



QUAREIA—THE INITIATE

Module VII—The Realm of the Inner
Desert

Lesson 7: The Divine 'Kitchen'

BY JOSEPHINE MCCARTHY

WELCOME

Welcome to this lesson of the Quareia curriculum.

The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding—everything is in its place and everything within the course has a good reason to be there.

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So remember—in order for this course to work, it is wise to work with the lessons in sequence. If you don't, it won't work.

Yours,

Josephine McCarthy



QUAREIA—THE INITIATE

Module VII—The Realm of the Inner Desert

Lesson 7: The Divine 'Kitchen'

It is worth spending a lesson looking in depth at the Junction at the edge of the Abyss where time, fate, and the Divine breath come together. You have already looked at the Flower of Life/Metatron Cube, the patterning of this Junction, but it is also worth looking at how these dynamics come together as they are the deepest expression of a force that we tap into with magic.

It is one thing to know the pattern and recognise it, but it is another thing to know how it all comes together.

When we do magic of any type and level, we mirror different octaves of this power flow: it is the DNA of magic. Most of the time magicians are not aware of this, and that lack of awareness can limit their magic and the magician. But to work magically in gnosis of this power flow lets the deeper resonances of this pattern emerge fully and lets the magician engage with it directly. Visions, ritual patterns, and magical symbolism all have their roots in this flow of power. Knowing about it lets the magician work with full awareness of what they are doing.

This Junction, deep in the Inner Desert, is where Divine impulse for expression, the dynamic of time, and the weave of fate all come together before something has physically manifested. Once something has expression in the physical world, this combination of powers 'locks

in' and expresses itself through a living being in orbit with other living beings.

So let's have a look at the individual elements of this so that we can understand how they fit together.

Time

In magical texts and ancient mythology, time is often depicted as a river, because it is something that 'flows.' It is a momentum that flows in all directions, though when we step into time in a body/vessel we perceive it as a linear experience. But like a river, which is a great depiction to use, you can dip in and out of it. In the physical world, as magicians we experience this as going forwards or backwards in time, or by sending magic to the past or future. And this works when the work is intended to function in the physical world.

But when you move into the inner worlds and start to work in the Inner Desert, time is experienced differently. We work with the power *that will become time* in the physical world. This is a force, and one which expresses itself to us as a highway of power. This highway of time is tightly bound into the inner expression of the vessels and of substance: we experience them together. Time cannot be separated out in our inner understanding, but we experience the inner dynamic of time via its effect on everything round us. The Inner Desert *is* time.

When you stand at the edge of the Abyss and look up, you now know that you are looking at powers coming into formation: the future. When you look down you are looking at what has finished its formation: the past. Each expression of time has its own layer in the Desert. Our layer contains all of time as far as we as humans understand it: for example, when you cross the Abyss and look back you see all of time happening at once. That is not *all* time, but *our* time as a species.

When you travel 'up' the Abyss, you move away from the human expression of time and step closer to the Divine one that is constantly in creation: the future is constantly being made. And yet in that place there is no time: it is the *cauldron of time* in which time is triggered. And at the edge of the Abyss, up is also *across* the Abyss: they are the same direction, but we perceive them differently. This paradox is extremely difficult for magicians to get their heads round, but it is a critical bit of understanding and very necessary for advanced magic.

Up the Abyss the creation of time appears to us magicians as *light and sound*: frequency and vibration. It is a 'brightness' beyond our understanding and a vibration/sound so fast and high that we struggle to process it. *Across* the Abyss the creation of time expresses as a *breath or wind*: a pre-sound that joins the collaboration of powers at the Abyss's edge and acts as a catalyst. When it hits the downward flow from above it triggers everything else into action.

This 'up' and 'across' aspect of Divine power is far removed indeed from our ability to understand it, and so powerful that some magicians and mystics are damaged simply by reaching too far into it. We see elements of this in mystical stories.¹ We all get to experience this as magicians at some point in our lives, and it is the highest octave of learning our particular limitations as humans. My experience of this was a harsh but very necessary lesson, and it changed my life.

As the flow comes down to our Desert level it slows, is woven, and is then released. This Junction is the 'go button' for creation in our physical world, and the point that is echoed in all magic. When it is mirrored in magic in gnosis, it becomes the most powerful engine for magic.

The flow of time in the Desert from the Junction is then expressed over the threshold and out to the world. The *threshold* is the revolving door for every living thing: future expressions of life pass over it, and finished lives pass back the other way, into the past.

The downward flow in the Abyss is the past, as you know. Once the flow begins to descend from above it is slowed, and its sound gets lower/deeper. The deeper frequency is not only from the slowed power of above, but also from the echo of resonance from 'below'. The past still has its part to play and the down flow of power from above triggers a deep response from below: there is no future without the past. We experience this in vision as a very deep rumbling or resonant sound that is right on the edge of our hearing. The two different sounds and frequencies come together to trigger the bridge across the abyss which enables the breath/creative impulse to flow. The deep abyss sound also pulls power and consciousness returning from life, drawing it down into the abyss or the sands where it goes into hibernation. When magicians work with sound, we are mirroring this process.

So these dynamics, when taken away from stories, mythology, and religious imagery, are seen as light, sound, and speed: fast/high is future formation, balanced harmonics is present expression, and slow/deep-

¹The story of the rabbis and Pardes is a Kabbalistic example.

/dark is time past. As an adept magician you will tap these dynamics and work with them. These power dynamics become the ‘engine under the hood’ of the magic, and the mythological or ritual expressions become the shell of the car.

Which brings me to sound and light, the two other dynamics of formation: now you will begin to understand the very early work you did in your apprentice section with sounds.

Sound

Sound is a major component in magic and is used for several reasons. Voice, instrument vibration, and music all play their part in magic; they are used as an octave of the Junction at the edge of the Abyss. In the Inner Desert sound is a major aspect of the formation of creation, but we do not hear it as sound; we feel it and see it. The angelic beings we see weaving the formations together at the Abyss’s edge are themselves expressions of sound and light.

Sound—vibration—is the first step of a vessel formation: the sound vibrates energy which makes it line up in a particular way, which in turn begins the formation of the inner vessel that will eventually become an outer vessel. The inner vessel is then filled with light, which prepares it energetically to receive the Divine spark: life.

This light has nothing to do with the New Age concept of an emotional energy: it is a power source of a certain frequency which is one of the ingredients of creation. The vital force in a living being is perceived by us as light, as is the Divine spark.

Fate

Fate is the final ingredient added at the Junction. A lot of the magical notions about fate have become heavily muddied and deeply misunderstood in modern magic. One reads things like “you make your own fate,” which is only partly true; and an Indian understanding of Karma has also become popular, which in simplified terms means that your whole life is mapped out according to your past deeds and nothing can be changed, which is also a big misunderstanding.

The topic of fate can stir up strong emotions in us. Some people have a total disregard for fate, while others put themselves in the role of its victim. Both misunderstandings stem from psychological issues of control and power: the person either wants control over their life, or feels they *have* no control. These emotive responses bounce round the outermost expression of our notion of fate, and lack any real understanding of what underlies it. No magic, or magical dynamic, should ever be approached from a purely psychological or emotional perspective.

Fate is one of the ingredients in creation that brings form and limitation: it is, at its deepest level, the domain of the Light Bearer and Restriction: two expressions of power that appear to us as, or that we understand as, angelic beings or angelic power. The light/sound dynamic at the Junction is partly a deep expression of these two powers, with balance/the fulcrum in the middle. Because the dynamic directly affects how we live our lives we personalise it; yet it is far more complex than that.

Fate's first task is to give *form* to the creative impulse: the Light Bearer. This forges the path of physical expression. Its second task is to *limit* that creative impulse's expression: the power of Restriction. So you have a beginning and an end. This gives the spirit a vessel with a limited time in physical expression. The fulcrum in the middle maintains a balance between these two elements.

This basic structure defines a life's starting and ending points, but says nothing of what lies in between them. Then come the next ingredients: *time* and *place*. Those elements define *when* and *where* the life will express. These ingredients are provided by beings whom we know and define as deities. The stepping-down of frequency from angelic to deity focuses that life vessel more in terms of how, where, and when its life is to be lived. All this can be directly observed in the Inner Desert at the Junction, and the joining-in of the deity powers is what we know as the goddesses of fate.

One interesting thing that seems to happen here² is that when, at the Junction, this weave gets to the stage of developing a pattern of fate, it does not create an *individual* fate; rather it creates a pattern that involves a *variety* of people, creatures, and places: it is a *collective* weave of fate containing individual expressions.

This has direct implications for magic, as we perceive our fate to be ours alone; yet that is not what presents in the Desert, nor is it what can be magically observed out in the world. It does not mean that a group of people/places all share the same fate, but their fates are inextricably

²And you can observe this for yourself when you gain the skills.

woven together.

Think about this in terms of magic. There is no true individual; rather there are strange weaves and connections that make up a web of fate. In this web the individual operates, and how their fate is expressed partly depends on their actions and choices. But certain hotspots and Junctions in the fate weave do not rely on that individual's actions: they are simply set in motion. How an individual reacts to a hotspot will influence how it affects them, but it will not change the event itself.

Over my many years of magical practice I have seen this dynamic play out in various ways, and it is always fascinating to see it in action. It took me a long time to realise that both the inner fate weave and its outer expressions are truly not individual at all, but are 'orbits' of people, places, creatures, and so forth. The actions of one affect the fates of the others, and the key hotspot of one will have an effect on the others.

Unfortunately the majority of magicians work from an individualist standpoint which pushes against this flow and as such can obviate many magical acts.

We have spoken of this before in a roundabout way when we looked at cause and effect, and we have seen how fate patterns can express through various people and places in different octaves. But when you stand at the Junction in the Inner Desert you get to see the inner energetic template for that beginning to form, then springing into action. Understanding this inner and outer expression will deeply inform your magic and affect how you act magically, as well as how you understand magic itself. You evolve in a pattern much wider than your own boundary, and your actions and impulses in response to events have truly wide effects that stretch beyond you as an individual.

So let's look at this, now, from a variety of magical angles.

Games of Fate

Board games of fate have deep and ancient roots, for example the game Senet, which we can trace back to Egypt's Early Dynastic Period. Senet cannot really be called a game in the modern sense, as it was taken very seriously and playing it involved the deities, fate, and self-determination.

This idea of the game is to externalise the weave that forms at the Junction in the Inner Desert, bringing it out in a physical board game that a person or people could use for a variety of reasons.

A skilled player was considered to have the protection of the gods, and the game connects directly with a deep inner visionary presentation where the magician often comes across inner contacts, beings, or deities playing a game that to us, as modern people, appears as a game of chess.

These games teach the players that no one movement or action is truly individual; rather it affects the actions and conditions of everything surrounding it, and vice versa. This in turn teaches strategy, as a chess game does. But whereas chess teaches battle strategy, the Game of Fate teaches the player how to understand the complexity of fate versus action. This was very important for the ruling and priesthood classes of Egypt to understand and the Egyptians, in their usual pragmatic way, taught and embedded this knowledge in an externalised game. So how is this relevant for magicians today?

When you venture deep into the Inner Desert and observe the gathering of forces, your view is often difficult to interpret in terms of how it will manifest in everyday life. The images are abstractions, and it is like trying to understand catching a cold by looking down a microscope at viruses: the view can tell a medical researcher a great deal, but the average person will be left clueless. But if you animate the abstraction in a film, then connect it to the act of catching, then fighting, a cold, it makes sense.

The game not only helps one make sense of the abstraction, but it also gives the player an active role where they can make choices and work alongside the gods in activating fate patterns by transplanting the dynamic from a life action to a game action. It is a halfway point.

Transplantation is a root dynamic in magic, and is expressed in various magical systems round the world. For example, take the classic voodoo doll: a person's fate is woven into a doll, then the doll is treated as if it were the person. Whatever should happen to the person is done to the doll; then it happens to the person being targeted. That is a very basic example of the dynamic, but it shows the magic in action: the person's and object's fates are brought together, then treated as one. The same dynamic can be worked with using a strategic board game.

Magically the players connects to the deities and the deities play through them. The players' fate is at stake and the deities, mediated through the players, guide and teach the players as they weave their way through a series of gates, events, guardians, hotspots, and so forth. The

fate becomes externalised on the board and can then be manipulated or worked with.

You can begin to see how dangerous this could be in the wrong hands, and also how the base method of action could be abused. A thing externalised is hard to reverse, but externalisation is also a powerful tool that can be worked with magically in terms of fate: you are working with a direct octave of the weave in the Inner Desert. By playing such a game with magical intent, or working with that process magically, you take on the actions of the angelic beings at the edge of the Abyss: you become one of the weavers.

In magical vision there is also a layer of this dynamic to be found in the inner temples and the Inner Library. In the Inner Library is a place called the Hall of Fate where inner adepts, deities, and other beings can be found playing the Game of Fate. But this is no game; it is where you can observe the deities, adepts, and so forth directly influencing the fate paths and patterns of groups of people. Think about that: the magical implications are huge.

I came across this place in my early thirties and learned a great deal about fate, magic, and power by working, observing, and sometimes taking part in the game played there. When a being was trying to teach me about what was happening there, I was invited to move a piece on the board. It was a life-size board, and I walked onto the board and moved a piece. I immediately felt the crushing weight of energy caused by the shift, and also had a brief flash of insight about what I had caused by moving a piece. It horrified me and I backed away, but the being pushed me back on the board again: I had to learn.

As visionary magicians, and particularly as initiates, learning to go to this place and to observe and work there is important for your magical learning. Not only will you learn about how fate is constantly being manipulated, but you will also learn a great deal about how the vast ripples of magic work from a very different perspective. This in turn will inform your art and guide your hand in magical acts.

One thing I did realise after spending time in this place is that not all fates appear here: only key ones that have relevance to the deities and to the survival of the Mysteries. But what I learned there changed how I did magic and how I perceived fate, and it also changed how I viewed the constant dribble of outer world hints that always appear round a fateful life.

Doing the practical work should begin a process of opening up under-

standing in you, and should also develop your magical skills. If you take the work in this lesson at face value and then move on then you will miss the deep reservoir of magical knowledge embedded in this aspect of magic. This work tells you about the mechanics that work behind a lot of magic, from basic spells to deep, long-lasting, powerful magical acts. It is knowledge that surfaces in waves in your mind, leaving you with long term 'ah-ha's' as you understand and become aware of each fragment of action behind this aspect of magic.

Task: Vision I

Rather than prepare the room to work in, you will simply sit in its centre and light a candle on the central altar. Meditate in stillness, then when you are ready go to the Inner Desert.

Go the edge of the Abyss and call the Keeper. When the Keeper emerges from the Abyss, tell him you are learning about the weaves of fate and time, and ask if you can view the *filling of a pattern*.

Stand sideways with your left shoulder facing the Abyss so that you can watch the flow in full. Watch as a pattern is formed and woven at the edge of the Abyss. Watch as lights flow down from above the Abyss into the wind as it crosses the Abyss. The wind carries the lights into the pattern and the lights spread out, filling the pattern with light and energy.

The lights are souls, and the pattern is a weave that connects them all in one web of fate. Watch as the weave becomes more and more complex, then begins to move towards the threshold, constantly changing, before vanishing in the mist. If you get a sense of familiarity with the experience, then the Keeper is probably letting you watch your own fate pattern forming.

Now turn to the Keeper. Ask if you are allowed to view the *Choosing*. The Choosing is where the soul makes a choice as to which fate pattern, and which life path, they will be born in. If the Keeper agrees to this then he will put out a vast hand for you to climb onto. If he does not put out a hand then you should simply leave, but you can try to view the Choosing again at another time.

If the hand is presented then climb onto it so the Keeper can lift you up. You rise higher and higher to the upper part of the Abyss. When

the hand stops, wait and watch. A light starts flowing down, stops at the hand, and pauses alongside you. Though it is a light it is also a person, a soul looking for renewal in life. Reach out and touch the light while staying still and silent yourself: the touch will connect you to them so that you can see what they can see. But by keeping stillness you will not affect them or their choice.

As you look out you see a desert, another layer of the Inner Desert. You will see all sorts of lives happening at once. You will feel the light searching for the right fit: the choice of life is always about the right fit, not wants. When the light spots the right fit you will feel it: suddenly everything becomes more solid and clear. In the Desert the jumble of lives vanishes and only one pattern remains. The light breaks the connection with you and falls forward, rolling out of the Keeper's hand and falling down into the mists. As the light falls, the Keeper lowers you down to the Desert floor.

Look at the pattern with all the lights being formed. You will recognise one particular light: the soul with which you briefly connected. Watch the pattern develop: all the lights in the pattern are souls that will be connected to each other through this fate pattern. Watch as the angelic beings continue to weave and form the pattern as it moves off down the Desert.

When you are ready, bow to the Keeper and thank him, then leave the Desert and return to your work room. When you are ready, open your eyes.

Though viewing such a thing in vision is complex and does not really translate in our minds to the everyday fate that surrounds and drives us, what it does do is yet more tuning. It tunes your deeper energy to the understanding of that pattern so that when you then observe, both in vision and in your outer life, the dynamics of fate in play, a deep well of understanding will surface and help you gain knowledge of the outer dynamics of creation/fate/magic.

If you want to drive a car, you just need to know how to drive it. But if you want to be a car mechanic, you need to know the different components of the engine, how it all fits together, what does what, and how it all works. This deep visionary work in the Desert, which is a major feature of initiate training, puts all the 'blueprints' in your consciousness so that when, as an adept, you work with the outer magical expressions, you will fully understand how they work and how to work them.

Task: Vision of the Hall of Fate

I do not need to write out this vision in full for you. Go to the Inner Library and ask to go to the Hall of Fate to observe the Game of Fate being played. Follow the guide and take note of the room's location so you can find it yourself in future. Present yourself to the door guardian and, once you are in, greet the being or person that approaches you. They will guide you round the hall, show you what is happening, and let you observe the game in action.

If you are invited to play the game or move one of the pieces, pay close attention to what it feels like and what you see. If there are deities playing then ask the guide if you can sit alongside one of them to watch them play and listen to what they say. Many different things can happen, and the more you return to work in this space the more skills you will learn. If you are drawn heavily to work with fate then you should spend a lot of time, over the next few years, working in this space and the connected spaces aligned with it. You will find them as and when you need them.

If you do regular work in this space, also keep an eye on your surroundings in your everyday life. You will start to see the hints and clues that pertain to the fate of yourself or someone else, and you will slowly realise how they are connected to this 'game' or pattern of fate.

Task: Divination

Using the Quareia magicians deck, do a Mystical Map reading for yourself. Ask:

“Who are the major players in my game of life for this life that I am living?”

Look at the cards that appear in the layout's upper levels and in the various temple positions. Whatever is in the Grindstone indicates the overall flavour of your fate. Keep in mind that it is a reading of your whole life.

The path your fate takes is a bit like a chess piece: it has limited parameters in its action, and that limitation keeps you in harmony with the rest

of the weave. The card that falls in the Grindstone can give you an idea of the underlying principle behind the reoccurring patterns of events that are there to teach and develop you.

What you learn from this reading is sometimes clear enough that you can take those cards and work with them in ritual (figure this out yourself) to strengthen your footfall on your fate path at times of weakness or massive change. This can also be done for others, but tread carefully and use your common sense.

Task: Alchemy

Alchemy is a major tool in fate magic and the path of the mystical magician. Transforming substances which in turn triggers transformations in the person is a sometimes-necessary tool that can be worked with at key or critical points in a magician's life. By now you know enough about fate and magic to know that curious or casual dabbling is not such a great idea, but there are times in a magician's life when their body is buckling under the strain of a hotspot and using some alchemical substances is a necessary help.

How a magician's mind and body copes with the energetic tides and storms of a magical path is of great importance. Deep diving in the inner worlds affects our spirit, mind, and body. Delving in the Inner Desert affects us more than anywhere else, as this is the most powerful of places: 'Gods kitchen.' When we are young and strong we can deal with the impact: our bodies usually have a good vital force, are well-resourced, and can stand a few knocks.

But when we get older things tend to weaken and we also start to stretch more in the inner worlds as our experience deepens. All this, along with the usual bumps on the path of life, begin to reduce our ability to regenerate. Also, and of equal importance, is that our very deepest energetic selves sometimes get stuck: though our conscious mind and physical body mature and develop, some past trauma or a little corner of emotional immaturity becomes a weakness in our foundation. That weakness informs our choices at a subconscious level and this becomes a magical liability.

The same is true of the physical body: a small weakness hidden away somewhere, or a slow-burn infection that never quite comes to the surface, can be our Achilles heel. As we step into the deeper inner aspects

of magic and creation, these small weaknesses affect how we act, how we interact, and can also affect our inner and magical choices. The function of the body and the function of the mind are not two separate things; they are like a yin and yang of each other, and the tipping of one out of balance will also imbalance the other. This becomes most apparent when the magician works in the Inner Desert. It can become a major issue for a fate path: *such an imbalance affects your choices, which in turn affects how you decide to walk on a path of a particular fate.* It is more than just an issue of body/mind imbalance: it is something that can affect how your fate plays out, how your magic develops, and how the powers interact with you.

A small magically charged or carefully succussed substance taken at the right time can act as a powerful catalyst that reminds the body and mind of its balance point and what it should be doing. Working at the edge of the Abyss can have a major effect on the body, depending on what you are doing, and if you have been knocked out of balance then you will at some point truly know about it. The magician then uses the alchemy of magically-prepared substances to counterbalance the damage. In part of module nine, we will look at that in detail and how to work with such substances.

One very interesting aspect of alchemy in conjunction with work in the Inner Desert and fate is ‘capturing’ the essence of a fate weave formed in the Desert and transferring it into a liquid. The liquid is then succussed and given back to a person or poured out on the land. Magically this is done by going into the weave pattern of that person or yourself, at the Junction in the Inner Desert. This in turn means working, out of time, at the point where the person’s soul is coming into life. The pattern is then followed out into the world³ to the point just before the damage occurred. Then the magician stands in that pattern, at that point in time, while holding the left hand over a vessel filled with distilled water.

The weave’s energy signature at that point is mediated into the water and the magician immediately opens their eyes (to stop the pattern’s progression into the damage) and begins the succussion process. The water is succussed to the maximum level, then given back to the person on the night before the full moon (a time of peak energy) to shift the deepest fragment of the damage. The person is then watched carefully for a month and any other inner adjustments are made after the water has been taken: the foundation of the damage must be dealt with before any other work is done.

³Remember holding the thread of the pattern as it moved?

This can also be done with very high potencies of homeopathic substances. In homeopathy, once you get to potencies of 50M or thereabouts (CM and beyond) you are moving beyond a purely physical effect and starting to alter the person's fate and foundation. Such a high potency of the right substance will shift that deep inner fate pattern and focus it, not only affecting the individual but also everything and everyone else connected to that pattern.

I have worked with this myself many times and observed how such high potencies can change a person's fate by affecting their deepest responses to inner stimuli. The change in response changes the outer action; this then changes the fate path, bringing it back in focus and the magician 'back online.' It effectively alters the fate weave itself and triggers a natural repair process. Not only is this effective for damage done from deep inner work, but it can also work as a layer of regeneration and repair if someone has been very badly magically attacked. This is why you were encouraged early on in your training to study homeopathic substances. You were not taken by the hand and taught in detail: it was pointed out to you in the hope that you would open a side-path of study and experimentation. In module nine lesson six we will look deeper at magical alchemical work.

This method of alchemical work with water or substance can also be used to assist the fate pattern of a land or nation by way of its water-courses, something you have already learned about. Now that you have worked and witnessed the weave of fate at the edge of the Abyss, that frequency of power will flow through you into your alchemical work. This in turn will make the alchemical work vastly more powerful, as your own frequency will have changed.

And this is another point to remember: in magical alchemy the substance itself is only half the story. Who dispenses it is just as important. When you prepare and then give such a substance to someone, you become a part of that weave/repair process. All your different frequencies, connections, and layers of magic directly affect the substance, and also how the receiver's body reacts. You become part of the remedy in a deep energetic sense.

This dynamic is well known to traditional homeopaths: who chooses and gives the remedy has a direct bearing on how the receiving body will react. True alchemy indeed! So remember: all substances that you work with, not just in this alchemical method, but also in your work with stones, hills, rivers, magical patterns, and so forth, are directly affected by the fact that you are a magician who works in the Inner Desert, in the kitchen of fate. If you revisit some of your early experiments and

work, you will now notice a major difference. Keeping part of yourself in the Inner Desert while you work will effectively turbocharge the magical action. See now why the Inner Desert is so important?

Go back over your early lessons in which you learned to work with water, a stone, and/or the land around you. You learned to dispense magic to the land via these natural substances. Choose one of those early tasks and redo it. Before you start, go in vision to the Inner Desert to the Junction at the edge of the Abyss, then open your eyes and get to work. Keep your visionary presence in the Desert active as you work.⁴ Take notes of the differences, and also take note of how the land reacts. Write everything up in a computer file.

The drags of fate

Lastly, we should look briefly at the drags of fate before we move on to the end of the module. You have already learned about tides going in and out and how this affects a magician's energy levels. Once you have begun working in the Inner Desert at the Junction you will find yourself, over time, getting increasingly energetically tuned to that fate pattern.

When you are a magician your fate comes into sharp focus, and if you also work in the Inner Desert then that focus becomes even narrower as your fate becomes the interest of many deities, beings, and powers. When you take a step that will move you away from the path of where your life is treading, or you take a step towards unnecessary destruction, you will feel it immediately: a drag on your energies will happen and your body will also respond (I burn when I misstep). This drag on your inner energies tracks back to the pattern or weave formed at the Junction: suddenly the harmonics in the pattern go in disarray which in turn 'drags' on your vital force as it struggles against the misstep.

If and when this happens, go in the Inner Desert to the Junction and just be there: bathe in its energy to retune, then use meditation and divination to identify the misstep and correct it. Sometimes it can be as simple as making a decision about your future or building intentions towards something that will ultimately derail you. Where the mind goes, so goes the spirit. You are *never*, particularly as a magician, totally in the here and now. You are always stretching back and forth across time, and when you make a future intention or set something in motion that will

⁴Again, see why open-eyed vision work was important in your training?

destroy you, your fate weave will fight against it and your energy will drain away. So keep that in mind. The remedy is simple: identify the drag, retune in the Inner Desert, identify the misstep via divination, then change your intention or action.

Sometimes the drag can be caused by someone else in your fate pattern. If, for example, someone in your fate pattern who is also connected to you in your everyday life is dying, or has badly mis-stepped, or is very unbalanced, then it will cause a drag on you. Energetic drags can happen for a variety of reasons, which is why you use divination to analyse them. And also remember that the many other people who figure in your life pattern may not be known to you: they may simply live nearby or have some other obscure connection to you.

If, for example, they are dying and fighting that process in an unhealthy way (refusing to die, for example), then that death will be in your fate pattern as an orbit. If they strongly fight the death, they can inadvertently draw on your vital force, particularly if they live nearby, which will bring that hotspot of death closer to your door. Such a situation can become dangerous for you and must be acted on. Often such instances involve parasites attached to the dying person, or it is their own parasitical nature that clings to you: they become living clingers.

To remove such connections, the magician tunes in the Junction in the Desert, then lights a candle. Using utterance, the magician declares the breaking of such connections with that person, and aims that utterance into the candle, while also giving those connections a visual shape in the fire. The connections are put in the fire, and a deity with whom the magician works and who has destroying powers is asked to tear the connections apart; then the remnants are blown into the Void by blowing out the candle and seeing the gates shut.

Such connections can also be broken with a ritual bath and uttering the intention of breaking those specific connections through the bathing. When in doubt, do both. If it is successful then you will feel your vital force free up and your energies come rushing back.

The key, as in all magic, is to identify a cause, root yourself in a foundation either in the Underworld or in the Desert, and take action. You have done a great deal of training in identifying causes, rooting yourself, being upheld by inner powers, then choosing appropriate action. Now that training should start to bear fruit.

Task: Reading

Get a copy of *The Bahir—The Brightness* by E. Colle and H. Colle (English and Hebrew translation). Don't use the Kaplan version of the Bahir.

Go to page 58 and read section 95. Read it in context of the work you did in this lesson. You will also recognise the Decans, and how these different views all tie back to the same dynamic of creation in God's Kitchen.

The Bahir is a collection of Kabbalistic writings by different writers over a period of time. As you go through them you will recognise which writers were plugged into the mystical Divine source and which ones were not. You will recognise some of the work you have already done, though presented differently and approached from a different angle. You will recognise where empty dogma is, and where the gems of magical treasure are woven in the words.

This module has been a key one, whether or not you realise it. Revisit it often as you progress in your magical training, and also later when you are a mature magician. Touch base with it, reread it, redo some of the visions, and use this module as a retune, an exercise to get your deep spirit back on track.

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