



QUAREIA—THE ADEPT
Module V—Advanced Magic
Lesson 3: Power Switches

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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



QUAREIA—THE ADEPT

Module V—Advanced Magic

Lesson 3: Power Switches

In the past we have looked at and talked about switches and sockets, and magic working along circuits, with power sources, bridges, filters, and so forth. We have also looked at condensing magic into a sigil or seal to dispense it. Those methods were used in particular workings where the magic is released, and then the magician moves on in their work.

However, there is another dynamic in magic, often misunderstood, and often copied ineffectively through ignorance of how it works. An adept magician should understand every step they make in magic, knowing how and why it works. This moves them away from simple copying into true magical crafting.

For the most part an adept magician does a working, releases it into action, and that's that. The magic runs its course until it composts. However, there are ways of working where the magical pattern is created and a switch is made. Then the magic can be triggered multiple times in different situations by flipping the switch. In other words, you make a reusable tool.

These switches are very common in magic, and appear as words, sounds, seals, or a collection of sigils. These are often copied by magicians, usually out of grimoires, then reenacted, uttered, or placed in a ritual setting—as seals, for example—without the magician realising that though they are working with a switch, it still has to be triggered for the whole thing to work. Not doing so is like standing before a light switch and

thinking that because you have a light switch in your room, the light will come. You actually have to press the switch to make it work.

In magic, the trigger for the switch is a magical pattern of a working impressed within the magician and also woven into the seal, sound, or word. If another magician comes along and finds the switch, and they have the inner gnosis of the pattern within the switch, then they too can switch it on; if they do not, they cannot.

Let us have a look at a scenario to demonstrate this dynamic, so that you fully understand it. You have learned all the ingredients for such work, but you also need to be able to put the bits together with understanding.

Example of a switch

An adept needs an ongoing long-term switch for regeneration work, with an inherent power of regeneration able to work repeatedly on people and places. So it would not be a targeted magical one-off working, but an ongoing trigger that, triggered, would unfold the magic of regeneration when needed. And it would need to be usable over and over again.

The magician first works in the inner worlds, in the Inner Library, the Inner Temple, and the Underworld for anchorage and time. She also works with the flow of time to ensure that the switch can be triggered repeatedly in the future if needs be. She connects it to a natural egregore as a continuum and power source.

The gathered power dynamics, angelic beings, inner contacts, deities, and inner patterns are then exteriorised in a ritual working that is repeated and ‘pressure-cooked’ over time to build the pattern’s power and stability. An inner guardian is connected to the switch, as is an inner contact, to make a bridge between inner humans and outer ones. Such a bridge protects the switch from ignorant interference, and keeps an inner contact to hand should future magicians work with the switch in the right way.

The externalised ritual draws in powers and beings, and that is focused and condensed into a sound, word, series of utterances, or a seal. Whatever method the magician uses, the condensed switch is created from sounds or words or images directly connected to the powers, pattern, contacts, and to the task at hand. The pattern of the externalised

ritual and the inner power pattern is then lowered in the seal, or is woven in the utterance.

Utterance, if used, is formed by working with the air gap in the Inner Temple, or by contacted writing in the Library. The sounds, as well as the words, are brought together for resonance as well as meaning.

If seals are used then they are formed by working with, and defining in the image, the weaver powers, the anchor, and the focus (human or land), along with angelic powers and shapes, and deities. Any words used are directly connected magically to the beings and power dynamics involved. The substance used to create the seal is carefully chosen for its ability to conduct the power and to hold it in a stable way.

In either the utterance or the seal, there is also an element of time exteriorised so that it will keep working over the years, whenever it is switched on.

The seal is then used magically for the first time to trigger it into birth. Then it is kept in the magical space, where magical work keeps the seal tuned.

If utterance is used, again it is first used magically to trigger it into activity, and its written form that was inscribed during the magical working is rolled up and kept safe in the magical space.

If sound alone is the switch then it cannot be put down on paper. The magician must store that sound in their minds and keep an awareness of it. This is the hardest of all the methods to use, but the most powerful, as it works directly with the dynamic of creation.

The magician then uses the switch as part of their service work. When she has had to work as an exorcist in an area or building, the last action is to deploy the switch. If it is a seal then she takes it out of its box, places it in the centre of the building, recovers the sense of the original ritual and its contacts, and unfolds that complete working in the space. The seal is left in place for however long it takes to establish that pattern in the space.

If utterance or sound is used then the magician methodically goes from room to room projecting the sound or words, while recovering an inner sense of the pattern.

If the work of regeneration is needed out on the land or in a person struggling to overcome a terrible illness or injury, then again the seal is placed on the land or person, or the sounds are uttered over them. The

key that throws the switch is the recovery of the inner sense of the pattern, of the contacts and the powers.

If the magician retires or is getting too old to hold that power then a magician of the next generation can be taught how to use the switch. To pass on the knowledge, the younger magician first needs to be trained in the same flow of dynamics and have gone through the various stages of development that will have given them balanced access to the powers, contacts, patterns, and so forth.

Then the younger magician is taken by the older adept through a condensed version of the original ritual and visionary work, minus making the actual switch. The formed pattern, contacts, bridges, and places are reworked without change, so that the pattern is within the young magician. They work side by side, so that the resonance of collected experience and knowledge of the older adept vibrates and resonates with and in the younger one, just as plucking a string on an instrument makes the next string vibrate at the same frequency. It creates a different sound, but of the same vibration. And so the magic is passed down from generation to generation. The older magician then hands over the seal or the words to the younger magician.

As the younger magician matures, they make their own switch, and buddy up the old seal or words to the new one, so that the collected experience stored in the old switch can add to the reservoir of power in the new one. Each generation builds on the last one's work.

Some older adepts, once they have gone through phases of different types of magical work, sometimes end up focusing on one task that they repeat in service over and over again. When they are working with switches, the switch eventually becomes so embedded within them that they no longer need to use it. They just turn up and stand in stillness and silence. That is all that is needed. And that action, or being actively present in a situation or contact presence, while being totally silent both inwardly and outwardly, is the pinnacle of adept power. The presence alone triggers the switch, and everything unfolds powerfully.

That ability to trigger powerful change by one's focused presence comes from years of doing the same thing in different places. The magician herself becomes the switch, and focused intent in stillness triggers it into action.

Remember the Seal of Secrets from Adept Module IV, the work of the Arbatel? That is a switch of ascent. It will not trigger a mundane person to suddenly 'ascend' and vanish in a puff of smoke; nor will it trigger for a

power-hungry magician or a curious one. But for an adept working in the inner worlds, working with angelic patterns and resonance, and with the land—all of which are vital aspects for such work—it will trigger a step on the ladder towards union with the Divine.

The work inherent within the magician is a major ingredient for any switch work. And this brings us to the evolution and natural development of switches.

Evolving switches

As each generation of magicians interacts with the switches, they bring different ways of thinking, which helps the magic evolve. If the magician is working within the same power stream as the switches, but not the exact same magical line, then they will bring different influences, different observations, and often different cultural or ancestral strands to the work.

The key is having the same frequency of inner contact and power. Remember, such frequencies are not about specific magical paths, lodges, orders, and so forth; they are about deeper understanding and connection to the lines of inner and outer contact and power.

Two different magicians—say one from China and another from Britain, two very different cultures and two different working methods—whose underpinning structures match, i.e. inner connection, patterns, and so forth, will be able to operate and switch on each other's work.

In the same vein, two different magicians from the same city may not be able to operate each other's switches, as one has an inner patterned connection and frequency harmonic with the work, and the other is plugged into a very different, and not harmonic, stream of magic.

When you get past magic's exterior expressions and delve into its deeper inner dynamics, you find that those dynamics express in the same way, from an inner perspective, regardless of a magician's culture and type of training. This is why you have worked with, and looked at in depth, different cultural strands of magic that all tie into the same dynamic.

When comparable magicians take up each other's work, it starts to evolve within defined parameters. The seal still does the same job, but

the connection inherent between the seal and the magician shifts a little as the younger magician brings along different ways of connecting to the power. That evolution is passed on by the seal: the seal, which eventually becomes a living, evolving pattern, adjusts to the difference, which widens its scope of action.

Just as an aside, such a switch can be created by working with a bell that has a good tone. It works by sound and vibration, and because it is also an object, the pattern can be lowered into the bell, and the bell can then be worked with when needed.

Naturally-developed switches

These types of switches are the most common in magic, and are the ones that present the most often. When a simple working is used that does not need a lot of inner contact or complex patterns, its repeated use by subsequent generations, done in the same way, will trigger a natural formation of a switch.

This is the dynamic behind the magical phenomenon of anything being able to work if approached in the same way, for long enough, by enough people. It does not work for any of the Deeper Mysteries or magic, but it certainly works for more day-to-day magic.

Repeated action with formed intent triggers a pattern to come together that creates bridges. It can also draw the attention of inner contacts and beings, and where the magician fails regarding power connection, the contact can pick up the slack and help bridge the power needed. In such cases the magician is often not aware of the contact, or is unable to make direct contact, but is vaguely aware of a presence.

Magic is inherent within humanity, and as such it can be formed and triggered in many ways. The key for adepts is to operate with skill, precision, and knowledge; not with haphazard and hopeful actions. It is the difference between being a classically-trained professional dancer, and doing some freestyle movement in your living room.

Recognising switches

Usually switches developed for long-term use are passed from adept to new adept for the work to continue. However throughout time there has been, and still is sometimes, a lack of magicians to pass switches on to. In such cases they are cast out into the world in such a way that should someone with gnosis come across them they will be able to decipher and work with them.

Sometimes such switches are discovered in a past magician's work and they are taken up by others trying to decode and understand them. The way that these switches present themselves—as seals, words, and text—is such that if you do not know what they are then you cannot turn them on and access what is held within them. Similarly, if you do manage to decode them but you do not have the inner connections, or your intent is to use them for random magic and not their actual function and purpose, then they will not work. They just become intelligible but glittery Mysteries.

Remember the *hiding in plain sight* done in the Arbatel? That method is deployed with switches as well as for passing on key components of magic.

But the best way to understand these long-term switches that can be used repeatedly, is to make one.

Making a long-term switch

You will make a long-term switch that you can deploy in your ongoing work when and as needed. You will work with utterance or sound, not an image or physical seal that could fall into the wrong hands. You will make one for stillness, as that is a straightforward switch, and it is hard to get yourself in too much trouble with it.

Once you have made and worked with one then you can go on to expand the work for yourself, making different types of switches with different functions, should you wish to.

A switch for silence can be very handy and probably has the greatest number of applications. Whatever the situation, bringing silence to the

event causes beings to back off for a while if they are hostile, and allows the beginning of a movement towards balance.

Putting regeneration, restriction, or destruction into a situation, when you are not sure what you are doing, can cause all manner of chaos. But silence can be deployed in any situation, which gives the magician breathing room and kick-starts the process of rebalance. Though it is not a universal problem solver, it creates a limited 'time out' in a situation, which lets the magician plan their next step.

For this working you will need paper and pen, and something to rest the paper on. Or you will need a bell if you wish to work with tone and vibration. Place them on the east altar before you begin.

To prepare yourself, open the gates, go through the adept power pattern, circle, then sit before the central altar. If you do not want to work with words or utterance then use a bell and adjust the ritual accordingly—figure this out for yourself.

Go to the Inner Library and inform them what you are about to do. Then go to the Inner Temple and sit before the book on the east altar. Let the wind blow over your face, and sit with your hands on the book while holding the intent to create a long-term switch for stillness. Let the collective knowledge held in the book seep into you.

Get up, wash your face in the water of the temple, and go to the egregore. Swim with the fish. Hold up your lantern for the fish to see, and let them swim by its light if they wish to read you and guide you. Tell them your intent, then swim to the feet of the angelic mediators at the edge of the water and the Void.

Climb out, and let one of the mediators help you up onto a ledge beside them. Go and stand back-to-back with one of the mediators so you are facing the nothingness. Stand in stillness and silence. Let the stillness fill you and remember the feeling. Lean into the mediator until you fall backwards through them into the water.

Swim to the tree, get out, and hold up your lantern. All the fish gather near you in the water, drawn by your lamp. One of them leaps out of the water like a salmon leaping, and lands in your lantern. The fish merges with the lantern—your inner contact or bridge with the egregore. Remember this combination between the lantern light and the fish.

Go back to the Inner Temple and circle for a while. When you are ready, using the stairs from the temple to the Underworld, go down to the Anchor Stone deep in the Underworld and place your hands in it.

Feel for the vibration of the stillness: silence and stillness still has its own 'feel,' a type of pregnant power. Let your hands gather the feeling and draw it out of the stone. Place your hands to your chest and 'see the stillness' merge into your chest.

Return to the Inner Temple. As you rise, be aware of the angelic wheels turning in the earth around you as you climb nearer the surface. Go around each direction and commune with the quality of stillness there: each one is different. As you approach each direction, watch the walls: watch the angelic patterns shift and move, and see what bridges form from substance or angelic hands clasped, linking them together. Remember those patterns.

When ready sit before the east altar in the temple. And physically get up and go sit before the east altar in your work space. Recover the stillness and silence within you. From that silence, focus on the east threshold before you and call on 'He who forms words': the deity who utters. Call both in your mind, in vision and with your voice.

Wait until you feel the contact build on the east threshold. Then call on 'She who writes the formed words,' using the same method. Wait until you feel the build-up in the west behind you. That power will work through you.

Pick up the paper and pen. First the utterance needs to define the boundaries of the directions. The power of silence and stillness needs to be declared for each direction, so write out those declarations. Now write out the bridges: the four angelic beings or deities to turn the four into eight, and the square to a circle. Write the declaration of their position, what they are doing, and what their power is.

Now write links from each direction and the bridges to the centre.

Declare the powers above and the powers below.

Declare the presence of the three powers either side of the fulcrum: the angelic light, the Limiter, and the staff; and the angelic sword, the scales—Ma'at—and the lantern. Declare the fish within the lantern.

Declare the magician at the centre, the fulcrum, and within the centre the heart spirit which sees and hears everything and is the voice of truth. Declare that beyond or within all of that is the Void of stillness and silence.

Declare the central stillness and silence as expanding out to each direction and bridge.

Declare the outward circle that encompasses the stillness, and that the circle expands to spread stillness however far it needs to go.

Declare that the pattern is filled with stillness and silence which permeates everything within the circle.

Note: When you have finished this and move further down the lesson, remember all these steps when you look at image three.

Method of action

It must be written with the right hand, regardless of which hand you normally use. Think about why that should be. For every line of declaration, as you write it, see in vision the action and connection flowing through the hand. See the beings, see the pattern, and see the threads all connecting to each other. Do not use names of beings or contacts; declare them by their action in direct relation to the work. The words must have visionary structure, so that each action is seen as well as spoken or written.

Do not add any flourish to the words—and no prayers or begging. It must be focused, to the point, simple, repetitive, and purely functional. Allow the deity powers to work through you and remember, this is not a work of literature but a functioning switch. It also has to be remembered, so repetition not only creates a ‘wheel of action,’ but also makes it easier to remember.

Once it is finished, get up and recite the text while going around the directions and cross-quarters in turn, and from the centre outwards. Follow the pattern physically as you recite it, and when it comes to the adept power pattern, see the powers and tools around you. See yourself in the Inner Temple as well as the workroom so that the two are temporarily brought together. Also be aware of the pattern the actions and words are forming, and ‘see’ its shape in the room as you work.

Then place the paper on the centre altar and see the pattern in the room around you. See the hands of the weaver come down. Using your hands over the paper, weave the pattern shape in the air over the paper. When ready, lower the pattern into the paper. Sit and meditate in stillness

and silence, and feel the power around you and in the paper. When you are ready and you feel the tide of power recede, close the room down.

The words need reciting everyday for a while until you know them by heart. When you recite them, see the pattern in your mind, feel the powers around you, and feel the stillness within you. Do it in the same place each day until you can do it without the paper, and do not change a single word. Add nothing, remove nothing. Between your daily recitation with inner focus, recite it to yourself in your head until it becomes second nature.

If you choose to work with a bell then still work the directions. Use the tone of the bell in each direction, and use the declarations to instruct the bell. Bring the pattern together and lower it into the bell, then work with it each day until it has fully powered up. After that, only ring it when you intend to bringing stillness and silence to a place or person. A bell can be a very powerful way of working with switches.

After that, use it before you start any magical work in your space as another tuning tool. Recite the utterance in your mind, or hear the bell in your mind while seeing the powers around you. Do this standing in the centre of a busy city, out in nature, at home, on the bus, and at work. Use it over and over again, both speech or sound, and internalised.

This cements the pattern in the words or sound, and holds the gates open for more power to flow into the pattern. The more it is deployed, the stronger it gets, until it reaches a peak. You will feel when that point has come, and that is when the switch is fully operational. After that, use it when needed.

The true process of empowering the switch comes not from its making, but from repeated use. The making allows the usage to happen, but regular engagement with the powers and words forms a much bigger pattern, and allows much more powerful beings to draw close to the pattern and join in with it.

There will come a point when you will recite it and will hear in your mind many other voices speaking with you: at that point the switch has stretched through time and its uses in the future are feeding back to you. Then you know the switch is fully embedded in the flow of time.

Working with a physical seal is different, but it has the same mechanisms. Once you have worked with the uttered switch long enough, you will figure out how to make, empower, and solidify an outer physical seal that will also travel through time.

Take notes of your work, your method, and the outcome, and keep them in a file for your mentor.

Working with the switch

Once the switch—whatever form of it you are working with—is fully operational, it can be used in various ways depending on what type of power or action is in the switch. They are not cure-alls: they are tools that can be deployed powerfully and repeatedly in different ways. As you build a relationship with the switch, the switch will grow in power and focus.

They can be used in protection, clearing, construction, healing, sealing, triggering power and patterns, and so forth. They would be used in conjunction with vision and ritual, and with outer actions around a space. They add to a pattern, focus it, and can also dispense it, depending on what you are doing.

As your switches take on lives of their own through repeated use, you will discover various ways of working with them; and you will also learn not to rely on them—a major factor in magic. Tools are not there to weaken you, but to assist you when you have a lot of work to do.

Once you have worked with a switch for a while, try working without it, but recover its memory and feeling: this brings online the power behind the switch, so that once again the tool ends up being an inherent part of the magician, and the need for the outer tool can fade.

When you get to that point and you can work very well without the physical or uttered switch, then it is time to pass it on to a younger, less experienced adept for them to work with and develop. Tools should never be coveted possessions; they have a temporary presence in your life when necessary, and should be released into the line of magicians when you no longer need them.

Inspirational switches

There is another type of switch that does not switch something on; rather it switches *you* on. These are less about complex power patterns

held in words, sounds, or objects, and more about reminders hidden in plain sight. Though their creation and action is very different to power switches, their action runs along a similar path, which is why I mention them here.

The inspirational switch nudges you, triggers you, and offers you confirmation in dark or confusing times. The greater Mysteries, by their very nature, can be a lonely and sometimes confusing one. Sometimes you feel you have lost your way, that you are totally alone and in despair, and that maybe what you felt were the Mysteries were in fact just fantasy. Those dark nights of the soul serve a purpose in that they make us face ourselves, but sometimes they can be soul-destroying emotionally.

Often this happens when we face a crossroads and do not know where to go or what to do. Often we do not see the amazing landscape just over the horizon; our lives can get so full of struggle that we get stuck at a door or a cross in the road, and when the magician is truly in need of a helping hand or a quiet reminder that actually they are not alone, they are on the right path, and they need to trust, then an inspiration switch turns up.

These come in the form of images or words. Sometimes inner contacts deploy these inspirational switches by your surroundings, and you get inspired by what you see, hear, or experience. Other times the magician needs a more focused recognition that they are on the right path—particularly on the path of the Deeper Mysteries—and an inspirational switch directly connected to their path appears. These are not natural hints and nudges, but are created by adepts and released out into the world. Those who do not need them, are not part of the Mysteries, or are not at that phase of magical need, will not recognise them, as they are specifically constructed.

But those who do need them, on a defined path of magic and the Mysteries, will recognise them. In such times of need, you will find them by browsing a book, or a website, or walking down the street and peering in a shop window. The magical message within the switch is specific to the Deeper Mysteries, and if you are connected to those Mysteries, regardless of the specific path or expression, then you will recognise them. They will say to you, “look, can you see? Yes, it exists, yes others have experienced this, and yes, there is great power here.”

It is akin to seeing something strange in vision and thinking it is your imagination, then coming across an ancient text that outlines what you saw. It confirms to you poetically that you are on the right path. These images and seals are sent out with magical intention for future genera-

tions, to nod to them, encourage them, and sometimes to pass on a grain of information.

And don't forget how the Deeper Mysteries are taught: you are given one bit of information and you must recover the rest of it by enquiry, application, and development through practice.

For those 'who do not know' these images can appear as riddles, codes to be cracked, or magical symbols that hold ritual power...if only they could decode them, the seeker would get power! But the truth is not as glamorous as that.

Sadly, these inspirational switches, often created and crafted hundreds of years ago and released into the flow of time, became copied and aped. They looked Mysterious and forbidden, so many people who wished to appear knowledgeable and magical created similar images, throwing together lots of symbolism to make a nonsensical, babbling bauble. Those can be glittery, exciting images, but they are babble nonetheless.

These time-travelling images have key aspects that cannot be explained to the uninitiated, as there are no words. They draw on images and clues that come from deep inner work, and as such you either know them because you have done the work, or you do not—it is as simple as that.

Don't forget that beyond their surface dressing the Deeper Mysteries express in the same way regardless of what path they are expressing through. These inspirational switches were made by Western magicians, Arab mystics, Eastern magicians, and so forth. All these adepts, of varied traditions, released them out into the world as guiding lights. They are there to inspire, to confirm, and to offer a word of encouragement that spans generations. When you see one, you see the care and thought of an adept who, many hundreds of years ago, wanted to make sure that in your depths of despair, feeling utterly lost, the voice of the adept would be there to comfort and encourage you.

So let us look at a small selection of these messages from the past.

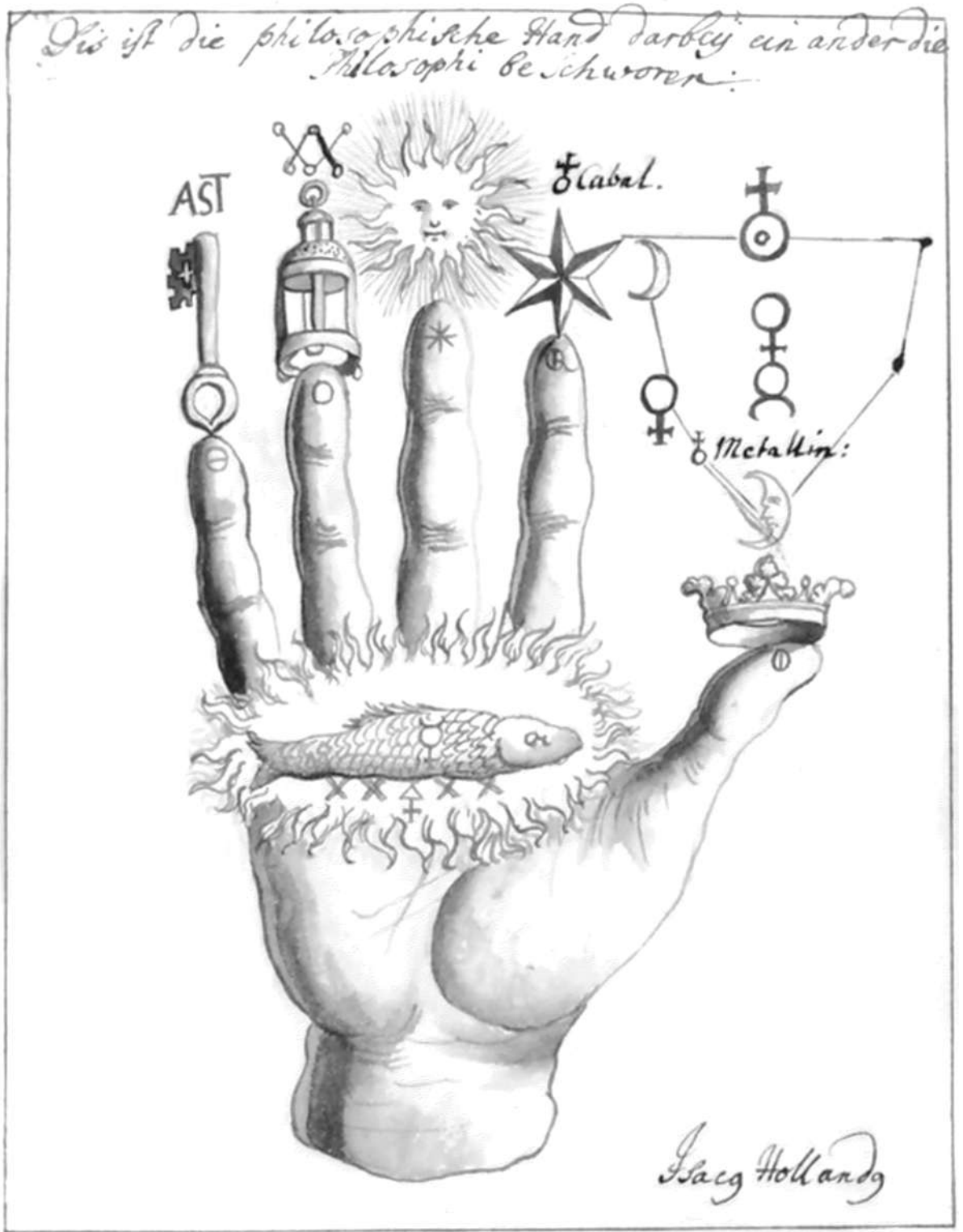


Figure 1: The Hand of the Philosopher

The Hand of the Philosopher

The first is an image called the *Hand of the Philosopher*, and is from the eighteenth century, from the Rosicrucian movement. It appeared in the works of Isaac Hollandus.

Have a very good and close look at this image, and remember to look using the interpretation methods you have learned: look for the allegory and poetry. By learning how to decipher these inspirations sent by time, you will learn to recognise them when you see them. The Philosopher's Hand literally gives you a 'hello wave.'

Note the seven dynamics: the Crown, the Star, the Sun, the Lantern, and the Key. Note the hand's flame or light, and the fish. Note also the right hand, the hand of your actions and harvest. Note the light in the hand, and the lantern. The light becomes your lantern, as you should well know. Note the fish... recognise that?

This image tells a lot about how the mystic or magician walks the path of the Mysteries. The key to the path is AST... a riddle? No, simply hidden advice and confirmation. One of the dynamics employed in this image has to do with aspects of Kabbalah, as we can see from the double Resh over the lantern. in Malachim script. Two Resh are doubled over each other, with one inverted. Let's look at the Resh first.

Sefer Yetzirah on the Resh: forth chapter

Seven doubles are Bet, Gimmel, Dalet, Kaph, Pe, Resh and Tav. They founded life, peace, wisdom, wealth, seed, grace, and governance. They conduct themselves with two tongues, because they are doubles of permutations.

He made Resh a king. He bound a crown to it. He combined them with one another. He formed with them Mercury in the universe, the fifth after the Sabbath in the year, and the ear of the right in the soul of male and female.

Mercury, the fifth after the Sabbath, the ear of the right, grace, and ugliness were formed with Resh.

You know what the lantern is, and what the light or fish is. But why the double Resh? As you see from the Yetzirah text, Resh is one of the doubles, one of the letters with two defined sides to its nature, and what it utters into being.

Resh is the emptiness of the ignorant soul and, inverted, is the fullness of the soul in gnosis. It is poverty and wealth—not in a material sense, but in the true sense of being. It is the powerlessness of the empty and the power of one filled with the Mysteries.

The two sides of its coin balance each other: you cannot fill something until it has been emptied. But something emptied is a ready vessel for what is to come. Remember the work you did in your apprentice section to rid yourself of what you did not need, to let go of what had passed, and was no longer relevant? That was the work of the Threshing Floor, which takes away the chaff from your harvest. What remains is the mystical light of the lantern that lights your way on the path—the empty and the full.

Why Mercury? Remember from your work on the Arbatel how the older, and in fact ancient, expression of Mercury was not just communication. Its deeper meaning in the Mysteries is the *path keeper*. And keep in mind, when you look at sixteenth-century texts, the methods deployed to hide the Mysteries in plain sight with lots of glamour over the top. When you read Mercury, Saturn, and so forth in alchemical texts, they are talking about power dynamics, not substances: the Grindstone and the Path.

So what then is AST? We know from the double Resh that this image draws on Kabbalistic knowledge as a language to get something across. It is not Kabbalistic magic or Mysteries; rather it is deploying aspects of Kabbalah to hide, and to explain to those who understand. So we know the code being used.

Note also that the artist made a point of not using Hebrew, but a magical script, Malachim. Again, that is saying that the Kabbalistic references are pointers, but not Kabbalah *per se*. So we look at AST, and look at Kabbalah to see if that is being used, while using European letters, and yes it is: Aleph, Shin, Tav. The three letters are placed over a key over the little finger.

The three letters hold clues about the dynamics of walking the path of the Mysteries, when read as the mystical letters in Kabbalah.

Aleph: silence, the first breath, the transformation of silence by the

breath, which then becomes a Word, housed in Bet.

Shin: The letter shin has three 'arms': compassion or expansion, balance, and restriction—the scales of Justice. The letter also has five definitions, including 'good transformation'—*shinoy*—and the 'path of return'—*Shuvvah*. It is also the letter of *El Shaddai*, a Jewish term for Divinity in the form of the 'almighty.'

The letter Tav is the last letter of the Aleph Bet, and is completion, the end of the journey.

So in AST we have the beginning, the middle, and the end. The key is a Divine and mystical path that we journey on. It also points to the dynamic of the scales in action over someone.

And we do not journey on that path alone. That message comes from the little finger of the right hand which holds the key, and the connection between Resh and the right ear. Something we will get to in a moment.

To understand the use of the hand in this magical imagery, we have to understand the mythologies and allegories still kicking about in the eighteenth century, a lot of which were stripped away from general understanding towards the end of this era by the rejection of old myths in favour of new sciences and new ways of thinking. Also remember that the Rosicrucian path, which emerged in the seventeenth-century, drew on much older roots, some of which we see in the Arbatel, for example.

The hand and its fingers had significance going back into the early mythology of ancient Greece. This was written about by writers like Strabo, Plutarch, and others, writers that the magicians and alchemists of the seventeenth and eighteenth century were very familiar with.

In Greek mythology there are stories about the fingers of the hands being demigods or spirits brought forth by the goddess of the land plunging her hands into the earth with intent. In some stories the goddess is Rhea, daughter of Gaia, and in others it is Cybele. If you read the stories about Rhea on Crete, and the birth of Zeus, then you will be taken on a journey that crosses paths with the Mysteries hidden in the Arbatel. You will see that the magical allegory of both the Arbatel and the early Rosicrucian ideas draw from the same pot.

The fingers of the goddess, the Dactyls, became five male spirits and five female spirits, each of which had particular powers and skills. The Dactyl spirits were said to be magicians, healers, and alchemists. There are, like all Greek stories, differing versions, but you get the idea.

They were looked on as mysterious sorcerer spirits, and were described as the inventors of the Ephesian incantation formulae; and persons when suddenly frightened used to pronounce the names of the Dactyls as words of magic power.

—Plutarch

These myths endured through time, carried by the Romans across Europe, and dug themselves into European folklore. The little finger of the hand is linked in folklore to the ears, where a spirit enters the left ear to talk to the human it is protecting, and temporarily leaves by the right ear when it needs to go and clear something from the magician's path ahead or warn them of what is on the future path.

Left is incoming or creating for the future, and right is outgoing and of the past. The left little finger clears the left ear to allow the spirit to enter, and the right little finger allows the spirit to leave to go do its job guarding you on the path. It then comes back and whispers to you what it saw.

This is where the French saying comes from, "mon petit doigt me la dit"—literally "my little finger told me." It is equivalent to saying "a little bird told me." The key and letters over the little finger of the right hand in the Rosicrucian image is dropping you a quiet message.

Other folk traditions linked with the hands include, for example, that when Greeks offered a solemn oath they would often press their hands against the earth as they uttered it.

Summary of the keys

So let's quickly sum up the little hidden signs in the image that say, to an adept who is having a bad time, "don't despair, don't give up, you are on the right path, we see you, we see you."

The light or flame in the palm and the fish is the Lantern and the guardian of the most secret knowledge.

The thumb, crown, and astrological signs. The thumb is connected to Herakles, elder or leader of the Daktyloi, hence the crown. Hercules is the Roman form of the Greek name Heracles. Note the planetary sigils and the mapped-out lines, and look carefully at the lines considering what you know of the magical pattern of the path and power. It

points to the Path of Hercules, the path on which the magician or mystic walks. The king of the right hand's thumb is the path borne out of past experience that forges forward through understanding; and the king of the left hand's thumb is the path forged anew, with the Limiter, which can sometimes be aggressive. The thumb defines the path.

The index finger and the six pointed star. This should be obvious to you. The word Cabal is used to denote a secret esoteric group.

The middle finger has the sun in all its glory. The path of the south or future—again, this should be obvious. It also has power connotations.

The ring finger holds the lantern and the double Resh in Malachim script. See above.

And the little finger holds the key. The power dynamic, and the inner contact, which says how you walk the path.

There is a lot more in this image, and it also points to the practice of using the dactyls or fingers both for passing along unspoken messages, and in ritual.

Think about the story of the Daktyloi, and how it has been woven in the magical system. Think about how the ritual and inner connection between fingers can be worked with magical intent to create power connections, bridges, and patterns.

Think about how one magician could signal to another with their fingers, by connecting certain fingers with other parts of their body. For instance, an adept placing their little left finger in their left ear is saying "I need you to tell me something," or "incoming information," or "I am waiting to hear." The right little finger in the right ear says "I am going to tell you something," or "I need to say something." Left is incoming, right is outgoing... recognise the very basic power dynamic and principle?

At times, when secrecy is needed or whatever reason, adepts can pass along information through body signals, and this language of the body was used in art-forms to pass along messages. Incidentally, this method of passing along information was also used in portraits and images using objects, and we will look at that a bit more in other lessons in this module.

So besides the wave of the 'hand' in the image, it is also saying "you are on the path of Hercules"—thumb—"your lantern is your partner, and I say to you"—right little finger outputting—"never forget your boundary of power, be governed by the scales, always complete the Work, and do it in a hidden way"—the key is also about the locked door, the door to the

temple.

As an aside, did you notice that I buried this decoding under a boring heading? Most skimmers of the text will pass it by.

At the end of this lesson are some more images for you to look at.

Image two is a working pattern rather than a switch, but it will show you some methods for passing on information. Note the east–west triangles, and think about what they depict.

Image three is also a working pattern. Note the position of the day and night, the elements in their directions, and the solar disk and Hexagram above the fire. Note the hexagram in the depths, with the four gates, each of which expresses the four types of winds; then track the power in a line from the hexagram in the depths up to the threshold of the surface.

Look at what is on the threshold, and then through, up to the solar disk and above. Note the inner contacts or priesthood or inner adepts in the inner world above: *Omnia ab Uno*, “all from one.” Recognise that as the ritual working pattern?

There is so much in just that one image for you to find, things I have not mentioned but you should spot. There is an image a working ritual pattern that also includes the making of a tincture for ‘resurrecting.’ Remember that the substances mentioned are powers, not actual substances. Think back to what you learned about homeopathic substances.

Image four is an inspirational switch. It turns the left–east–right–left pattern into a vertical line. Note the right hand is holding the lantern, the heart ‘sees,’ the heart spirit, then the book of knowledge.

So you should begin to see how the Mysteries can be hidden in plain sight. If you don’t ‘know,’ you will not get it. This way, just like the text of the Arbatel, information, advice, and messages can be passed down through time while being safely protected. They are not there to teach the apprentice; they are there for adepts to recognise the messages and work buried within them.

Such mechanisms really came into their own when Christianity rose to full power and passing on esoteric information became increasingly dangerous. As an adept you can learn to spot them, and work with the ones with working rituals, visions, or patterns embedded within them; and you can also use the same methods to make images and text to pass on inspiration, knowledge, and information for future generations

to find.

When secrecy is not necessary for safety, it is easier for an adept simply to pass on information, as this course does. But societies are constantly changing, and the winds of change can bring dangerous oppression, and during those times the information must be passed on in more secretive, coded ways.

Often an apprentice, in such times, will find a morsel of information and inspiration to start working with, and as soon as inner contact is made they can start to learn directly from inner sources. These outer messages serve to let the apprentice or initiate know they are on the right path, as they will recognise an aspect of an image or text from something they saw or experienced in vision. It gives them confirmation and encouragement, and helps them dig deeper in the Mysteries.

But be aware that such mechanisms can appear glamorous to the uninitiated, and are often copied and added to with meaningless symbolism that appears profound. This gives the creator of such things a sense of self-importance, and was, and is, used to make them appear more knowledgeable than they actually are.

This results in a glut of glamour magic, where an apprentice, and some initiates, will find it hard to distinguish between what is real and what is not. Sometimes an initiate does look at words or symbols and has just not yet reached the point of understanding them; other times they are really just looking at fakes.

The way to tell the difference is to look at them using the PaRDeS method of approach, and to understand that the basic dynamics of power are the same wherever and whenever these things are made. Like learning a language, eventually you learn to distinguish between real but unusual words and ones that are made up. If you know the system of language and how it works then you can decipher its more obscure expressions.

Waving to the future

Think about how you would portray the switch you made in a picture that passes on the information as a key or a 'wave.' Think about passing it on in a way that would not incriminate you in an oppressive society, but that would be recognised by other adepts. When you have figured

out how to do this, draw it. Keep a scan of it, as well as your notes from making the switch, for discussion with your mentor.

To continue in this line of discovery, I will continue with codes and decoding in the next lesson. Even though we have done some image and text decoding in the past, you now have enough adept knowledge to see deeper layers; but also it is time you learned to produce such codes yourself and send them off into the future. There will come a time when you will need to do this, or are prompted to by inner contacts.

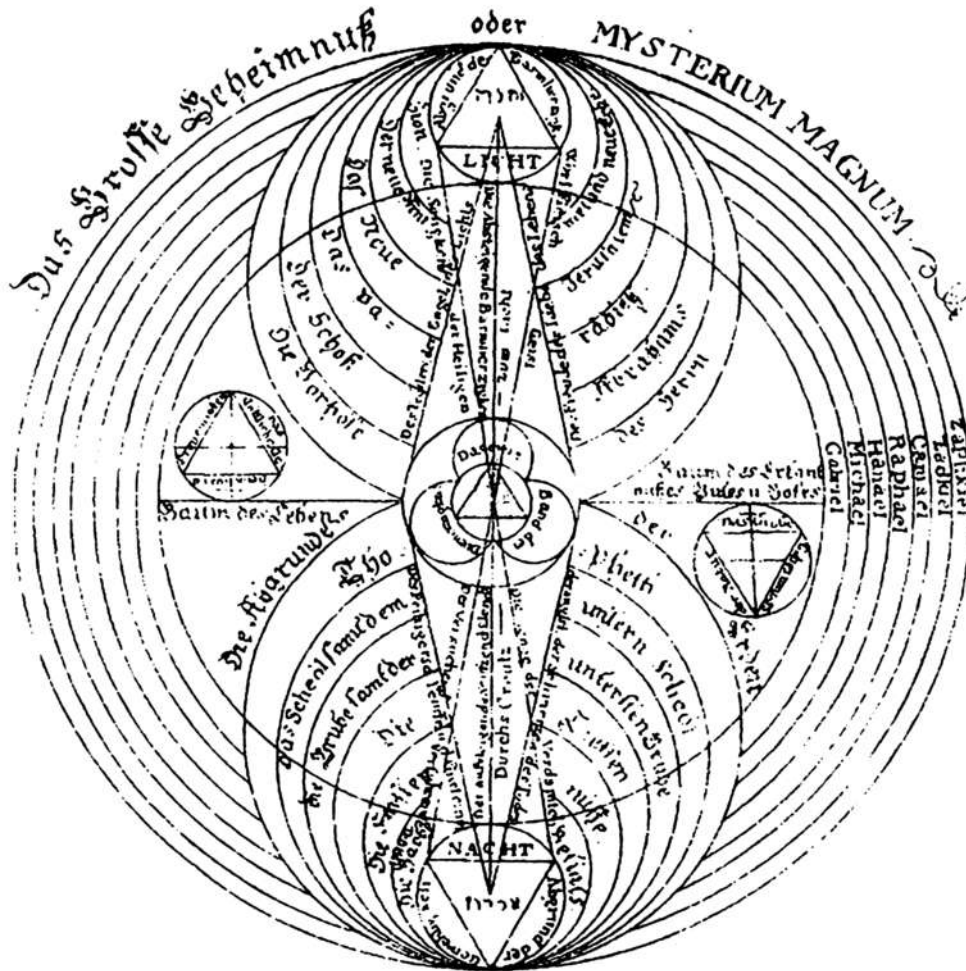
For these codes to withstand the test of time, they need to be coherent, and stay within the ancient flows of power that speak through them. Your job is not to forge totally new patterns but to bridge ancient ones, with clarity and focus, into the future with the intent of assisting and supporting future magicians walking the Path of Hercules.

++in

No. 11

CHART—B.

Fig 9. ad c. iv. § 26.



Cabalistic (Rosicrucian.) "Natural--Supernatural." "Light—Dark."
 "Dark—Light : " (The Mysteries of "Their Interchange.")

N.B.—The references to Nos. and Chapters are to those corresponding in very ancient Rosicrucian Tracts or Charts—(adduced here to prove authenticity.)

Figure 2: Image 2

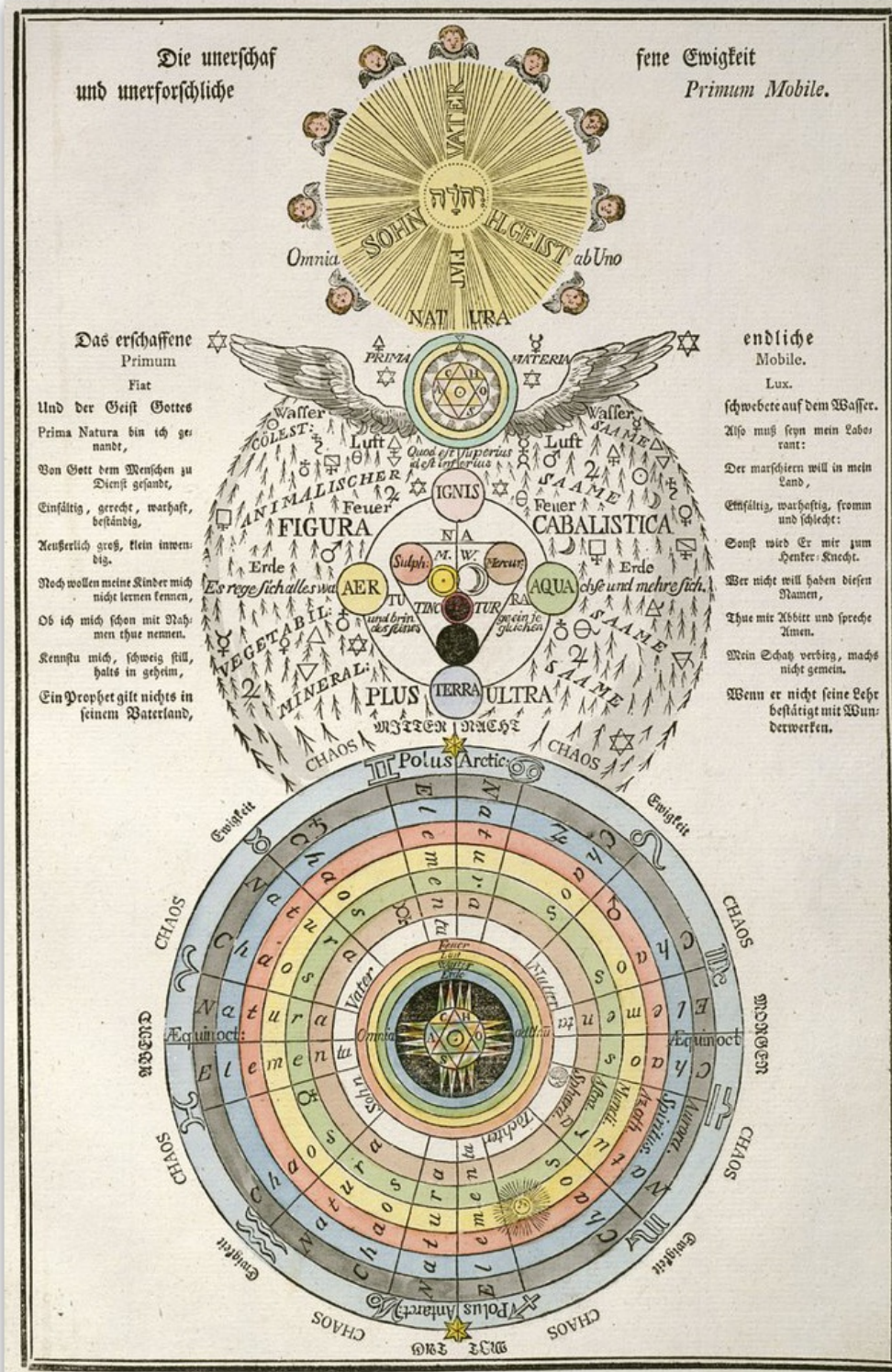


Figure 3: Image 3

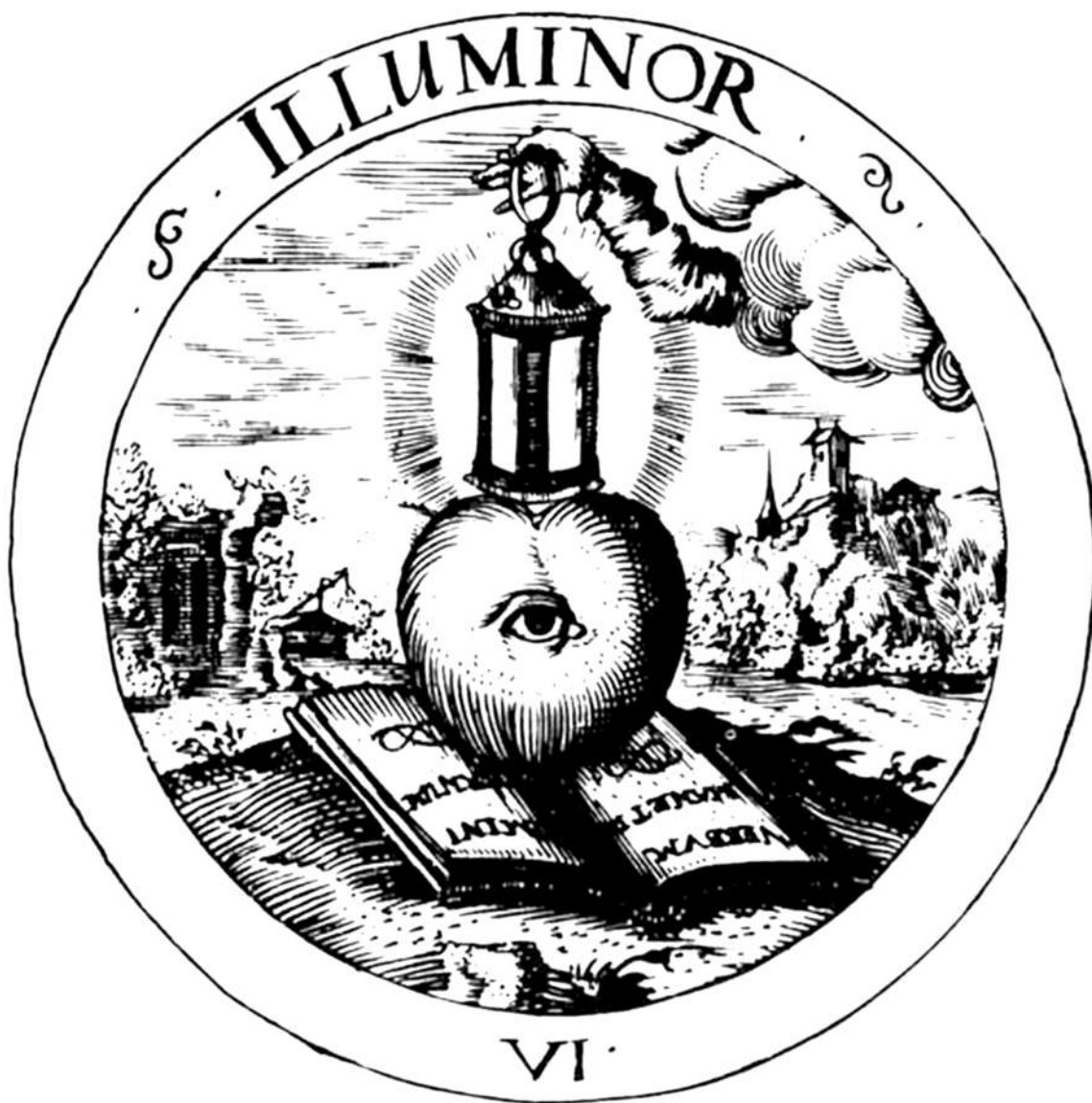


Figure 4: Image 4

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