



QUAREIA—THE INITIATE

Module VI—Angels and Demons in
Depth

Lesson 3: Angelic work with Utterance

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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 VI—Angels and Demons in Depth

Lesson 3: Angelic work with Utterance

The angelic beings that work variously with the Utterance, or Word can be worked with in many different ways by magicians, so they get their own lesson. You have already looked at this type of angel a bit, and you have been doing a lot of preparatory work to develop the necessary skills to work with them: breathing over things, reciting, singing, and writing.

In this lesson we will look and work with some of the magical methods that can be used to trigger these beings into action. You will start the process of learning how to extract a ritual's keys to turn it into a vision, or extract a vision's keys to turn it into ritual.

Remember, angels are *enablers*: bridges, thresholds, and so forth. They are not the source of the power, rather they are its *mediators*. The magician is a link in a long chain of beings that bring thing into being: we work in line with many different beings, angels included, to bring something into action or into being.

Before we get to the practical work I will briefly outline some of the different mechanisms and actions of these beings in relation to magical work. This will give you a better understanding of the dynamics before you engage with them fully.

Uttering patterns

Bringing magical patterns to life with angelic assistance works in visionary ritual, or ritual utterance alone. Simply reciting a ritual will most likely do nothing if the magician has no inner connection and is not plugged in to power by way of their experiences and skills. This principle is the underlying dynamic behind the use of names and ritual recitations: if a beginner or non-magical person utters the words without any mystical or magical connection, it is just words.

This is how sacred writings, rituals, and scripts are protected: the element that triggers them into action is the skill of the magician and the *magical experiences already within them*.

The approach to this line of work will determine the power level of the utterance and the action of the magical work. One way is to work in vision using your physical voice to externalise it; another is to work in eyes open vision while conducting the ritual. For the magician with the skill sets in place, simply going to specific physical places and uttering physically with inner focus and intent is enough.

Each of these different methods triggers a particular level of power. The method used depends on the level of power necessary to complete a job.

So what exactly triggers angelic beings into action? It is the magician's inner and outer experience, training, and intent. These act as a trigger and gateway for angelic beings to act.

Your training so far has been a series of slow and careful stages. First you learned outer ritual patterns which were not plugged into anything. Then you started to connect with inner beings at the threshold. Those two baby steps prepared your apprentice body and spirit, and shifted how your mind worked. Then you began to move into the inner worlds and encounter various beings. This served many different purposes: it trained your mind and body for inner contact, it introduced you to various orders of beings and made you visible to them, and it started to build your understanding of visual vocabulary.

As you went through that process you were also challenged in obvious and not-so-obvious ways to learn stillness, and most importantly to self-examine. To *know thyself* you must first step away from actions and intent

born out of want and need; you must *know where those wants and needs come from*; and you must know whether or not they are valid. Not only does this mature you as a person, but it also teaches you to focus your intent towards a specific thing and for a specific reason.

When an apprentice first starts serious magical training they often think they know why they are doing something, but really they don't. Intent is often muddy, and reasoning often vacillates between self-flattery, self-deception, and ignorance. This is not a criticism; it is just how most humans are, often without realising it. If you have badly focused intent and little self-knowledge then no angelic being will lock in and work with you: you are an unfocused, essentially useless worker to them.

So you begin to see that your slow and steady apprenticeship was designed to bring many aspects of you and magic to a point of clarity and focus. This should have prepared you to work with angelic beings, particularly those who operate with the power of utterance, which at its deepest aspect is the power bridge of Divine creation itself.

Working deeply in vision and mediating an utterance with the physical voice and no other externalisation keeps most of the power in the inner worlds. If you are working on, for example, constructing or repairing an inner temple, then there is no need to externalise the utterance further: most of the power should be kept within the confines of the visionary realm, and the angelic structures will work in that realm with you.

If you are working on something that does not need to manifest fully in the physical world, then the utterance is only recited or breathed in vision, and not physically externalised at all. This is used when working with angelic beings when the action has no place at all in the physical realm. An inner temple may need an outer anchor—hence the use physical voice—but if you are working on something whose action is purely inner, then there is no physical bridge for that power. Similarly, if the magician is in training and is learning about the inner realms for their magical development, then there is little point in externalising certain angelic interfaces.

However when the magician is ready to start learning to bridge power from one realm to another, with angelic help or power, then they will work with open eyes visionary ritual action. Both inner and outer realms are worked with simultaneously. Inner patterns and powers are verbally and physically expressed, which anchors the work in the physical realm. Then it is completed as a pattern and released into the future. This

triggers angelic action if it is intended, both in the inner worlds and the outer world.

Once the magician has stepped from *doing* magic to *being* magic, then the rituals, visions, inner contacts, angelic bridges, and so forth are already embedded in them. They need only go to a key spot and utter. A key spot would be a power place, consecrated ground, or a physical ground zero for the work.

This brings us to a little-known but very powerful magical dynamic: all the rituals and visions you have ever done are embedded in you and constantly in action.

When you trigger magic it does not just happen and then fade. The power's patterns and signature remain in you like a recording. The magic done using those visions and rituals may have completed, but the patterns themselves change you at a deep level and are stored in you: you slowly become a walking version of the Inner Library.

A mature adept, who will have worked many different aspects of magical patterns, rituals, and visions, will have all the 'software' fully loaded in them: they need only turn their focus to a particular intent and verbalise it to externalise it. The angelic beings that work with utterance will already have pathways through the adept as a result of their past work. Stillness, then focusing their intent, drawing power, then verbalising it, will trigger those angelic beings back into action.

This is the most powerful form of magic...and the least glamorous. There is nothing to see: no grand ritual, just a person standing in a field or on a hill making a call. But the response is powerful indeed. The adept is all magical patterns, all realms, all visionary aspects, held within a body: the adept *is* magic.

At that point the adept comes to realise how the angelic patterns and structures are constantly all around them. This becomes a way of living with a dynamic you looked at in your early training: the Sword of Damocles.

In your initiate training you learn to work towards this by learning to work in vision and ritual at the same time, with varying levels of power and beings. It will take a long time, and much work, to embed this skill within you fully enough that you can step beyond it.

Working with the angelic beings of utterance in this way is a major

aspect of that development, as the power of speech/utterance in humans is strong: it mirrors the creative impulse, which draws angelic beings to that power.

Before we get to the practical work on this dynamic, let us look at some of the other aspects of these angelic beings in relation to magic.

Angels and sound

Sound, magic, and angels are a major combination for magicians for all sorts of reasons. Angelic beings that work through the Utterance also work through sound/vibration. This puts them at the heart of creation/destruction and magic.

This translates to us working angelically with the stars, the weaves of fate, and the raw powers of creation and destruction. The magician works with the inner angelic sound, then exteriorises it with their voice, or with instruments such as drums, horns, whistles, etc.

As an aside, this work slowly sensitises the magician's ear to sound. Your whole body learns to recognise and 'hear' angelic sounds, and to react to them. Some of the sounds are made only in the inner worlds; others are also externalised in the physical world by the angelic beings themselves. They are often frequencies that the human ear cannot detect, but the magician's sensitive body picks up on them. It becomes a 'hearing' and 'feeling' experience for the magician.

When the magician exteriorises these sounds in human terms, either through their voice or an instrument, then the power is stepped down, focused, and made possible to work with. This is done when it is necessary to work with the power in a moderate way.

However, when great power is needed and these beings are connected to the work, 'hearing' these sounds simply tells you the angelic beings are active and working. You need only continue with what you are doing, recognising that these beings are all around you as you work.

This passive hearing can also come into play when these beings are active in a natural organic process and you somehow step in their pattern: you become a passive witness to an event, and simply by hearing it you become part of the pattern. This can also happen as a result of work you

have done or are doing out in nature where there is an angelic response. The sound tells you they are active and that you are on the right path.

You have been introduced slowly to how angelic beings connected with star patterns and fate make harmonious sounds, sounds which are the weaving of powers coming together. As humans we mirror this by making music, singing, and playing instruments.

In today's modern world music is a commodity and a distraction. But the reasons for music are two: the first is the voice of the people connected to a culture, a celebration or recognition of emotion. The second is music/sound produced solely for Divine, ritual, or magical purpose.

In the apprentice section you were introduced to the concept of *high* and *low* tones used in magic. This laid the foundation for understanding of how different sounds draw in or repel certain beings. Taking this a step further, certain tones and rhythms create patterns, and when worked with in a magical setting or around magicians, the sound becomes a part of and a power generator for the magical pattern. This in turn, depending on the sound, frequency and intent, draws in angelic beings to the work: it gives them exterior expressions for the inner threads of power to work with. We will look at this in practical exercises.

Sound is also the driving power for a chain of patterns and beings which work in creation and destruction. When the magician works with much lower octaves of power in magic, such sound can be harnessed as a layer of angelic weaving within the magical pattern. You have worked with this, probably without realising it, in some ritual work set for you in the past. This will have prepared you at a deeper level to work consciously, in an angelic way, with sound and music. We will look a bit more into that dynamic in the next module.

The best way to learn about this type of angelic being is to work with it in vision and ritual. You will recognise exercises you did in the past which moved you towards this work. You will then start to recognise the various magical building blocks that need to be secured in place—the various layers—before the magician then reaches out for this connection.

Task: Vision

The first step of connecting with angelic beings is always in vision, so that your frequency is similar to the angel's, and so that they can see you and interact with you. Without doing the visionary work first, everything else falls flat, or only a small degree of contact occurs. This vision sets you into an inner space that moves you beyond the constructed temples and into a deeper layer of the Mysteries. Once you have worked with this, you will have within you the right 'tones' to bring the contact down into the working space and into your mind and body.

To prepare, cleanse the room with frankincense and run a CD of high-note sacred music to settle and tune the room passively. Then set up the room, open the gates, and do the Fulcrum ritual to tune everything in properly, ready for angelic vision work.

Once you have finished the ritual, sit down in front of the east altar, be still, and then go to the Stone Temple in the Inner Library.

Keep in mind what this temple is constructed of: angelic consciousness. In vision, go round the directions, greet any contacts that appear on the thresholds, and bow to them before returning to the centre and being still.

In the stillness, in vision, look at the south altar and the walls on either side of it. You will notice that a small door, only a couple of feet high, appears in the southeast corner of the temple room. Look at the door while feeling the Light Bearer and Restriction build up behind you. Feel their power flowing through you and spreading beyond you.

When you have a good sense of these two powers, go the small door and kneel before it. Place your hands and your forehead on the door and let the door read you.

As you kneel there you will begin to feel the door feeling into you, looking at who you are and what you are doing. At some point the door will vanish, leaving a small cave tunnel for you to crawl through. Go into the tunnel and follow it.

The tunnel will weave and bend like a snake. As you crawl through it you will get a strong sense of being watched—and judged. Keep your

mind still as you crawl through this place, which may go on for quite a distance.

The further you go into the tunnel, the more you start to smell nature scents: earth, roots, plants, and water; but you will not be able to see anything. The further into the tunnel you go the darker it becomes, until eventually you cannot see anything and have to go by instinct and touch.

Make sounds with your voice and listen to the echoes that come back: you can gauge what is around you like a bat. When you come to a dead end and hear the change of your voice as it hits the wall before you, reach up to the tunnel's ceiling and feel about for a hole that you can climb into.

When you find the hole, stand up in it and reach up. You will feel tree roots—strong, thick ones. Grab them and climb up. The further you climb the more light appears, until you break out of the cave and the light is so strong it blinds you.

Stand up and let your eyes adjust. As you look back you will see the overgrown cave entrance covered in plants. It opens at the base of the biggest tree you have ever seen. Her trunk is so wide you have to walk to look behind her.

Turn and look at where you are. In front of the tree is a large natural granite rock that looks like an altar. The tree stands on a small, round island surrounded by water. In the water many large golden fish are swimming about. Around three quarters of the land beyond the island is forest.

Walk around to see what is beyond the island. As you stand with your back to the great tree and look out beyond the water, you see a great dark nothing. The water tumbles, as if off a cliff, into the nothing. Look up: you will see many bright stars, constellations, and beautiful colours in the sky above.

Go back to the stone altar and lie down on it. Feel your body on the stone, feel it breathe beneath you, and feel its ancient consciousness. Now look at the stars and listen to them. You will slowly become aware in the stillness that the stars are making sounds, and the beautiful colours flow down to this sacred place, falling slowly from the sky to the ground. As they fall they too make sounds: lie still and enjoy this beautiful show of light, colour, and sound.

Make a sound yourself in vision: open your mouth and let a sound

come out from your depths. As you make that sound, watch the stars: they will respond to it by becoming brighter or duller, and by moving; so that you see a constellation forming above you. You recognise something about it: it is your own star pattern. Something passes between you and the star constellation above you and it changes you at a deep level. You can feel the change, but you cannot understand what it is.

You then become aware of the fish and trees beyond the lake. They too are making their own sounds. This draws you to them, as if they are calling you.

Leave the stone and dive into the water. Swim among the fish and let them check you out: they will circle you, look into your face, taste you, and nibble at you without harming you. They are the guardians of this sacred place. They swim ahead of you and motion for you to follow.

They guide you to the edge, where the water falls into the nothing. One of the fish swims down in the water and motions for you to follow.

As you swim down you come across the feet and legs of many beings standing in a line. The fish swims up, motioning for you to follow the legs up. You emerge right at the threshold between the water and the nothing. Standing between the two is a row of angels in human form but much bigger, and with long hair that flows into the nothing. This is the deepest aspect of the angels of the Utterance that you can observe safely.

One of the large beings sees you and lowers a hand for you to climb onto. He lifts you up in his hand and holds you there.

These beings are all singing: strange tones and sounds flow from them. As you watch, the sounds turn into fishes, trees, water, birds, and colours. The sounds have shapes that you can see, and they merge with the sounds flowing down from the stars. The sounds of the stars and the sounds from the angels mingle together to make a harmony that is constantly creating this beautiful space.

The being holding you motions for you to sing as well. At first you do not know what to do, but slowly a sound rises from within you and you release it. It flows in harmony with the sounds around you—and you are singing with these angels. Watch as your sound joins with the angels and stars, and forms into plants, fish, and trees. Your heart becomes filled with a strong sense of absolute beauty, and you are washed by strong emotions within you.

The angel holding you breaks from the line and walks through the water to put you back on the island, by the great tree. The angel sings to the tree and motions for you to sing to it too. The more you sing, the more she blossoms and shines.

From within the vast angel a smaller one appears, more human-looking. She is the same size as you. The angel points to the tree and says:

“She. This is She who is at the centre of everything. Talk to her and I will tell her your words.”

Tell her who you are and gently put a hand on her. Commune with her and let your heart speak to her. Once you have finished the angel turns to the tree and listens. He then turns back to you and tells you what the tree has said. He also tells you that She is the most sacred thing on Earth, and that she dwells in the Garden as well as on the land; she bridges both places.

The angel then motions for you to walk with them. He gives you his hand to hold and walks with you as you step out onto the water. Instead of sinking you both walk on the water’s skin into the trees beyond. As you walk through the trees, away from the island, the angel tells you about Utterance and the service of humans who use sound.

As you walk through the forest you begin to see vast ancient walls covered in plants. The angel continues to talk, but it is hard for you to hear and understand what the angel is saying.

You also notice that the vast walls are changing as you walk: they have begun to show row after row of stone tablets with marks on them. The angel stops and points to them: the Utterance placed in stone.

The ground you are walking on is becoming a stone floor—you are walking through ancient ruins. Ahead there are more walls and floors, and behind you is the forest.

Together you move on and as you walk there are fewer and fewer trees, and more and more walls and floors. You recognise a faint pattern in the floor: dark squares and light squares, but heavily faded with time. Some of the floor is covered in leaves and dust, and the angel gives you a tree branch to sweep the path ahead.

You focus on the floor as you walk, clearing the path so that the light and dark pattern is easier to see. When it seems you have been sweeping for quite a while, you see that the path ahead is already cleared and you can put the branch down.

You look up and see the Library starting to form around you with its vast walls filled with scrolls, images, and books stretching up to the stars.

Turn and look back: you can see the path you have cleared and the light/dark now shows well. You have cleared the path for those who come from the Library seeking that sacred place on the edge of nothing, with She who keeps vigil on the island. The path is surrounded by ancient, ruined walls and as it reaches into the distance it vanishes into the forest. The island is obscured by the trees, and all you can see is forest.

The angel tells you to walk right into the Library and he follows you. Once fully in the Library the angel begins to change. He starts to look like one of the Library keepers. He holds up a hand to you and shows you a sign in his palm. He also sounds a tone with his voice. He tells you that you will be able to call him using that tone sound, or by making the sign from his hand in the air in the Inner Library while holding the intention of talking to him. He makes you practice the sigil from his hand, tracing it in the air a few times, so that you have got it.

If there is anything you need to ask this angel then this is the place to talk to him, as the human knowledge is all around you in the Library, and you can draw on it to understand what they say.

The angel then marks you with his mark so that you are connected. He holds your head and places his lips to your forehead. He vibrates a sound into your head, a vibration that shakes your body up and makes you gasp for breath. He is changing you so that you can work with this angelic power in utterance. He vanishes and leaves you standing in the Inner Library.

The Inner Librarian comes up to you and hands you a book. Look at the cover: the title says *Asherah*. The librarian puts the book to your mouth for you to eat it. Once you have eaten it the librarian tells you to leave and go rest.

Get yourself back to your work room and sit in silence for a while before you open your eyes. Before you put out the lights, write in your journal everything you can remember, and draw out the sigil of the angel if you can remember it.

Task: Asherah research

Look up Asherah again¹ and her connection to trees. Look up the connection between Asherah and Hathor.

Think about the connection between Hathor and Asherah in terms of those deities being of the same power, then cast your mind back to the ritual you did in the last module with Hathor in it. Think about her position in the cross-quarter, then think about how you accessed the tunnel from the Stone Temple that took you to the Lake: think about the position of the door and what the door actually is.

Then you will begin to see how deities, Divine power, and angelic beings all come together as an inner interface you can work with. Also think about the connection of this deep place, with the angels uttering, and the Inner Library. Think back again to the ritual in the last module and the positions/actions of Djehuty and Seshat.

Spend a lot of time looking back and forth between that ritual and the vision you have just done. It will teach you about how ritual patterns are constructed/created that express and externalise a deeper pattern in the inner realms, where that pattern presents as a visionary interface.

Both the vision you have just done and the ritual pattern with the Egyptian deities draw on the same Mystery; they simply approach it in different ways. The deities, positions, and actions in that ritual are all externalisations of this deep place at the edge of the Void.

Also with this key vision, which is ancient, think about what you know of fishes in lakes at sacred temples and places, and how water holds information. There is a lot of deep magic hidden in this vision, and the positions of the angels and their actions are major magical keys: you may find yourself unravelling its mysteries for some time.

A note on the granite altar

The brief moment you spent lying on the granite altar is an octave action of going into the Temple of Planetary Spirits and lying on the platform. Whereas the temple connects you to the planetary spirits and the consciousness of that planet, the granite altar in the vision you have

¹You have looked at her briefly in the past.

just done connects you to the angelic forces that act as bridges between the Divine, deity, spirit, and human.

If you wish you can go back to the platform in the Planetary Temple and, as you lie on it, merge it in your mind with the granite altar with the intention of connecting with the deeper angelic aspects of the planets. This will also trigger Ananke and the angels involved in fate/weaving. If this area of magic interests you, there are many layers that you can trigger by merging the various aspects you have learned in vision, and using the platform as your fulcrum.

Task: Second vision

Have a piece of paper, a round piece of white cloth, and a pen.

Draw the angelic sigil you were given in the previous vision on a piece of round white cloth.

To prepare for this vision, light the lights, open the gates, place the angelic sigil on the east altar in front of the candle, and then, with a marker pen, draw the sigil in the palm of your left hand. Then draw the sigil of the vessel in the palm of your right hand. Place the vessel on the west altar and the stone on the north altar.

Put on your stole, place the sword on the floor, sit down in front of the east altar, and place the sword behind you, its point facing south: it will watch your back.

Put the piece of paper and a pen beside your writing hand: you are going to have to write something while still in vision.

Go in vision to the Inner Library and tell the Inner Librarian that you wish to work with the angelic being you met in the last vision so that you can learn and practice the techniques of working with him.

The librarian takes you down a long corridor of the Library which eventually turns into a poorly lit, damp stone tunnel. From the look of it, it hasn't been used for a long time. It slopes steeply down and continues quite a long way. At its end it opens onto a modern landscape in the physical world.

You see lots and lots of people walking, like a mass exodus from somewhere. You may recognise where you are or you may not; you will simply be sent where there is need of a bridge between the angelic utterance and a human. They are old, young; children, couples, single people, elderly, all carrying what is left of their belongings on their backs. They are tired, dirty, cold, damp, and in despair. As you watch, hold up your left hand, palm facing the sky, and remember the angel you met in the previous vision. Focus on that angel, and on the sigil in your hand. Remember the feel of the angel and say:

“I wish to help.”

You will feel a hand on your left shoulder and the angel appears at your side. Before you get to work, tell them that humans often call each other and recognise each other by using a name. Tell the angel you understand that angels mostly do not have their own names and do not use that method of connection, but for you as a student, until you learn inner calls, it would help you to work with a name as well as the sigil.

Between you and the angel, settle on a simple name that you can use to call them, along with the sigil, when you need to work together. Once you have a clear sense of a name, while still holding the vision in your mind, briefly open your eyes, write the name on a piece of paper, then close your eyes again. Remember, this is not the angel’s actual name; it is a name you both know and use between you. It is specific to you, and as such is the name of the connection between you.

Once that is established, turn your mind back to the thousands of people walking slowly along the long road. As you watch, the angel spits in your eyes and rubs them so that you can see better. You begin to see that some people have a very bright spark over their heads, others have dull sparks, and some have no spark at all. Some have bright sparks that are faltering as if they were about to go out.

The angel will direct you to a person and you fall in step walking alongside that person on their left side. The angel walks at your left side and whispers words in your left ear. You in turn whisper these words into the left ear of the person walking. You may understand the words, but most likely you will not: it is not for you to understand, just to bridge the utterance from the angel into the ear of the person walking.

You will notice however, that the spark above the person’s head grows brighter and different colours flow down from above into the spark and

bring it more to life. When you have finished, when the angel falls silent, stop walking alongside the person.

Now the angel directs you to another person. This time you walk at their right. The angel walks at your right, and as you walk you hear the person's thoughts. Again you may or may not understand what they are saying, but you voice the sounds from the person's mind and relay them to the angel by turning your head to the right and whispering them into its ear. When the person falls silent, you stop walking by them and stand in the road as the people walk past you.

As they walk past you can hear their minds chattering, thinking, praying, or going over past memories in their heads. The angel places a hand on your shoulder and motions for you to leave. It guides you to a large tree away from the road and tells you to stand by the tree and place a hand carefully on its trunk.

Feel in to the tree. You realise that the tree is also listening to the people's thoughts as they pass by: it is witnessing the people's deeper spirits as they walk past. The angel then leans against you, pushing you against the tree until you are pushed into its trunk. For a brief moment you feel the power and spirit of the tree. It is beautiful and strong. The angel keeps pushing until you are pushed out the other side of the tree—and you find yourself stepping out of one of the vast columns in the Inner Library.

You had not noticed any of these columns before, but as you step out of it and look around the Library you see that all the tall columns are in fact tree trunks. Put your hand on the column and thank the tree for letting you pass through her. Turn to the angel and thank them for teaching you how to work, then find your way back to your magical work room.

When you open your eyes, take the pen and copy the angel's name from the paper onto the cloth with the angel's sigil on it. Close down the room and find something to put the cloth sigil/name in so that it is kept safe. Keep it in the east of the room. You can use this in ritual to work with the angel of utterance should you need to in a ritual setting.

After you have done this vision, you can keep practising with this angel and build up a working relationship with him by going into the

Inner Library and asking to be guided to a ‘job’ where you can work alongside him. The more you work in vision with this being, the more you will learn, and you will develop a method of connection and communication.

The name is just a personal link between the two of you—and now you will begin to understand the bizarre names in grimoires: they are bridges between one particular human and a being, and have no meaning beyond that relationship.

Working in magical service like this is not only a way of helping, but it also teaches you about the angelic being and how to develop communication between you. It is a very old method of learning. You learn and develop by doing, not by studying.

Whether you develop this work or not is up to you: as an initiate more and more aspects of specific magical work will open up for you, but whether you develop them further is totally up to you. Always remember to take notes when you have worked: often we miss keys in vision the first time round, and going back over your notes will trigger deep memories.

Task: Visionary ritual

You will need blank pages of paper and a pen.

Cast your mind back to the ritual you did with the Egyptian deities in the last module. You are going to revisit that ritual/vision and work with it in a different way.

Set up your working room, light the lights, and open the gates. Place the paper (with something hard under it to press on) and pen on the floor in front of the west altar, then go and sit in the northeast corner of the room. (Remember the deity there: think about why you are using this cross-quarter as your base.)

Be still and meditate for a short while to settle yourself. Once you are still, remember the ritual and how the deities appeared one by one in the directions and cross-quarters. See the vision unfold again in your mind, and see yourself working in that visionary ritual. Watch yourself walking

from cross-quarter to cross-quarter passing threads, and see yourself reciting to each of the deities.

Take your time with this and build up the imagery strongly. Watch yourself enacting the ritual, see the deities and threads, and be aware of yourself observing something that happened in the past with you as the catalyst/magician in action.

Once the ritual is ending and you see yourself in its final act, open your eyes while still keeping a sense of watching yourself work in that ritual and seeing the deities in the directions.

Get up and go to the east altar. Hold up your left palm facing the threshold: see the sigil still on your palm, and call the angel's name. When you get a sense of the angel on the east threshold, step back and walk round the room, pausing to bow at the cross-quarters and directions where the deities are. Once you have acknowledged each deity, go and sit before the west altar, facing east with your back to the west altar.

Using eyes open inner vision, be aware of the angelic being standing in the room with the thread across the east behind him. Beyond the altar on the threshold stands the power of Djehuty. Seshat is behind you, between you and the west threshold. She places her arms through your arms and breathes across the top of your head. The angel begins to recite, aiming their words at the central altar where the presence of Osiris stands within the weave of Neith/Ananke.

Listen, and as you hear in your mind, start to write. Do not pause to think about what is being said; just start writing. Keep writing and don't let your mind analyse what is being said, or to even try to understand it or to form words that make sense. Just write. Write however many pages you need to; just keep writing until the angel stops making sounds.

Once the angel has stopped, put the pen down and be aware of Seshat withdrawing her arms. Stand up and get the papers.

Walk round the directions and stand before the east altar. Close your eyes and choose, by sense of touch, a page of the writing; or if you only wrote one page, run your finger across and down it until you *feel* where the words for the east are.

Holding your finger on that point in the writing, open your eyes, read the words, and read them out loud: recite them. It does not matter if they do not make sense; just recite them.

Repeat the process in the other directions, feeling for the words with your fingers that are to be directed at that directional threshold.

When you have finished, put the papers on the central altar and go round the directions closing them down. When you come back to the centre altar, tear the pages into little pieces. Blow the central candle out, and then take the paper bits away and burn them. Do not be tempted to hang on to them.

What was all that about?

That visionary ritual was an exercise to take you to the next step of contacted writing, and of bridging angelic recitation from angel to human. Like all exercises it is something that needs to be worked with, refined, and strengthened: it is a technique that needs to be practised for it to begin to work properly. It is something, if you are interested in working with this order of angelic being, that you can do regularly in order to develop a technique. Whether or not you practise this regularly is up to you.

Remember this is an exercise, not an actual magical working. You practise this to learn slowly how to silence your mind, your subconscious, and your words; and you will learn slowly how to act as a bridge for the angel's utterance and write it down.

When most people start working with this method their words and consciousness tend to get in the way and take over the communication. But the more you practise, the more the bond and connection between you and the angel will strengthen, and you will find that you are beginning to write things that you know are not from you, things that on reflection are perfect recitations for the directional thresholds they are aimed at.

This is why you do not look at the writing to choose what to say in each direction, you search for the words by way of the energy they put out: you go by the sense of touch/feeling on the paper, which in turn decides what needs passing on in what direction.

For the musicians among you who can write music, you may find that what is written down is in fact a musical score. You can work with this angel in the mediation of music—it is one of the core powers of this angel. They naturally speak in music and tone, not words. It is our brains that convert those tones into words. And this is why it is not a problem if what comes out is nonsense: the angel is learning how you communicate, and

you are learning not to let your own mind speak.

If you are a musician you can also work on the platform in the temple of Planetary Spirits and lie listening to the tones that flow down from the stars, both from the spirits and from the angelic beings who are the bridges for those spirits. If you focus specifically on the angelic tones, and you can learn with practice to hear and remember the harmonies they put out, you will start the process of learning and producing Divine music, which is the most powerful music of all.

Task: Making a book of sigils

Gather together all your journals, notes, and coursework, right back to the beginning of your apprenticeship. For this you will need a blank hardback journal/book robust enough to last a long time.

Compile together in a book all the sigils and marks you have been given so far in vision. Add in the quarry mark (foundation), the four-directional mark (containment) and all ritual sigils. Add in your pattern from the cloth shield, sigils from ritual patterns, and the sigils of the tools. You are compiling your own grimoire, and you will also begin creating from that your own personal magical code/language.

Use notepaper at first to gather together all the signs and sigils. Mark alongside each a word that reminds you what the sigil is and to what it refers, particularly if you do not use that sigil much. If you use a particular sigil a lot, like the tool sigils for example, then you do not need to write anything beside it: only use word prompts when you need to.

Once you have all the sigils in front of you, you will begin to realise that they have particular families or orbits. For example the sigil of the Limiter, the sign for the east, and the sigil of the Angel of Utterance all live in the same 'neighbourhood.' There may also be ritual sigils that connect into this family.

Once you have sorted them in their various groups, inscribe them in your grimoire book with any notes you feel necessary as future prompts should you forget something. As you progress in your training—and then life—as a magician, add in new sigils, words, signs, and patterns as you develop and work with them.

This will provide you not only with your own 'Library' in a book, but with a book that can operate as a magical tool in itself (you will figure out how).

This should also help you realise how the historic 'grimoires' actually came into being. They were compilations drawn from individual books such as these and compiled together as a grimoire, without the understanding that the signs, seals, and sigils are unique to the individual magician and their inner contacts. They were never meant to be used beyond the magician—and possibly his or her apprentice.

Think about all the problems that could happen if your grimoire fell into the hands of someone who then presented it as a magical book for all magicians to use. Such a book would be incomplete magic for another person: these books are always unique to their author and do not translate to others.

Once I no longer needed to refer to the three grimoires I had compiled over the years I burned them. Their combined magic is within me,² and I remember all that I need to remember.

²Remember the adept *becomes* magic rather than *does* magic.

QUAREIA

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