



QUAREIA—THE INITIATE

Module III—Power Dynamics of Creation, Part II

Lesson 5: The Breath

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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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Lesson 5: The Breath

In the beginning was the Word, and the Word was with God,
and the Word was God.

—*John 1:1*

The Breath of Life and the power of Utterance are the greatest powers a magician can work with. The pure power of creation flows through the human voice and breath when used mystically or magically. And the further into adeptship a magician goes, the more the line blurs between mysticism and magic, as they spring from the same source.

Many people think that mysticism is specific to a religion and is about being 'pure' in a religious sense, but nothing could be further from the truth. Mysticism is an understanding of *that which remains hidden*. It is the understanding of the deepest mysteries of Divine creation and destruction. Without that understanding the magician is merely a turner of tricks. An adept of magic is one who flows in the current of Divine power and takes an active role in that process. And what plugs the magician into that current of Divine power is the understanding of the power of breath and the Word.

To step towards the adept understanding of such raw power, the initiate begins the process of learning, practice, and reflection. This can

never be just an intellectual or philosophical form of study, but must relate to direct experience.

To start you on this journey, in this lesson we will look at the mystical writings and understandings that our forebears left us. We will also work with the direct experience of this power.

From the very beginning of your training you have worked with the breath in a variety of forms; and each time we visit this subject your practice and understanding will take you a step deeper into this profound mystery. Such steps teach you the power of the breath and the voice, while also aligning you with the vast power that lies behind the Utterance. It is a journey that takes a lifetime.

When you first started working with ritual you used your voice a lot. For most of you those rituals would have been powerless, as you were simply learning a pattern. But for an adept plugged into the powers of creation, those words take on a different dynamic which brings the individual to the threshold of *speaking the worlds into being*. Words have power when the one who utters them stands fully in the stream of Divine Impulse.

Each religious and mystical system understood this; yet in each of them the use of the breath and the voice degenerated quickly into pompous recitals and intellectual exercise. We can see this right at the birth of Christianity, where great profundity and power was set in words. Within a generation or two it had already become simply words on paper or words in ritual to be debated, argued, and amended according to agenda. The power in the words was quickly lost as people focused on the meanings and interpretations, and not on the power.

So let us look first at the dynamic of this power. Then we will look at various mystical texts that leave crumb trails, and then we will look at the magical application.

The Breath of Life

The Breath of Life refers to the Divine Breath that breathes out of the nothing to create everything. It is the first pulse of power in creation: the *breath*, then the *sound*, and then the *Word* that brings everything into

being. It is the breath that hits the first pattern of creation as it begins its journey into physical manifestation.

The Breath of Life is also the first sound: the vibration that causes everything else to vibrate and that triggers life in substance. The Divine breathes life into us, and the magician breathes life into magic.

We think of breath as being air—atmospheric gases that we breathe in order to survive. But the Breath of Life is what is *behind* the atmospheric gases: it is the magical and Divine element of power that enables the atmospheric gases to manifest. So think of the Breath of Life, the Utterance, and the Word as being a raw power that can manifest as anything: it is pure power and vibration. That is its highest manifestation. At its lowest octave, which is what magicians work with, it is the power that brings something to life.

The action of using the breath to bring something to life can be *mediated breathing* or *bridging*, it can be *blowing*, it can be *vibrating a sound using the voice*, or it can be *actual words*.

Without being immersed in the power of the Breath of Life the sounds and words are just that: noises. But when the magician learns how to bridge and mediate the pure power of the Breath of Life then they can stand in the flow of creation and mediate it into the magical act. There is nothing more powerful in magic, nothing so simple, and yet nothing else that is so hard to do.

You began to work with this power in your apprentice training. In your initiate and adept training you will continue to revisit deeper layers and different understandings—with practical experience—until one day you can breathe, and the whole of creation breathes through you.

Ancient and religious texts are littered with references to the Breath of Life. Usually the phrase is found either in creation myths or in magic that brings something to life. Before we move on from thinking about the highest expression of the breath, let us look at some texts that feature this foundational power. As you read through them you will start to see how connected they are.¹ The more of your own reading and research you do, the more references to the Breath of Life you will find. We will look at Jewish, Christian, and Egyptian texts that all express the same creative dynamic.

¹They all sprang from the same source.

Read through these snippets of text. Then we will look in more detail as to what exactly is going on from a magical perspective.

Ezekiel 37:1-10

(From the Jewish Publication Society Old Testament)

37:1 The hand of the LORD was upon me, and the LORD carried me out in a spirit, and set me down in the midst of the valley, and it was full of bones;

37:2 and He caused me to pass by them round about, and, behold, there were very many in the open valley; and, lo, they were very dry.

37:3 And He said unto me: 'Son of man, can these bones live?' And I answered: 'O Lord GOD, Thou knowest.'

37:4 Then He said unto me: 'Prophesy over these bones, and say unto them: O ye dry bones, hear the word of the LORD:

37:5 Thus saith the Lord GOD unto these bones: *Behold, I will cause breath to enter into you, and ye shall live.*

37:6 And I will lay sinews upon you, and will bring up flesh upon you, and cover you with skin, and put breath in you, and ye shall live; and ye shall know that I am the LORD.'

37:7 So I prophesied as I was commanded; and as I prophesied, *there was a noise, and behold a commotion*, and the bones came together, bone to its bone.

37:8 And I beheld, and, lo, there were sinews upon them, and flesh came up, and skin covered them above; *but there was no breath in them.*

37:9 Then said He unto me: 'Prophesy unto the breath, prophesy, son of man, and say to the breath: *Thus saith the Lord GOD: Come from the four winds, O breath, and breathe upon these slain, that they may live.*'

37:10 So I prophesied as He commanded me, and the breath came into them, and they lived, and stood up upon their feet, an exceeding great host.

Note the commanding of the four winds to bring the breath, so that the breath would breathe upon the slain. Note also that the human is instructed to say "thus saith the Lord God." This is one of these vital

little hidden details: you speak with the flow of Divine creation flowing through your words.

Trimorphic Protennoia/Codex XIII

(Second century A.D. Sethian gnostic text.)

I am the Invisible One within the All. It is I who counsel those who are hidden, since I know the All that exists in it. I am numberless beyond everyone. I am immeasurable, ineffable, yet whenever I wish, I shall reveal myself of my own accord. I am the head of the All. I exist before the All, and I am the All, since I exist in everyone.

I am a Voice speaking softly. I exist from the first. I dwell within the Silence that surrounds every one of them. And it is the hidden Voice that dwells within me, within the incomprehensible, immeasurable Thought, within the immeasurable Silence.

I descended to the midst of the Underworld, and I shone down upon the darkness. It is I who poured forth the water. It is I who am hidden within radiant waters. I am the one who gradually put forth the All by my Thought. It is I who am laden with the Voice. It is through me that Gnosis comes forth. I dwell in the ineffable and unknowable ones. I am perception and knowledge, uttering a Voice by means of thought. I am the real Voice. I cry out in everyone, and they recognize it,² since a seed indwells them.

I am the Thought of the Father, and through me proceeded the Voice, that is, the knowledge of the everlasting things. I exist as Thought for the All—being joined to the unknowable and incomprehensible Thought. I revealed myself—yes, I—among all those who recognize me. For it is I who am joined with everyone by virtue of the hidden Thought and an exalted Voice, even a Voice from the invisible Thought. And it is immeasurable, since it dwells in the Immeasurable One. It is a mystery; it is unrestrainable by the Incomprehensible One. It is invisible to all those who are visible in the All. It is a Light dwelling in Light.

It is we also who alone have separated from the visible world, since we are saved by the hidden wisdom, by means of the

²The voice.

ineffable, immeasurable Voice. And he who is hidden within us pays the tributes of his fruit to the Water of Life.

The Cosmology of Neith

The full text is at the end of the lesson for you in case you wish to read it all, as it is difficult to find on the internet in English.

The Primeval Hill:

She spoke then:

“This place where I am shall become an earthen hill within the First Waters, it will be a support for all the powers”:

And that place where Neit spoke became the Place within the First Waters, that place became Ta-Senet, the Land of the Waters, and also Sau. *The Word of Neit took flight from that which had emerged* and with that Per-Neter and Buto came into being also:

She spoke again:

“I spoke well on that which emerged.”

Breath and creative power

You will notice that in all these texts the breath and the voice is an *initial impulse power* for the creation of life. This is the breath in its highest Divine octave. Understanding this deeply within yourself—and standing within that understanding as a magician as you resonate that power of the breath into your magical work—is the beginning of learning how to be a threshold for energy and power.

Many magical texts that have been left to us by the ancients and our forebears are full of magical recitations, yet they are essentially useless and meaningless if they are not worked with while standing within that creative power. We can track the degeneration of magic over the last thousand years when we look at the words used, the words to be spoken; words that have moved from being ones that open the gates for the creative power to being words of command and control for a limited purpose.

At this stage you need to understand that the breath and the voice—sound and air—are the root powers that all magic revolves round. The full use of that power comes with great responsibility. Each time you work with this power you recreate the act of creation, and thus you stand within that Divine stream of power.

This is the stage at which the magician guards his or her magic from the stupid and profane. This is also the stage where the magician begins to understand that even mundane words have power when spoken from a place of power.

Once the magician begins to work with the breath and the Utterance, the power cannot be switched on or off. The magician becomes a living threshold for the Divine breath. As such their words can have far-reaching consequences. The power flows through a spoken comment just as much as it flows through a magical Utterance. That is not to say that the magician must never speak 'bad words' to someone, but it does mean that any word, be it an insult, a teaching, or a compliment, must come from a balanced place.

The breath and Utterance as a catalyst

The action of breathing into something, and the act of uttering something magically, has three main root dynamics: *fate, the elements, and enlivening*. Magical utterance *awakens and directs* something, and the breath *triggers life* in something. This collection of root dynamics is the basis of creation itself, and the pattern repeats in many different octaves throughout life, magic, and time.

The breath gives life to something. The Utterance directs that life or triggers it into action. From those two root actions magic forms, weaves, and directs to focal points in order for something to be achieved. For a magician to be able to do this, they must understand the dynamics fully within themselves and be able to connect with the stream of raw creative power in order to trigger the magical action in full power.

The first step towards this skill is learning how to breathe without any power connected to it, something you started in your apprentice training. Then you must learn to make sound with that breath through the use of speech and sound vibration. Learning these primary steps is like developing basic muscles before the athlete-to-be learns specific techniques.

Learning the basics of breath and Utterance while also learning the powers of the inner worlds and visionary magic bring two strands together that weave into becoming magic. One without the other is useless in terms of adept, or even initiate, magic.

Some people can tap straight into these power dynamics and do it naturally, but the majority have to learn the basic steps before they can learn to bridge power. Many magicians make the mistake of believing that reciting particular words—spells—will give them power. This is a dead end designed to keep those hungry for power busy and out of trouble, just as buying a computer but not turning it on, not having software, and not knowing how to work it will leave people back where they started.

The power in the spoken word comes from the breath, and before that from the deep inner connection within the magician to the Divine patterns, powers, and beings. So let us take a look at these dynamics in more detailed and practical forms.

The magical use of breath

The use of the breath in magic permeates virtually all aspects of magic in one form or another.

When a magician bridges the threshold of the inner and outer worlds and breathes the power of the whirlwind into something, it brings it to life. This can be a deity form,³ a sword, a fate pattern... any vessel that can be breathed into. The one thing to remember with such work⁴ is that when you breathe life *into* something, you are then responsible for it. You have birthed it, so you will have to guard it as a parent.

When you breathe life *over* something, you awaken it. 'Into' and 'over' are two separate things that look the same from outside, but are magically very different. When you breathe magically *into* something—a vessel—you are bridging life into something that previously had no life within it. When you breathe *over* something you awaken a preexisting potential that was only sleeping. The deeper into this profound magical practice you go, the more the differences will become apparent.

³Statue or image.

⁴Which you are training for adept-level magic.

When you began working with your magical sword, both physically and in vision, you breathed *over* it. A magical sword, properly connected to inner power and pattern, becomes an expression of *one specific sword* that simply manifests itself in many different places. Just as the enlivened statues of a deity are all connected to the same specific deity, this is a single power with many expressions. Breathing along the blade of a magical sword, done properly, triggers the deep inner aspect of the sword into awareness: it wakes up. It becomes a *living outer expression of a deeper sword power* that has many outlets for that expression through time.

When you breathe magically *into* a sword as part of a creative process, it creates a whole new pattern of consciousness that pours into the vessel that was previously a mundane sword: you birth a new sword with both an inner and an outer expression. Obviously it takes more than just breathing to birth a whole new magical sword, but the last act that triggers the completion is the breath. The magician's ability to do this comes from their ability to stand in the stream of creative power and weave/direct the power through the breath and into a waiting vessel.

This use of breath is also employed when the magician wishes to awaken a dormant fate pattern. We do not use up every strand of our fate patterns in a life: our choices narrow down the paths we walk. This concentrates all our creative energy in one part of the weave. This is often how most lives are lived—in a small corner of their web.

Some individuals, however, through the choices they make, expand out across their web and “live many lives in one life.” That is to say they step out into the unknown in life and have many varied and colourful experiences. Such individuals rarely need to breathe across their fate to enliven a path within it; they are usually tearing up the road themselves through their adventures.

But when a magician has found themselves locked into a segment of their fate pattern which seems to be limiting them—they get stuck in a tangle—one of the things that can open their fate back up is identifying a path that could have been walked but which has become dormant from disuse: the magician works with the web of fate and breathes an awakening.

Of course, unless the magician has identified why they got stuck in a rut and are willing to take the necessary steps to forge forward, using their breath magically will create only a temporary window into their wider fate path. It is our actions and choices that keep those opened paths alive and awake.

Blowing

Blowing is a variant of the magical breath. Blowing is used to move things from one place to another or one world to another, and is often used to send decaying or unhealthy patterns into the Void or to dispatch magical attacks.

Blowing can also be used to connect with the winds and to mediate the whirlwind of the inner worlds to the outer winds. When blowing is connected to sound—such as blowing through a horn—it heralds a power out into the world, usually as a wake up call or as a call to destroy something.

The magical action of blowing into a particular horn with magical intent bridges a power of resonance that shakes things into unbeing. Look at these excerpts from Joshua 6 in the Torah. Notice the use of withholding the voice until the right time⁵ and how the priests mediated the whirlwind through the horn.

Excerpts from *Joshua 6*

6:9 And the armed men went before the priests that blew the horns, and the rearward went after the ark, the priests blowing with the horns continually.

6:10 And Joshua commanded the people, saying: ‘Ye shall not shout, nor let your voice be heard, neither shall any word proceed out of your mouth, until the day I bid you shout; then shall ye shout.

6:11 So he caused the ark of the Lord to compass the city, going about it once; and they came into the camp, and lodged in the camp.

...

6:20 So the people shouted, and the priests blew with the horns. And it came to pass, when the people heard the sound of the horn, that the people shouted with a great shout, and the wall fell down flat, so that the people went up into the city, every man straight before him, and they took the city.

⁵Letting the power back up.

The use of the horn/blowing can also *flatten an area* in terms of frequency or drive low-level beings away: the deep resonant vibration of the horn creates an energy environment that is not conducive to a lot of low-level beings. This is particularly true of parasitical and destructive Underworld beings found in mountainous areas.

Horns can be worked with like magical swords: beings can be connected to them, and their own pattern can be brought forth from the inner worlds to reside in the outer horn. They become vessels in their own right.

The magical use of Utterance

The use of the voice in magic has many varied applications, many of which tend to pass by the magician who relies solely on ritual speech in magic. The voice and the Utterance are so much more than that.

The magical use of the voice and Utterance is about *sound, frequency, language, breath, and words* that can *awaken, instruct, create, and form* patterns that the magician fills with energy and power.

The simple use of words is only the start of the use of the voice: reciting a ritual text as an exteriorised ritual act does not in itself fill anything with power or energy. As an apprentice you learned some simple, basic rituals using the voice. Those rituals are upheld by the larger body of energy that is the course. But as an apprentice magician, for the most part there was no power and minimal energy behind the ritual: you were learning the system, not really operating it.

Once the magician has worked in the inner worlds and gone through the various inner and outer changes that accompany that work, the door of magical energy and power slowly starts to open. Learning to work in vision and ritual at the same time starts to widen that doorway so that power and consciousness beyond your own can engage through your actions to trigger magic.

The use of the voice becomes the endpoint of the magical action: it is the act of exteriorising that has a large pattern of magic behind it, and the voice sets it off into the future in order to act. This is why a person off the street and a magician could utter the same words, and one will not

trigger magic while the other will trigger a whole slew of magical action. It is not the words so much as the power *behind* the words uttered.

In the early part of your apprentice training you were instructed to talk to everything around you. This is an important first step in the use of the voice in magic. It is also the first step where the magician prepares to grow into the magical understanding that everything around them has a form of consciousness, some of which can communicate back to you.

This also prepares the magician for being a part of an inner and outer community: by talking to everything you begin the slow process of opening up lines of communication with all the different layers of consciousness that can talk back to you.

It teaches you to be part of the pattern of creation. On a lower octave it indicates to the beings around you that you are willing to reach out.

It also prepares you at a deep level for using your voice to trigger things: your voice becomes a catalyst for change. Let us look at the different ways the voice can be used in magical action.

Creating patterns through voice

Previously you learned to take threads of energy and anchor them or release them in another direction: this was the beginning of learning how to create an energetic pattern. When done in vision and in ritual movement at the same time, this starts to trigger the deeper powers of the inner worlds; and when the voice is added into that action it completes and directs it.

The voice is not used much early on in the training of such action. This is because the use of words can easily go wrong, and when you are weaving a magical pattern it is important to get it right. Not having too much control, but having accurate direction and care over the words used—these are all very important in order to succeed at whatever you are trying to achieve.

Too much control in the verbal direction limits the magic. Inaccurate direction disorders the magic and can make it fail entirely. Knowing how to direct accurately is a whole skill set in itself, and harder than it sounds.

The other issue magicians often face when using the voice/speech is speaking in a language they do not understand (like Hebrew). There are many instances in magical rituals and grimoires where the use of such language is incorrect, and thus the direction is incorrect. Such use of language is generally only useful for names, and those names have to have a genuine source with proper understanding behind it.

If you are working in your own language there is a much better chance that you will understand fully what you are saying and why you are saying it.

However, there are instances where specific chants or recitations in another language carry a great deal more power because they have been used for millennia that way: the recitation builds up its own pattern. When the chant or recitation is in a sacred language, this also adds a great deal more power to the working. The problems arise with bad translations, missing words, the *wrong* words, or incorrect pronunciations: it does not fit exactly with the pattern. To avoid these issues, the magic in this training course uses other languages in ritual only minimally.

As you progress it may be good for you to experiment with different languages. You will learn a great deal from your failures and mistakes, and have wonderful surprises as a result of your successes. It is best, though, to approach this as a specific future experiment, done just for its own sake, rather than relying on it when you really need it to work.

And if you do choose to experiment with language/recitation, be very careful what you do: I have come unstuck a couple of times from using foreign recitation that worked too well...I then had a mess to clean up.

Instructing through words

When you instruct with words it is usually the end point of a magical working: you do it when the patterns are being drawn together and you are working with an inner contact to bring something to fruition. Over the span of your training you will develop this skill more and more. We will work with it in this lesson in the practical section.

It is vitally important that your words are *specific, correct, and to the point*. If you dress magical actions with flowery words and prolonged, unnecessary sentences the magic will likely fail: there will be no true focus or instruction. Let's have a look at three examples, one flowery and

overcooked, one that is straight to the point, and one that is just plain stupid. Let's assume this recitation is directed at an angelic being in a direction and that the magician is working on a pattern to create a new pathway for a magical action.

Example one: flowery and overcooked

Oh wonderful angel of the east whose power is beyond all greatness, how thy great bounty is. I beseech you to offer your power in this endeavour to link forth thy power and greatness into this work; and I command you to flow the threads of power into my hands so that I may open the gateway for the future of this magic for it to be successful.

First, flattery gets you nowhere with angels. You need to be clear and specific so that they know who you are addressing and what you need. The recitation both asks and commands...so which is it to be? The recitation also asks the angel to link power into the work—what part of the work? The whole thing? This specific action?

It also asks the angel to flow power into the hands of the magician so that they may “open a gateway.” Now, do you really want all the power of the angel in your hands? Not a great idea. And what gateway do you want opening? And is it not already open?

Nor has the recitation actually told the angel what you are doing and what you want it to do, and the open-ended request for “power in the hands” still does not tell the angel exactly what you are doing.

Let us have a look at version two.

Example two: straight to the point

Angel of the east, angel of air, I ask for a thread of air power that will carry my words of magic into the south, into the future, to clear blockages in my fate path if it is necessary. I give you my left hand that I may receive that thread of air power. I anchor it in the central flame of the Void, where it will be joined by other elemental threads. And I release the woven pattern into the future in the south.

The first difference is the magician not only specifies the magical direction but also the element from which they wish to obtain a power thread.

The request asks specifically for an angel of air, as the thread worked with is needed to carry the *words* of the ritual and also to initiate the *breath* of that future—birthing it. So the thread that will be handed over will be specifically to carry Utterance within the pattern.

The magician tells the angel what they are trying to achieve, and also specifies that it is only for if it is really necessary: sometimes a blockage is there for a real purpose that will ultimately help you. The angel is far more able to assess what is needful and what is not from their standpoint than you are from yours.

The magician then specifies with which hand they are working (left, future) and that they want only a *thread* of power to weave with, not the whole body of power that the angel carries—you don't use a nuclear bomb to crack a nut.

Then it is stated where the thread is going and what will happen to it: it will be anchored in the central flame of the Void, woven in with other threads, then released into the south. This tells the angel how much power the thread needs, and that it should also be compatible with other elemental threads.

Knowing that it will go in the central flame also tells the angel that you are submitting to the powers of creation, so you are working within a stream of power with which they are compatible, and one with which you are less likely hurt yourself. This in turn allows the angel to put as much power as necessary into the thread to achieve the end goal without you blowing yourself up.

The end result will be that the angel indeed hands you a thread full of air power, one which will safely and effectively carry the Utterance of the magical pattern into the future and birth it. Everyone is clear on what they are doing, there is minimum control on the part of the magician, and the angel is free to give you what you need, including things/energy you had not thought of. The magic will work in harmony with the fate patterns around it as well as the fate pattern it is to be inserted into.

Example three: the really stupid version

I call on Raphael, angel of the east, Light Bearer and healer to clear my fate path of obstacles so that I may live in peace, light, and abundance.

Seriously?

For starters the name Raphael is a bit problematical in magic: it has been very badly misunderstood, misappropriated, and misrepresented over time.

Many people seem to think that Raphael is mentioned in the Torah and is an ancient name for the angel (i.e. 1500 B.C. or older). Wrong. The name Raphael does not appear anywhere in the Torah; rather it began to appear during the period of 200 B.C. to A.D. 600, scattered in a small section of apocryphal and prose texts. It is now thought by scholars to have seeped into the texts via Babylonian influence, but the foundations for the use of this name are shaky. When we look at the tales that outline this angel's actions, then look at the name's meaning in Hebrew, we immediately start seeing a total disconnect, probably due to a scholar. Once a mistake or new thing is introduced, it spirals slowly out of control.

Where Raphael is mentioned (in apocryphal texts) this angel's power is exhibited as one that *binds and releases*:

And again the Lord said to Raphael: "Bind Azazel hand and foot, and cast him into the darkness..."

—*Enoch* 10:6

In *Tobit* 3:17 Raphael binds a demon and restores sight. The book of *Tobit* is not a mystical account of occurrences; it is a fictional story that is meant to teach by example. Similarly Raphael does not appear in the Quran, but does appear in the Hadith as Israfil, where he blows the horn for Judgement Day.

None of these actions have any bearing on magic connected to direct healing, nor to fate patterns—so why use it in fate magic? This is a good example of someone somewhere attributing a name to a nameless angel/s and everyone subsequently running with it. The action of the angel who has been named Raphael is one of *withholding and binding*. Similarly the mentions of healing in the text are ones of *binding to restore*, not directly to heal.

The Torah does not mention angelic names for a reason: they do not *have* names, they have functions. Humans make up names for angels, and by doing so begin to limit the interface with the angel. Working with angels in specific reference to element, land, or function is usually far more efficient.

The next issue with the silly invocation is the use of the name *Light Bearer* which is a totally different type of angelic being again. Then we get to the “please do this for me” mentality. The words ask the angel to clear obstacles in the fate path so that everything will be happy, abundant, and peaceful. Good luck with that one.

The magical clearing of obstacles should only be done if the person has done everything in their power to move forward and yet still cannot; or if they have been magically locked down by an attack.

Life is one continuous job of overcoming obstacles, learning new skills, and developing: there is no such thing as peaceful, happy stasis for anyone who wishes to progress in anything. If you are not prepared to do everything you can in an outer sense before trying magic, you will get no inner response. And you will certainly not get any inner response from a “please do this for me” or a “love and light” attitude.

So how you use your words, what is behind those words, and why the appeal is there is as important as knowing who you are addressing, what they do, and why they do it. And once these techniques have been mastered with the inner connection, the magician also has to be careful how they use their everyday voice, as the two become fused: the saying “words have power” takes on a wholly different meaning.

Reading ancient texts out loud

The development of the voice in magic when used with inner power and vision becomes a very powerful tool. This tool can be used to recite ancient and sacred texts out loud which, if it is the right text spoken for the right reasons, opens many gates and brings power in.

Some ancient and sacred texts tell you something, some record events, and some mirror the voices of the deities.

When the texts which are the words of the deity are spoken in power with deep inner connection, it brings the power of that deity into the space and triggers that power into action. This deity utterance can be spoken to bring the deity into the ritual, or it can be used to trigger nature, which is its most powerful application.

The mistake that magicians make when uttering the words of the deity is connecting with those words as if they were their own. This triggers the 'god complex' in humans and often the magician begins to spin out on a power trip and believe themselves to be a god. This is an ego trap that wraps the magician up in their own minds and shuts their power down. However if such recitation is used to *give voice to the gods*, the magician becomes a mediator of the deity power and allows the deity to spring to life through the voice of the magician.

Recitations of deities come in two forms: *composed* by man, and *written down* by man—two very different things. These recitations can come from various sources and when looking at ancient text it can be hard to figure out which is which: the golden test is to recite them magically while standing in a flow of magical power.

Some of the recitations were written down by people who just made them up in the hope of flattering the deity, or in order to manipulate the priesthood or a community. Others wrote them down in inspiration, and these utterances can be a mixture of deity and human: the deity power inspires the writer, but the writer gets in the way of the deity who is announcing and instead fills in their own words and meanings.

Then there are writers who 'hear', and write what they 'hear.' This too can get sticky depending on who they are and what system they are operating...not to mention 'who' is actually talking to them.

Some writers who are unbalanced or who do not operate within a balanced system sometimes get a parasite or low-level being trying to talk through them. Other writers who are balanced but are not operating within any system hear the words of a being that touches them deeply: that is often a deity or angelic recitation. Then there are those who are balanced and working within a balanced system, and words just stream through them.

There are many variables and just because a text sounds like a deity talking does not necessarily mean that it is so. It takes discernment to tell the difference. It often takes years of working in the inner worlds before one can tell the difference between an invalid voice and a valid one.

Angels and deities talking through humans is as old as humanity itself, and once you have touched on a true recitation you will realise it has a certain ‘feel’ to it, along with what is actually said.

More recently ‘channeling’ has become a fashion in the West. This is basically a combination of people who are unbalanced, people wanting attention, people listening to parasites, and so forth. I have yet to come across anything truly meaningful from the voice of a ‘deity’ or ‘angelic being’ talking through a channeller.

Sometimes you will come across a writer who is writing text about something and dropped right in the middle of the writer’s text will be a deity or angelic being speaking through the person. Once you have fully experienced reciting a sacred deity or Divine Utterance, you will spot these inadvertent mediations straight away: they have a certain feel to them. Poets were often gateways for these deity voices, and throughout history there are some very powerful poems with a couple of stanzas in them that is the voice of an inner being, deity, or angelic being.

Getting to the stage where you can spot—and understand—such recitation is akin to learning literature. As the student delves deeper into the subject, they slowly learn to discern what ‘good’ literature is and is not, above and beyond personal taste.

Use of voice to instruct the elements

This is really an adept skill that we will work with later in the course, and it takes a long time to learn. Not all magical adepts can grasp this skill, which ultimately comes down to them misunderstanding creation and/or the flow and power of the elements.

In history we can spot when this type of magic is used; both when it worked and when it did not.

Because of the advanced nature of this technique you began the first steps of it in your apprentice training. You will continue to take small steps until you are ready to engage it fully and truly start to learn how moving and affecting the elements forms part of your work as an adept.

You will begin to notice that certain core skills (not techniques) in magic have to be developed over time and with practice. These core skills have many different outer applications, but they track back to the same foundation.

When the voice is used to affect an element⁶ a series of skills come together to effect change. It is not only a matter of skills, but how, why, and where they are used. No amount of reciting spells from a grimoire will effect serious change or have any powerful effect because the words themselves have no effect or meaning if they do not come from a place of balance, understanding, and inner power.

When a magician utters to the elements it must be for a really good reason and be done in the full flow of the power of creation. It becomes a mediated utterance that mimics the flow of creation from the Word/-sound/breath to the substance itself. Such utterance is used to calm, put to sleep, wake up, or focus or direct an element to a specific level of power and expression.

Really bad reasons for doing such a thing would be things like: “to brighten up the weather for our outdoor ritual,” “to flare up fire to attack someone who slighted me,” “to show off to gain something,” “to use earth to attack someone,” or “to alter a course of destiny that has a long-term purpose.” Silly, childish magic has no place in the life of a true magician.

When you first started this course you learned to *talk to* everything and to work with rocks, water, the wind, and fire. This progresses in the initiates training with learning to *listen to*, *converse with*, and *observe* the elements around you.

Learning first to understand the elements before you start directly to affect them and work with them is a major key to this work. Understanding the elements is not about theoretical thinking, philosophising, or knowing what they look like under a microscope. It is about knowing if a rock wants moving or not, or if a storm is angry or just doing its own thing. It is about knowing what inner power fuels or dampens a fire, what the mood of a river is, what the needs of the springs are, and how to listen to the ocean.

The consciousness of a rock is much quieter and less powerful than the consciousness of a mountain, and some mountains are more powerful than others. How do we know? By listening to them, visiting them, and

⁶Wind, storm, water, fire, and earth.

paying attention. How do they speak? By resonance, and sometimes through other beings who mediate their power.

Resonance is a magical dynamic that flows through virtually everything: as one thing vibrates at a certain frequency it can cause things around it to vibrate at the same frequency. Some objects, elements, and living beings are more sensitive and responsive to the shift in vibration than others. Humans have the innate ability to pick up on such shifts, but it is a *latent* ability that in most people has to be worked on and developed.

That work starts with first communicating, which creates a bridge for communication. You have already done this.

The next step is listening. You do not listen with your ears but with your inner senses: you look for subtle shifts in sensations, emotions, subtle bodily reactions, and so forth.

If a storm is aggressive you will feel it as fear—which is not the same as feeling afraid of the storm—or anger, or that something is ‘off balance.’ If a stone needs moving you will feel it as you walk past the stone. Sometimes, if you are lucky, a being or beings will be connected to an elemental expression and will mediate the communication between you and the element.

This is recognisable when an element speaks directly to you: you hear it in your mind but you know it is not you. The being or beings translate the communication between the element and yourself. When they communicate this way it is usually for a very good reason, and they often need something from you or need you to do something.

In the earlier part of your training I talked about going out and talking to the storms. The next step is going out and *listening* to the storms, hearing that communication through your inner senses and your body.

When you visit rivers, mountains, springs, volcanoes, or fires, and during storms, stop what you are doing and sit quietly in their presence. Do not try to force a communication and do not try too hard to be still. Just shut up and sit down. How do you feel? Have your moods shifted? Do you feel ‘lit up’ or heavy? Do not try to interpret; just listen, feel, and respond.

When you connect strongly with an element in nature that is resonating harmony, your whole inner self lights up and shines. When you strongly connect with an element that is out of harmony, is hostile, in need,

suffering, or is trying to warn you about something, you will feel unbalanced, *as if something were wrong*.

This subtle communication through resonance is a major skill and a gift to the magician if they can develop it. The strength of this communication grows to be the greatest tool the magician has, as it needs nothing but yourself to work.

It has saved my life more times than I can count, and has helped me tune deeper and deeper into the elements around me. Divinity talks through nature, and we answer back with our inner and outer voices. The more we practice listening and talking back to the elements, the more the skill of utterance to the elements develops.

A baby learns a single word, and from there begins to learn to the skill of the spoken word. It is the same with this skill: it starts simply with practising words and sounds, then when the inner beings around the elements pick up on the magician using utterance they begin to talk back, at first quietly, then eventually loudly and clear.

This skill can also be used to connect with your ancestral blood lines—even if you do not know who they are. Call out to them and then listen, and keep trying until you get a response. This is the next step on from opening the north gate and connecting with your ancestors and the ancestors of the land where you live.

Task: Uttering

You are going to start the process of magical bridging through Utterance by working with a small section of the *Trimorphic Protennoia*. This is the voice of a deep power of the Divine Breath that utters into the act of creation, and exclaims the Divinity within everything.

Exercise one

Prepare for this work by not speaking at all in the hours leading up to it: do not use your voice. If you have a life where you have to begin speaking from the start of the day,⁷ then do this in the middle of the night or very early in the morning. Before you start, ensure that you know the recitation below by heart so that you do not need to look at a page. You can only bridge this if the words are embedded in your mind and memory.

Set up your work space, light the lights, and open the gates. Sit before the central altar facing south and meditate into stillness.

When you are still, go into the Library, into the stone temple, and see yourself sitting in the centre of the temple while still being aware of being in your work room. When you have the two rooms fused together in your mind, stand up and open your eyes while keeping the sense of the stone temple.

Do the Anchor ritual to tune everything in.

When you have finished stand with your eyes open but your mind in vision standing in the stone temple. See the angel, the companion, come from the south and stand in the south to witness your recitation. Feel the powers of the Light Bearer behind your left shoulder, and the darkness, the power of Restriction, behind your right shoulder.

Hold out your arms to the sides and be aware of the ancestors, the stone from the depths of the Underworld and the goddess power behind you.

Now utter:

⁷Children, job, etc.

“I am the Invisible One within the All. It is I who counsel those who are hidden, since I know the All that exists in it. I am numberless beyond everyone. I am immeasurable, ineffable, yet whenever I wish, I shall reveal myself of my own accord. I am the head of the All. I exist before the All, and I am the All, since I exist in everyone.

I am a Voice speaking softly. I exist from the first. I dwell within the Silence that surrounds every one of them. And it is the hidden Voice that dwells within me, within the incomprehensible, immeasurable Thought, within the immeasurable Silence.”

Ensure as you utter that you are clear that you are not saying this from yourself; rather you give the words and your voice as a bridge for that deep power to express through you. You may hear many inner voices uttering with you as you recite.

When you have finished sit down and close your eyes. Be aware of yourself in the stone temple. Simply sit and be in that space in silence and stillness. When you are ready do not see yourself in vision leaving the stone temple; simply open your eyes. You are strengthening the process of the outer and inner temple beginning to fuse themselves together.

Exercise two

Find a couple of hours in a day when you can go out into nature, by a river, in a forest, on a hill, or in the desert, away from people and towns.

Spend some time just wandering about and connecting with everything around you. When you feel your frequency change from the city to the natural land, sit down and meditate for a while in stillness.

When you are ready take your shoes off so that your feet are in direct contact with the land. If a wind is blowing, turn so that it blows from behind you.

Now recite the same recitation, slowly, and hold the sense that you are allowing the power of creation to use your voice to speak through you. Speak it to the rocks and trees, to any creatures: direct the voice to everything around you rather than just speaking it out.

When you have finished kneel down and place your forehead to the ground: let your mind and the land be one. Feel yourself flow into the

land through your mind. Feel a sense of spreading out into the land, and feel the land flowing into you through your mind. Stay like that until the feeling withdraws, then stand, take a deep breath, and breathe out to the wind. As you breathe out be aware of the air around you as a consciousness: breathe into it. As you inhale be aware of the air's consciousness flowing into you and exploring you.

When you have finished, just spend more time exploring the land, watching the birds, laying on a rock or the ground, communing with a tree, or sitting by a river/lake/stream. Just be there. This is a preparation for working with the deities within the land, something you will start to do as a defined regular contact, in the practical work of Module five.

This recitation can be worked with in different places, which will give you different responses. A strong power spot out in nature will respond in a particular way either straight away, within a few hours, or at the most after twenty-four hours. A nature spot with no particularly focused power behind it will just feel good when you have done it.

This is one way of identifying real power spots in nature. Because the recitation is of the voice of creation, it will not jar any power there or insult anything, and if there is any real focus of power in the spot it will trigger a response.

You can also experiment with fusing the action of your recitation in nature and the stone temple: see yourself in the stone temple while out in nature. This will possibly elicit a different type of response. Responses from nature can vary from a creature's sudden visit to a storm or strong wind answering you: just pay attention and watch that space!

Task: Mediating the breath

Set up your work room, light the lights, open the gates, and do the Anchor to tune everything. Sit down and meditate.

When you are ready close your eyes and see yourself⁸ in the stone temple with the angelic powers around you. Be aware of the stone deep in the Underworld, of the stars above you, and of the goddess power

⁸Rather than going there in vision.

behind you. Be aware of the black and white path going into the south and the sun and stars beyond.

Stand up. Take a deep breath, hold out your left hand before you, palm up, as if you were going to blow something off your hand, and slowly breathe over your hand as if sending it into the south. As you breathe out, see in your mind the power behind you breathing through you. As you breathe back in, sense a gathering of power behind you. As you breathe out again, feel that power flow through you and release through your breath.

Now sit down and close your eyes. In vision, see yourself stand up and repeat the same thing, but as if you are watching yourself in the breathing you have just done: you are observing an immediate past action being replayed. See what is behind you, and look at the breath as it flows through you and how the south reacts to the breath.

When you have finished open your eyes and stand up. Now go to the east, and breathe (left hand guiding the breath) into the direction over the flame.

When your breath has finished, say:

“I greet you, winds of the east.”

Repeat this for the other directions. When you have finished, if you are not planning to do anything else in your ritual space, close the directions down and open a window to let the air in. Again, this is preparation for work that you will move on to in module five. Greeting the four winds will slowly prepare you for working directly with them.

Practice this a few times in your ritual space as you move on with the course: it takes practice to learn how to connect with the powers and the four winds.

You can also do this out in nature, and it can be powerful once you have built it up. Experiment with it and bear in mind that all you are doing is opening the gateway within yourself for the breath to flow through; and also you are making friends with the four winds.

The stage of greeting the four winds is the second stage of the work you did in your apprentice training when you learned how to connect

with the four winds. You are at the stage of polite greetings as well as your breath. Soon you will work to meet and work with the deities and beings that are the consciousness of the four winds.

A note about the breath

The breath holds many different powers besides keeping you alive and giving you a voice. It also carries a great deal of information about you: you flow through your breath. When making friends with animals, trees, rocks, the wind, and the water, breathing gently to them is nature's way of introductions. Experiment with it. Experiment with just using your breath and breathing with the power flowing through you.

Task: Documenting your work

Write up any notes you have from these exercises and experiments, and keep them in a computer file.

The Cosmology of Neith

THE STORY OF THE CREATION

Before the Creation: The Birth of Neit.

The Father of Fathers, the Mother of Mothers, the Divine Being who was before all beginnings, She was found within the womb of the First Waters, She came into existence out of Herself, appearing unchanging, She reared up while the Earth was non-existent, while all the earth was still in darkness. It had not yet appeared, there was no growth, no plants, no living thing:

Her First Metamorphosis:

She took the form of a Cow, this Divine Being who was still unknown, whose power was still unknown, She then took the form of the Lates-fish and made Her way through the waters:

The Light:

She opened Her eyes, and they were radiant, and the first light came into existence:

The Primeval Hill:

She spoke then:

“This place where I am shall become an earthen hill within the First Waters, it will be a support for all the powers”:

And that place where Neit spoke became the Place within the First Waters, that place became Ta-Senet, the Land of the Waters, and also Sau. The Word of Neit took flight from that which had emerged and with that Per-Neter and Buto came into being also:

She spoke again:

“I spoke well on that which emerged”:

In this way did Dep become, as well as all the Earth of Good Being in its name of Sau:

The Creation of Khemet:

All things that Her heart conceived of, were realised immediately. In this way She created Khemet in joy:

The Creation of the Thirty Gods:

She created the Thirty Gods by pronouncing their Names one by one, and joy was known after She had spoken:

The Gods spoke:

“Hail to You Mistress of the Divine Beings, Our Mother who brought us into existence, You made all our Names then, when we were not conscious. You have divided for us the white dawn from the night, You have made for us the ground on which our power rests. You have separated for us the night and the day. All this effectively came from Your heart O You the Unique One, who came into existence at the beginning. Eternity passes before Your face!”:

The Gods settle on the Revealed Earth:

She spoke then to Her children:

“Reach up now, rise up upon this place, it is the ground upon which we lean, so that your weariness is chased away. We return through the waters to this place, Ta-Senet and Sau. This Earth in the Womb of the First Waters, this emergence of Good-being upon which we settle!”:

And She revealed an earthen hill in the Womb of the First waters, to which She gave the name of ‘High Earth’:

The Gods become worried about the future:

They then spoke to the Great and Powerful:

“O You, whose children we are, O You from whom we issued, we dreamt that we are still not fully born and we are ignorant of those who will be born next”:

She spoke again:

“I shall inform you all of your births and your natures, for my intentions are generous. I gave you form in the stuff that fills your stomachs, formulating the words that appear on your lips, of the kind you know, the same today”:

They understood all that She had said in the space of an instant:

The Announcement of the Sun:

The Cow Ahet put Herself into meditation and the One She Nursed appeared:

She spoke again:

“A Sacred God is going to be born today. When He opens his eyes the light will be made, when He closes them darkness will be created. Humanity will be born from the tears of His eyes, and the Gods shall emerge from the saliva of His lips. My strength will be His strength, My effectiveness will be His effectiveness, My vigour shall be His also. His children will rebel against Him but he shall cut them all down in His Name, He shall strike in His Name, because He is My son who issues from My flesh. He will be king of these lands forever. My arms make protection and no evil power shall affect Me. I go to speak His Name, who is Khephera in the morning and Atum in the evening. He will be the Radiant God for all eternity, in this his Name of Ra, each day”:

The Ogdoad:

Then these Gods spoke:

“We have agreed that You evoke here things of which we are ignorant”:

Thus ‘Khemnu’ distinguished the Names of these Gods and also the name of their City:

The Birth of the Sun:

Then this God was born from the excretions of the Body of Neit. She placed Him within an egg which was created within the First Waters. This was the origin of the Rising of the Waters and was the Unique Place of the Seed Fall. The God then broke the shell which He found around Himself:

This Sacred God, this being Ra. His being was also concealed within the First Waters in this His name of Amun the Ancient, and who was formed before all the Neter by His rays, in this His Name of Khnum:

Mother and Son:

His Mother, the Cow Goddess, called in great shouts:

“Welcome, welcome, You whom I have created! Welcome, welcome, You whom I have brought into the world. Welcome, welcome, You to whom I have given Life. I am Your Mother, the Cow Ahet!”:

Then this God came happily, His arms open for this Goddess, He threw them around Her neck and embraced Her, for this is a good way for a son to act when He sees His mother. And in this way, this day became ‘The Beautiful Day of the Beginning of the Year’:

Then His Mother went away from Him and He cried in the First Waters because He could no longer see His Mother the Cow Ahet any longer, and Humanity was born from the tears of His eye, and the Gods were born from the saliva of His lips:

The Ancestral Gods and the Sun:

The Ancestral Gods now rested in their shrines. They were spoken into being, this Goddess had their conception in Her mind and She created as She travelled. These Gods now protected Ra inside the Cabin of the Solar Barque, and they acclaimed this God saying:

“Welcome, welcome to You, Discharge of Neit, Work of Her Hands, Creation of Her Heart! You are the King of these lands for eternity, as was predicted by Your Mother!”:

The Birth of Apep, the Mind of the Revolt:

Then the Ancestral Gods repelled some spittle from Her mouth which She had produced from Her Womb of the First Waters; it transformed itself into a serpent, one hundred and twenty cubits long, this being named Apep. His heart conceived the revolt against Ra along with his allies who issued from his eye:

The Birth of Tehuti:

Tehuti came forth from the Heart of Ra in a moment of bitterness. He spoke with His Father Ra, who sent Him against the rebels in His Name of Lord of the Word of God. And this was the origin of Tehuti, Lord of Khnemu and of the eight Gods of the First Ancestral Company:

The Departure for Ta-Senet-Sau:

Neit then said to Her Son:

“Come with me to Ta-Senet, that is to say Sau, this earthen hill placed within the Womb of the Primordial Waters. I shall pronounce Your Name in Your City, and it shall never cease hearing it, day and night. We shall travel together, for Your strength is considerable and the fear of You increases, so that

Your power will slaughter the one who hatches plots against You”:

The Seven Utterances of Mehurt:

In this way did Seven Utterances come successively from Her mouth. They became seven Divine Beings. She has pronounced the Names of the Ancestral Gods and given them their specific aspects. She has given name to the Word of God and She has Named Sau. These Seven Utterances became the Gods of Mehurt:

The names of these Seven Wise Ones are Nefer-Hati, Aper-Perhui, Neb-Tesheru, Ka, Bak, Khekh and San. They took the form of seven falcons and flew upwards, they assure the protection of Mehurt in all the places where She journeys:

Then in Her form of the Cow Ahet, She placed Ra between her horns and carried Him as She swam. and the Gods said:

“Here is the Great Swimmer with her Son”:

And this was the origin of the Name Mehurt:

The Journey of Mehurt:

She passed four months in the Cities of the Southland, called Khent-tu, the Foremost of the Lands, occupied in battling the enemies that arose suddenly with hatred of Her majesty. She became a brilliant flame in Upper and Lower Khemet:

Sau:

When She arrived at Sau on the evening of the Thirteenth of Epiphi, a great and beautiful feast was made in Heaven, on Earth and in all Lands. She took the form of the Goddess Oureret, the Cow-mother of Ra. She took hold of Her bow in Her hand, Her arrows in Her fist and She settled in the mansion of Neit with Her Son Ra:

The Setting up of the Feast of the Thirteenth of Epiphi:

Ra then spoke. He said to the Gods who were with Him:

“Welcome Neit on this day, come and delight in Her intentions on this beautiful day, because She has brought me here safe and sound”:

“Light the torches for Her! Make feast in Her presence until the dawn!”:

QUAREIA—THE INITIATE: MODULE III, LESSON 5

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