



QUAREIA—THE INITIATE

Module VI—Angels and Demons in Depth

Lesson 7: Keeping the Balance

BY JOSEPHINE MCCARTHY

WELCOME

Welcome to this lesson of the Quareia curriculum.

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

For more information and all course modules please visit

www.quareia.com

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

Yours,

Josephine McCarthy



QUAREIA—THE INITIATE

Module VI—Angels and Demons in Depth

Lesson 7: Keeping the Balance

Working as a magician through all the different realms, you will need to recognise all the different types of beings you will be confronted by: deities, angelic beings, Underworld beings, ancestors, inner contacts, and so forth. Most critical is your ability to recognise angelic and Underworld beings, as they are keys to magical advancement, and also because they can be so dangerous to the magician.

It also is imperative that you understand how these beings can become part of the magical patterns that you lay down in ritual, and also around you in life. Once they are connected with in vision and then worked with in ritual, it is very likely that your contact and connection with these beings will cross over into your everyday life. The first step is recognising this, and the second is learning to keep everything in balance.

A magician who works only with angelic beings but not Underworld beings will become unbalanced. The same goes for a magician who works only with Underworld beings. Just as nature needs wasps and well as bees, magical work needs both angelic and Underworld consciousnesses to keep a balanced tension, with the human in the centre as fulcrum. The magician does not hold the control; the magician holds the *balance*. This can be quite a difficult balancing act if you are not sure what is what, and why.

At this stage of your training the best way for you to get a solid understanding of this balancing act is through theoretical planning around a practical application. Meeting and working with these various beings gives you one branch of the necessary knowledge; learning how to externalise and apply your connections with them gives you another.

Throughout your training (and then your own magical work) you will discover many different ways that these beings connect with the magician in the art of magic. And you will never get to the end of such learning. It is like looking into a room through a small hole: you get one small view. You can make many different holes and see many different views, but it is impossible, in my opinion, to remove the wall entirely and see the whole room. You may prove me wrong, but I can only speak from my own experience. Each generation of magicians can push the boundaries further, but I can only offer what I have found. Anything else would be only theory.

In this lesson we will look at the act of balance in terms of ritual practice, research, and experimentation. It is also a building block towards the adept skill of building an inner and outer temple for active work/service. Such construction work takes a great deal of skill, the foundation of which is knowing how to balance powers out, and which ones to use.

When you start the learning process for such construction, you also come to realise that you are constructing and analysing yourself. Everything in magic works in layers and octaves, and you are an integral part. Who you are and *how* you are is reflected in the construction, not because everything in magic is actually your own psychology, but because creation itself works in layers, reflections, and octaves. We are literally all of each other and everything, and how we are within ourselves directly influences how those constructions come together. A person maturing and working towards balance in their life will construct a temple that is striving and tuned towards balance: you can only work with what you have, and everything you create has an aspect of you within it.

For this lesson we will work with the Egyptian ritual that you have already developed. The reason, if you have not already worked it out, is that although you thought you were just learning that ritual to learn about deities and the winds, it is also a ritual template for balanced magical construction. First you learned it in the context of deities, then you looked at it in terms of angelic power and threads, and now you will

look at it in terms of *balanced construction* that works with both angelic and Underworld beings.

You will not as yet trigger and enact the ritual in these terms; first you need firsthand experience of these beings in their home territory to understand their deeper dynamics. But you can prepare the ground with theoretical mapping.

Swapping between visionary work, ritual work, and theoretical study and exercise creates lines of connections that have different frequencies and power levels. As these build up, as they have been throughout your training, it creates an energetic pattern within which deeper training can be contained. This keeps you safe but also lets knowledge flow to and from you along the pattern. You gain intellectual knowledge and knowledge from direct experience, and the process of going between the various applications begins to build a personal egregore of energy and knowledge from which you can subconsciously draw.

You are now getting to a stage of training where that egregore is starting to form properly. It is your own personal 'storage' facility and is not connected to anyone or anything else except you and the beings with whom you interact. This creates *ballast* for you—which you will need in the next module as it takes you deep into the Inner Desert, a place that is the fulcrum for the angelic and Underworld consciousness, as well as the fulcrum of creation and destruction.

Working with the pattern in this lesson will tune both your mind and your egregore to a frequency that will protect you in that deeper work. It will also inform you deeply about the beings and dynamics that you will need to know about.

So let's go straight to the exercise. You will need paper and pens, and your journals to refer to.

Task: The Egyptian ritual

Using a large sheet of paper, map out the directions of your ritual space. Put the Hexagram at the top, a small pentagram in the centre, and the earth sign at the bottom. Write (in small letters or hieroglyphs) the names of the deities who appeared in the directions and the cross-quarters.

Take your time with this next step. Each of the directions and cross-quarters will have a guardian, a gate, or both. The same is true for above and below. In the centre will be a deity mediating power that is in close connection with humanity. This deity will have a connected guardian.

Using everything you know, and using research, analysis, and meditation, think about the guardians, bridges, and gates that would be present in such a working if it was done at full power. How many guardians? How many bridges? And how many gates?

Which ones would be angelic and which ones would be Underworld beings? What would their relationship be to the deities in their orbit? (I.e. do they facilitate, limit, filter, move, guard, or translate for the deity?) And which type of Underworld or angelic being would they be? What element would they be connected to and what would be their specific action in context to the ritual? What would their likely appearance be? Would they be blocking a power or releasing one, and what effect would their action have on the magician?

Look at all these questions in relation to the ritual as a ritual of regeneration, then as a ritual of construction for a temple of regeneration; then look at these questions in terms of Divine creation.

When you construct a temple it is usually imprinted with a specific flow of power (regeneration, destruction, learning, healing, and so forth). This does not mean that only one power is present; it means that one power is the dominant force even though all the others are present and balancing each other out.

When you construct a ritual pattern such as this, it not only mirrors construction, it mirrors Divine creation: the template of creation is reflected into the template of the temple construction, just as it is also reflected in the template of a ritual of regeneration for a place or an individual. The difference is the power levels. The more power to be brought through, the more the angelic and Underworld guardians need to be present.

Write out notes, working slowly round the directions. Keep looking at the map you have drawn, as it will trigger your magical pattern in your brain, the pattern that you have built up through your work.

Remember that as a general rule in ritual patterns, angelic beings work with the creative impulse/deities and Underworld beings work with the destructive and composting powers. Also remember that the

Choppers to whom you were introduced are also guardians and gates.

Here is an image from the Papyri of Ani showing the guardians and gates for the Underworld passage of death. This will give you a visual idea of the gates, the guardians, what they do, how they present, etc. Though these gates/guardians are specific to a culture and also to a specific situation (which is death) it will give you an overview of the structure.

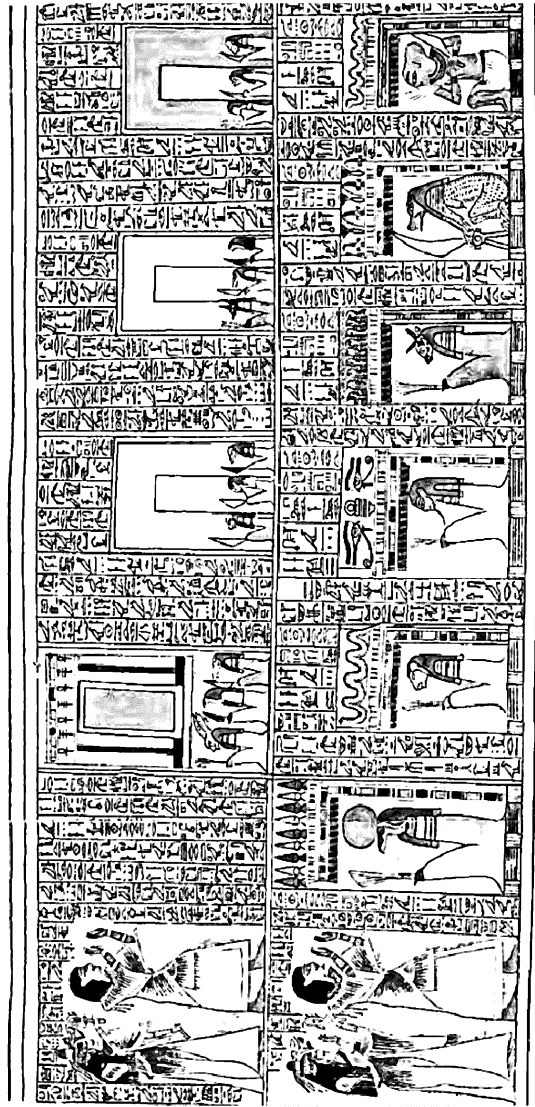


Figure 1: From the Papyrus of Ani (Spell 144)

When you are researching the angelic and Underworld beings, look over your old notes and look over the various different ancient texts to which you have been guided, but use them as a reference, not as an orthodoxy.

Map out what would go where and why. Because it is working within an Egyptian pattern, work with the Egyptian presentations. Remember that many 'children' of deities are either newer deities or guardians in their orbit. Look closely at both the image presentations and also the texts that refer to them in order to discern what is a deity and what is a guardian. If you cannot find the right references, fall back on what you know and name the being according to its function.

When you have all the information, using paper, map the names, images, and any sigils, with each direction and each cross-quarter having its own page. List the deity, the angelic or Underworld guardian, and any gate, bridge, or other dynamic that would be in action. Constantly keep in mind that the ritual was about regeneration of something or someone, so all actions and powers have to be compatible with this, and kept in balance by opposing powers.

You had some hints of these relationships when it was pointed out to you in that ritual that the Choppers were attached to Set, who is a destructive deity yet is active in the creative future. This can turn into a bit of a complex puzzle, but it is a very good exercise for you to do. Later, when you have worked in vision in these realms with these beings, you can revisit this exercise and see what would be different based on your experience.

Doing this exercise starts paving the way for direct connection with these beings, and the maps and circuits begin to lay themselves down in your mind and sphere of energy.

Once you have everything on paper, type up summaries, focusing on each direction and cross-quarter in turn. Draw out power maps if you wish to, showing the relationships between the various beings, deities, and positions. Keep everything in a computer file.

Once you have finished, redo the map using only sigils and shapes: no words or pictures. Work out the sigils based on the elemental attributes of the beings in their positions, what directions they orbit, from where to where (i.e. between south and west via the cross-quarter): you are creating your own sigil language, so there is no right or wrong in this. You are not going to use these sigils for contact; rather you are using them as your own shorthand and code.

When you have the map of sigils and shapes, you will notice that it is starting to look like some of the images from old Grimoires: they too were often codes, not always contact sigils, and they were specific to the writer. This is just an exercise to demonstrate to you what people were

doing in these old Grimoires, which in turn will show you a different way of looking at those books.

Task: Tools

A second exercise for you is to do the same reflection and research, but on your tools. Each tool has a dominant power, which is equivalent to having a deity in a space. This power acts as a fulcrum and reference point for power, and on either side of that power are angelic and Underworld beings that can activate and work with each tool. The overall quality of power in the tool acts as the fulcrum, and the opposing powers keep an energetic tension that holds everything in place.

This is why you were trained repeatedly to be unemotional when working with the tools: any emotion would fire up one or other of the guardian beings that operates through the tool, causing an imbalance. A tool should be a focused power, and it draws its balance from you. If you wield the tool in an unbalanced, destructive way, then it will trigger the Underworld aspect/guardian of that tool. If you wield the tool with an emotive intention of creation, then it will activate the angelic aspect of the power, which would also knock it out of balance. Each tool works by the powers of *necessity* and *balance*, and the magician is the governor who activates and focuses those powers.

On paper, not on computer (it needs the action of your handwriting), write the name of the tool and its function, then write out the quality of guardian/gate, both angelic and Underworld, that you think would be the two balancing powers of that tool. Think about the elements, the dynamic of creation and destruction, of holding and releasing, of containing and dispensing, and how those powers are expressed through certain angelic and Underworld beings. Think about the realms to which the tools are connected and the deities that are in their orbit (e.g. Neith/the cord).

List the powers for each tool, naming them by nature of their actions and realms, and add any insights or thoughts that come up. When you have finished type everything up on computer and keep it in a file.

Task: The Fulcrum

Look at this image of the Scales from the Egyptian Book of the Dead. You have already come across this image, but now I want you to spend some time studying it in depth in terms of the beings involved in the process. Take your time to look at all the beings involved, what is operating around the scales, what/who is above them, and what is on either side.

In this image are dead humans, deities, guards, gates, the heart spirit, the power of Ma'at, and so forth. Look at what or who is stabilising the fulcrum of the Scales and how they are doing it. Look at what other beings are directly involved in the balance of the fulcrum of the scales, and think about why. Why them? What power do they have that puts them in the centre of all this?

Write up your thoughts and observations based on what you now know, and do any necessary research. Put all this in a computer file.

When you have done this, I want you to draw your own version of this image. It does not need to be a major work of art; I just want you physically to draw the scales and the beings directly involved in their stability and action. So you do not need to do all the deities above the Scales, the text, and so forth: you are not reproducing the whole image, just concentrate on the Scales themselves. Put in the beings, objects, and deity powers, then think about them in terms of their wider application: how would they translate to your work with scales in your magical work?

What are the direct powers that govern the Scales, and what Underworld guardian/s work with them? How does that translate and inform to your work with the fulcrum in ritual?

When you have finished, search the internet for images of “the Egyptian weighing of the heart.” You will see many different versions of this image. As you look at each one carefully, you will slowly start to discern the skill and knowledge of the scribe employed, and also probably the period in Egyptian history from which it comes. You will see the waxing and waning of knowledge over generations, as well as where an image has been created for a monarch as opposed to by a scribe employed by an official or rich person.

If you find this interesting, look into the scribes and workmen of the Place of Truth (New Kingdom), and see how they tried to codify and

resurrect the deep magical skills and specialities of the temple scribes for the tombs. As knowledge was lost, the images become cruder and simpler, and often important aspects are missing. As knowledge is gained and protected, the mysteries flow out of the images.

This will teach you about how magical knowledge flows and contracts down generations and eras, how quickly balance can be lost, and how hard it can be to regain.



Figure 2: From the Papyrus of Ani (Spell 125)

QUAREIA

COPYRIGHT

© Josephine McCarthy 2015

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