, one of the people steps forward to the east of the building with the two blocks of stone behind them. They stand facing east, put their heads back, and utter a loud cry.

The building shape's east wall falls away and is replaced by light. As you adjust to the light, you realize that it is coming from a woman who stands on the threshold of the East. At her head are the stars and at her feet is the moon. She stretches out her arms and her robe falls open. The opened robe reveals the void within her.

Out of the light step two large Angelic beings that move to the cubic stones and stand opposite each other, face to face. They stretch out their wings to touch, reaching beyond the building's ceiling. They reach out and touch hands, crossing their arms at the wrist. They each move their left foot forward (with the stones between them) until their left feet touch the stone. They create a figure of eight pattern with their bodies, which upholds the building and enlivens the web pattern.

You observe power flowing through these two beings in a constantly moving figure of eight shape that flows above, beneath, and around the stones. All the threads around the building spring to life and appear as threads of fire. One of the stones begins to burn brightly with light; the other one becomes very dark.

Once the angels are in place, another being steps out of the East. You see the faint outline of a human shape, but this being's inner fire is so bright that you cannot see any detail: it is the Light Bearer.

The Light Bearer goes to the two cubes and lies upon the cold stones. His body sinks into the stones, becoming one with them: the light within substance, the light shining in the darkness. The two stones fuse into one cube of light and darkness (a double cube that is now one).

The stone becomes the living altar that will travel down through time: the sacred substance, the vessel that carries light into darkness and triggers life.

The person who gave the call stands before the cube altar and places their hands lightly on the stone.

As you look closely, you notice that their left hand is filled with light, and their right hand is filled with darkness: they are in balance.

The person puts their face to the stone and breathes across it. As they breathe, you watch as light and darkness flows through them, through their breath, and into the stone.

A whirlwind develops round the person until it obscures them. The whirlwind seeks a home, and flows through the person and into the stone. Suddenly there is stillness. The pattern of the building shines brightly, the people are still and silent, and the person standing by the stone cube appears to be in deep communion with the stone.

The person then draws a small knife, cuts their hand, and squeezes drops of their blood onto the stone. As the blood touches the stone, look closely: the stone begins to move and pulse as though it had a heartbeat.

The heartbeat gets stronger and begins to pump the flow of power and energy around the threads of power that make up the shape of the building: the whole shape and pattern of the building becomes a living being. The blood of the priest or priestess triggers life, and also creates a bloodline of priests: the angelic powers create the deep octave of power, and the human mirrors that action at a lower octave, and also gives completion.

A priest from the Inner Library touches you lightly on the shoulder and tells you that it is time to leave. As you turn to go, the priest tells you to turn back for one last look.

As you turn back, the scene has changed: the temple is now physically finished. It is full of people working within it: they chant, they are decorating the walls, and impressing the words of the chant into pictures and symbols.

The building pulses with light and dark, and the two cubic stones fused into one have become a cubic stone altar: the heart of the temple buried deep in its body. You can see deities, angelic beings, spirits, and people all interacting with the flow of power that is the building.

The priest leads you away, but before he or she parts with you in the Inner Library, they turn to face you to make sure you are paying attention.

The priest does not speak, but they hold their right index finger to their lips in a sign of “silence, speak not of what you saw.”

The priest then leaves you. You may now either return to your work space or stay in the Inner Library for a while to absorb learning from what you just witnessed.

If you do the vision, write down your experiences and observations, and make a computer summary. If you have just read through it, do a bit of research around some of the imagery, as there are things in this vision that refer back to mysteries surrounding the roots of Western magic. Write up your findings in a computer file.

Task: Research

Look up the Mundeshwari Temple, Kaimur, India. It is dedicated to Shiva and Shakti, the male and female Divine principles. It has been in continuous use for 2,300 years and has gone through many changes in its time, but the basic principles still apply.

Note the shape, the deities it is dedicated to (two who are balanced together), and Ganesha on the threshold as the clearer of obstacles, protector of the way, and the lord of all living beings.

Ganesha is an Indian deity who has the principles of the Light Bearer flowing through him. Look up his story, and read more than one version, as each version has its own bits to add. Look at how he was ‘restricted’ by having his form changed, and look at how he is a deity that governs so much of creation.

You will find this a good exercise for learning how to spot the creation dynamics in other cultures: the same power, different titles, names, appearances. But the main ingredients are all there. He is the product of two main Divinities: male and female. He is a threshold guardian, and an opener of the way.

Look at websites from India, look at anthropological and archaeology sites, but avoid New Age or Western popular sites, as they tend to slant the information towards what they understand or have made up, and leave out what they do not.

Overall, what you are looking at is the whole vessel of the temple, what is poured into it, and what power dynamics operate through it.

Task: More research

Look up references to the Masonic black and white floor, and also look up the cubic altar in different religions and systems.

Also look up the tale of the plague that hit Delos in the fourth century BC. The people consulted the Oracle, who told them that Apollo was angry that his altar was a single cube and that it should be doubled. This led to many years of trying to work out a geometric puzzle.¹³

Look back over the construction vision, and figure out what they had missed which so angered Apollo.

¹³Thanks to the wrong advice from Plato.

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