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# QUAREIA—THE ADEPT

Module I—Advanced Magical Patterns

Lesson 5: Patterns of Society

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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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## QUAREIA—THE ADEPT

### Module I—Advanced Magical Patterns

#### Lesson 5: Patterns of Society

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Using magical patterns to affect society is as old as society itself. Throughout history magical adepts were called on to use magic to affect a whole society, whether it was to defend it from hostile nations, to prop up a monarch, to bring in resources, to affect the weather at a crucial time, to limit epidemics, to link a monarch into a sacred pattern in life and/or death, and so forth.

In more modern times adepts have worked either at a leader's request or within some group's initiative to manipulate a society to fit a particular agenda. In very recent times, magicians have rallied other magicians to their particular cause to fight a political or social agenda, to manipulate a populace to their way of thinking, or to get rid of an institution or group of people.

This most recent approach can be pretty dumb: often it is worked from a standpoint of emotive anger and a sense of righteousness, coupled with a profound lack of magical understanding. For example, recently I was asked to join a group of people trying magically to bring down the banking system—a system corrupt, destructive, and hostile to the ordinary person. While that may seem a fair thing to do under such circumstances, the way it was approached was chaotic, without structure, and fuelled purely by emotion. People from all around the world were joining in to fuel this magical act, whose sole intent was to crash the banks.

When you are dealing with magic that will affect a whole society you have to tread with wisdom, caution, and understanding—and with no emotion. Why? Well, let's have a look.

Let us say that this gathering emotional honeypot of thought and energy, all focused on the sole intent of crashing the banking system, worked. What would it do?

Firstly, using emotion as well as focused thought to drive the magic would immediately attract all the parasites that feed off the involved people's various emotive outputs. This would expand the vast parasitical elements that proliferate around corrupt power organisations, like banks. So its first effect would be to bloat the feeding frenzy that happens around such organisations.

The second major result of such action is *change without balance*. A bank crash does not just result in corrupt organisations collapsing; it takes the whole of society down with it. Virtually everyone these days receives their wages via a bank. Businesses use banks to buy and sell. This entanglement with the very fabric of society means that any crash would plunge millions of people into long-term misery and poverty.

My generation has seen enough bank crashes in our lifetime to know just how catastrophic such an event could be. The financial collapse in Cyprus and Greece is a good example. The misery and deaths it has caused have been horrific: people unable to get lifesaving medicine because the hospitals have no buying power, people starving because they have no wages...you get the picture. And do not forget that the banks are heavily interwoven with a country's political structure. You crash one, you crash the other. And while this might sound tempting for those of us who live under the shadow of corrupt politicians, again, if you crash a government then the whole structure of its society is taken down with it. There are better ways.

This highlights something in a lot of Western society that has been troubling me as a magical teacher, as well as many other adepts and teachers. The latest generation has been educated in a very narrow-minded way. In the West, the latest generations have grown up never knowing real need or having an idea of what it means to have no access to the structure of a society that protects them. In the USA and UK, social engineering has bred a generation of people who are in general extremely selfish. There is no 'we,' there is only 'I.' Because of this, actions are taken without thought of their wider implications. This issue is at the root of many historical magical disasters.

If the magic was approached in a slightly different way, with a lot more forethought, then it could bring about a very different picture. The magician needs to step back and identify the overarching issue. In the banks' case, it is imbalance, greed, and corruption. So the magic needs to be approached to rectify that imbalance while forging a future, creating a safe pathway for composting, and drawing on inherent land patterns to ensure that the shift created also means survival in the longer term. It must also be done in a way that the shift caused opens healthier doors for that society's people.

The results of such magic would look something like this. First the trigger towards a fulcrum of balance is done. This first action begins to unravel the gathering of parasites, corruption becomes exposed both in the banks and the politicians, and the people begin to protest. The corrupt practices are no longer upheld by parasites, and there is no quiet stagnation to let such corruption fester. Things start to go wrong as people realise just how corrupt the establishment is. Politicians and bankers are held to account, and the populace refuses to accept such corrupt subjugation.

Once the power starts to seek a fulcrum of balance, it lets fate paths begin to flow freely: uncorrupt potential leaders start to appear and challenge the status quo. In the financial system, still unbalanced, corrupt actions fail, and the market starts to fall. A crash may still come: the market may need to hit the floor before it can rebuild in a healthier way. But because the roads to future fate patterns are engaged and powered, and the scales are worked for balance, a way out for the nation's people starts to form. Often a leader emerges to steer the nation out of the mud.

Out of the collapse comes a new system. In a democracy, a societal structure which has an inner pattern, that inner pattern is engaged and strengthened by the people taking political action through voting and making choices. Then it is the people's choice: does a person vote for balance and the nation's good, or for an individual agenda best for them only? In a democratic pattern, the people decide the magic's outcome by how they work with the changes the magic brought about.

It is naive to think that you can use magic to make the world a better place if the targeted society's people are less interested in that than in having easy lives. Iceland is a good example of how such chaos can be turned around for the people's good when the political power structure is not corrupt, but rather seeks to represent and protect its people.

So before you decide to join a magical group to save the world with magic and target what is rotten in our world, think very carefully about

the repercussions of such work. You cannot bring about balanced change by changing the corruption's results (bad banks, etc.); you have to go to the root cause itself and change the whole picture from the root upwards.

In your apprentice training you looked at a lot of magical situations where the magic was approached without foresight and with narrow and often badly-informed conditional intent. When you come to the issue of society and magic, the same dynamics apply—but the scale is very different.

When magic is worked at a societal level, it must take into account the many different energetic layers that make up that society: the powers that flow from the land, the powers that bridge between a monarchy and the land (if that society has a monarch), the people's layer, the economic layer, the disease layer, the weather layer, the leaders' layer... all these layers have energetic patterns that come together in a weave that comprises a society's inner pattern.

Then you have the layers of deities, angels, land beings, ancestors, and so forth: all these come together in the pattern, and if the monarch is tied into a religious or deity pattern then you have that religious layer as well. When all these layers are brought together and structured into a pattern, then you get a vast highway for power, for future development, for Divine protection, and so forth. This is what the Arthurian legends are about, as well as the tales of King Solomon, of Pharaoh, and the mythic pattern of the Golden City.

These patterns are only upheld if the top of the pile, i.e. a monarch or leader, is totally dedicated to the pattern, is not corrupt, and is in the pattern's constant service. When we look back in history at societies that worked to this pattern, we generally see maybe two or three generations of balanced monarchs before the power starts to corrupt and the whole thing falls apart. You have looked at this before.

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### *The marriage of sacred land and leader*

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You have looked at this already with the Egyptian monarch, so I don't need to reexplain. But there is also an interesting example of this in British history, with Queen Elizabeth I. It is worth taking the time to look at this event/pattern, as it clearly highlights the many magical dynamics going on, and how a clever monarch tapped her land's natural magical patterns and used them. Hopefully, with what you know of magic so far,

and having looked at the patterns and roots of this event, you will see how these patterns can be tapped into by an adept and worked with to bring powerful change.

In Britain there is an ancient pattern in the land. When I say ‘pattern’ in this context, I don’t mean a pattern like a hexagram, but a series of circumstances, images, and behaviours that gather and dispense power and energy when arranged in a certain, defined way. When those aspects are mirrored it can trigger a resonance, and the more ingredients are used in a place with these defined patterns, the more power will flow through them—again, like a circuit board.

The person enacting the pattern does not necessarily need to be a magician; they need to be within the pattern themselves by having one or more of its defined aspects. Queen Elizabeth I is a good example.

Let’s look: the pattern formed in Britain has a deity involved, Brigantia, also known as Britannia—the British land’s female power. Brigantia is a virgin warrior queen/goddess, the bright power that flows out of the land, she who forges swords for battle, and she who is also a midwife to her people. The Christianised form of this power was split in two: Britannia and Bridget.

Straight away you see the resonance between Elizabeth and Brigantia: the virgin warrior queen who defends her land and people.

We do not know whether Elizabeth was conscious that the choices she made were magical, but we do know she was surrounded by magical advisors, the most famous being Doctor John Dee. By refusing to marry and take a partner, Elizabeth connected herself to this power within the land: she married her land and people, thus embodying this aspect of the deity of the land. A magical ‘virgin’ is not a literal one, but a female who rules or holds power alone, without a male counterpart.

There are also many instances where she draws on the land pattern’s magical dynamics, some subtle; some not so much. One of those instances was her stand against the Spanish Armada at Tilbury in Essex. Before we get to the ingredients of the pattern she enacted at Tilbury, have a look at this later portrait of her and the magic it depicts. This is called the Rainbow Portrait, and it is held at Hatfield House in Hertfordshire.

Note the eyes and ears on the wrap of fabric draped around her—a cloth shield? Think about what has many eyes (and ears), a power Dee was known to experiment with: angelic powers. Also note the serpent on her left sleeve: her left arm/forward action has the serpent. This is





Figure 1: Brigantia

magical vocabulary for seership/prophecy in the future (left). We know that she worked with Dee to foresee what was ahead, which this imagery confirms. She has the eyes and ears of the angelic powers protecting her, and her prophecy/seership warns her of what lay ahead.



She holds an arc of light in her right hand (the lantern, remember?) below the motto *Non Sine Sole Iris*: “No Rainbow Without Sun.” Think about that one... and think in Egyptian terms. Look at the ‘brooch’ on her collar, and the jewel at her throat: everything is symbolism in this picture. The jewel is also a magical map—recognise it? That design for jewellery was common for that time, so that may be simply incidental.

So let us move on to her actions at Tilbury. She appeared at Tilbury dressed in white, with a silver breastplate, riding a white horse. In one hand (we do not know which) she held a gold and silver baton—the staff of power. All those choices had very magical connotations.

In Britain and in many places around the world, the white horse is a magical being, a spirit guide who carries a person to the inner realms. It pulls the solar chariot—it carries the sun. It is linked with the magical chariot that carries the deity or monarch to the stars, and is an aspect of the Ladder power: remember the wheels of fire that flow from the Underworld to the stars?

The sun is connected to the monarch, deity, or both; so by riding a white horse, dressed in white, with a breastplate of silver, holding a gold and silver staff, she is saying: *I am the sun, and I carry the solar and lunar powers with us in battle*. The imagery she used is three thousand years old, fragments of which knowledge would still have been in the folk mythology. This imagery would not have been lost on the soldiers gathered for battle.

Note she chose to hold the staff of power, not the sword: the Sword of State was carried ceremonially by a lord who walked before her. Think back to what you learned about swords, kingship, and power: it was the sword’s *presence* that brought the power, not its wielding.

Now think back to the motto on the later painting of her: *No Rainbow Without Sun*. She *was* the sun, the solar power joined with the female power of the land: she was the land, the sun, the moon, and everything in between.



Figure 2: The Rainbow Portrait by Marcus Gheeraerts the Younger, c. 1600–1602.

That is a powerful pattern to draw on. By engaging the solar aspects,

depicting the white horse spirit, and being the virgin queen, she was resonating with a deep and ancient inner pattern that grew out of the interaction between humans and the land: she was taking that pattern into herself, and calling on all the land powers of Britain to work with her.

And they did.

She then cemented that pattern and enlivened it with utterance. She gave a speech that became known as the *Tilbury Oration*. She gave this speech to the soldiers as they gathered before battle on August 15th, 1588.

Out of magical interest, I ran a chart for that event, with a time of twelve o'clock, midday. Look at the astrological patterns at play over Tilbury at that time: pay close attention to houses nine, ten, and eleven. You will see that a planetary pattern was in perfect alignment for what she was about to do. I doubt that date was picked at random; Dee was a skilled astrologer. I suspect it was picked very deliberately.

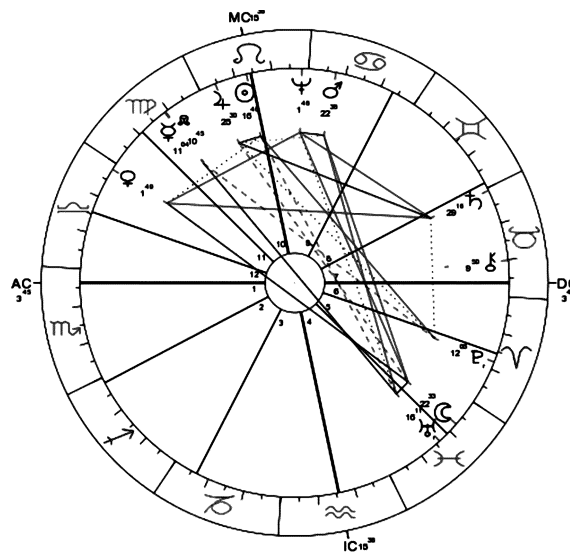


Figure 3: Tilbury Oration chart

Her presentation, appearance, and words were all carefully picked from a magical perspective. Here is the speech: read it carefully. Though it is meant to rally the troops, certain things she says trigger dynamics of Ma'at/Justice and of the sacred monarch.

Bear in mind that though the queen drew on ancient goddess deity powers in the land, she was still a Christian. But when working with patterns and dynamics this way, it does not matter: The Divine power expresses through everything.

### The Tilbury oration August 1588

My loving people

We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people. Let tyrants fear. I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live and die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust.

I know I have the body of a weak, feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field.

I know already, for your forwardness you have deserved rewards and crowns; and We do assure you on a word of a prince, they shall be duly paid. In the mean time, my lieutenant general shall be in my stead, than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over these enemies of my God, of my kingdom, and of my people.

So what happened?

The fight against the Spanish Armada was not a one-off battle. Spanish and English ships engaged, harassed each other, withdrew, and tried again over several weeks. The battle at Gravelines marked a turning point, but what really smashed the Armada to bits was the weather. On the day of the oration, the wind changed, and scattered the Armada. Then there was a freak storm—and another, and another. The Spanish had no chance: they were driven back or destroyed. It was the end of the Spanish Armada as the dominant power of the seas, and it also heralded the rise of Britain's power.

As an interesting aside, Julius Caesar, in his attempted invasion of Britain in 55 B.C., also had his ass whooped by a series of unusual freak summer storms. They caused him to cancel the invasion and return home to Rome, saying ‘we just went to look, honest...’ The Druids were pretty well known for raising storms...

There are differing accounts of the battles with the Armada, including of course romanticised versions that have been built on over the years. But we do have an eyewitness account by a reliable source, which surfaces in a letter to the Duke of Buckingham some thirty-six years later. The account was written by Leonel Sharp, a royal chaplain and archdeacon of Berkshire who was present at Tilbury on the day Elizabeth gave her speech. He was there in the capacity of chaplain to the Earl of Essex, and one of his jobs was to repeat the oration of Elizabeth to the troops so that they could all hear it.

After the incursions and the success, a commemorative medal was struck, with the words “God blew and they were scattered” inscribed on it.

So how as adepts can you draw knowledge from this example? This is a major understanding for adepts, that layers and patterns of imagery, behaviour, and beings can be harnessed, resonated with, and externalised to draw on vast bodies of power within the land.

Do you remember when I said to you that, as an adept, you learn to ‘be’ magic? As you mature into your adept power, you will be able to resonate with these patterns of power, and simple external acts will trigger the whole pattern into action. There is no need for powerful rituals, deep visions, and so forth: once all that work is embedded within the magician, simply stepping into such a pattern is enough to trigger it—if you have the pattern’s elements in place. This is precisely what Elizabeth did. Her actions triggered the land, and therefore the weather, and ensured that the monarch’s sacred pattern was upheld, protected, and filled with power. And the astrological timing was perfect.

So how can modern magicians use these techniques? When there is a need to draw on these vast, ancient reserves embedded within mythical patterns, first the magician needs to know those mythic patterns. Then the magician needs to have an aspect of themselves that correlates to the myth. If the mythic pattern has a male central power then the magician needs to be a male. Certain elements, like animals, form of dress, symbols, inner contacts, place, position, and so forth, all need to be engaged.



While these mythic structures often have endpoints, like the end of a battle or the birth of a child, remember you are not recreating the story, *you are recreating the pattern and its ingredients*. If you choose, or have chosen, as an adept to specialise in a certain branch of magic, then look at the various myths that surround that particular specialisation. If the myth comes from another land but deals mostly with deity structures, then it may still be possible to transport the pattern onto your own land.

For example, if you look at the mythic pattern Elizabeth tapped into then you will find many of those ingredients popping up in India, along with various other places around the world. What rooted that pattern to Britain is the virgin warrior goddess/queen.

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### *Researching a mythic pattern*

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Though this task is only research and experimentation, at this level of your training it will also put power within your working reach. Do not just research and forget: work with your findings in a magical context and develop them. Should you ever need to use this form of resonance in your work, you must have it already within and around you. In times of great danger you will not have time to start looking things up.

Every adept should be aware of a pattern within the land or the society around them that they can mirror, resonate with, and tap into at times of great need. These patterns, wherever they are, all have the same basic skeleton: balance/justice, planetary/solar/lunar power, an inherent and gender-specific land power, and a spirit contact/creature from the land.

It is important not to relate too deeply to the pattern/myth unless you are willing to spend the rest of your life living an octave of it. Nevertheless it is important to know the pattern, understand it, and see how you can step into it, live with it a bit, and resonate with it when needed.

When you are unsure of the nature of a mythic pattern you have found, use divination to find out its power, what it does, what you can use it for, and how it would affect you if you stepped into it. Write down your findings, and if you experimentally trigger it for some reason then keep records of what happens.

Bear in mind, though, that these national societal and fate patterns trigger only when all their keys come together. Need and timing are

major keys: if it is not needed then it will not work. If the timing is not right then it most likely will not work. By looking at the chart of Tilbury and Elizabeth's actions, you will see how the timing was perfect: all the planetary powers that she needed to draw on were lined up perfectly for the act.

Such resonance is essentially circuits and switches. When a pattern forms, either magically or naturally, it is a circuit board for fate and power. When an adept, or a very fateful person, comes along and mirrors certain keys in the pattern (actions, tools, behaviours) or reiterates it if it is a shape (like a pentagram for example), then fate paths, hotspots, planetary patterns, powers, and impulses all match up and begin to merge. The triggers acted on bring the pattern to life and let power flow through it—which is exactly what Elizabeth did.

This is really important for an adept to understand, as it lets you bring something to life so that it can be focused and worked with for a particular intent. There is no need to build a magical pattern or working from scratch: you simply recycle and use what is already there. The stronger and more stable the pattern, the stronger the response will be.

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### *How to use the patterns of society*

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Most patterns that affect society are to do with monarchy or priest-hoods, or are patterns that uphold a 'way of living.' Some patterns and keys trigger protection and defence, some trigger balance and justice; others trigger resources of need, or trigger balance in the weather or the environment. Essentially they are patterns that uphold life in harmony within a society or group of people.

The adept can work these patterns for the reasons that they work through. Some of these mythic patterns are not localised, but flow through most societies: here you will see similarities appearing in many ancient societies. Ma'at in Egypt, for example, is a pattern of the dynamic of balance, on which everything else can rest.

When you come across a pattern like Ma'at, its keys are human behaviours. When you come across a pattern like the British one that Elizabeth triggered, the keys are objects, timing, stories, and beings: it is a mythic pattern.

If you look at the mythic pattern, which as you know often survives through stories, then sometimes the most powerful keys appear as minor



details in a myth. This is why you have to look very carefully and pay attention to everything within the mythic pattern. Looking at it in vision, looking around it, going to meet the beings... all those actions bring you into the pattern's orbit without necessarily triggering it. This lets you look before you leap into action.

Not all the keys are needed to trigger the pattern. Sometimes—as has happened when I have worked this way—when certain keys are in place, others turn up or happen as a result of the initial action. If you recognise them and engage with them then it widens the pattern out and draws more power in.

You may also find, as I have done, that some patterns that appear specific to a particular land or society can in fact be triggered in different lands and within different societies. I have never found a way to be able to truly discern which ones move and which ones do not. In terms of the pattern's effect on modern society, look to the type of society it sprung from, and ensure that the society you plan to enliven the pattern on is similar or has similarities.

These patterns are used by adepts for particular reasons, and you can gain practical experience of this work by triggering a pattern for a reason that would benefit the society. They are no good for individuals as that is not what they formed for; and yet some magicians try to use them that way. For example a few branches of Western magic work through the Arthurian pattern, but they internalise it into their own personal psychology and development, which is not what this pattern is about. It is about the balance of the land and the balance of sacred kingship.

Also bear in mind that when you are looking through the mythic patterns you are not reenacting them: you are extracting and triggering keys. Reenacting a mythic pattern is one thing, triggering a societal pattern a different. Think back to Elizabeth: she used keys—the horse, the colour, the tools, the words—and she stepped into the role of a sacred solar king. She did not reenact a situation or event. There is a difference: keep this in mind.

Approach this work carefully and logically, as it can pack a punch and release events that can affect a generation. They are not day-workings where the effect comes the week after and then it is all over. Often this work triggers major changes that unfold over years.

Most 'on switches' for these types of patterns are actions: you may have to go somewhere, do something, or say something in a key place or at a key time. The details of what to do are usually embedded within

the mythic story or pattern. I have uttered in caves, cast things to the wind and the sea, woven things and placed them somewhere, gone to key buildings and knocked on their doors with magical intent, slept on ancient mounds to mirror the sleeper. . . the actions can be any number of things. It all depends on the mythic pattern and its keys. You leave your magical space once the power is fully up by opening the gates wide and declaring intent; then you go to do whatever you are going to do.

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### *Living in a pattern*

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There is another way to work with patterns within society and/or the land: living actively within the pattern and constantly keeping it going by how you live your life and what objects, creatures, etc. you have around you.

Once you recognise the pattern around you, then by actively living within it as an adept and triggering the keys in a passive way you can bring that pattern to life so that it is constantly doing its work. I live in an area with specific keys inherent in an ancient British pattern, and by living actively within it, it is working all the time.

I am aware all the time of the keys and acknowledge them every day. I also live my life in accordance with the spirit of the pattern, which is one of protection, balance, and harmony for the land. By doing this the pattern's effects are constantly flowing in the local community and the surrounding land.

In your apprentice work you spent a lot of time looking at what was in the land around you; what stories, mythic patterns, and beings have been within its inhabitants' consciousness in the past. Once you have learned to recognise them and engage with them as an adept, you can then 'switch them back on' if they are compatible with the modern community.

Once you have spotted the pattern and decided to enliven it, you will find keys turning up in the weirdest ways. And they do not have to be powerful—they simply have to be part of the pattern. For example, where I live, some land features, buildings, creatures, and beings are all part of an ancient British pattern. Once I started working with it and bringing it to life, I was thinking about the white horse, a major player in many British patterns. There were no white horses in the fields around me,

and no chalk horses, which are a British feature, nothing. I thought it would just complete the pattern if there was a white horse here.

A month later I was browsing in a local village junk store when I heard a small inner voice asking me to rescue it. I looked around and eventually found, buried under a load of junk, a pure white horse. Not only was it a white horse, it was carved from stone in a fashion very particular to Dartmoor, my local area.

I took the white horse home and it immediately sprung to life: it was the last key needed to trigger the whole pattern into action. It can be that simple. So don't think in grandiose terms: often the keys are silly, simple, discarded objects or images. As long as it has all the necessary elements, it will work.

The pattern here also includes ravens, which have moved into my valley; and because I am actively working the pattern by being constantly aware of it and living within its parameters, the ravens come and warn me of dangers—part of their job in the pattern.

So remember, a magical pattern is not always a shape. It can be a series of images, objects, actions, and words; of beings, creatures, planets, and seasons. When a pattern is large, for a society or land area, it tends to work more through such keys and less through magical shapes. The magical shapes tend to appear more in a societal pattern when that pattern is one of concepts and behaviours, as opposed to people, places, and powers.

When you put the two together you can get a massive upsurge of active power—the patterned shape of the magician and the inner powers, and the outer pattern of objects, people, etc. The two distinct layers begin to resonate together and flow in and out of each other. So think about all this, as it is too easy for a magician to become limited in their scope. If you are always only thinking in terms of shapes and sigils then you will miss a huge body of work in magic. Magic is far more poetic and can flow in many different ways: the only constant is the dynamic of switches and circuits, and the power dynamics that flow through them.

I will leave you with an image recorded by Henry Peacham, a school teacher alive during Elizabeth I's reign. He was fascinated by emblems, which often carried magical keys, and spent a long time recording every emblem he could find in England. He put them together in a book called *Minerva Britannia*. You will see it is an image that holds keys...

Note the dress, note the battle tools and the lion (Leo, the sign of



Figure 4: From p.22 of the *Minerva Britannia* of Henry Peacham, from the page dedicated to Julius Caesar.

the king), and note the cutting of heads off poppies. The poppy-cutting imagery is drawn from the writings of Titus Livius's *Ab Urbe Condita Libri* (Livy's *Histories of Rome*). Livy writes about Tarquin (Lucius Tarquinius Superbus), the last king of Rome who died in 495 B.C..

In the story, Tarquin is said to have instructed his son, Sextus, to weaken the city of Gabii by destroying all its leading men. The order was shrouded in metaphor and the command was to cut the heads off the tallest poppies. This meant kill all the most outstanding, leading, powerful men. This motif is still used today in the form of Tall Poppy Syndrome—look it up. Also think about this as an active magical key and action that can be exteriorised.

QUAREIA

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