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# QUAREIA—THE ADEPT

Module I—Advanced Magical Patterns

Lesson 3: Patterns of the Worlds

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# WELCOME

*Welcome to this lesson of the Quareia curriculum.*

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

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

*Yours,*

*Josephine McCarthy*



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### Module I—Advanced Magical Patterns

#### Lesson 3: Patterns of the Worlds

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When you work in layers of patterns, one of the layers will be a harmonic of the realm or realms that you are interacting with in the course of the ritual work. Just as you move into different realms in vision, so too do rituals have patterns that are filters for the underlying powers or realms. In vision we often interact with the different patterns by way of imagery, by seeing landscapes, buildings, and so forth: these are the visionary projections of the deeper patterns that underlie such realms.

In ritual and visionary ritual, the actual patterns are mapped out and interacted with. When the layers are all brought together, the interaction between the patterns and the visionary projections creates a 'whole' that can successfully be worked with magically.

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#### *How the patterns work*

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You already have some direct work with patterns under your belt from the last two lessons, and your long foundation training has brought you to a point of experience and understanding. Now we can now look at the practicalities of how these patterns trigger, and the difference between patterns and beings.

A pattern is where something has come into formation. It is akin to DNA: the pattern that forms creates a set format of responses, triggering and releasing energy. These responses create highways for power. A pattern elicits set responses, and narrows the repertoire of action.

If you think back to your work and study on the powers of creation, then you will remember how patterns come into stable formation once they have reached the phase of creation that involves the Grindstone, Unraveller, threshold guardian, and so forth. Each set pattern, once it has formed, has a limited but powerful capability to do something specific. Like DNA, the pattern dictates specific qualities, and its shape/formation dictates what will flow through it and how it will engage with power.

In magic we mirror those patterns and work with octaves of them. For example, when you need to work with the triple powers of Creation, Fulcrum, and Destruction, and have them flow in a balanced way through the physical world, then you would work with the octahedron. The magician's ritual, sigil, and visionary work mirror the naturally occurring pattern to create a much smaller octave of it. Our created octave begins to resonate with the original, natural pattern: it becomes a harmonic that fills with the natural pattern's power, just at a much smaller scale. This lets us bring a fragment of the specific energy and power running through the natural pattern into the ritual space so we can work with it: the round peg fits the round hole.

If a magician was doing some work exclusively about the physical world, and used weather energy, faery contact, time, substance, and people, then it would be pointless to use the double tetrahedron: it is not fully anchored in the physical realm, it draws its power from above and below, and it dispenses its power in an area between ground and sky. Essentially, it is overkill—and it lacks the four ground-level anchor points needed for such work.

As an aside, we see this a lot in the Solomonic seals. The shapes of the Solomonic seals are maps of patterns. The angelic names prompt the adept to understand that the lines are angelic. But they are maps of the actual pattern, not the pattern itself. When the patterns are engaged they are worked with in three dimensions. The angelic names are a degeneration that developed out of the human need for control: in such constructions angelic beings are triggered by calling on their specific power, not by a human-assigned name. And these seals are often used for the silliest of things—they have become glamour magic.

I do not know whether the magicians who first started the seal trend knew how these patterns actually worked. They may have been copying

something left over from Egypt and the surrounding areas without knowing what they had found. Alternatively they may have known exactly what they were, and mapped them out in this glamorous way to hide them in plain sight.

What I can say is that the seals' accompanying texts and 'spells' are far younger than the seals and patterns themselves. The text is heavily Christianised and often trivial—appealing to rich young nobles with money to pay magicians and without enough common sense to see just how trivial many of those 'spells' were.

Adept magicians learn the various patterns and why they are the shape they are, and they learn how and when to trigger them, and why. Also, remember that the pattern is only part of the magical process: it is the skeleton on which the rest of the magic hangs: the beings, deities, tools, utterances, and so forth bring the pattern to life and action.

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### *The difference between patterns and beings*

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When approaching work with patterns at this level, it is important that you can make the distinction between patterns and beings. Angelic beings that are more involved in the creation/destruction process and less involved in direct contact with humans, tend to express through patterns: they are the threads, corners and lines that make up the pattern.

When you look at a completed angelic pattern with all the eyes, feet etc., it is still not a being you can communicate with: it is too far removed from human consciousness for such conversation to occur. At this present time of human development, angelic beings of this type are akin to viruses in that technically they are not living beings, and yet they are. We understand very little about viruses: they are like little packages of code that reproduce. And angels that operate at this level are pretty close to that. Maybe in the future we will understand this level of being better.

For every other type of being, from deity to faery being, to 'demonic' / Underworld beings to parasites, these beings can move into a pattern, they can reside within a pattern and function within it, but they are not the pattern itself. And yet the pattern has consciousness: the far removed angelic being that is like a package of computer code. When you build an octave of a natural pattern and bring it to action, you are creating a vessel or 'home' for beings and power to fill. Ensure you fully understand that

distinction, as often magicians can end up blurring the lines between the two and get themselves in a bit of a mess.

So let us look at some of the inherent patterns that run through various realms and worlds, and you will begin to see how the quality of a realm is expressed in the form the pattern takes. This will enable you to spot a pattern specific to a realm, and teach you how to apply a layer of pattern to a ritual working that triggers a particular realm's energies and dynamics. We will not spend too much time on this, so that we can move on and work practically in this module.

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### *Divine patterns*

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Divine patterns are the simplest and most profound ones of all. The Divine patterns express the initial action of *outputting for creation*. The deepest form of Divine pattern is the space between points and lines: it is the nothing constricted between two points within a pattern that lets that pattern form, and lets something be contained within it. It is the breath that carries and creates sound, and the harmonics of light/frequency that we humans perceive as white.

The next step down from that deepest power is a dot: a point of origin from which all the pattern flows. This dot is worked with in vision as a 'star' or a point of light/dark. In maps of patterns it is a dot that the pattern is then drawn out of. In ritual, it is the 'above' anchor-point.

Beyond those two ethereal aspects of a pattern, the most formed one that we understand, that holds the Divine harmonic, is an upward-pointing equilateral triangle: the one that becomes three. This pattern holds the anchor point or spot or origin, then splits into positive and negative to create the polarity and tension necessary for creation to exist. It is the pattern of Divine creation as yet unmanifest, without physical form. The downward-pointing equilateral triangle carries the same qualities but triggers manifestation or formation. Formation or manifestation is the pattern of *impermanence*. It has destruction within it. All life has death programmed within it.

The final Divine pattern is the two triangles put together to form a hexagram. This is infinite creation and finite formation, the balance of Ma'at in Divine creation and destruction. Now you begin to understand fully why the hexagram in magic is the Divine pattern and not a human one. The two powers that express to us as the two equal triangles are

literally on and off switches for the light/frequency/sound/vibration that is the Divine impulse. These on and off switches create polarities that limit each other—remember the Light Bearer and Restriction? It is the most simple, base, and powerful root that everything else forms itself around. Patterns of creation/destruction that then express in the inner worlds all have these on and off switches, and they combine in more and more complex patterns.

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### *The pattern of Formation*

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When we step into the inner realm of the Inner Desert, ‘God’s kitchen,’ we see the more complex patterns beginning to form before taking on more coherent and condensed forms. At the edge of the Abyss, where we observe the first impulse crossing the Abyss and flowing into patterned formation, we see very complex patterns, for example the Metatron Cube and the Flower of Life.

These patterns are complex harmonics filled with on and off switches and their polarities build into intricate patterns, ones that will later pattern further to become living things. We can see this most clearly in the Metatron Cube, which is a map for many things, including the regular icosahedron.

The regular icosahedron is a series of on and off switches brought together in a harmonic: the mid-stages of formation for manifestation. It also contains the hexagram and the cube: the Divine and the human/creature/tree brought together. This is the template for the physical world.

When you look at images of viruses, DNA, and DNA unravelled, and at something called a telomere or a group of telomeres, then you start to see how some of these patterns manifest in nature. Do an internet search for ‘crystal structure of parallel quadruplexes from human telomeric DNA’ and look at the shape and expression of this specialised region of DNA. In very simplistic magical terms the telomere is the ‘time/cord length’ or Limiter element of the DNA.

The patterns that express in God’s kitchen are mirrored in every living thing: we are made up of patterns, energy, and consciousness. When we work in the inner worlds, we see the inner octaves and expressions of these patterns as creation prepares to express itself in outer form.

And just as we find patterns formed by lines, we also find them formed from circles—for example the Flower of Life. The closer a pattern

comes to manifestation, the more combinations of circles and lines we see in it as it expresses near the threshold between the worlds. The circular patterns tend to appear when we get closer to outer manifestation. They are heavily linked with time and movement.

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### *The manifest world*

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When we get to the manifest world, which includes everything in the universe around us, we get into many layers of complex patterns. The orbits of the planets and the moon, the turning of the seasons, the rise and setting of the sun...all these cycles have patterns, inherent and man-made, linked with them. The patterns express substance, time, movement, light, and colour, all of which are ingredients for magical patterns that need a layer of such powers.

If you were working in magical layers, one of which included the planet Venus, then you would work with both Venus's planetary spirit and its pattern: the pattern of its orbit around the Earth relative to the magician's time and place on Earth *at that time*. The patterns that we observe depend on our place in time and the fact that we stand on Earth at that point in time. Read this clip above the orbit of Venus and think about it:

The orbits of Earth and Venus, which arrive at almost the same configuration after 8 Earth orbits and 13 Venus orbits. The actual ratio is 0.61518624, which is only 0.032% away from exactly 8:13. The mismatch after 8 years is only 1.5° of Venus' orbital movement. Still, this is enough that Venus and Earth find themselves in the opposite relative orientation to the original every 120 such cycles, which is 960 years.

—Wikipedia

Figure 1 is an image of the orbit of Venus: note the pattern that it makes. Straight away you see a magical pattern that you know.

If you work in layers with planets then it helps to use the pattern of their orbit within the ritual patterning.

Similarly, if you are working with the sun and/or moon, then the pattern of rise and fall as observed from your point upon the Earth anchors a layer of influence into the ritual patterns.



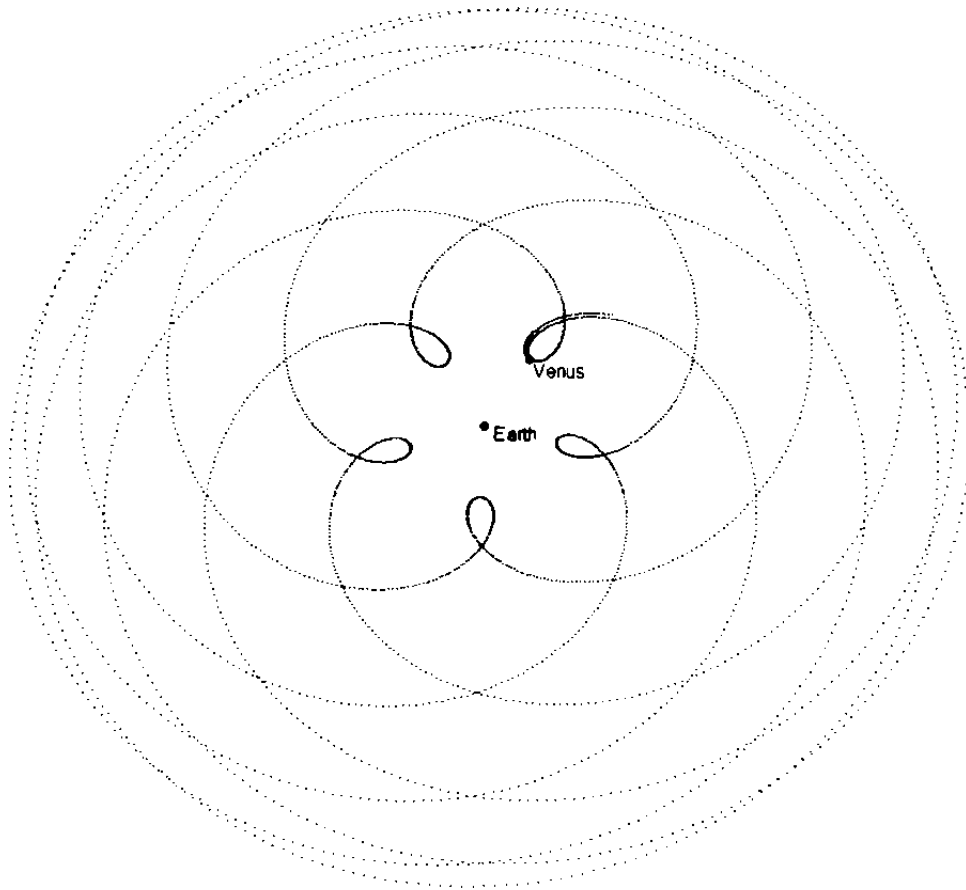


Figure 1: Five inferior conjunctions of Venus repeat in a precessing pentagram

In ancient Egypt this was done not with abstract patterns so much as with images and representations. That is another way of working magically in layers, and works in a similar way to sigils and sacred language: the image is infused with power, which in turn affects the very fabric of the walls on which it is painted.

To work in such a way with enlivened images means you need a permanent, dedicated temple space where the imagery can embed power into the building itself. Few magicians these days have that luxury, hence the development of ritual patterns which can be triggered, worked with, then composted. When working with images as layers, because there is more permanence to that magical action, the imagery needs to include guardians, composters, or destroyers.

This should begin to highlight to you why magic evolved in very different ways in different cultures. It very much depended on resources, permanence, or the need to be flexible and mobile. Cultures with fixed temples that were used magically developed their magic in one way; more mobile peoples, and those who lived in changing times, developed

magic in another; and peoples who did not build but who nevertheless stayed in one place for many generations developed their magic in a different way again.

Remember that how something developed and how it was worked with had reasons behind it, usually practical, mundane ones. Magic is always about necessity.

Once we get down to ground level on the earth, then the array of patterns you have already learned come into play: the human/pentagram, the land/four directions plus above/below, and so forth.

As an aside, once you start to look at the world around you for physical patterns, they will get more and more complex the closer you look until they begin to mirror the complex ones found in God's kitchen. If you do an internet search and look at things like snowflakes, water, stone, crystal, skin, bone, and so forth under the microscope, then you will start to see the patterns emerging. And if you look at nano-scale images of viruses, DNA fragments, proteins, and other substances imaged with electron microscopes, then again you will start to see things that you recognise from your magical work.

The deeper we look, the more we find: the patterns of creation are at every level: worlds within worlds exist. And as magicians we work with that dynamic when we work in layers, in vision, and in ritual.

Working layers of patterns in magic—incorporating layers from the inner and Divine realms, layers from the stars and planets, layers from our own world, and layers from the under world—triggers this basic dynamic of layers in nature. It also triggers opposing resonances: when you work deep on the threshold of the Divine realm and at the edge of the stars, *that work triggers a resonance with the tiny microscopic worlds within us and all around us.* The resonance of magic flows through *all* the worlds, and by working in layers we can begin to harmonise them instead of triggering them haphazardly.

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### *Underworld patterns*

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Once you get to the depths of the Underworld, patterns become compressed and broken up as they are being composted. We see the outer version of this when we look at rocks under a powerful microscope: along with the structure of the rock itself we often see shells and fragments of creatures,

plant matter, and so forth. Rock under a microscope often looks like a compressed jumble of shapes, which is exactly how the underworld works magically.

In the Underworld's shallows the patterns become compressed and condensed. The further down into the Underworld we go, the stronger the compression becomes, just as when things descend into the ground and become locked under more and more layers. The outer and inner dynamics are the same, and because of this there are no real magical patterns for the Deeper Underworld.

In the Underworld's shallows, where the magician may work in caves, sunken temples, tunnels that lead to the Abyss, and so forth, descending patterns come under pressure and appear to us as denser, condensed shapes. The more complex inner patterns are first squeezed, and then the complexity of points is destroyed point by point.

We sometimes come across condensed pyramids, cubes, and so forth. We use these as anchors, but we do not bring them up to ground level: they would most likely fall apart. What we do use however, is the pattern of *movement* in the Underworld. This is a mirror image of the arc of procession that we see that is the procession of the sun and moon across the sky. Just as the magician can follow that arc and work with it magically through the stars, it is also used in magic as the arc of descent through the Underworld.

And as we look at this, we have to think back to the work on creation and destruction, and the understanding of formation of power. The patterns of creation are complex, ever-shifting and changing, and fluid in their expressions. Those patterns become 'fixed' when the power exteriorises as a living being or thing. As the creation marches through life towards death it holds its pattern until it starts falling apart. Once that pattern of existence sinks down into the Underworld it becomes condensed, crushed, and flattened. Creation and destruction are polar opposites, not only in power but also in action. We cannot work Underworld patterns because of this, but like a rock we can anchor to them, we can pass by them, and we can use them as resonant dynamics.

We can traverse the stars as magicians because there are these lumps of condensed, crushed creation held in storage: one dynamic cannot exist without the other. So when we work in layers magically, we keep an awareness of this storage space beneath us, and we anchor to it to travel in an arc around it. The more you become aware of the magical layers you are working in, the more you begin to understand this practically.

## *Ritual layering through the worlds*

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**Note:** For this work you will need a geometry set and different coloured pencils.

When an adept constructs layers of magical ritual and vision, if they are dealing with large powers, long-term projects, or bringing planetary influences down to focus at ground level, then they would include various layers of patterning from the worlds. Which patterns and layers would depend on what they are doing, what powers they are working with, and so forth.

Always remember that for every 'up' or 'in,' in terms of closeness to the active powers of Divinity/creation, there must always be a corresponding pattern at ground level and an Underworld anchor for that pattern and movement. These layers are combined with layers of angelic power, deity power, land power, time, etc. to bring together a complete structure through which the magician then works. Planetary sigils would be included, as well as sigils for tools, names of beings, and whatever else is needed for the particular working. We will get to the act of combining towards the end of the module, but for now you can practise the layers of the worlds so that you understand them before we get there.

We will practise this through theoretical mapping and planning, so that you begin to learn how to construct the geometric shapes of the patterns and see how they fit together. We will work with six layers of the worlds. We will map with the intention of creating a magical base pattern for the continued existence of a group of humans in a set place. If you map it from your own location you will find it easier. Remember, these layers and patterns are not the complete pattern; they are base ingredients. Look at the lists and choose a shape for each layer that will trigger and work that layer of impulse.

- 1. The layer of Divine impulse.** A pattern or point for the flow of the Divine creative impulse.
- 2. The layer of inner realm patterns of creation.** A pattern of creation formation in the inner realm.
- 3. The layer of planetary pattern.** A pattern either of a set planetary orbit or of a particular stellar constellation. Also map the pattern of current planetary transits for the larger, slower-moving planets.

4. **The ground layer of expression.** The ground-level pattern which is relative to the work you are doing.
5. **The Underworld anchor.** Its position within the pattern.
6. **The Underworld condensed pattern** When you have all the other shapes together, look at a sphere or platonic solid that would geometrically house the collected patterns together.

Then look at the dynamics that would bring movement and action to the pattern: river of time, solar procession, or lunar phases. Which would you use, and why?

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## *Process*

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Mark points on a sheet of paper for north and south, with south above. Use a different coloured pencil for each layer so that you can see them easily.

Start with the creation pattern from the inner realm, as that will be the most complex one. You might use the Metatron Cube, for example. Then see how and where the Divine shape fits in, and in what way. So you do the inner pattern template first, then bring in the Divine pattern. Next look at the planetary patterns. See how they would combine into the pattern: do they fit? Do any parts fall outside of the creation pattern?

The ground level pattern must fit within the central position of the creation pattern, not to one side, and it must not reach outside of the creation pattern. Then mark the anchor point, which may be in the centre or in one of the directions. If it is not in the centre, then is there a corresponding mark outside of the creation pattern to balance it, and if so, where is the fulcrum? Think about the polarity relationships between the anchor deep in the condensed Underworld, and a corresponding point in the planetary procession pattern. The Underworld anchor may work in polarity to a stellar or planetary pattern point, so bear that in mind.

Now put in the dynamics of time and movement. We often think of time as a line, but that is rarely the case. Use a coloured pencil to trace this over the pattern. Fix a point on the north end of the pattern and trace through the pattern to reach the south. If there is more than one line flowing from the north point, then time has to flow along all of those lines.

What route does it have to take? Does it need to fracture and move along more than one route? Does it need to move in loops or circles that move on and off the points and lines? Mapping time and movement within the pattern will tell you a great deal about how these particular combined patterns work with fate and time.

Then fit the whole thing within a platonic solid that would house it. Does it leave gaps around the pattern? Would they be filled with deity or angelic patterns, or the patterns of the magician's movement within the ritual? Or does it leave unstable areas that will not be filled by subsequent layers? As you look at this, as an aside, realise that platonic solids can also house patterns in an Underworld context: they can house destructive beings that need taking out of circulation.

Spend some time looking at the pattern, and draw on everything you know about ritual patterns, sigils of rituals, tools, planetary spirits, etc. You are looking at an energy circuit board for creation and destruction, before the final ingredients have been placed on it. What jumps out at you? What shapes repeat in the different layers? Ones that repeat are often used in sigils that map or identify the work, or that hold fragments of the ritual's power and thus work as a seal.

You could also revisit your previous work and research on magical and Solomonic seals. Write up any notes, observations, and revelations that came to you as you worked on this layered pattern, and take a scan or photo of your finished map. Keep it all in a file.

Also spend some time on the internet or in a library: look at the various natural patterns that occur through nature, and using what you know of magic look at what they tell you about the power that can flow through them. Think about that in terms of what it is: water, rock, plant, cell, virus, etc. What sort of inner power circuits do these natural patterns create? Add any of these observations to your notes.

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