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QUAREIA—THE ADEPT  
Module I—Advanced Magical Patterns  
Lesson 6: Hidden Keys

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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 6: Hidden Keys

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*Grasping the invisible truth through a visible sign*

This knowledge is nothing but the secrets of wise teachers and  
Philosophers

—Oswald Croll (1563 –1609)

The Mysteries are often hidden in stories, text, symbols, numbers, and pictures. As a society's education level drops, more pictures are used. We see this in the funerary texts in Ancient Egypt. In the Old Kingdom information for the king's soul was written on tomb walls. By the time of the New Kingdom, it was conveyed more through images than text.

We see the same in English history as literacy rose and fell. For a portion of this lesson I will focus on the time around the Elizabethan era, as we dipped into it in the last lesson. It was a time when many magical texts, stories, data, and reflections were brought together as magical keys. The period was very active magically, and many grimoires, magical texts, and other things have come down to us from then. It was the height of the English Renaissance, a high point in English magical activity. Much flowed into England from Constantinople, Italy, and North Africa: many fruits were brought back to England from these places that held many of the Mysteries.

At the time most literature was written in Latin, and only a choice few had a good enough grasp of that language to make use of the texts. So magical and mystical emblems came into more common use for conveying meaning. They were used politically, to express morals and virtues, to entertain—and to express hidden keys through visible signs.

Though Dr Dee and others like him had awakened a wider interest in magic in the nobles, it could still get you in a lot of dangerous trouble. So magical keys were handed on through poems, images, and codes. Embedding magical keys in these ways was not new, but it became more frequent. And that habit has stayed in magical texts: a poem or text would have pictures and sometimes also numbers. Put together, they held keys for magical patterns—and any magician who recognised them could put them to use.

One modern example of this is the tarot deck. Though everyone and his dog has published a deck these days, the older tarots, including the Rider Waite deck, still hold visual, numerical, and symbolic keys that a magician can extract and use. The symbols have not changed much since Elizabethan times, so you will recognise some of them. The *Arbatel*, a sixteenth century magical text is also a very good example of mysteries embedded and hidden within the text, names and numbers, as we will see when we come to Adept Module four.

Many Elizabethan symbols and images were drawn from local mythology as well as from the Greek texts which many nobles and scholars studied. And those Greek texts contained many magical aspects drawn from the Egyptians. Hopefully you now begin to see why this course often goes back to the Egyptian patterns and texts: they were the source for much of today's Western magic.

As well as knowing what you are looking at, you need to know how to use it. For example if you had a poem and an image, then the poem would often be an allegory or convey a moral or story. The story was generally mundane or topical, but the image would often—though not always—convey a deeper message. The symbolism used in the Elizabethan images was often magical, with hidden magical keys that would pass on magical information. Whether this was intentional we don't always know. Sometimes the writer would use an image because it matched the story or poem; other times there is clearly an intent to pass on magical information in a hidden way.

To start us off, I will look at images that link back to what you discovered in the last lesson, and we will see how keys can be extracted and used magically in a layer of a magical working. We will start with a

Rider Waite tarot card, a fairly modern image, and work back from there.



Figure 1: *Strength*, from the Rider Waite deck.

In the trump card Strength we see a woman with a companion lion. Note she is not wrestling with it; it is her friend. She has the sign of infinity above her, and the trump number is eight.

Infinity signs denote Divine Balance. The number eight is also about balance. Magically it denotes the four directions and the four cross-quarters as they manifest in the physical realm; also the inner expression of the physical magical pattern.

This number as a magical key says that the magic is used and drawn on in this realm: the powers are brought to the eight thresholds. So ritually, for Strength, you know to use all four directions and also the four bridges in the cross-quarters.

She is decked in flowers: a woman of creative impulse and of the land. In the background is a mountain—the mountain that appears in the Death Vision. In magical pictures, the mountain is always about strug-

gling to overcome the mundane and orthodox: the path of Hercules. It was, and is, a familiar motif in Freemasonry and alchemy.

The lion is the angelic power that filters through deity and guards the monarch. It is connected to the power of the Sword of Damocles dynamic and is the power of strength that flows through a female deity or monarch power closely connected to the land. If you needed strength, then this is the power you would engage within the balanced, eightfold pattern.

Now let's move back a bit further in time. Let us look again at the image you saw in the last lesson, and unlock some of its magical keys. We will view it as it was presented in its book, with its accompanying text. Look closely at the picture: look at the sheathed sword on the left—a power in passive mode.

It is saying, have that power present but do not use it. Instead she beheads the poppies with a rod in her right hand: the people represented by the poppies are beheaded by the power of Opener of the Way: the magical baton or staff. The right hand is the scales, the Opener opens the way ahead by way of their past deeds. She is using magical judgement. She destroys their future as a result of their actions by engaging the magical staff in an act of judgment by a deity.

Cast your mind back to the power of Restriction. Remember that Restriction is an angelic and Divine power also known as Strength, or the *Strength that is the Judgement of God*. That strength, that judgement, restricts something out of action by nature of its own deeds.

She has the eyes and ears on her dress: an angelic, magically-infused cloth that shields, warns, and protects. In the Rainbow Portrait, the cloth is draped around Elizabeth I: it is not her actual dress if you look closely. In this picture the artist has put that angelic symbolism on the dress itself. Probably the artist had some magical knowledge but not a lot, or was directed in the artwork by someone aware of that aspect of magical cloth, but who did not know that it was a cloth drape, not a dress. Magically the two are very different. In magical images the clothing itself is a layer of the person—it represents their magical skin. The drape, cloak, or cloth shield is a magically empowered tool placed around a person—or they may stand on it.

We see the lion, the angelic and deity power that guards the monarch.

We can trace back even further, casting our minds back to the regions out of which a lot of ancient magic came, regions we now call the Near and Middle East. This is how an adept can tease deeper truths and keys



To the right Honourable Sir IULIUS CAESAR, Knight.



WHO sits at sterne of Common wealth, and state  
 Of's chardge and office heere may take a view,  
 And see what daungers howerly must amate,  
 His ATLAS-burden, and what cares accrew  
 At once, so that he had \* enough to beare,  
 Though HERCVLES, or BRIAREVS hewere.  
 He must be strongly arm'd against his foes  
 Without, within, with hidden Patience:  
 Be feru'd with \* cies, and listning cares of those,  
 Who from all partes can giue intelligence  
 To gall his foe, or timely to prevent  
 At home his malice, and intendiment.  
 That wand is signe of high Authoritie,  
 \* The Poppie heads, that wisdome would betime,  
 \* Cut of ranke weedes, by might, or pollicie,  
 As mought molcst, or over-proudly cliine:  
 The Lion warnes, no thought to harbour base,  
 The Booke, how lawes must giue his proiectes place.

E 3.

His

\* Princeps sua  
 scientia non po-  
 test cuncta com-  
 plecti. Tacitus  
 Annal: 3. Nec  
 vnus mentem  
 molis tantæ esse  
 capacem. An-  
 nal: 1.

\* πονοί βασι-  
 λικῆς ἐφοδῆμα  
 ἔπιμασθα.  
 Xenophon. in  
 Pædia. Cyri.

\* Rex velut deli-  
 berabundus in  
 hortum ædium  
 transiit &c.  
 Livi: lib: primo  
 Decad: 1.

\* Ne patiatur he-  
 bescere aciem  
 suæ autoritatis.  
 Tacitus  
 Annal: 1.

Figure 2: P.22 of the *Minerva Britannia* of Henry Peacham, dedicated to Julius Caesar.

out of a seemingly recent image: if you know and recognise some of an image's keys, then you can use them in your magical research to trace back and find the deeper powers that lie sleeping within that image. This is why, in your earlier training, you looked at different cultures and times. The keys we extracted from the tarot card of Strength were the woman of the land, the Mountain of Death in the background—which also portrays entrances to the Underworld—the number of balance, eight, and the lion.

Look at this image of the three goddesses Al-Uzza, Allat, and Manah/-Manat.

These three goddesses were worshiped by the people of the areas we now know as Saudi Arabia, Iraq, and their surrounding lands. They were worshiped at Kaaba in Mecca, a pagan shrine that held three hundred and sixty deities within it. Think back to your work on the decans and the three hundred and sixty spirits/deities.

The shrine of Kaaba, in local mythology, was said to be paradise on earth, constructed by Adam to angelic specifications. That is a mythic way of saying “this shrine is really old and houses all the gods.”

Notice the warrior goddess in the centre and her similarity to Athena/Minerva/Britannia. It’s not that they are the same goddess; rather they are *the same type of goddess*. Though I do suspect some crossover.

Allat, the warrior goddess, was linked to the cubic altar stone, which in turn connects her with the overarching goddess of the land.

They then adopted Allat as their goddess. Allat stood in al-Ta’if, and was more recent than Manah. She was a cubic rock beside which a certain Jew used to prepare his sawiq (barley porridge). Her custody was in the hands of the banu-’Attab ibn-Malik of the Thaqif, who had built an edifice over her. The Quraysh, as well as all the Arabs, were wont to venerate Allat.

—Kitab-al-Asnam, *Book of Gods*, by Hiram Ibn Al-Kalbi, A.D. 737-819.

Al Uzza was connected with trees and prophecy, and therefore with snakes and the Underworld. Also she was connected with strength. Her attendants practised divination, using arrows to determine a matter’s truth.

Manah/Manat was the oldest of the three goddesses, and was connected to swords, the harvest of souls, fate, and the Black Stone—remember that? All three goddesses were connected to lions, to strength, the Divine powers of creation and destruction, and to justice. Ancient deities were often grouped like this if they had complimentary powers or were subdivisions of each other. I suspect that the most ancient of these three, Manat, who through the mythology of the Black Stone is also linked to the ancient overarching goddess Cybele, was the original undivided goddess, and Allat and Al Uzza are subdivisions or ‘sisters’ of Manat.





Figure 3: Al-Uzza, Allat, and Manah/Manat

Think back to the number of the Strength card, eight: the number of balance within and of the earth. Think about the connection of Allat with the cube, and of Manat with the black stone: they are goddesses whose power is fully of this realm, but with anchors in the stars and the Underworld. Look at the staff in Allat's right hand and the shield in her left with the crescent moon on it. Think about the image from the Minerva Britanna, how she attacked the poppies with the rod in her right hand.

When you research images of Sekhmet and the statues from the temple of Mut (look up Mut's lunar connections), a goddess deeply connected to Sekhmet, you will see them both seated and standing. The standing ones usually have the rod of life in their left hands—but a few hold the rod in their right hands (Vatican Library collection), a reverse of the life/death powers.

So what does this mean? Rather than making the usual mistake of equating all the goddesses as one, you are being told that there is a type of female deity synonymous with strength, protection, war, death, divination, and the justice/balance of the land. So, for example, if I wanted to pass on information to future adepts and had to do so in a hidden way, then I would use imagery that other adepts would understand. If I wanted to pass on what powers to draw on, what tools to use, and what layers to use, then I would hide them in images.

So let us unravel these keys in a practical working so that you can see for yourself how this extraction works magically. Remember, though, that over the centuries some keys were often lost or discarded from images when they were no longer understood or thought important.

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### *The Working of Strength*

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**Note:** This section of the lesson not only looks at the keys but also outlines how you would use them and why. If you decide to do the work then it will build on work done in this module's previous lessons. You would aim it at the power above or behind whatever you worked on in the previous workings. If your situation is not appropriate for taking on a powerful job then read through it and file it away in case you need to use it in the future.

When a powerful job needs doing, often the universe will drop you hints. Seeing the strength card pop up a lot, including in your dreams,

means there is work to be done which needs the power of strength behind it. As an adept you will know now that, magically, strength is not about throwing a lot of power about. It is a very specific type of power about stopping something while letting the balancing process flower.

The restrictive power of strength is also bound up in justice/balance. Remember back to your apprentice work and the reading you did on these dynamics. Restriction/strength is needed when something has gone too far through the unravelling/degeneration process without resolution. This could be an out-of-control dictator, a violent and destructive society, a mass killer, and so forth. The call for such work never comes when it relates to a small, individual matter; only when humanity has let something escalate out of control and a human must redress the balance. So you would not use the power of strength for minor, personal, or individual issues.

There is enough destruction, degeneration, and unravelling currently in our societies for you to choose something to address with this work. Once you decide what to focus on and make a decision to do the work, everything will start to fire up.

The Strength card is the last modern remnant of a vast body of power active and known in the ancient world. This is why, when you are given a hint like an emblem, tarot card, particular image, or name, your first job is to track it back through research to discover the root power behind it. That is the process you have just gone through with the Strength card.

So let us remember the keys, as they will form a basis for the magical work. The first key is the *number*. Whenever a presentation has a number attached, particularly in a magical key, then it will tell you the power's realm and the ritual structure to use. We know that the number eight, in magical terms, is shorthand for all four directions and the four bridges, so this is the structure you use for the ritual. It is also the number of the Sefirot *Hod* on the tree of life—the power of the Unraveller. Think about that.

The next key is a female power of the land, a goddess who is the expression of the vessel which is the land itself. As she is a *virgin* warrior, we know there will be no male deity in the vision or ritual. We know that she sometimes expressed with two other goddesses, and we find a similar setup to the three Arabian goddesses in the Egyptian pantheon: Hathor, Sekhmet, and Mut/Maut.

You have not yet worked with Mut. She is heavily linked to Naunat from the Ogoad, and is titled Mother of the Gods, and She Who Gives

Birth, But Was Herself Not Born of Any. She is often depicted as a lioness, and is a fierce, maternalistic protector. If you compare the Arabian and Egyptian goddess trinities then you will see that Mut is a similar power to Manat, Al Uzza (the Mighty) is similar to Hathor or Isis—indeed she was worshipped by the Nabateans as a form of Isis—and Allat holds a similar power to Sekhmet.

At this point the adept needs to decide whether it would be best to work with three goddesses or one goddess. That decision partly depends on what the work is aiming to do. Mut/Manat is the anchor, the Black Stone on the earth's surface that resonates with the White Stone in the depths and the star above. This power axis becomes the fulcrum that flows through the worlds.

Al Uzza, Hathor, or Isis would be the creative impulse that ensures the future path is formed and lit. Sekhmet or Allat would be the warrior power of Strength that stops and restricts something. So you have three goddesses in a four-directional pattern, and there must not be a male diety. So what makes up the fourth part of the pattern? The lion.

The lion is an angelic power/companion of the virgin warrior goddesses, as well as being that power's presence, which is essentially the angelic power of restriction manifest in an animal form (vocabulary, remember?). The lion has a role of carrying, protection, and being a companion. When that angelic power is expressing these qualities it appears in vision and is depicted in statues as a lion beside the goddess.

When its power runs directly through the deity, in lion-headed goddesses, then it is more directly manifest. The combination of the angelic power of Strength/Restriction embedded in a goddess or flowing through her makes for a very powerful and dangerous being indeed.

You would work with three goddesses in the directions and the lion in the fourth. Which goddesses you bring through depends on the level of power needed. Goddesses who present as fully human are less dangerous than goddesses who are part lion, part human. So it all depends on the job at hand what dangers could crop up while working and as a result of that work. Any magical work at this level will trigger a hostile response from whatever is feeding off a situation or upholding it.

Because the number of Strength is eight, you would also use the cross-quarter bridges. Whether you work with goddesses or angelic beings again depends on how much power you need, what work you are doing, and why. Divination is a good way to decide which way to go.

Two of the goddesses are connected with stones, both in the Arabic and the Egyptian pantheon. That aspect of their power can be drawn on by placing your stone shield under the central altar as an anchor. Linking it, in vision, to the stars and the Stone in the Underworld creates the fulcrum axis. For a big job which needs to operate through people's minds, you would anchor not only in the star above, which you need for pulling power down, but also in the sublunary sphere. You would pull the power down from the star, fan it out in the sphere, then bring it back together in the central flame and connect it to the stone anchor in the Underworld.

So those are your first few layers: the central axis, the four directions and cross-quarters, and the deities/angelic power. Now you have to think of the other layers to add, so let us go back to the keys. The next keys would be the tools.

Look back over the images. The most active tool is the rod or staff. This is not actually a tool, as you know: it is a co-worker. Held in the right hand and working with the right hand's light, it opens pathways based on the target's 'harvest.' The road ahead is defined by the target's previous actions: "by their fruits shall ye know them." Essentially this calls time on their scales, putting a brake on their actions and triggering the scales to do their job of weighing. You do not judge—that is left to the goddesses, the scales, and all the beings involved in the scales. You are simply the delivery person who brings all the players together, then lets them get on with their jobs.

In the Elizabethan emblem, as well as in the statue of the three goddesses, you will notice that the left hand is passive. These powers work through past actions to flower the future. They do not forge new paths; they define the future path by nature of humanity's past actions. Though you are building a layer of patterns, you are not creating anything *new*; you are just bringing the past to conclusion by using these powers. Using the staff and not the sword includes the action of opening the future path through past deeds.

Just remember, the staff is a doorway for a power, not a tool. Never command or direct it. Simply have it in your hand or by an altar, and let it decide whether or not to work. The moment you control, direct, or command the staff, your magical path will take a different turn—one that can be very hard to get back from.

Using the sword and the left hand would forge a whole new path regardless of past deeds. This can get messy, particularly in a rotten situation. This use of the sword, or its power in the hand, is better used

when destruction has completed its cycle but regeneration has stalled for some reason.

If there is still degeneracy in action then the right-handed power, Strength/Judgement/Harvest, is needed. The vessel would also be used to contain and compost the harvest's results, and to dispense them back into the ground. This would be worked with in the west.

Placing the three goddesses and the lion needs careful thought. Their positions, and their connections with the four bridges, partly depends on what you are doing and why. That would be something you would have to think about, and possibly use divination for if you were not sure.

Now you are getting down to the ritual and visionary layers. The visionary layer should be used to switch on and bring in the deity powers and the angelic lion power; to anchor threads, create pathways, draw in power, and bring in co-workers as needed. You have done enough of that now to be able to figure out how to do it. You would also add a layer of visionary work to identify the magic's recipient, be it a people or a building, and to fix it within the magical working.

The ritual layer, which is the final layer, is also something you have done a lot of. The one thing to be aware of when you are working with such powerful deities, and doing a job that will have far-reaching effects, is the *trigger*. With vast powers you have to work within the flow of creation and destruction. This means you have to resonate with the root creative impulse and action.

To do this your ritual action must start with sound. After sound can come forward impulse in the form of movement—incidentally, this is often depicted in woodcut emblems as words coming out of a cloud, or an angel with a trumpet. The sound is usually utterance: "In the beginning was the Word, and the Word was with God, and the Word was God." This is why you learned about that dynamic so early on.

The utterance as the beginning action triggers that dynamic in powerful work, and the work begins to resonate with the action of creation. Sometimes a sound is used instead of a word, a vibration that opens up the worlds. It is not a declared intent, which comes after. Rather it is one word or sound that awakens the power and triggers it into action. Choose that word carefully: it should, in one word, express the whole intent. If you are using sound or vibration then it should be a tone that triggers the right frequency of power—remember your early work with high tones and low tones?

At some point in the ritual and the use of utterance, you would work with the west, and holding the staff would trigger the core of the magic. That utterance would be directive. It would either be a plain directive—"this is what is to be done"—i.e. calling for the power of harvest of past deeds, or you would use a key from the emblem image—"may the tallest ripe poppies be harvested and weighed." If the people involved are fated to continue and evolve within that continuum, then their harvest will light their path forward. If they are rotten, they will be cut down and harvested.

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## *Timing*

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Purposely drawing on a root power, like Strength, cannot be done with just one ritual. The initial workings open the door; then it has to be slowly built up before finally being released. This dynamic of *open, gather, release* can be worked with through a lunar pattern. You have done this before: do the ritual at a new moon, then dispense it at the full moon. Every day between those times, at the same time each day, you build and focus the work with a word or short sentence. We will look at this in more detail in a moment.

If a particular event involved in the work's focus is coming in the near future then start the work at the new moon before the event and build it up.

If you are working towards something like an election then remember you must not focus on a particular winner. You must bring through the power to level the playing field, to ensure truth and justice flows through the event so that any degeneracy cannot take hold. But you cannot sway the outcome. An election is a people's democratic will. All you can do is to ensure that the players all have the power of balance and justice flowing through them. If you try to influence who wins then you interfere with the people's voice, and as such become degenerate or a dictator yourself. Fate has its way of playing out. You assist it by managing the corruption of humans and letting the circuit of fate flow freely.



## *Target*

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The target can be locked in place with utterance, maps, written names, pictures of buildings, etc. in the ritual. Once the ritual is finished you would either carry around the picture/paper or would repeat the name of the place or event that is the magic's final destination.

Each day you build the power slowly by looking at the image or name and uttering the key word or phrase while drawing on the feel of the ritual's energy. Visualise the magical space, remember the working's feel, look at the image/word, take a deep breath, and feel the wind flow up behind you. Breathe out with the phrase or name, and let the winds flow through your breath as you speak. See yourself in the magical space as you are doing this, and have a sense of raising the power without releasing it: let it build and build.

While you are doing this, over days or weeks, do not use the magical space for anything else. Keep it tuned and focused on the event. It should build up almost to breaking point. On the day of dispensing, work with the wind/utterance once more, building the power right up and drawing on the magical space.

At a set time, one you have appointed beforehand, turn to face the event's direction. Take a deep breath, one in which you reach deep down to the Stone and up to the stars as you breathe in. As you breathe out, visualise the four winds deep down in the Underworld: the caves and tunnels deep in the cave with the Foundation Stone. See the winds flow from that place, up through the earth, up through your feet, and out through your mouth as you utter a phrase of releasing. Direct the energy to where it needs to go, and tell it what to do—i.e. "Power of Strength, power of Justice, power of the scales, I release you and send you to (wherever). May your power flow in harmony with fate and the will of the Divine."

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## *Tying in*

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If you did the work in this module's previous lessons—the ritual workings that aim at a corrupt organisation—then this working will layer over the top of them. This working of Strength aims at the highest order

of an organisation, and the previous work opens the way. If you are aiming at an organisation that affects a whole nation, like a badly corrupt government, then this can turn into a major job.

Remember what you were told as an apprentice: the ritual and release is only the start. The magic will keep going until the job is done, however long it takes. It could happen quickly, over weeks, or it could take longer. It all depends on the interlocking fate weaves between a nation and its people.

While ever that process is happening, it will draw on you, as you were the catalyst for the initial action. This can draw on your energies, so think carefully before you decide to do this work. If you have a job that takes a lot of your energy then you may want to think twice about whether to do the work at that time. However, if you are heavily drawn to the work or asked by inner contacts to do it, then it is necessary, no matter how it makes you feel.

These types of workings should be done only when there is great need for the wider community of people in the land where you live, not just as an experiment. It may be years before you are called to do such work, if ever. Or it may be necessary to do it straightaway. As I write this, we live in dangerous, corrupt, and hostile times. But the choice is always yours to make.

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### *Number codes*

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Numerology crops up a lot in magic. I have not used regular numerology a lot, as I have never needed to, so I do not know a great deal about it. However there is also another form of magic and numbers: the ritual code of numbers.

The ritual code of numbers has been used for a very long time. They act like any secret code: they pass on information to those who know, and confound those who do not. Many times in history, using or passing on magic was illegal. It could carry a death penalty. It still does, in some countries.

Because of this, magic was embedded within pictures, text, and numbers: the magical keys. The numbers tell the person what power is being worked with and what ritual patterns to engage. Remember your work with geometry? Those patterns can be converted to numbers and added to images to convey what ritual patterns to use when working

with that power. They always track back to powers and shapes. Some numbers just point to powers, some point only to patterns, and others combine them. Let's have a look at some of them.

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### *Powers and patterns in numbers*

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Both the powers and patterns expressed in numbers can be inner or outer powers and patterns, or octaves of each other. As an example, let's stay for a moment with the power of Strength that you have been working with. In the imagery, this pattern and power was expressed as *eight*. *Eight* is a lower octave of the inner power dynamic magically expressed as *five*.

In the Quareia Deck, ten numbered cards express the Divine and angelic powers of creation. *Five* in the Quareia pack is the Imprisoner, the power of restriction also known as the power of the "Strength of Divine Judgement," remember? That power's lower octave is the Unraveller's card, *eight*, the power that triggers once creation has reached a peak and begins to unravel itself. *The Unraveller is also the power of the Threshing Floor*. Its power peaks in the southwest of a ritual pattern. The number eight also expresses the complete exterior pattern of manifestation: the four directions and the cross-bridges.

By working the pattern of *eight*, when the power comes together—which is the peak of manifest creation—the deeper power of *five* triggers. This begins to restrict the creation within time, which then triggers the Threshing Floor dynamic. Remember, in the ten root powers, that the last four are directly involved in the physical world by passing over the threshold and affecting humanity.

When you see the keys of Strength: the lion, the woman, and the number eight, you know that the power involved operates in the physical world. Therefore the ritual and magical patterns would be ones that work in the physical world. If you see the same images but the number five or a "V," then the coded power is a deeper inner power of creation. There the work would be angelic and more likely visionary, with less ritualisation.

So let's have a look at other numbers that crop up in coded ways. These can be attached to images, but sometimes they are also used as code between the magician and the inner contact. If the inner contact needs to get a quick and direct message or warning to you then they will draw your attention to numbers in the world around you.

As an aside, seeing number codes out in the world can be a symptom of mental illness, but for a stable magician they are often important and coherent inner messages. The pathways for the code in a magician's mind are the same pathways that can trigger chaotically in a mentally ill individual. Both work down the same mental pathways, so be aware of that.

These numbers are not naturally inherent patterns—or not to my knowledge, anyway. Rather they are an embedded vocabulary that humanity has created and used for a long time, and the inner contacts will work with them, as they assume you know what they mean.

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## *Numbers*

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Kabbalah's influence is embedded within all Western magical systems to a greater or lesser degree. So bear in mind that the Tree of Life's numerical pattern plays out a lot in the patterns of magic in the West.

Cast your mind back to the work you did on the deep powers of creation and how those powers expressed. Now look at the tarot Major Arcana from one to ten. Lay them out in the Tree of Life pattern, starting with the magician, 1, at the top. Now do the same with the Quareia numbered cards and look at them side by side: note the correlations with power. Rather than read the usual text that goes with the trumps, look at them in the context of the key powers that the cards express. This is an interesting exercise that throws up all sorts of dynamics.

The one that really caught my eye was the Wheel of Fortune and the number ten, which on the Tree of Life is the World/the Kingdom. Remember that the Tree is about inner powers of creation expressing themselves. Now think back to the dynamic of how power flows from the Underworld to the stars and acts as a ladder for ascent. Remember the wheels of fire within the flow? The turning, churning power within the earth is the constantly flowing dynamic that draws souls up away from life and tumbles them down into life. This expresses to us in vision as wheels or spinning fire coming out of the earth that triggers the life or death of everything.

Note also the position of the Chariot in seven, and Strength in eight. The Grindstone action moves you forward onto the life path, and Strength... remember the inherent dynamic within Strength with is connected with Judgement/Harvest and the Unraveller. The number codes in Western

magic from one to ten are often used to point the magician to specific powers in action. If you do not understand these powers' deeper aspects then you will miss the code.

These are numbers of power: they tell you of what sort of power does what. Don't forget, these are not 'mystical truths'; they are a numerical vocabulary that humans have developed and worked with and which has become embedded within the consciousness of magic.

Also remember that because this numerical vocabulary is human-developed it will most likely not transfer to Eastern or tribal magic. It has developed within a specific system. If you research back through ancient texts then you will come across similarities in numbers used to identify certain powers in numerical code.

Then we get to the cross-over number codes that tell us about a power as well as a pattern. This use of numbers is not connected with the numbers of the Tree, but has to do with the numerical patterns inherent in nature and magic. *Three and six* is a Divine number pattern: the triangle of a power, and the hexagram (33). You have worked with this in ritual.

When you come across 333 you are looking at a ritual pattern of the hexagram with the central axis of above, below, and the fulcrum added in.

Rather than give you a checklist of numbers, it is better for you to come across them yourself. This will happen over time as your magic unfolds. And this is an important way to learn them: if you learn theoretically from a list then there is a tendency to keep theorising over all the number patterns, and your theory will be fed by only limited experience. However, now that you are aware of these number codes embedded as keys, and also that they appear as vocabulary from inner contacts, then when you come across them and have a ritual or magical experience that tracks back to that vocabulary, the knowledge of the code will become a living experience that stays with you.

This way you will also not learn them all, only what is necessary for you. This stops you getting cluttered with codes that will never actually be needed. Every adept that works this way will have an orbit of numbers that become coded messages between the inner contact or deity and the magician. They appear in the weirdest ways, but when they do, you learn to take note.

For example, one particular set of numbers appears for me when I may be in danger. They are linked to an inner contact I worked with, and

when they flash up, I take heed.

One very cold winter's day, I was at work and the building was very cold. I went to turn up the heating, and on the heater's digital thermostat was my danger number code. What made it a very clear message was that the numbers did not correspond at all to the room's temperature: the display was malfunctioning, and my danger code was lit up in bright red.

I finished my days' work and set off home. It was particularly bad weather in Montana, with a heavy blizzard blowing and deep snow: I had to drive through a high mountain pass to get home. Because I had been flashed the code, I drove really carefully.

Halfway up the pass I could barely see anything because the high wind was blowing snow straight at me. It was a total whiteout. My radio cut into the CD playing in my truck: a radio alert. The radio station's number and the frequency setting that they read out was my danger number again. I was being shouted at.

Deciding not to risk it, I pulled over into a slip road to wait out the storm. I had blankets and food, so I knew I would be okay: I had done this many times before in storms.

I only had to wait twenty minutes, but when I drove back to the pass road everything was backed up. There had been a terrible accident in the whiteout. Trucks and cars had all bashed into each other and a couple of cars had gone over the cliff. I would have smashed straight into it, as it was happening as I pulled over.

So as you can see, as well as appearing in magical artwork or texts, these codes can, once you are used to working with them, turn up in everyday life to give you warnings. Let's move on now to keys in images.

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### *Keys in images*

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These became very popular in Europe in the sixteenth century, and as time progressed, the images become more cluttered and convoluted. As is always with hidden keys, once they capture the imagination, people expand on them. Sometimes this worked magically—in some cases you can put a great deal in one image—but as is always the case, for the most part they became cluttered out of ignorance. It was the equivalent

of today's obscure, poetic, and evasive magical writings, some of which hold great keys, but most of which are simply people trying to look clever.

Elizabethan alchemical and hermetic pictures often hinted at stories from classical Greece, elements of more local lore, religion, and the magical keys themselves. The keys usually indicate a power, contact, tool, or dynamic. The background story tells of the deity or Divine powers involved. The keys tell you about tools and dynamics. All were shrouded in moralistic projections: they were read one way by the magically illiterate, and another way by the magician. A few examples are reproduced in figures 4–7, at the very end of the lesson.

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### *Researching number keys*

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Write a summary of what you have learned about numbers, and do some of your own magical research on number keys. Also look closely at the emblems: for each one, write out what you as a magician would draw from that picture. What information would be helpful, and why? They are out of their contexts, without poems or texts, as I want you to learn to look directly at the image itself. Often the text is just a diversion for curious eyes, unrelated to the keys. Write up your notes from this lesson, including the ritual notes, and put them in a file.

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### *Analysing images*

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Analyse the following two images, using what you have learned. Remember that dummy keys or images were often put in more complex magical and alchemical images to disguise/hide the real ones. So you have to figure out, *using what you know*, what is going on in each image. Identify what is a ritual pattern, what is a map, and what is portraying a coded Mystery.

To help you, the first one is a map and layer, and the second one is telling you a deity power's dynamics and tools. A lot can be extracted from both images to construct layers of magical patterning for ritual.

In the second image, again, note the tools and the hands they are in. You will notice that in all the alchemical images, the rod, not the sword, is not used. If you research woodcuts from this era on the internet then you



will find that swords are mostly not held by people: instead they appear in the sky with a hand coming out of the clouds. Why?

Write down everything you figure out and justify it: explain what and why. Keep your write-up in a file with the rest of this lesson's work.

QUAREIA

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Figure 4: Death dynamics: look at the man's right side. There is no wall or curtain: it is the gate to death from the right, which is also where the angel comes from. Notice which side the woman holds the baton, and where her left hand is: by his feet. Notice too that the woman's baton touches the angel: think about that. This image is telling the magician the basic dynamics of death from a ritual/magical perspective.



Figure 5: The lion's power in the world of the living. Society is shown in the background as houses, churches, etc. Notice that a power from above keeps the lion under control. This tells the magician how to work with that lion power without it getting out of control: it is divinely led and controlled. Remember that the lion is both angelic and a deity...keep that in mind.



Figure 6: The king and the goddess of the land: the sacred kingship. Note the tools' positions: which are held, and which are not? Note the positions of the feet, and which leg is forward. Also notice which hand the goddess is holding. Think about the message in this. It is advice to a leader on how to govern well on the sacred land.



Figure 7: A goddesses' power on the land. Think about her left hand and what she is doing, and about her right hand and what is going on there. Think about weighing, harvests, and composting.

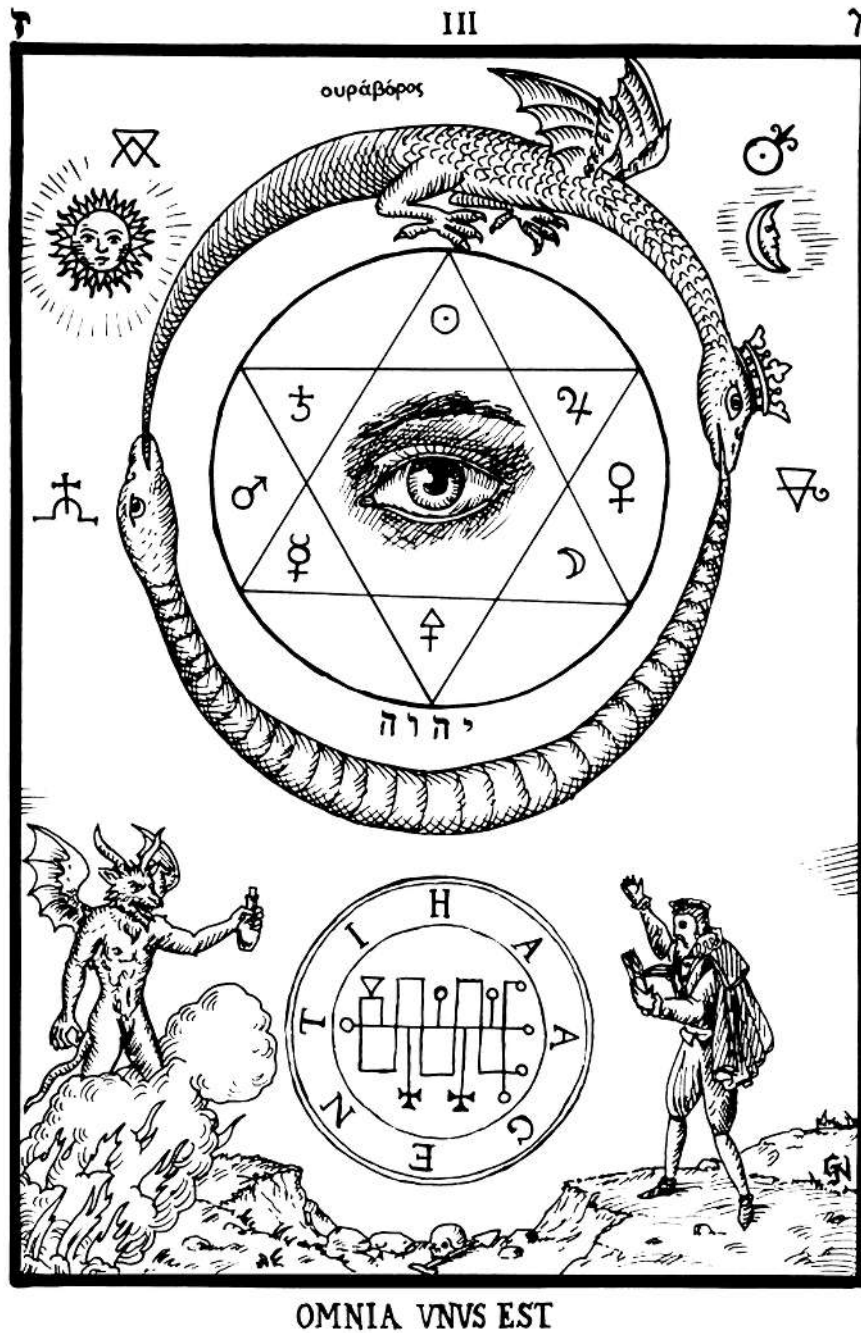


Figure 8: First image for analysis



Figure 9: Second image for analysis