



QUAREIA—THE INITIATE

Module III—Power Dynamics of Creation, Part II

Lesson 4: The Weave

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WELCOME

Welcome to this lesson of the Quareia curriculum.

The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding—everything is in its place and everything within the course has a good reason to be there.

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So remember—in order for this course to work, it is wise to work with the lessons in sequence. If you don't, it won't work.

Yours,

Josephine McCarthy



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Lesson 4: The Weave

“Even the gods don’t fight against Ananke.”
—Simonides

The Weave and weaving (our human description) is a creative force that has two major octaves in the act of creation and destruction. The higher octave is deeper into the inner realm and sits beyond the three main creative powers that you have just looked at.

The higher octave is a creative angelic pattern that captures the first impulse of Divine Creation in its ‘weave.’ As the impulse flows it joins with the weave and begins to lay down the first structure that holds all forms of manifest expression.

The impulse is transformed from pure light/energy/air into a form that holds all potential for life: it becomes the ‘DNA’ of the manifest world. In this state the Divine impulse has the potential for all of creation and becomes the first building block of life.

When adepts reach deep into the inner realms they perceive this weave as a vast pattern like a complex and beautiful web out of which everything flows. It is the root pattern for the angelic beings that you

encountered in previous lessons as they wove between the planets. It is also the root pattern for the Metatron Cube and the Flower of Life: these are all octaves of the same weave.

The strands of the weave are made up of angelic consciousness. Hopefully by now you have lost the idea that all angels look like humans and wear long white robes. The majority of angels that appear in the deep recesses of creation are anything but: they are lines of power, wheels of power, rods of power... Each angel is a single focused consciousness that bridges and transforms. To observe them in action in vision is literally mindblowing.

Like everything else in creation these angels have lower octaves that act as tensions and counterbalances. The power octaves of this power are deities of fate and weaving, angelic beings that pattern fate, and the pattern of life itself. Our DNA¹ is the lowest octave of this power, as is the harmonic patterning we find in everything when we look under a microscope.

When the creative impulse flows into the highest octave of the weave it is separated out into strands. Each of these strands of energy is affected by the counter-forces of Restriction, The Light Bearer, and Perfect Balance. This spreads out the threads into positive, negative, and the fulcrum. As these threads progress further they are affected by the lower powers of creation: the Grindstone, the Unraveller, and the Threshold. The threads are then taken up by the Fates and Weavers and woven into a life form.

I talk in terms of threads of energy because that is how they are often perceived by us when we work in vision in the depths of the inner realms: the imagery becomes a vocabulary that we can understand and work with. But to know these powers in their true form is beyond our current comprehension. And to try to understand them without practical visual and vocal vocabulary risks us devolving down into incomprehensible abstracts. The understanding of these vast powers is best approached through images and words that we understand from our everyday life: *the revelation of meaning comes from simplicity.*

The Weave's lower octaves are powers that you were slowly introduced to as an apprentice in obvious and not-so-obvious ways. These lower octaves present to us as angelic beings and deities that are involved

¹And the DNA of every living thing.

solely in the weave of the planet, the solar system, living beings, a personal fate, and so forth. It is this lower level of the octaves that we as magicians work with magically.

The higher octaves, though, are simply experienced.² Through such experience the adept begins to understand truly and fully the relationship between the deepest weave and the lower fates. One resonates with the other. As one vibrates, so does the other. The two are inextricably linked to one another.

What is initiated as an action in the higher weave profoundly affects how the lower weave expresses itself. And when the lower weave is acted upon, so to the higher weave begins to vibrate at the same frequency: they are the light and dark of each other.

When you change something in the expression of the lower weave, the higher weave also adjusts to compensate. This in turn then affects how the Divine impulse flows into the next pulse of the power weave. It is a constantly changing, evolving, and interactive relationship.

It is because of this that any magic to do with fate or the future must be compatible with everything around it. The more compatible it is, the less of a shift the magic causes at the higher octave, and the less of a disturbance it makes in the continual, harmonic flow of Divine power into creation.

If the magic is incompatible with the higher weave harmonic it will either fail or, if the magic is powerful enough, it will cause a ripple of disturbance through the inner worlds that in turn will change how the Divine impulse expresses itself.

The dynamic of a subtle action which sometimes has a great effect and at other times has no effect at all is something our physicists are currently grappling with in the outer world.

The same dynamic teaches us magicians to pay very close attention to our magical actions. When we engage in magic that steps outside a pattern's current flow in order to initiate the flow of a new pattern, such an action is likely to have wide-ranging effects in many unforeseen directions.

In order to avoid this as much as possible, we magicians work within structures and patterns that are already strongly embedded in physical

²As an adept.

manifestation, and we work with a line of fate that is still making its way along its fate weave.

Changing something with magic that is already patterned and working towards its endpoint means *changing how it achieves its endpoint*.

For example a magician may work to avoid a hotspot in someone's life by protecting them from immediate danger. To do this the magician works with the person's fate weave. Since the event on the horizon is a hotspot and not an end point, it is safe to go ahead and divert the oncoming event round the person. This saves them from a possible major accident.

But note that the magician has not altered the person's overarching fate pattern. They will still go on to have their key experiences and die when they are supposed to die. The person's weave of fate has not been changed; the magician has simply altered *how that person's fate expresses*. The overall harmonic pattern remains and continues to vibrate with the highest octave of the weave in an unbroken line of communion.

Now let us look at a different example. Say the magician decides to help a woman conceive by pulling a new life into her body using magic, a life that would not normally have been conceived had magic not intervened. If the magic is successful, it will trigger feedback in the higher creative weave. This will change how the higher weave expresses itself.

We cannot predict how this changed expression will manifest for us in the physical world. It may be good, it may be bad, it may be neither. We just don't know: the variables are outside our current ability to understand. What we do know is that it does change things on a very deep level, and as the change passes down through the powers towards manifestation it seeks to rebalance itself. If that rebalance can come through destruction, then that is how it will express. If that rebalance can come from creation, then that is how it will express.

And notice that the problem came from magically inducing a *conception*. This is different from using magic to change whether a baby lives or dies. It is also different from using magic to help a woman's body regenerate so she becomes fertile (because she still might not get pregnant). *Directly triggering a conception using magic creates a new pattern and that is when major problems can kick off.*

There are so many different levels and variables within this aspect of creation that it can sometimes become overwhelming. Often the

magician becomes frozen from fear of acting in a way that will trigger unintentional destruction. It is better simply to bear in mind that we do not truly understand all the variables and dynamics. We do know that working with already active fate patterns tends to avoid the worst of the potential creative imbalances.

You looked at some of the on-the-ground aspects of this tightly knotted weave in your apprentice training when you looked at cause and effect in magic in general. The dynamics of the higher and lower aspects of the creative weave of life are a deeper resonance and a deeper octave of that cause and effect dynamic.

As initiates this essentially boils down to the following: use your common sense, think before you act, and be very clear about what you are doing and why. Only then will you be ready to thrust your hands into the cooking pot of magic.

Also work within what you know until you fully understand it: this enables you to spot the subtleties in magic that you would otherwise miss. These subtleties are often the quiet indicators that point us to the particular patterns that we can work within powerfully and effectively without screwing everything up.

So now let us look at the weave in magic and the beings magicians work with.

Weaving in ritual

In previous lessons you worked a few times on picking up threads and either passing them on or anchoring them into things. This was very obviously magical weaving.

Yet every time you work in a ritual pattern you are in fact weaving magic. When you work in a direction you are picking up or connecting with strands of power that then link in with and join strands from other directions and beings that you are working with. This is how a magical pattern is built.

When you work with the lower powers of creation they automatically trigger fates within the pattern you are weaving, adding in their

own dynamics that in turn trigger latent fate patterns, nudge other fate patterns to adjust themselves, and so forth. This is how a lot of magic works.

Understanding this as you work will give you insight into the deeper powers that flow through your magic. This in turn will teach you to work carefully and with forethought. Too many people rush into magic and stick their hands into all sorts of cooking pots without giving any thought as to how the bigger pattern will change as a result of their magic. Changing patterns when appropriate is not a problem, so long as you know that is what you are doing and why.

So the next time you work with ritual action keep in mind that everything you do weaves threads of power. The more you keep this in mind, the more your deeper self will engage with the pattern as you travel within the weave through time.

Weaving in vision

Working in vision on a weave is another major aspect of magic and fate. You have experienced this in some ways in your work with threads and when you left a path or trail behind you. All these things create change in a pattern, which is essentially what magic is all about. *Magic happens when a weave is altered or interacted with.*

This dynamic comes into sharp focus when you work with the lower powers of creation and/or the deities of fate: when these powers are worked with directly in vision the patterns are revealed to you and your actions trigger a cascade of change in the pattern.

Visionary work on weaves is more powerful than working with ritual patterns, so the method is chosen according to the task. Often both techniques are used together so that the inner and outer actions come together in harmony to create a powerful shift in something.

The one vital thing to remember with magical weaving at any powerful level is that it must not be done with a sense of total control: it should be done along with deities or angelic beings and in the spirit of cooperation, not control.

The magician triggers the focus of the magic, but does not control how the magic will fully express itself. This enables all the many unforeseen twists and turns of fate to match up in the pattern to the magic.

A magician may open up a potential path, but they should not define how the power makes its way down that path. Nor should they control how it finally expresses itself. A magician who needs to transform their own future or another person's may trigger that transformation; but exactly how the change should express is best left to the fates.

Often in such cases the magician would really like A to happen, and triggers the pattern to change, but the end result is B. In hindsight they realise that B was really the better option. The inner dynamics, if left to do their job, find the best possible solution that will bring about balance and forward momentum to a fate.

There are also passive and more natural ways to work with the power of fate that are very traditional or 'shamanic' ways of working. Let me give you an example. I have written about it before in one of my books. I don't think I have mentioned it so far in the course, but forgive me if I am repeating myself—old age!

In my early forties I had to make a decision, and whatever choice I made was going to have far-reaching consequences for my two daughters. I could not actively use magic at the time for magical reasons, and I was afraid that I would make the wrong decision. I sat out in a field and asked the land for help and guidance, and explained to the wind that the wrong decision would most likely wreck the futures of my two girls. I had no problem living with the consequences of my own bad decisions, but I did not want to inflict them on others. I had an instinct as to the right way forward, and I asked for simple feedback from nature on that decision.

As I sat, a beautiful spider crawled up in front of me and started spinning a web between two stones. I didn't get the message at first until an inner contact whispered for me to pay attention. As the spider spun her web, I watched in fascination. I marvelled at how she could build such a complex weave without being able to see the whole thing. Then I got the message:

"Your fate is being spun and you cannot see the overall picture, so you have to rely on your instincts and keep focused on the task immediately in front of you. Then the web will be spun without complications."

It was one of those moments when suddenly everything becomes bright and beautiful, and nature pulses with deep, inner creative life. Then I knew my instincts were right and that I had to stop worrying about an overview: my job was to focus on the immediate task in hand and go with the decision my deeper instincts indicated.

And it was indeed the right decision. Everyone I knew thought I was nuts to make the choice I did, but it was the right one and as far as my girls were concerned it changed their lives for the better in so many extraordinary ways. And yet on the face of it the decision appeared to those around me as stupid and self-defeating.

By passively invoking the powers of fate in nature and calling for help when I was in real need, nature responded with a message. But the magician has to be able to spot those responses, be able to read nature, and be able to communicate with such a huge collective power. The ability to communicate directly with nature in a passive and exteriorised way³ is an important skill, which is one of the reasons there is a lot of nature work in this course.

If a magician is in a position where they cannot use magic for one reason or another, then the passive triggering of communion with the powers in an externalised way is a method that can get the magician help when they truly need it without causing any magical waves or energy signatures.

There are a lot of reasons why an adept may be unable to use magic in a given situation. They may need to stay invisible from a destructive force. There may be a vulnerable child in their immediate family. Or they may be under a direct attack that will take time to dismantle.

At such times the magician needs to be invisible and not make any major changes to their fate pattern, at doing so could make them visible. Working passively with nature in call and response is an excellent solution. The deeper the magician has worked in the inner worlds, the more powerful the call and response becomes.

You have already begun learning the methods of working with your own fate pattern, working with the Measurer, She Who Holds The Measure of your life and who measured your cord for you. She is the fulcrum of fate work. Now it is time to begin looking at the other deities⁴

³No vision, no ritual, no direct magic.

⁴Almost exclusively goddesses/female powers.

who work with fate patterns and the weave of fate and time. They are from different cultures and virtually every culture had/has some version/s of these powers.

When it comes to choosing which deity to connect with the choice is theirs, not yours. You cannot decide on the basis of what interests you or what current stream of magic you are interested in. The female power of fate weaving finds you on the basis of your own current fate pattern, the fate of your other lives, the complex weave of fates that run in your bloodlines, and *the necessity of where you path needs to go for whatever reason.*

This is very important for all magicians to understand, particularly in the area of fate: *necessity is paramount and desire is of no importance.* If the magician works towards necessity in fate patterns then their magic will be successful as it will follow the natural, powerful tide of creation: everything flows and should flow towards what is necessary.

This was deeply understood in the ancient world, which is why the goddess who is the mother of the fates in Greek and Roman mythology is called *Ananke*, which means necessity. We will look at her and her daughters in more depth in a moment.

Understanding—and I mean *really* understanding—this vital dynamic of necessity within fate magic is a major key for adepts to powerful and successful magical work. When you work in true necessity, all of fate comes up behind you and works with you. If you work from desire rather than necessity and the two are not compatible, then the full force of fate works in *opposition* to whatever magic is being produced. Understanding the difference between desire and necessity is what separates a dabbler from a true adept.

When a magician wishes to connect with a goddess/female power of fate, knowing which one they are standing before in vision can help them understand how this particular power works with fate. This in turn tells the magician what powers are to be woven into a fate pattern, which is pretty important. It also tells the magician which octave of the weaver they are being presented with.

If a lower octave of a fate power connects with the magician, it is likely that the necessity of such work lies in more mundane changes to a fate pattern. However if a higher octave of the fate power connects with the magician, it is a signal that the necessary magical work is more likely to change nations, cultures, or the evolution of a populace.

Or it can indicate that though the shift in fate may appear mundane to the magician, in the long term it will have far-reaching consequences. It may be that the magician is working on the fate pattern of an individual, but if a higher octave of fate power turns up and presents themselves then it is likely that the individual will go on to trigger vast changes in the world that will reverberate for a long time after they have died.

Often this cannot be seen by the magician through divination, particularly if the fate of the individual will trigger changes that will last for millennia, which is why the magician works within necessity and trusts the fates to do their job.

Some of the Goddess of fate/weaving

As we go through this small selection of fate goddesses you will notice that some of them are concerned simply with the fate of humans or individual humans: they are lower octaves of the fate power and will have a deeper octave that lies behind their power. If the fate goddess is also linked to creation then you know you are reading about a deeper power of creation and the weaving of the creative fire into life.

Neit/Neith

Origins: first dynasty/predynastic Ancient Egypt (before 3000 B.C.)

“I am All That Has Been, That Is, and That Will Be. No mortal has yet been able to lift the veil that covers Me. The fruit which I brought forth was the sun.”

—Inscription from the adyton of the temple of Neith in Sais

Neith is said to have been “born the first, in the time when as yet there had been no birth.” Known as an “Opener of the Ways” and also as “North of her Wall.”⁵ Her priestesses hold titles such as: “*Priestess of Neith who opens all the paths,*” and “*Priestess of Neith who opens the way in all her places.*”

She is often depicted holding the *was* staff and an *ankh* sign (dominion and life). The ankh is held in her left hand (opening the path to life), and

⁵Think about that in terms of what you know of the magical directions.

the *was* (staff of dominion, the power of Set/destruction in balance) in her right hand.⁶

Neith is a virgin battle goddess and the weaver of creation. As such she is depicted with two arrows and a shield, and also with a loom: she is the personification of the primordial waters of creation but she also holds the power of destruction. As the goddess of creation and weaving, she was said to reweave the world on her loom daily.

From her inscriptions, power tools, and depictions, we are told that Neith is a higher octave of fate: she is the power that weaves the whole of creation. As a higher octave of fate she is not easily nor immediately contacted: we must go through other, lower octaves of fate to commune with and connect with this power.

In modern magic she can present to a magician as a goddess with her signs and attributes *who does not speak*. Her voice is that of all creation, and as such her utterance is profound. When Neith shows up in the life of a magician, she often presents with a quiet presence that radiates power, but she usually does not ask for the more usual immediate connections that deities often expect when they connect with humans. She will often appear⁷ as a presence that is powerful but one that will not communicate directly: she keeps a silent presence within the realm of the magician. She will often repel direct contact, but will guide the magician through their deeper instincts.

Ananke

Ananke (Greek: “force, constraint, necessity”) is the goddess of necessity and fate. She marks the beginning of the cosmos along with Kronos (time). She was seen as the powerful director of the fate of both humans and gods, and was the higher octave of the three fates.

She emerged self-formed at the very beginning of time—an incorporeal, serpentine being whose outstretched arms spanned the breadth of the universe. Ananke entwined in the serpentine coils of her partner Kronos and together they surrounded the primal egg of solid matter in their constricting coils and split it into its various parts (earth, heaven and sea) and so triggered the birth of creation, and brought order from chaos.

⁶As an aside, Set is depicted with the same power tools but held in reverse—think about that.

⁷In vision or physically turn up as an unexpected statue or image.

Ananke and Kronos remain entwined as the cosmic orbiting forces of fate and time, upholding the rotation of the heavenly orbits and the constant flowing passage of time.

Think about this mythic pattern in terms of what you have learned so far in this module: a dividing of the primal Divine Impulse, a higher octave of fate that is also deeply affected by Restriction and the Light Bearer, and how these powers start to form patterns that encompass balance, restriction, and creation. The bringing of deep creation patterns from the threshold of Divinity to the various octaves of creation and weaving them into form was something clearly understood in classical Greece.



Figure 1: Museum Collection: Pushkin State Museum of Fine Arts, Moscow, Russia. c. 470–460 B.C. (Common Usage)

And look at the image of her above. Note the wings (angelic power), the torch held in the darkness (the Light Bearer), the left foot forward (going into life). The concept of her as the higher weave in Greek mythology is connected to the Metatron Cube and the Flower of Life, along with the trunk of the sacred Tree of Life. With what you have learned so far you should be able to make connections between the concepts and depictions.

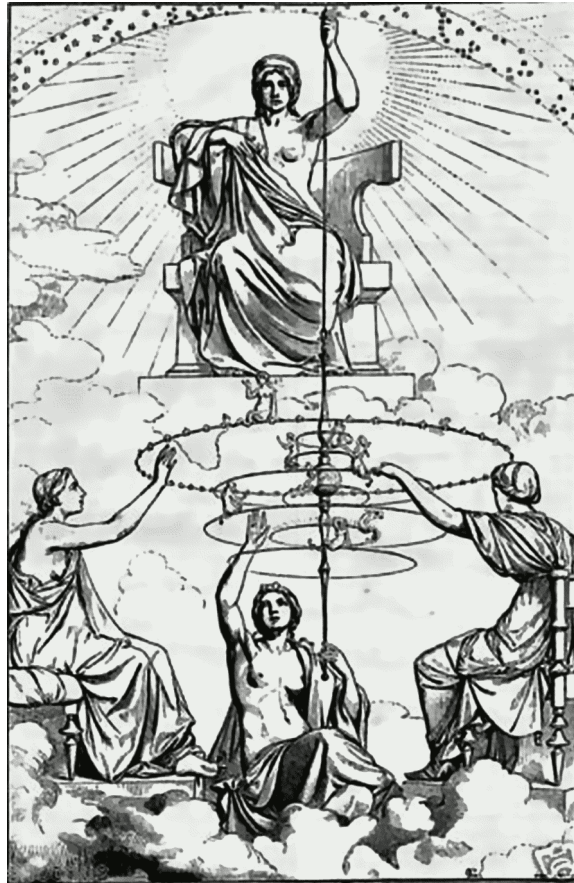


Figure 2: Ananke and the Moirae (Public Domain)

The above depiction of Ananke clearly demonstrates the dynamic of the higher and lower octaves of fate, and it is one that shows Ananke as the overarching power of fate (the higher octaves) with the Three Fates, the Moirae underneath her.

Just as Ananke weaves the fate of all of creation, that power then resonates with the lower octaves of fate, which are involved more with the fates of nations and individuals.

Notice in this image the dynamics of orbits, of the turning of time and the weaving of fate.

Here we start to see classical depictions of these deep inner dynamics of higher and lower octaves that work through the inner realms of creation.

The classical understanding of this higher power of fate also includes the deep mystical understanding that this high octave was in orbit with and a part of the dynamic of the Light Bearer and Restriction/constriction, of time (Kronos), and how these powers all came together to

restrict, divide, and weave the raw power of Divine Creation into the physical world. They often presented in Orphic texts as two snakes (Ananke and Kronos) wrapping around and constricting the expansion of creation to form the physical world.

The Moirae

In Greek mythology, the Moirai,⁸ who were also known as the Fates and in Roman mythology as the Parcae, were the lower octave of Ananke. The Three Fates were part of both Greek and Roman mythology and were:

| | |
|-----------------|---------------------|
| Clotho/Nona | (spinner/creator) |
| Lachesis/Decima | (allotter/measurer) |
| Atropos/Morta | (cutter) |

Clotho/Nona took the thread of creation and began spinning a life; Lachesis/Decima allotted a specific life span to each creation; and Atropos/-Morta set the time of death and ensured it was adhered to.

They controlled the creation, the span of life, and the time of death of every mortal. They were independent of the other gods, linked only to Ananke and Kronos, and they directed fate, making sure that the fate pattern assigned to every being might take its course without obstruction.

At the birth of a human the Moirai span out the thread of their future life, following the human's steps and directing the consequences of his or her actions according to the counsel of the gods.

In Greek mythology Zeus had the power to intervene in order to shift a fate or to rescue someone from a specific fate. The Fates themselves did not directly interfere in the details of a human's fate, but they intervened with junction points and help when absolutely necessary⁹ and when creation was in need of a certain course of fate.

In general it was understood that the Fates set patterns and boundaries, but how the human navigated within those boundaries was a matter of their own choice and free will. The human's choices decided how the pattern would express itself and whether the pattern would be lived to its full potential or not.

⁸In Classical Greek it means "apportioners."

⁹The power of necessity—the power of Ananke.

Because they were weavers of individual fate, they were also seen as deities of prophecy and often their priestesses were oracles. And as the cutter of fate, Decima was also often perceived as being a deity of death and the underworld.

The Moirai were often depicted as ugly old women who were stern and inflexible. Clotho carried a spindle or a scroll of fate, Lachesis carried a staff¹⁰ and Atropos carried a pair of scales or a cutting instrument. At the birth of each human they appeared spinning, measuring, and cutting the thread of life.

This concept of female weavers of fate and bringers of the time of death can be found in many different cultures. By looking at the different versions you start to see how different peoples were aware of these powers and worked with them in different ways. Often the main theme is battle, as the outcome of a battle not only defined the fate of a person but the fate of tribes and nations.

Often different animals appear in the myths and legends of these fates, and these tell the magician what particular creatures are connected to fate. This in turn helps the magician in terms of augury and dreams. The most common ones are horses,¹¹ bees, swans, and ravens. In your practical work you will research for yourself the various forms of the fates.

Research

The Fates of Nordic and Germanic cultures were depicted as female weavers and spinners, and also as spirit female warriors. A Viking form of magic called *Seidr* was heavily involved in the altering of fate, particularly in relation to battle, and was a form of magic used by the *Völva* who were female shamanic magicians. *Seidr* (seething) was the fire power of rage that was used to fuel magic aimed at enemies.¹² Remnants of it have remained in communities with Viking roots.

For example when I was a child, when a woman became very angry (usually at an errant husband) she would poke the fire to give it air so that

¹⁰Look up the connection to Egypt with the *djed* staff of Ptah, which is a staff of stability/life.

¹¹Particularly the White Horse.

¹²I am being very broad here, just to keep it simple.

it became strong. Then she then would rant and spit into the fire, sending curses streaming towards the hapless individual on the receiving end.

I guess it is less seen these days since central heating and electric fires are now the norm... But to this day in areas that were once Viking,¹³ a woman will still say that she is seething with anger at someone.

What I would like you to do for your task is first to look up Seidr, and if at all possible approach it by looking at the poems that have survived. There are modern day revivals of Seidr but I have not looked at them in any depth, so I cannot comment on them as to whether they would be a good source or not. The one thing to keep in mind is that the weaving of fate and the destruction by seething was female, not male.

The power of weaving fate was exclusively female and it appears to also be that way in most ancient cultures. The same goes for seething: it is a power that comes from the raging mother whose child is threatened, a power that is far more terrifying when unleashed than a male warrior in battle. This same connection with the female destroying power can be read in the story of Sekhmet and also of Kali. It is a power that destroys everything in its path.

This destructive female power is part and parcel of the weaving of fate: creation and destruction are the two threads of power that are woven to make the fate: a woman can 'create' a new life and give birth, and that power is equalised on the scales by the power of total destruction. In today's world a lot of that side of feminine power is heavily suppressed in various cultures, but in ancient cultures it was often (not always) tapped into and female warriors were a major resource for a kingdom. The mixture of female magic, working with fate, and working with rage are all themes that crop up in a variety of ancient writings. Men had the strength and brute force, and woman had magic, fate weaving, and uncontrolled rage. So keep all this in mind as you look at these various forms of fates, as the themes will keep repeating.

**Look up and read about Frigg, Dísir, Idis, and the Norns.
Look up the Völva and seething.**

Look up Valkyries and the poem *Darraðarljóð*, from *Njal's Saga*. Pay close attention to the Valkyries' appearance before the Battle of Clontarf.

¹³Yorkshire, where I grew up, for example.

There is also a comment in the Saga of the Volsungs that describes looking into the face of a Valkyrie as being like looking into fire. When you research these various topics, look for the connections of fire, the animals, fate, and battle.

Look up and read about Bean Sidhe

The Bean Sidhe¹⁴ is often referred to as the Woman of the Barrows. This is not a direct translation, but is rather a poetic one. Bean (pronounced “ban”) means *woman* in Gaelic and Sidhe (“shee”) means *faery*. They are known as dwellers of the hills, duns, or barrows because of the faery connection: hills, duns, and barrows were known for their faery ‘infestation.’ The Bean Sidhe and Bean Nighe appear in prophetic visions or dreams when people, particularly warriors, were about to die.

Look up and read about spiders, fate, and weaving

Spiders often appear in myths, legends, and visions in connection with fate. Look up tribal stories of ‘grandmother spider.’ The spider and fate connection also shows up in various Abrahamic texts in terms of protecting the future of a prophet or future king. If you search for mentions of Jesus, Mohammed, and David, and spiders spinning webs for protection, you will find a variety of legends around the theme.

Task: Think about the Metatron Cube

With all that you have read about the mythic personalities of fate, cast your mind away from the mythologies and legends and think back to the Metatron Cube. Remember that is it a pattern of creation that sits right on the threshold where the Divine Breath crosses the Abyss and begins its journey into creation. It is a weave of angelic consciousness, a template for creation, and is for magicians and mystics the deepest source of hidden knowledge: it is the DNA of creation.

The Metatron Cube is our human depiction of that pattern rather than the true pattern itself, which is beyond normal comprehension. Knowing what you now know, you will realise how much silly stuff there is out in the world about the Metatron Cube, and you will also start to realise how powerful it can be to work with this human reflection of the weave

¹⁴Or Bean Nighe in Scottish mythology, also known as the Washer by the Ford.

of creation. It is not a puzzle to be solved; it is a pattern to be absorbed and eventually experienced directly.

Redrawing the Metatron Cube each time you learn something new about it will help you to absorb its secrets at a deep level.

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