



QUAREIA—THE INITIATE

Module VII—The Realm of the Inner
Desert

Lesson 6: The Flower of Life

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.

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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 VII—The Realm of the Inner Desert

Lesson 6: The Flower of Life

You have spent a lot of time in your apprentice and initiate training looking at the dynamics and beings involved in the act of creation—and for good reason. When you do magic you are essentially tapping in a very low octave of that dynamic in some way or other. The deeper and more powerful the magic, the more it resonates with the beings and dynamics of creation.

In this lesson we will look at the patterning of creation and how the inner dynamics express themselves in the Inner Desert. Now you will truly start to understand what is behind a lot of the maps and patterns like the Flower of Life and the Metatron Cube, and learn how a magician would work with them.

As you should already know by now, beyond the Abyss is the Divine Universal Power, and once it crosses the Abyss as the Divine Breath, it immediately crosses over to active creation and begins the process of formation. By crossing the Abyss from the Divine side to our side, the Divine Breath or impulse engages with the power of time: it steps in time, and therefore in limitation and form. As an aside, when you cross from our side to the Divine side, you move out of time completely and can turn round to look out over the Abyss and observe all time in action at once.

Where the Divine Breath first hits the sands of the Desert, once it has crossed the Abyss, the patterning of creation first takes shape. By

crossing the Abyss it not only steps into the power of time, but by landing on our side of the Abyss it also becomes part of the *above and below*, the future and the past—which is time that has formed. At this junction point we find beings that work directly on that union of the Divine Breath, the formation of time, and the formation of outer expression: the pattern of creation. These beings appear in various ways, usually as angelic, though sometimes as deity powers. In the *Quareia Magician's Deck*, the formation itself is depicted as Hidden Knowledge and the main being working on that pattern is depicted as the Weaver of Creation.¹

In many different forms of magic and mysticism this junction point is depicted as a pattern, such as the Flower of Life, the Metatron Cube, and so forth. Such patterns are human expressions of this deep inner power and place. It is not that you see the Metatron Cube at the edge of the Abyss; rather you see a complex pattern that is constantly shifting and changing, and patterns like the Metatron Cube and the Flower of Life are our reflections and expressions of that complex pattern. As is the case with DNA, a pattern inherent in living beings, looking at the substance itself under a microscope and looking at a drawing of it are two different things. One is the map and one is the real thing.

But the understanding of this map has faded with time: some still know what it is theoretically but have no direct experience of working with it, others know it is sacred, some think it is about aliens, and still others think it is a vehicle that will take them to the stars. When you see this image or similar images depicted in temples or ancient buildings, one of two things is happening: either that temple or place has direct experience of the power and work at that depth, or they have copied it from earlier temples.

Once the inner pattern has been worked with in one way or other by magicians or priests, then an echo of its power can be drawn out in the physical world and expressed through a formed pattern such as the Flower of Life.

The outer carvings and paintings of these patterns in ancient temples served as images that mediated this power and so helped maintain a flow of balance. Later (by the time we get to the Greek and Roman periods) when these patterns were depicted in temples and libraries it was sometimes with knowledge, and sometimes because they looked good and said to whomever was looking at it 'we are important and have knowledge.'

Think of it in context of what you see today on websites about magic

¹Ananke and Neith are versions of this power.



Figure 1: Flower of Life at Ephesus, Turkey

and mysticism: often you see ancient, powerful images, and the site's author knows there is a Mystery behind them, but they do not actually know what that Mystery is.

Many people today know the symbol is linked to creation because of its harmonics, but they do not how it is connected or what it actually does. It was the same with the Romans: they were good at spotting power and duplicating images and texts, but for the most part they were not so hot at practical mysticism or magic.

Task: The Flower of Life in vision

The best way to understand this power dynamic and how it directly relates to deeper magic is to witness it for yourself in vision. If you read through the vision carefully before you do it then you will see echoes of the ritual patterns and power flows you learned about in the apprentice

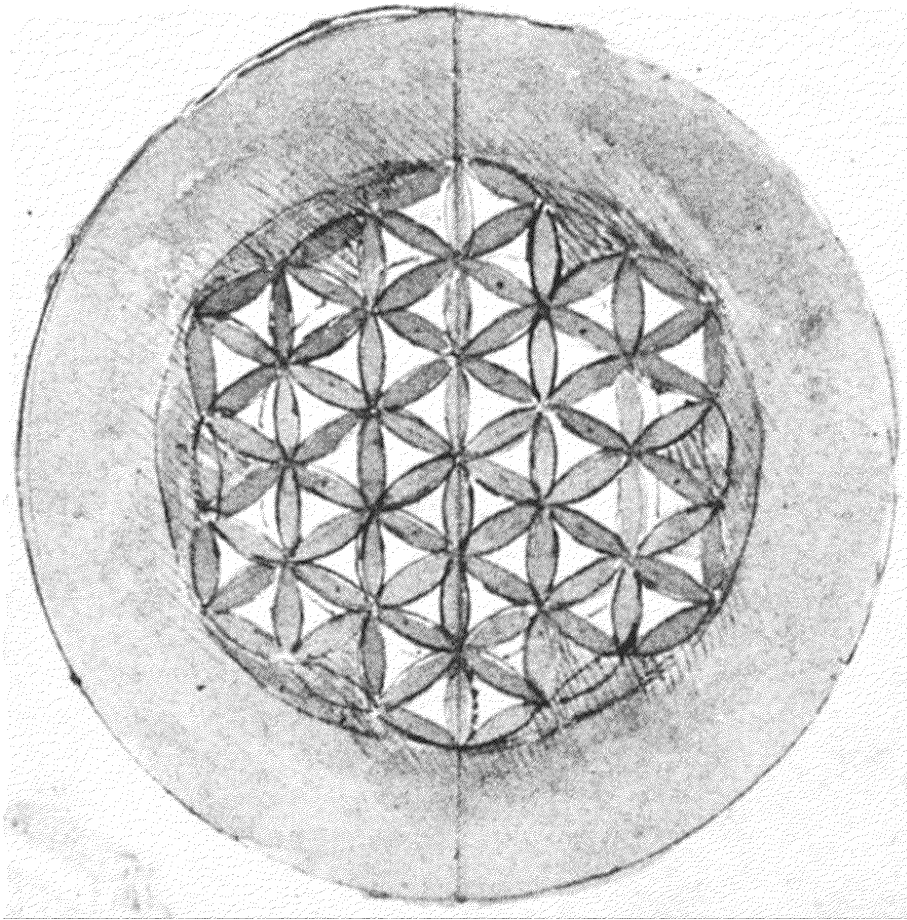


Figure 2: Flower of Life by Leonardo Da Vinci, *Codex Atlanticus*

section. Then you will begin to understand the magical importance of truly understanding this pattern.

Prepare your room as usual, light the lights, and open the gates. Put on your cord, and put the other tools in the directions. Do the Fulcrum ritual to centre yourself, then sit in the centre facing the central altar with your back to the north. Still yourself with meditation until you feel ready to work.

Once you are still, close your eyes and see yourself standing in the Stone Temple in the Library. Be aware of the Light Bearer and Restriction building up behind you, and beyond them the deep angelic power of the guardian. Be aware of the black and white path that leads off in the south, and of the Companion in the south. Be aware of the flow of light coming from the east, flowing through the central flame, and disappearing off into the south. Be aware of the flow of dark coming from the south, going directly to the west, then disappearing in the central flame.

Sit and build this pattern until you have a clear sense of it. As you

watch this flow of light and dark round the directions, and the powers behind you, be aware that the Stone Temple begins to dissolve and you find yourself sitting in the Desert with the Abyss behind you and the mists of the future/physical world off in the distance before you.

Stand up in vision and look up. You will see a flow of light coming down from above the Abyss, and you will see the Keeper of the Abyss standing in the Abyss with one arm up towards the light flow as if directing it down. Through the Keeper blows a wind, and as the wind hits your side of the Abyss it takes on a sound like deep trumpets. Focus on the light coming down from the stars above. If you listen carefully you will hear very high frequency sounds, or you will feel the pressure of it.

Watch as the light flow hits the Divine wind/sound close to where you are standing. You feel hands on your shoulders from behind: your guardian is anchoring you in the sands so that you can observe safely. As the hands of the angel touch your shoulders, your sight changes and you become aware of many angelic beings surrounding you like a swarm. They will appear in whatever form you can understand: just let them show themselves and do not try to put an image on them.

You also become aware of a dark flow of power coming out of the mists before you and meeting the conjunction of light/wind at the edge of the Abyss. The Keeper puts his other arm pointing down into the Abyss: watch as the dark flow of power comes to the edge of the Abyss, then vanishes into its depths.

The many beings, however they appear to you, reach into the flow of light and dark power, and also gather up the wind, and start weaving. They create an intricate, repeating pattern of light and dark, drawing on the light coming down from above, and the dark coming back in the Desert from the mists. Watch as the pattern is formed: the beings pass power back and forth, weaving light and dark in a complex, beautiful pattern. The winds flow into the pattern and light it up with energy. Each being that works makes a sound, and the sounds join together to make a beautiful but complex harmony. Look at the pattern and listen to it.

The guardian behind you presses hard on your shoulders, and you get the feeling that you need to look deeper. Look in the centre of the pattern: you will see a being that may appear as a female deity. She is the anchor and fulcrum of the pattern. The guardian pushes you towards her. You find yourself standing directly before the pattern, looking at her.

The guardian nudges you to look down. You see a thread trailing from the fulcrum being: pick it up and keep hold of it. As you touch it you feel the sudden weight of this pattern's force, to the point that it almost crushes you with its weight. Once you are holding it the pattern starts to move forward and you follow, holding the thread.

As the pattern moves forward you realise it is constantly changing and developing: certain beings take on forms that you can understand better, and as you watch them you see that some are filling the pattern with darkness, which seems to add heaviness to the pattern, while others are filling the pattern with light, which makes it freer and lighter in weight. They also emit sounds: the darker power has a deep, rumbling sound and the lighter power has a higher-pitched sound. You are watching the Light Bearer and Restriction in action.

The further the pattern inches its way down the Desert, the more beings get involved and the more formed they become in expressions to which you can relate: some seem almost human, some look like animals, and some look like spinning wheels of fire and light. The pattern inches towards the mists and you follow, watching and listening.

The pattern vanishes in the mists and you too find yourself surrounded by mist: you can see only the thread you are holding, but you can hear all sorts of sounds shifting and changing in harmony, and you can feel more and more beings round you, though you cannot see them. Keep walking through the deep mist with the guardian behind you holding you up and the thread before you in your hands.

Suddenly you break through to a dull light and you feel a restriction round your ankles: the Desert is not letting you cross a threshold. The thread in your hands pulls tight, then is yanked from your hands. The pattern spills over the threshold of the Desert and vanishes. Beyond it you see trees, mountains, rivers, and sunshine: the pattern has merged with physical nature.

The guardian behind you puts his hands over your eyes and tells you to look through them: as you look at each part of nature before you, you can see the pattern glowing in it. Each tree, river, mountain, bird, whatever... all have the pattern glowing in them and the vibration of the sound—the wind which is the Divine Breath.

You can feel something flowing past you on your right side, going from nature back to the Desert. Put your right hand in that power flow: it will feel like water, like a river flowing. The guardian grasps your shoulders and makes you walk backwards through the mists and the

Desert as you still hold your hand in the flow of power.

As you step back out of the mists into the Desert look to your right as you walk backwards: you will see a river of dark power flowing from the physical world back through the Desert, and your hand trailing in it. Move your head towards the dark river, but do not let your head touch it: listen to the river's sounds.

Back and back you walk until the guardian stops you and spins you to face him. He points to the Abyss. You watch as the river tips over the edge and vanishes in the Abyss's depths. Now you are also aware of another new pattern forming itself: creation is in constant motion.

The guardian motions for you to follow him and he leads you to the steps of the Inner Library. He lets you turn and watch the pattern of light and dark in formation again, and all the beings busy at work weaving it. You can hear the lights from above and the deep sounds from below, and the wind as it blows across the Abyss into the pattern.

Now you must leave. Climb up to the Inner Library and go to the Stone Temple. Sit in the stillness of this place and gather your thoughts and experiences.

When you are ready open your eyes, so that you are still in Stone Temple but also emerging into your work room. When you are ready write down everything you can remember that you can put into words, then close your space down.

The Flower of Life in ritual magic

The vision you just did is the deepest view of, and interaction with, the Flower of Life that the magician can have. Once it has been worked with and experienced in vision a few times, it brings to conscious life that pattern in you: as such it can then be externalised and worked with in ritual magic in a variety of ways.

The Flower of Life can be used magically to create a filter of creation and balance for power to flow through. You have already learned various different layers of such balancing and creative patterns; the Flower of Life is one of the deeper layers that can be engaged. People often mistakenly think that magic is a lot of very different rituals applied to different jobs; in truth the magician engages a layer of a pattern that is creative, static, or

destructive, and works with a small collection of template rituals that can be focused for specific purposes. The choice of which layer of a power to use depends on the job in hand and how deep that power has to go.

That layer of the pattern is then focused in a particular direction or for a particular function, with 'programming' put on that layer to deal with the details of the necessary action. For example, if a temple was to be constructed, the layer of the Flower of Life could be imprinted on that structure so that balanced power could flow through it: hence it is seen depicted on the walls or floors of a sacred space. This outer image shows that the structure also has an inner construction.

If it was to be used to heal someone from a terrible accident or magical attack, then it would be one of a few different approaches used to heal the victim. The Flower of Life can be used as a pattern to reweave the *inner* body while other techniques are used to attend to the physical body's vital force and energy. The imprint of the Flower of Life on an inner body reminds that inner body of its creative structure, and strengthens that naturally-occurring pattern in it: you reestablish the foundation of life, then build on that foundation.

You would not use this pattern to gain something, to protect something, or to destroy something; rather this is a pattern to reassert and remind the inner structure in something, and to reestablish the flow of creative energy.

In this context it can also be used on a devastated piece of land to repair the inner pattern of creation so that everything else can begin the regeneration process. Working with a group of magicians, all weaving in the Flower of Life pattern, a badly damaged land area can have its original life pattern restored. Then the magicians would deal with the next layers of the work, which would be to reestablish the balance of creation and destruction: this will trigger the land's own immune system to reactivate its composting process, which will clear the way for new growth. The beings of the land would then be worked with to protect and nurture them, and the final layer would be the physical reconnection of the land with the spirits and the rebalancing of the rivers, springs, and so forth.

This sort of work can be done on an area that has suffered from man-made radiation, chemical contamination, overfarming, and so forth. It is used when humans have damaged something, but it is not used to repair damage caused by a natural process of degrading and decay. With such natural processes, the Flower of Life, or the DNA of such a place, will be

intact, and what is happening on the surface is part of a decay/regeneration process.

The Flower of Life is also used magically when a whole new pattern of magic is being born. It is one of the deepest layers of magical construction, and it provides a foundation through which a new flow of magic can operate.

It is not always necessary for magicians to take over the weaving of this pattern: often when a new strand of magic is being created, inner beings that work with, and through, the magician will take care of that aspect of the weaving. Then the magician can assist, or simply observe.

For example when you worked the Egyptian ritual, the weaving of Neith that you observed was the formation and externalisation of the Flower of Life. She wove a pattern of creation that became a vessel for the young Osiris to step into and be contained by. In magic deities will often do the weaving as a foundation before the magician then steps in to build on the pattern.

In external, non-visionary magic, the pattern can be used to assert its creative power, and it can act as an anchor and a window for that power formed at the edge of the Abyss. If it is externalised thus then it becomes a lesser octave of the pattern, a whisper of the power—and sometimes whispers are better than loud voices. It is one thing when an ordinary person walks through a magical space with the Flower of Life on the floor: they see a nice pattern and move on. But when a working magician uses it as a floor in particular way, all the visionary and ritual magic in the magician triggers as a result of the pattern's presence, and the frequency of the room goes up a notch. It can be incorporated into the room's ritual pattern, which changes the room from a magical room to a *mystical* room.

As the magician stands in the centre of the pattern and remembers the feeling of the pattern at the edge of the Abyss, he or she reconnects with that deep power. That power then flows into the space and is reflected onto the floor pattern: the two become one, inner and outer.

Also notice, while we are on the subject of floors, that the Flower of Life becomes a depiction of light/dark: whereas the black and white tiles of a magical floor are about the path of the magician, the light/dark of the Flower of Life is the path of creation in *everything*. It moves the space from being about individuals to being about Divine creation at its deepest level. The Fulcrum is in the middle, which is the weaver, and the

magician stands in the position of the weaver: a magician weaves power and energy. To stand in gnosis in that pattern in a magical act brings the reflection of the weaver into the space and into the magician.

In modern practical terms, most magicians do not have grand, dedicated spaces in which they can design their own floor—and that is probably for the best: as developing magicians you will go through various phases of development that need different things. You learn in layers, each period of learning resting on the last. First you work with a magical cloth on the floor, then with light and dark tiles on the floor—something often seen in temples and Masonic spaces. Then you can work with the Flower of Life on the floor. Later there will be other layers that you can work with.

To be practical and mutable with this aspect of magical spaces you can work with various cloths or floor covers that you can make and use in your ritual work. Having the Flower of Life on the floor all the time is not necessary or suitable: it brings in a harmonic that is not necessary for a lot of magic, but it is indispensable for deep, mystical magic. Other times the black and white tiled floor pattern is really helpful (forging future paths and stabilising present magic), and a cloth shield is more appropriate when the magic is immediate and individual.

One way to approach this is to use lengths of heavyweight cotton backing material or light canvas. Measure out your work area, and draw the pattern big enough to encompass all the altars. Paint the patterns, black/white squares, or Flower of Life on the fabric.

The work of the *Method I* exercise below would be done standing directly on the cloth to embed the power in it. You can then roll it out when you need to work on it.

A Flower of Life on canvas is circular, so you would need to ensure that enough of the pattern extends beyond the central altar. Sometimes you would work with the central altar over the centre of the pattern to bring the deity-weaving power down into the candle, or you would stand in the centre yourself and *become* the weaver.

Look at this template of the Flower of Life. The central circle is where the central altar lives or where you stand or sit as you work. Notice the line through the middle: this is the north/south axis, the pathway of the pattern of creation as it flows from the Divine to the physical. That is a straight line of mediation that flows through the Desert and is mirrored in the working space.

The east and west axis are defined by a line that runs from cross-

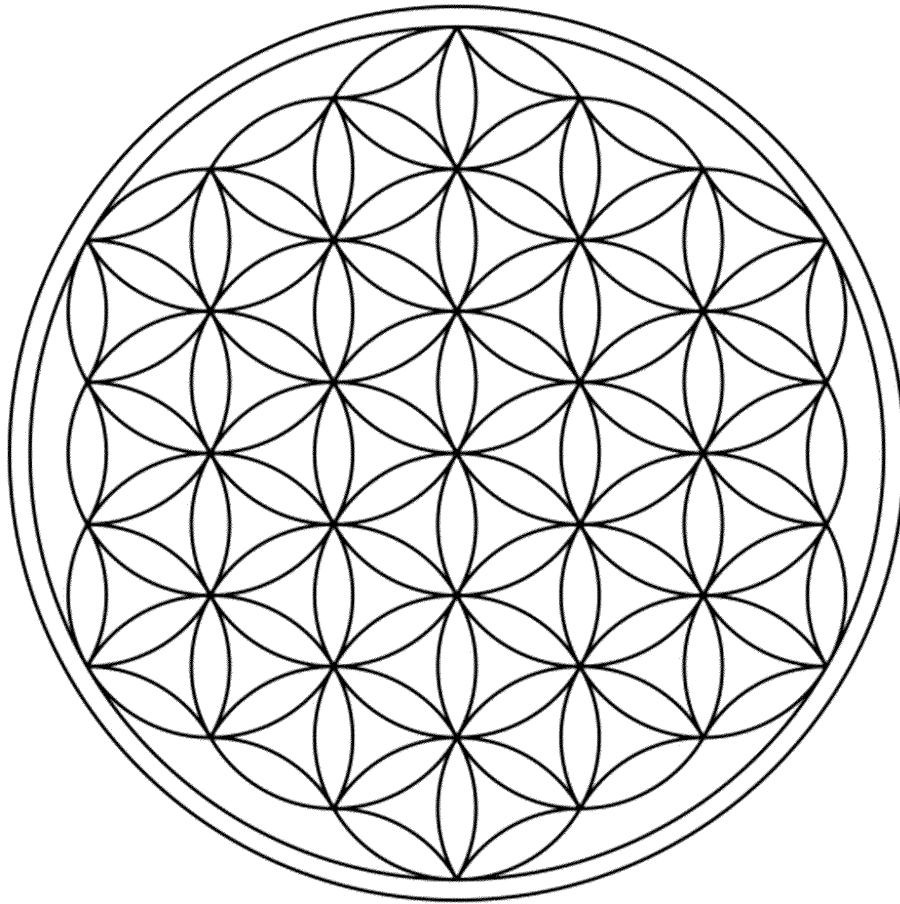


Figure 3: Flower of Life

quarter to cross-quarter, creating a threshold. So in magical ritual you would have workers in all four cross-quarters, and in the north and south, but not in the east or west. This ritual pattern is about the creation and destruction of life itself: it mainly has to do with the various creative and destructive Divine flows of power. The east-west axis is the pathway for physical life: the humans come in through the east and flow out of life via the west.

All ritual action that mirrors the Divine creative/destructive impulse runs north to south. The cross-quarters are the angelic or deity powers that influence the shaping of that creation and destruction, and the final product of that creation comes in from the east and exits through the west. The powers of the cross-quarters each come to the centre, where they add their threads to the central weaver.² So the act of drawing this out on canvas for the floor, using only black and white, then working it as a ritual pattern, would put you straight in the frequency of this construct.

If you make one yourself, only use the colours black and white. Do

²Spotted the Quarry mark yet?

not be tempted to dress this pattern in different shades or colours: this is a working tool, not a work of art. The simple use of black and white lets the defined, polarised powers express through the pattern. If you add different colours, you change the frequency.

If you do make one of these, use it on the floor for any magical work directly about creation or destruction, regeneration or restriction to bring balance, or when working directly with the powers at the edge of the Abyss to externalise a creation/destruction pattern. Make sure the pattern lines up properly with the directions.

Ritual weaving with the Flower of Life

There are a variety of ways to work ritually with the Flower of Life. The magical key to this sort of working is to be in two places at once: be in your surroundings, but also be in vision at the edge of the Abyss, in the presence of the angelic pattern, as you work. This lets the power flow through you as you work.

We will look at a few different ways to work, but you can also branch out and experiment for yourself: this part of the lesson will give you the basic methodology, and then you can explore your own ways of working. If you do experiment, keep detailed records so that you can determine what works and what doesn't.

Task: Method I

The first method works in the magical space and can be used in a cycle of regenerative work or to balance and fuel a new round of magic. In all powerful magic you work in layers and cycles, and this method can be incorporated in such a cycle. For now, simply do the technique as a standalone visionary ritual to learn it.

Take your time with this work. Read through it a few times before you do it, and do it slowly, as a meditative movement. It is a moving visionary act that causes changes in you and embeds the pattern in you and your space, so that you can then draw on it to externalise the pattern further in gnosis.

There is no central altar or flame in this method: you will be working in the centre for part of this ritual. This is a halfway exercise between full visionary work and outer ritual.

Have a map of the Flower of Life before you. You will use it as a reference for the directional power flows, the fulcrum, and the fine details. Set up your working room—and remember that the power flow for this runs north to south.

The stone would be put before the north altar, not on the altar itself, as the start of the flow comes from beyond the stone (in this pattern, the stone would be the Abyss). The cord would be on the south altar and the other tools in their usual places. Do not use a cloth shield or pentagram pattern on the floor: this is a ritual weaving of the Divine creative powers, and as such is not human-centric.

This ritual is all about thread-weaving, taking threads of power from contacts and anchoring them. You have done this many times before, so you should be able to manage it by now. Once the gates are open, stand in the centre and build up an inner image of the central flame hanging in the air: it is in your centre and also in the centre of the room: you can see it just before you, mirroring your inner flame.

Using utterance, declare the power emerging from the north and passing through the centre to the south. This would mean declaring the Keeper of the Abyss in the north (the edge of the Desert) and the mists of the future in the south: see them in your mind.

Approach the north and take a thread from the Keeper. Pass it straight through the centre and anchor it in the south, handing it over to the being that appears on the southern threshold. Now take a thread from the south and anchor it in the north.

Move on to work with the cross-quarters. Here you can work with deities, angelic powers, or simply take the threads from whomever hands them to you. Take the thread from the cross-quarter and walk to the opposite side, passing through the central flame. Always go back to the centre when you have anchored a thread, then start again by walking from the centre to the next cross-quarter and picking up the next thread.

The pattern would be: northeast to southwest, southeast to northwest, again passing through but not anchoring in the central flame. Then reach up in the centre for a thread and anchor it in the central flame, then down for a thread and anchor in the central flame. This is the skeleton of the

pattern. Now you have to add in the *orbits*.

The north, south, centre, northeast, southeast, southwest, and northwest all have *orbits of power*. These are shown in the pattern as circles. If you look at the template of the Flower of Life you will see that each of these areas have circles. You will also notice that those circles are interconnected and part of other circles: all the orbits connect with one another, and the pattern just keeps going. For simplicity, just work with the circles/orbits of the directions/cross-quarters you are working with—this will be sufficient for now and will stop the pattern getting too complicated for you.

The orbits of power are:

North	Star Father the Divine Impulse
South	Threshold of Creation
Northeast	Light Bearer
Southeast	Grindstone
Southwest	Unraveller
Northwest	Restriction
Centre	Perfect Balance

These are the powers that operate in these sections of the pattern, and they are all mirrored in their own orbits. You can use the Quareia Deck cards in the positions if you wish, or work with the deity or angelic being that appears there.

To work with the orbits, start in the northeast. Step up to the cross-quarter and the contact there, then take a big step back. You should be standing in the thread of power flow from northeast to southwest, and your position is now the centre of a circle which is the northeast orbit.

Once you are in the centre of this orbit, it becomes the whole room. See in your mind the central flame in you, and also before you, and also see yourself standing at the edge of the Abyss. Facing the northeast, and without moving out of the centre of the circle, reach out to the Keeper in the north of that circle with your left hand for a thread. Get hold of it and pass it over your head in an arch and give it to the being standing south of you in the circle: a hand will appear and take the thread. Now reach out to the south with your right hand and arch downwards, then pass it to the Keeper in the north. You should have drawn two semicircles in the air: one going over you and one passing below you.

Reach up above for a thread and anchor it in the central flame before you, then do the same for below. Now repeat the process of passing threads from northeast to southwest of your little circle, passing them through the centre to the opposing side.

In each cross-quarter of the small circle, see a point of light as the receiver for the thread. Use your left hand and arch up, over, and down to the cross-quarter anchoring point of the small circle. Pause for a moment after anchoring the thread and put your left hand on your body, over the flame in: going back to the centre. Then do the same for southeast to northwest, using your right hand. The northeast orbit circle should now have an energetic pattern of the whole skeleton shape in it.

Go back and stand in the centre of the room and still yourself. Build your awareness of that orbit in the northeast and its power patterns that are in place. When you are ready, approach the southeast and repeat the whole process.

Remember, all the directions are mirrored in that little circle/orbit, and you treat each circle as the whole room. In each orbit you will face a different cross-quarter, so figure out how to position your arms and how to move from the waist to connect the threads. When you have finished the southeast, do the southwest and finally the northwest. Then go and stand in the centre.

Close your eyes and stand in stillness facing south. Be aware of the pattern's skeleton flowing through the space, and also of the four orbits in the cross-quarters, each with all the powers and directions in them. See those patterns in your mind's eye, and see the threads running between north and south, and above and below, in the room.

Cast your mind to the orbit in the northeast corner. See it as a sphere with the patterns of the threads in it. See the sphere fill with light: the power of the Lightbearer. Feel that power in your left shoulder, and feel the sphere pulse with that power. Now cast your mind to the orbit in the southeast, and see the sphere with the threads running through it. This is the power of the Grindstone: see it fill with many colours that all swirl round in the sphere growing stronger and more complex.

Now cast your mind to the southwest: see the orbit, the sphere with all the threads in it, and watch as the sphere fills with different shades of grey, from light to dark, all intertwining and blending with each other. This is the power of the Unraveller. Lastly cast your mind to the orbit in the northwest corner. See the sphere with the threads patterned in it, and

see it fill with darkness: this is Restriction.

Still yourself. Be aware of the spheres surrounding you, the flow of power from north to south flowing past your left side, and the flow of power from south to north flowing past your right. Be aware of above and below, and of the flame within you.

Now shrink that pattern in your mind so that all those patterns and flows are in a tight circle surrounding you: this is the central orbit. Be aware of the orbit of the north forming, a sphere of swirling wind with the thread patterns already in it. Now be aware of an orbit forming in the south before you, a sphere which also already contains the thread patterns and is full of swirling fire.

Still yourself further and let all the patterns fall from your mind: just stand in stillness. When you are still, take a deep breath and blow out steadily, aiming your breath to the south. You see nothing, feel nothing, you are just breath, breathing from the nothing into the everything. Do this for another breath, and at the end of it see beyond the southern sphere the whole pattern of threads and spheres repeating beyond the south threshold: orbits/spheres in the south fill with patterns spring to life and fill with colour, light, dark, or greys: and so it goes forever, repeating and repeating.

Once you have seen this, lie down with your feet pointing south. Still yourself and relax. Just keep a vague awareness of all the patterns round you and let yourself drift. It doesn't matter if you fall asleep; just let your mind spread out and sink into the ground. Stay there as long as you wish, and don't be too hurried getting up: let your vital force bathe in the room's energetic pattern.

When you are ready, get up and go first to the north. Bow, say thank you to the Keeper, and put out the flame. Then go south, bow, say thank you to the Companion who will have been keeping an eye on you, and blow out the light. Go round the cross-quarters, starting in the northeast, bow, and say thank you.

When you have done all the cross-quarters go to the east and stand in silence. In the pattern of the Flower of Life this is the directional threshold through which you came into life: this was your *dawn*. Stand in that awareness and put out your left hand.

You will see, in your inner vision, a hand come through the threshold and reach out for yours. Grasp the hand and pull gently. Physically step back and see a person come into the room and step in you: this is your own spirit on the threshold of its birth. By taking your spirit into yourself from the Flower of Life pattern, you are triggering the conscious awakening of your Divine spirit in life. Blow out the candle in the east. Stand in that feeling for a moment, then turn and go to the west altar.

Stand before the west altar and close your eyes. See in your inner vision a scene at sunset, with mountains in the distance. See a person walking into the sunset, their body glowing brightly. They have shed all the hardship of their life, and their spirit is free and eternal. They turn round and look at you: it is you. You are watching your own spirit moving off after your future death. Look at the face of your spirit, look at the energy round them, and listen carefully if they say anything to you. Then they turn back and vanish in the distance.

Open your eyes and gently blow out the candle.

Immediately write up everything you can remember: this was a long working, so take your time. Later, type it up on computer.

About this ritual

This ritual visionary pattern can be engaged in magic to impress its pattern and enliven it in someone or something put in the centre of the working space. When the patterns and orbits are complete, they can then be lowered into whatever is in the centre to reawaken that deep pattern in them/it and strengthen it.

The awareness of the spheres and their different expressions can also be used as a preparation for ritual work. It brings to life those repeating patterns in the magical space so you can draw on them in ritual work. For example the sphere of the northeast, the Light Bearer, can be interacted with as a sphere of power rather than as the presence of the being, or you can work with both simultaneously.

This pattern can also be worked with in conjunction with the Egyptian ritual: first do the pattern, then do the ritual. It will bring a different level of power to the ritual, and therefore to the land round you. All the ritual patterns that you learn are ingredients that can be combined to bring in different power levels to do different jobs.

If you find that you need some strong self-tuning or the space needs strong tuning, doing this pattern before doing the Fulcrum will bring far more power to proceedings. At this stage in your training you can begin experimenting and seeing what works for you and what doesn't, and what can be expanded on further in your own work and explorations.

The pattern you have done is just the bare skeleton of the Flower of Life and, should you wish to, you can expand it further by bringing in more spheres that overlap: see what differences they make and what other beings appear to join in.

Optional Task: Exteriorisation

There are various ways to work with the externalised pattern. One way is to etch, draw, paint, carve, or burn the pattern in cloth, a thin piece of wood, or a plaster cast. For each junction where two lines meet, a small gold dot is made (an anchor or a being).

This is done in a meditative state, holding a sense of visionary presence in the Desert. You can also do this after doing the pattern in the room, and while also holding the Desert vision: having two different layers of energetic contact with the pattern while you are making it will produce a stronger resonance in the pattern that you are drawing.

As you do the pattern, be aware of the spheres and their different powers, how they are all repeated in the pattern, how they interlock, and where the power flows are. Being in total inner and outer focus as you do this will embed the inner pattern in the substance of what you are working on. If you choose to do this, as it is an optional exercise, do it in silence: do not have music playing as you work.

Once you are finished you can put the object in the centre of the house, in the attic, in the cellar, or underneath something so that its resonance flows out constantly into the space. If you cannot put it in a central position, put it somewhere in the north of the building so that it establishes the Desert flow of creation energy in the space, flowing north to south.

Like all other work, if you do this, take notes. Also take note of how it affects the space. With such energetically resonant objects, if they are going to affect a space, you will feel it in the first few weeks, after which you will no longer notice it. This is not because it stops working, but because you have adjusted to its frequency and have normalised to it.

You can also do this on a large cloth that you then drape over the bed to cover you as you sleep when you are heavily drained or ill. It can be hung on a wall to act as a passive protection by tuning a space, or you can stand on it when working magically or sit on it while meditating, and so forth. This technique has a number of applications, some of which will work and some of which will not: a lot will depend on your personal tuning and how you managed to tune the pattern. And you will learn as much from your failures with it as you will from your successes.

This externalisation of the pattern can also be done outdoors, if you have the space and opportunity to do so. The pattern can be chalked or scratched on a surface or made on a sandy flat floor. While you are doing it, hold the vision of the Desert, and also of the spheres, patterns, and threads as you work. If you do choose to do this outdoors, make sure that everything you use, and your method of working, is temporary. The pattern must be able to dissolve with the elements. Never use paints, carvings, or anything else that will stay put for a long time: nature is in constant movement and must never be locked down by such a pattern. But it can be used to help energise a patch of land or retune it to the natural flows of Divine power.

I am sure that over time you will find different uses for this pattern. I have worked with it in a number of ways, some of which didn't work and some of which did. As some of them worked very powerfully, I learned to treat this pattern with some respect, particularly in its visionary weaving aspect.

Once you have really got a good sense of the ritual visionary weaving with the lines and spheres, it can be used in healing when necessary. We will look at that in the next module. If you do explore this pattern and it works for you, take notes of your methods and reasoning, so that you can pass them on to the younger magicians who start training after you.

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