



QUAREIA—THE ADEPT

Module I—Advanced Magical Patterns

Lesson 4: Patterns of Humanity

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



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Module I—Advanced Magical Patterns

Lesson 4: Patterns of Humanity

In this lesson we will look at some patterns about humanity and the individual. These patterns are used for a variety of reasons in magic, from self-stability and anchoring to casting off bindings or spells that limit your future, as well as to deal with general magical interference. Some of the patterns can be used to help other people; others, like the pentagram, are specific to the person doing the magic.

In magic in the most common pattern of humanity is the pentagram, which you worked with very early in your training. In the apprentice working you learned to use the pentagram to establish your stability within your magical surroundings. That basic stability is like a fighting stance: it teaches you to be rock solid and not easily knocked over, hence its use in early training in a lot of magical systems. The pentagram also has other applications for an individual, including clearing blocked paths, shrugging off magical bindings, etc., which we will learn in this lesson. The pentagram is about the 'I am,' 'what I do,' and 'what I will do.'

The other common human pattern you learned from the beginning of your training is the six-directional one of the four directions, above, and below. Again this pattern can root a person, put up boundaries, clear paths, and draw help when needed. The directional pattern is very much about 'here I am,' and 'these are my friends.'

Used together these patterns become a simple but powerful set that can clear basic problems: they are the backbone of useful, everyday magic. But like all balanced magic they can be used at different levels of power, from the simple act of opening a way for something to happen in your own life, to connecting to Divine powers, to shifting a nation.

Because you have worked with the directional pattern so much you will know a great deal about it, probably without even realising it. But we will look at and work with it in a context where you can see its down-to-earth application.

The pentagram, however, even though you have worked with it in the past, has many depths that can be mined for use in magic. And we will look a bit more closely at that. We will also look at the low octave of the patterns of creation that express in the individual human, and how they too can be worked with, both for the magician and for when the magician needs to help someone.

The Pentagram

The pentagram is the skeleton pattern that a great deal of magic can hang on. When all the pattern's points are activated it can become a very powerful source of magic. It also opens the door for spin-off magic deeply connected to it, that can be utilised magically for various reasons. So let's have a close look at these points and spin-offs; then we will go through the practical applications.

The five points of the human pentagram, which you should by now know, are:

head/above,
left hand/sword/Lightbearer,
right hand/lantern/ Restriction,
left foot/Grindstone/light path,
right foot/Unraveller/threshing floor/dark path.

So let us look closer at these and their magical actions.

Head

The head is the home of the mind and imagination and the human ‘director’ of magic. When a pentagram pattern is used, if the magic is mainly working in the physical realm, the fulcrum of the human pentagram is the umbilicus. This is your core/fulcrum that everything works around. Magic brought into the body balances itself around the fulcrum, and powerful magic, or magic that needs processing and composting, will affect the abdomen/intestines: the fulcrum’s home.

However, when you work the pentagram pattern plugged into Divinity above and below, *the head becomes the pattern’s fulcrum*. The mind becomes the major worker in the body and directs the flow of power and energy. The head is magically immersed in the sublunary sphere, the feet are planted on the ground, and power from above flows down the body and through the feet. The mind works in vision and the body upholds it as it works.

Left hand

In your training so far you have gone from working actively with the Limiter as a tool, to working with the Light Bearer behind you, to working with the sword’s inner power with the Light Bearer flowing through the arm. As an adept, the left hand *becomes* the Limiter, with the Light Bearer’s power flowing through it. Those two powers enable you to safely hold the power of the staff as it accompanies you in your magical life.

This is the first adept step in moving the tools to passive work, and the body *becoming* the tools. The left hand directs the future, guards, protects, and holds the powers of the Light Bearer and Restriction, via the Limiter within it. The left hand limits power flowing through you; it also limits power flowing *at* you that could be a threat. The Light Bearer power over the left shoulder also lights up the path before you and gives you energy to forge forward.

The hand as Limiter balances the natural power of Restriction that lives to your right. They work as octaves: human and angelic working together.

Right hand

The right hand, in your earlier training, was the hand of the vessel. As you know, the vessel contains your magic; it also contains your ‘grain’ ready for harvest. It dispenses, holds, and is a cauldron for alchemical

change. Then you began to work with Restriction behind your right arm, the power that contains, weighs, and binds out of action.

As an initiate, your right hand became the carrier of the lantern: a lower human octave of the Light Bearer that casts a light on your former path, your actions, and their results. Later you were introduced to the power of Restriction in the form of an angel that holds a sword behind you: the Judgement of God, or Strength. The light of the lantern then moved into the right hand, so that your right hand became the light that lets you ‘see’ an action’s results, and became the light of experience that guides you. That light of experience is a fate pattern within itself that tells those beings working with you what sort of person you are, what you have done, and therefore *where you are going*.

Our future path is dictated by our past actions—not as a human judgement, but in terms of past experiences shaping how we act in the future. The lantern and the Light Bearer work together: the Light Bearer forges the path ahead, and the lantern lets you see that path. The experiences held within the right hand dictate how beings will react to you, what access you will have to inner places, and how you ascend on the Ladder. The power of Strength behind you, the angelic presence, ensures that your path is dictated by your actions, not by the will or actions of others.

This affords you powerful protection on your magical path, a protection dependent on your own actions. This flows from the same dynamic in true and balanced magic: you will be given whatever you need if you are doing what you are supposed to be doing.

This also highlights an old and powerful magical dynamic: the mundane is worked with the right hand, and the Divine with the left. Forward and future is worked with the left hand; past and down with the right. The left hand is more dangerous than the right. Why? Because it connects to the power of the Light Bearer, which forges a new, unknown path into the future. This future does not have past experiences to light its way: it triggers the power of creation—and in humans, power corrupts. This is why the inner power of the Limiter is fused into the left hand/arm, to put a break on that power should it begin to spin out of control.

The right hand can only act magically from the well of experiences: it draws on the past, and can only access power gained from past work. That handful of experience is guarded: it will eventually form the weight weighed against the feather of Ma’at. Those past actions and experiences drawn on are converted into future knowledge that is then transferred to the left hand and join the Limiter. Those past actions and experiences

left unresolved and unlearned from sit in the hand, where they become a weight that tips the scales. Unlearned dynamics also dim the light of the lantern in the right hand, and too many unlearned lessons will eventually put the light out. The adept learns to drop unlearned lessons on to the threshing floor where they can be looked at and worked at until they are transformed into knowledge, thus giving light back to the lantern. They become the black squares of the floor, steps that must be taken in order to learn.

So you start to see a complex interplay between the two hands and the feet, which is dynamic and constantly shifting. This is the action of creation, an echo and low octave of the patterns of creation/destruction in God's kitchen, the Inner Desert.

When you work with your hands in magic, be it weaving, carrying, dispensing, holding inner tools, drawing sigils or patterns, or writing names, these deep echoes of creation and destruction are triggered into action, and they flow through an adept's hands in a complex and powerful interchange. The adept's head in the pentagram is the echo of the Divine realm, their hands and arms are the echo of the inner realm, and their feet are the threshold with the physical realm.

Left foot

The magician's left foot, as you know, rests on the Grindstone. The Grindstone is also the path the Light Bearer opens and highlights before you. When you do divination readings for your future, it shows the active principle of the Grindstone—which expresses in the path of Hercules.

The left leg forges forwards in ritual, opening a path to something and committing you to it: it is the white squares on the magical path. The left leg has to struggle on the path with the necessary obstacles which will polish the magician and strengthen them, while also giving them what they need. A step on the white square brings life, resources, and action. The power of the Limiter in the hand limits the unnecessary obstacles on the path that have no real need to be there.

So you also start to see the interplay between the left hand and left leg, the light that opens the path and shines over the magician's shoulder, and the power of Limitation that ensures that path will not be interfered with. The left side is necessary action—which is sometimes not at all pretty, hence the aversion to the left side in folk magic, which is also a gross misunderstanding of magical dynamics

Right foot

The pentagram's right foot stands on the Threshing Floor, and holds the dynamic of *by their fruits shall ye know them*. You stand on the rock of your past experiences and actions, and they define how you move forward. The Threshing Floor, as you should by now know, is where your learning and actions are *threshed*: useful learning, wisdom from experience, and deeds that affect your future are winnowed from whatever holds no use for you. Unbalanced past actions that still need your attention and learning are left on the floor for further work; useful and active ones move into the lantern to light your way and inform your actions.

In magic this dynamic lets beings identify you, and works as a resume of your past work and achievements. Beings can draw from it the information they need to decide whether or not you are worth working with. A healthy, dynamic Threshing Floor opens doors. One full of unlearned lessons and unresolved, stupid actions will repel beings from working with you.

The pentagram's various points interact with each other and are of each other. The lantern held at your left shoulder by the angelic being (remember that?) holds your potential fate path; that is mirrored by the light in your right hand drawn from the Threshing Floor. The inner power of the sword in your left hand is guided and strengthened by the angelic sword held to your right shoulder, and so forth.

This creates a complex pattern of interaction that works within the pentagram pattern. When worked with and applied, it becomes a powerful stabiliser and a strong protection: you become a rock.

Used as a layer within a magical pattern that is itself layers of dynamics and actions, it becomes an anchor for the magician's spirit, a strong central point around which the power can work. It anchors you in your humanity, your life path, and your fate, all of which are upheld by angelic forces that work closely with humanity.

It can be used as a single layer of humanity within a magical working that holds different inner, Divine, and angelic layers; or it can be used in combination with other layers that operate within humanity at ground level. The angelic aspect of assistance within the magician's pentagram pattern interacts harmonically with the layers of angelic patterns that the human magician introduces into the magical working: the weaving of layers.

One downside of the pentagram pattern is that it is personal: while

it works powerfully for the magician, it does not work when dispensed to another person. The pentagram is about *I*; it is not a pattern that can be constructed to magically affect another person. Bear this in mind when you work and are choosing layers and approaches if doing magic for someone else. But for the magician, if you are working on powerful projects, including the pentagram pattern as a layer can be a powerful anchor and protection, particularly when it has been worked with in different ways so that the magician has the understanding embedded within their body. It brings the human element into the overall magical working pattern, which can help anchor the work; and it modifies the power levels so that it flows well through the magician. Any powerful work that the magician does with a human element would benefit from having a layer of the pentagram pattern within it. It is about choosing the right layers and tools for the job.

The directional pattern

The other most common human pattern is also one you have worked with from the beginning of your training: the directional pattern. Because you should now know so much about it we can move right on to how it is applied when working magically for other humans.

There is no need for me to explain this, so I will pose an example of this pattern applied in magical working layers for a person the magician is helping. When you work magic for other people, bear in mind the many variables over which you have no control: how the person lives their life, their actions, relationships etc. all have a bearing on how successful—or not—the magic will be.

If you are trying to achieve something possible for that person in their fate pattern, then this sort of working would open up that path and clear those obstacles with no reason to be there. Those obstacles could come from magic previously applied to the person, like a binding and so forth, or the person may have become entangled in a larger fate pattern not individual to them.

I will use a situation as an example, a fairly common one that I come across a lot with people asking for help. A young man, whom we will call Steve, is very interested in magic and has been in a magical group in his local town. The group was run by a magician of natural ability but of questionable personality, and he and his wife run the group in a very controlling way. They also teach the students some pretty unhealthy

magical methods: they teach the students to parasite energy from people (very common), to use magic to get things that the students could achieve through mundane methods if they applied themselves, and there is also a heavy sexual element to the group.

Steve and the leader's wife become close. The leader notices and becomes possessive, angry, and territorial. He kicks Steve out of the group and draws on the working group to attack Steve. He uses magic to shut Steve down, to bind him, and to curse him; and he vents all his frustrations, fears, and aggression into the magic, which empowers it.

Even though Steve has left the group, and is no longer in contact with the leader's wife, his life starts to shut down. He becomes mentally unstable, he loses his job and cannot get another, he becomes physically weak, he cannot make new friends, and people avoid him. He has constant nightmares, bad things keep happening to him, and he becomes very depressed. At last he reaches out to another magician for help.

This is how the magician helps:

First the magician tells Steve to get rid of anything connecting him to the group, no matter how seemingly benign: clothing, books, gifts, magical tools, papers, a lighter, the pair of shoes that he always wore when working there—every connection must go. Then he is ritually bathed, his home is ritually cleaned, and he is given herbs to help his body struggle with the magic until it is dispensed. Steve is then instructed to work the dripping tap method with the flame to break all connections. All this preparation work washes a top layer off to reveal what lurks beneath.

Now we get to the magical patterns. This working needs a talisman. To make it (before it is empowered, done at the end of the working), get a plain, unmarked silver disk with a silver chain, like a small dog tag, and engrave it with an equal-armed cross for the four directions, then put an X through it for the cross-quarters. Place it in dry salt overnight before the working. On the day of the working, place the talisman on the central altar.

The magician spends time using divination to see just how far the magic has gone in unfolding. He looks at Steve's health, at what energies/powers have been used in the magical attack, for any involved beings, from which directions the magic is coming, and what type of magic has been used. He looks at what fuels the magic and what would happen in the long term if it was not removed. It does not look good.

He then looks at what Steve's future would look like if he was not attacked. It looks like Steve would start to blossom in his early thirties and be successful at something. This is an important step: you must compare the victim's attacked life with their unattacked life path to see how much of their life is damaged by the attack, and what needs restoring.

The magician sets up a working space and starts by placing Steve in front of the central altar with his back to the north. First the magician needs to establish the directional pattern for the space. If the magician is working in their own work space then it is simply a matter of turning it on by opening the directions. Otherwise the directions must be built up until enough power is coming through for the magician to work with.

Another option would be for the magician to wrap up their working space and hand it upwards for angelic powers to hold, unwrap it where they are working, wrap it up again when they have finished, and bring it back down into their magical working space when they get home. What is important is that the simple directional pattern is properly established before the work starts. So let's get back to the scenario.

He opens the directions, puts the vessel on the west altar with water in it, puts the Limiter on the floor behind Steve to create a barrier of limitation, and puts the staff by the south altar for it work passively as an Opener of the Ways. I would also use cards from the Quareia deck: the Grindstone on the east altar, the Light Bearer on the south, the Unraveller on the west, and the Threshold Guardian on the north.

Steve would be told to sit with his eyes closed and to keep his mind as still and quiet as possible so that his thought patterns do not intrude on the work. The magician would then work the directions starting in the east. In each direction the magician greets the contacts and asks for their help in fixing the magic in time, so that it can be overcome and *left behind in time*.

The next step is to bring the pattern into action specifically for Steve, and focus it on him. The magician goes again around the directions, starting in the east.

In your apprentice work you learned to work a directional pattern of carrying threads that started in the east, then progressed to centre, south, west, centre, and finally north: a pattern of time and composting. For this working the magician would work it in a different, more 'classical' way: the magician declares the power dynamics of the direction: east/coming into being, centre/fulcrum, south/way ahead, west/composting, north/re-

striction. The magician then triggers the flow of time from north to south, from past to future.

He then starts again in the east and works the flow of action of life: threads from east to centre, centre to south, south to centre, and centre to north. While he is doing this he keeps in mind that he is working to restore Steve's fate path and to dispense obstacles placed in his path by hostile magic. The subtle difference between this and what you did in your apprentice patterning is that the thread comes from the south to the centre, then from the centre straight to the north, bypassing the west.

The power dynamic of west, of the Scales, needs to be bypassed initially, as the magic placed on Steve will be held in the west. When such magic is placed on a person it affects their east and south, but the actual pattern of energy formed by the magic is held in the scales in the west. So to start with the magician needs to clear and strengthen the flows of the future by reestablishing the east and south, and keeping that flow going, while ensuring that future has a compost action in the north: essentially this pattern isolates the dynamic of harvest/scales so it can be worked on.

Once that basic pattern is in place, the magician goes in vision to the Inner Library, then steps through the Library and back into the working space. He stands in vision over Steve and looks at what is around him, what is binding him, etc. He sees shapes, bindings, energies etc. around him and hooked into him. The magician then communes with and engages the Light Bearer/Lantern power of his left shoulder: the light that flows over his left should illumine the space around Steve. The magician looks at what is to Steve's right, around his right arm and right foot: he is looking for the pattern formed as a result of the magic that in turn would affect Steve's 'scales.'

Most of the time such magic is not patterned consciously by a magician; it tends to form itself as a result of its creation. Once the pattern has been spotted it will need removing—and this is where caution is needed. Patterns formed naturally can be shapes you recognise, or they can sometimes appear as coagulated lumps, misty areas, or other strange forms of expression. So care has to be taken just in case the pattern goes unrecognised or is missed.

Once identified, the magician brings the full power of the Limiter/-Light Bearer into their left arm, and Restriction/lantern into their right arm. Once that power is there, the magician carefully lifts and detaches the pattern *expressing to Steve's right*, while ignoring everything else, carries it to the west altar in vision, and dispenses it into the vessel full

of water on the west altar. The magician communes with the contacts in the west and asks them to trap the pattern in the water.

While doing this in vision, the magician opens their eyes, moves to the west, and moves the pattern into the vessel with the downward pushing motion. He then holds his left hand over the vessel, and silently draws on the power of the Limiter in their hand to trap the pattern into the water. Using utterance, the magician says: “pattern of magic I have taken from Steve, I Limit you, I bind you into the water, I dissolve you.”

The magician then goes back to stand before Steve, and works in vision using the inner sword in his left hand and the light in his right hand (to see hidden things). He cuts through all connections between the magic around Steve and Steve’s sphere and body, so that the magic is still there, but no longer connected. The magician opens his eyes and looks at the north gate behind Steve. With his inner vision he sees the north gates wide open, and he sees the disconnected magic around Steve: he sees this while looking at the flame on the north altar.

Taking a deep breath, the magician blows the disconnected magic through the flame in the north and through the north gates. The magician says: “magic sent to attack Steve, I break you, and I send you through the north gates into the past, where you shall no longer trouble this person.” He sees the gates slam shut once the magic has passed through them.

Those actions take care of the two parts of the magic causing the problems. The magic to Steve’s right was the ‘brains’ of the magic and the rest was its ‘body.’

Such an attack and its clear-up leaves holes and vulnerabilities in Steve, which now need addressing. Never just take off the magic in such circumstances; always restore what has been damaged. So the magician now needs to reweave and reestablish the flow and pattern of fate in Steve.

The magician reaches up for connection with the Weaver of Fate: Ananke/Neith. He also reaches downwards to the Weavers at the back of the North Wind, the ones who mirror the work of Ananke, deep in the Underworld. He does this by casting his mind in their direction and opening a path of contact with them.

Once he has that contact, in vision, he places his hands over Steve and starts to reweave the threads around Steve. That means first reestablishing the flow of power, time, and fate. A thread from above, a thread

from the east, a thread from the south, a thread from the west, a thread from the north, and the thread from below. This is done in vision first, and then is repeated twice by physically going around the directions, starting by reaching above for a thread, then in the four directions, and finally anchoring with a thread from below. Once all the threads are in place, the magician brings the Weaver's arms down through him and weaves them all together, using the technique you have already learned.

Once that is finished, he tells Steve to open his mouth a bit: the magician takes a deep breath and holds it. As he holds, he calls on the East Wind and the powers of life in the east to blow through him. He then blows into Steve's face and mouth, and at the end of the breath says: "I give you life."

He tells Steve to close his mouth, to keep his eyes closed, and to continue sitting quietly. The magician picks up the pendant and starts in the east: he must now make a talisman for Steve. He calls on the angelic powers in each direction and asks them to put into the talisman whatever is needed to protect, strengthen, and teach Steve. He goes around the four directions, then goes to the four cross-quarters, starting in the southeast. In each direction he asks the power that presents there, be it angelic or deity, to put the power of each bridge into the talisman for Steve.

The magician then puts the talisman around Steve's neck, and leaves him sitting before the altar. The magician leaves the room for a few minutes for the power to consolidate in and around Steve. Once the magician feels it finish he comes back in, closes the directions down, and tells Steve to get up, bow, and leave the room.

Once Steve is out of the room the magician burns frankincense. He also puts drops of galbanum in small bowls in each of the cross-quarters, and a wide-necked glass jar three-quarters filled with salt and topped to the top with water on the west altar. He takes the vessel with the water in it that contains the magic. He drops some salt into the water, stirs it, then takes it outside to pour it down a drain outside the building.

The magician then has a talk with Steve to give him advice. The advice, which will ensure the success of the work and ensure that any further attack is minimised, is the same advice for anyone under attack: do not take off the talisman, not even at bedtime, or when taking a shower. It must stay on for a few months at least. Nothing must remain in his possession that links him to the group that is the source of the problem, and nothing that he worked with magically during that time: any books, statues, jewellery etc., it must all go. He must have no contact whatsoever with the people involved or connected to the group in any

way. That contact includes any social media, internet connection and so forth. Any emails must not be opened, but simply deleted unread.

Steve must also place a salt water cure at the side of his bed, on something to protect the surface underneath from the salt: as it evaporates, it will deposit salt on the surface it rests on. If he is still having sleep issues, a safety candle/eight hour tea light in a dish should be left alight each night in the bedroom while he sleeps. Placing a tea light in the dish limits the light cast around the room.

For a while, Steve must stay away from any magical studies, tarot, and so forth to strengthen his boundaries and to vanish from an inner perspective. The magician also explains to Steve that the protections from the talisman and the ritual work are built around balance, so if Steve acts in a very unbalanced way by attacking someone, stealing from someone, etc. then the powers will withdraw from him and no longer protect him. Remember, it is not so much about morals as *balance*: if he wishes to live safely and without magical violence cast against him, then he needs to ensure that he is not threatening other people or damaging them badly with intent: *you get out what you put in*.

This example shows you how a pattern learned very early in your training can be used in a powerful way when the issue is very much rooted in the realm of humanity. There is no need for more powerful patterns, angelic patterns etc.: always use the patterns most relative to the job.

Though being attacked, sometimes to the death, is a terrible thing, when humans do it then it is a matter for the human realm, with a bit of inner help. There is no need to draw on patterns of creation and destruction: you don't need a nuclear bomb to stop a playground bully. It is all about proportion in terms of the inner situation: such an attack can be devastating, but it is individual to a person: it does not affect the wellbeing or fate of a nation, landmass, and so forth.

These human patterns can be used in layers with other methods that you have already learned for basic protection and the clearing of simple sticky situations. The human patterns can be applied in many different ways for many different reasons: the key is to know how to work the directions. When unsure, always think back to what you learned about the directional powers, and think about how they can be applied in different combinations. Remember, you did quite a lot of study about combining the directions in different ways for different reasons.

Most human issues can be worked with using the directions when

helping someone else, and a combination of the pentagram pattern and the directions when working for yourself. If the person issue extends into including deities, hostile beings, etc, then use the directional pattern/pentagram combination as a base layer, and add more powerful patterns as layers to the working. The base layer keeps you anchored in life and also helps the deeper powers filter through into a coherent working human life pattern.

Deeper patterns of humanity

In the working you have just looked at, you will notice that aside from the directional human pattern, you also worked briefly with the weave of life from above and below. When magic is involved in the attack of a person, particularly low-level magic used in the Western magical tradition, it can inadvertently damage the fate weave, even though its structure and power does not usually reach beyond the patterns of humanity.

This damage can be identified using divination. Usually the magic's sheer power does not do the damage; often it is a collision of hotspots within the person's fate pattern, or feral aspects of the magic that have gone beyond the intended action. In such cases using the weave and the beings connected to the weave can trigger a process of restoration in the person.

The weave, the fate pattern, and the patterns deep in the inner worlds, like the Flower of Life, are all octaves of each other and resonate together. However, working deeply in the inner worlds to restore such a pattern on an everyday person can be counterproductive: it takes too much energy and can belt the average person with a pulse of power beyond their ability to process. There is also the issue of balance: whereas a magician works for years to establish fulcrums and balance in their life and work, the average twenty-something year old dabbling in magic is usually spectacularly out of balance. This is not to say they are 'bad': it is normal for a young adult still to be unstable at that age, so you should always assume in such cases that deeper work would be counterproductive. Being directly linked into the deepest pattern in the inner worlds can bring massive change and impact to a young person.

Instead, the magician works at ground level, triggers the weave above and below through deity connections, then works to bring the resonance of the deeper patterns into the work. The fate pattern of the person involved is retuned this way so that it 'remembers' the deepest

expression, i.e. the Flower of Life or similar, and can begin to reorganise itself.

A lot of work that adepts do to help other individuals in life tends to work with this action of resonance: retune, rebalance, clean off, and refocus. This takes care of a lot of issues, particularly ones caused by magical interference. For the most part, individuals who come to an adept for help, particularly when magic has been involved, are not deeply immersed in magic, even if they think they are. So you work on the surface and deal with it at that level.

When working with the weave, particularly its 'below' aspect, it can also move into the areas of inherited patterns through DNA, generational curses, and deep Underworld magic. Because such 'below' aspects are also 'past,' patterns can be shifted, broken, or reestablished by working with the Weavers in the depths. You can also learn a great deal about past patterns of discord by visiting these beings and asking to see composted patterns, ones that hold generational issues, and so forth.

Exploration

Think back to your work in the depths of the Underworld, to the Cave of the Stone at the centre of all things, and the four tunnels of the Four Winds in that place. Think back to your encounters with the Sisters at the back of the North Wind.

You are going to do some exploratory work in that place. Go there in vision via the Inner Library, and go down into one or all three of the remaining tunnels. There you will meet ancient beings like the Sisters at the back of the North Wind: each direction has its aspects of human or human-like consciousness that we can reach.

The Sisters in the north are very much about weaving and dismantling patterns, and are heavily resonant with the patterns of creation and destruction in the Inner Desert. Now you will go and explore the other directions, find the beings there, find out what they do, and observe how they work with patterns in their own way. Do one direction at a time, and do not be tempted to do more. This is a deep and powerful place: such work will take more energy than you at first realise.

Write down your findings, draw any patterns you come across that are shown to you, and think about the magical directional powers that

resonate with the actions of these beings. For example, in the north, they weave and reweave patterns of vessels: stone, the human body, etc.

Your own mind will add some of the imagery, but don't worry too much about that: these deep contacts have to draw on what vocabulary is within you. So make sure you record every detail that you can remember. Things may not be so obvious for you at the time, but looking back you will spot little details in your notes that tell you about these powers.

And remember, these beings and what they do, are all root powers *behind the winds*. You should be now have an idea of what that means.

The Cruciform pattern

Another human pattern in magic is the cruciform, which is far older than Christianity. The magical aspect of the cruciform is the same as the ankh, and the shape of the cruciform, and the cruciform with a round head, both have deep and ancient magical roots.

Look at the image below. Note the figure is also wearing a cruciform pendant. This figure is from Lempa in Cyprus. You have been pointed to it earlier in your training. It is from the Chalcolithic Period (c. 3800–2500 B.C.). Think about how you learned about the pentagram pattern and how you learned to bring the pattern into yourself to work with it.

Use that same method to unlock this shape. Think about the directions it shows, how the limbs are placed, and remember the pattern of humanity in life always faces magical south, and in death faces magical north. Think about the powers it brings down into the body and how they can be worked with magically.

Also think about the magical uses of having a mirror image of that enlivened pattern worn around the neck: it can deepen a pattern or act as a decoy.

Design a ritual pattern for human magical work using this shape, and discover the difference between this pattern and the pentagram. Do the ritual a few times and any visionary aspects as well. Compare how the power works differently. This will show you how this pattern can be worked with as a magical layer in ritual and for what purpose. Write up your notes, map the pattern within the directions and the powers it works with, and write up what you think this pattern could be used for and how it would work.



Figure 1: Cruciform human figurine, Chalcolithic period

Also write up how it could be used as a specific talisman when worn: what would it do if it was simply empowered by visionary ritual? If you wanted to make it a more specific talisman, then what would this shape, as a vessel, hold to protect someone? What would this vessel hold, and *what would it not hold*? Put all your notes in a computer file.

The Lemba, the ankh, and the djed

Compare the Lemba pattern to the ankh, and research everything you can find about the ankh. One you have done that, look at another Egyptian shape, the djed, pictured below. You have already been introduced to the djed shape. It is another pattern layer that can be worked specifically for humanity.

Knowing what you know of the djed pattern, and of the Ladder, think about how this pattern can be used in ritual and as a talisman. Why would it be used, what does it do, and how can it be worked with in visionary ritual? How would you incorporate it into a ritual, and why? Work with it for yourself in visionary ritual and write up your notes. Think about how it could be applied personally, and how you could apply it to another human on whom you are working magically. How would you externalise it?



Figure 2: Djed pillar

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