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# QVAREIA - THE APPRENTICE

Module 2 - Patterns and Maps in Magic

*Lesson 7: Combinations*

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QVAREIA

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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.*

*For more information and all course modules please visit  
[www.quareia.com](http://www.quareia.com)*

*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*

# STUDY GUIDE FOR MODULE TWO

*A lot of the lessons in this module are about learning to execute certain ritual patterns (and you have two easy lessons with not much action). It is important that you learn each ritual in turn, learning the recitations by heart, and learning the coordinated movements.*

*Once you have learned a ritual and are able to do it properly, and have absorbed the lesson, you will have been instructed to repeat that ritual for a certain period of time. As you practice, you are also ready to continue on to the next lesson.*

*So your rhythm of study should be: read the lesson – practice the ritual movements and learn the recitations – do the ritual ‘proper’- set up a timetable to repeat it –start the next lesson.*

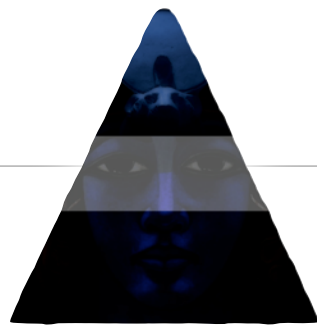


*So by now your magical training schedule should look something like the inverted pyramid on the previous page.*

*Each week you should be doing meditations, tarot reading practice, practicing rituals from previous lessons, learning new ritual/lessons, doing research or writing.*

*If you have a heavy work schedule and cannot commit to that type of a time frame, work at your own pace: the main thing is that there are things you do regularly, and that you are practicing the previous lesson while learning the new one, so that they overlap a little.*

*Above all, make sure that you stay in the sequence of lessons and do not hop forward a few lessons.*



# QVAREIA - THE APPRENTICE

## Module 2 - Patterns and Maps in Magic

### *Lesson 7: Combinations*

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At this stage in your training, you have looked at using patterns and working with directions from a variety of different angles. This is to ensure that you get a good solid grounding in working with the foundational patterns of magic: the work with the elements and directions is the cornerstone of magic. You will continue to look at the same patterns from different perspectives, discovering deeper and deeper layers to them, so that when you really start to engage them magically, they will ‘switch on’ for you.

Attempting to do magic without a good understanding of these dynamics will seriously limit your capacity to do magic, particularly when you come to do visionary magic, which is a key ingredient in successful magic. The directional ritual patterns anchor and give form to the power and inner consciousness that you work with in magical vision.

In the next module you will learn about the powers of creation in terms of magic. To be able to understand those powers, first you need to know, from a magical perspective, the roads those powers take in our existence as humans. These patterns are those roads. A normal human is pulled along these power patterns like a leaf in a fast-moving river; understanding and working with those power patterns as a magician allows you to swim safely and effectively in that river.

The pattern combinations that we are going to look at, in particular two specific combinations, will show you the skeleton form of the power patterns behind many myths and legends. That in turn will enable you to spot myths that are more than just tribal stories; you will be able to identify those myths that tell of ancient interactions with the directional forces that flow in and out of the world. You will also be able to ritually engage those pattern combinations in your visionary and ritual work.

At this point in your apprentice training, it is important that you focus on standing and walking before you learn to run and jump (and not doing yourself or others any harm). So we will look at combinations that do not involve the future, as that is the aspect of these patterns where most apprentice magicians make the most blinding and dangerous mistakes. Those sorts of mistakes are not easily corrected and can have long-term consequences, so for now you will learn how to operate within combinations that are grounded, well used in magic and ritually/magically powerful: it is very hard to move a mountain accidentally.

You will instantly recognise these patterns as they are so deeply established in cultural expressions, myths and stories. So be careful, as you read the text before you get to the practical work, that you do not allow preconceived ideas to rise into your mind regarding these powers. Like all powerful magic, when it is described in stories and myths, it is often surrounded by dead ends and traps to protect the truth hidden deep within the myth. Those dead ends and traps tend to be the outer expressions of the story.

This is also the stage of training where you will begin to learn about the expressions of the magical tools. You will be learning how to work with the physical magical tools pretty soon in the course, so as an aside, now is the time to start looking for them. Start planning now to find a sword that you can afford. It must be plain, with nothing written on the blade, no faces, no overt ornamentation, and have a cross hilt, etc. You need a plain cruciform-shaped sword that is properly balanced. (Where the handle and the blade meet, hold it there on two fingers. If it balances, you have a good sword.) Start looking, as you will need it a month or two from now. Also look for a plain glass or metal chalice that you can work with. Find one with no ornamentation or imagery on it.

Back to the combinations. We will start by looking at the combination of air/east and water/west. That ritual combination is known as the sword and cup or the Cruciform and the Cup.

The magical pattern of the Cruciform and the Cup is one of the longest-surviving magical patterns known in the Western World. We see the earliest form of this pattern emerging in the burials of the 'Beaker People' (from 2900BC) in Europe and the Naqada I people in Qena, Upper Egypt (From 3800BC). Now at this stage we have to immediately stop and think. Both of these ancient cultures featured vessels and blades in their ritual burial patterns. But we do not know why. And it is really important to realise that we do not know why, and not try to impose our modern ritual understanding upon an ancient culture.

It is most likely that these objects were in tombs/burials because they were key elements of survival: a vessel to hold food/water, a blade to hunt and cut with, or an image of humanity in the form of a cruciform figurine (Lempa woman from Cyprus—look it up). It is probably that simple: two main tools for survival. But as a modern magician, that in itself holds a great deal of interest for me as to the slow, steady of evolution from objects of survival (and therefore of great importance) to objects that mediate ritual power. We observe those ritual tools evolving to become vessels for power, a power that is an octave of survival and human existence.

Rather than turn this into a history and archaeology lesson, which is not my intention, we will be focussing on the magical aspect of these two implements. We will also not look at the implements themselves, implements that have evolved over time to become the sword/blade and the Cup, as that will come in other lessons when you work directly with the physical tools.

First we will work with the actual forces that come through these ritual implements, so that you understand the powers that flow through them. That in turn will give you far more understanding when you come to look at religious iconography and ritual imagery/sigils: you will know what power they are alluding to and what process they are depicting.

And before we go any further, a warning to you about ritual patterns: do not fall into the trap of wishing to fit patterns that you work with onto other patterns. In different cultures you will find similarities in religious, mythological and ritual/magical structures, patterns and stories. This is of-

ten because they spring from the same inner source, but also sometimes they are borrowed.

There are only so many patterns that exist, and we have a common way of approaching things, discovering things and organising things, so different cultures often come to the same conclusions in their quest to make patterns. Trying to fit different patterns or different expressions into some overarching ‘truth’ not only leads to fantasy structures, but can seriously undermine the development of a magician. Let things be themselves; nod at similarities, but leave it at that: don’t theorise, condense or delve into ancient ‘conspiracy theories,’ it is a waste of time and does not allow you to accept that things just need to be what they are; we need to get out of the habit of neatly boxing everything.

The Cruciform and the Cup refer to two magical base dynamics: the outputting of Divine Breath into life, and the Divine Vessel that receives that life and gives life. Magically at their root they are male and female respectively. However that is not a fixed dogmatic structure: the gender expressions are often reversed according to what is being ‘outputted’ and what is being received. When you come to study the individual magical tools, we will look at that flip of polarity in detail. For now, just file that bit of understanding away in your memory.

So let us look at the Cruciform first, and then we will look at the Cup. Then you will put the two together in magical action.

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### *Cruciform—The Breath of Life*

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You already know about the use of the sword in the east, and the breath that flows out of the east, as you have worked with that structure in your ritual work. But you have not yet worked with the sword itself. First you need to learn how to work with the power behind the sword in a practical but simple way. Later on in the apprentice section, you will learn the deeper magical dynamic behind this power so that you will then come to fully understand why the breath is depicted magically by a sword.

When you work with the breath magically, it can take the form of simply breathing into something with magical intent, the use of the voice in ut-



terance, a song, a chant, or the use of a word to form magical patterns. It can also be used to call the wind and storms. Look up the use of the Ankh in Egyptian sacred art: it is a perfect example of the use of the cruciform shape in depicting the mediation of the Breath of Life.

The sword is not an extension of that power; it is a filter that governs how you use that power, to ensure that you do not overstep a sacred boundary in the use of a power that is a part of the cycle of creation and destruction. The magical use of breath, in its most advanced form, can wreak devastation on a person, place or thing, or it can breathe life into something lifeless. The inner and outer sword acts as the limiter which helps prevent powerful misuse of this magical dynamic. A historic mythical version of that action can be seen in the tale of the Sword of Damocles. The king holds Divine power and responsibility, and the sword hangs over his head, held only by a hair. One misstep or abuse of power brings the sword crashing down.

For a magician, this dynamic shifts and changes as they become more adept at magic. In the beginning of training, the sword brings through the power of balance and justice, helping the magician to find their place as a fulcrum in the centre of the elements, and helping the magician to find balance within themselves. It guards the magician from their own stupidity, and guides the magician forward in learning.

Later the sword acts as an engine governor to the adept, making itself known in vision and through bodily effects when the adept has overstepped a mark in magic. So—back to the breath.

The first step towards the adept use of this power is learning how to use your breath in a magical way, to transfer something from the ‘inner’ pattern to outer manifestation: breath both mediates and elicits change. The magical breath when used by a human does not ‘create,’ even if it appears to; rather it triggers a latent pattern into action. It draws from what is already forming in the inner worlds and gives it a focussed pathway to externalise in our world, which you then mediate and release.

So, for example, you may have already experienced this in a very minor way when you were working with finding the elements in the directions: the action of breathing out triggering the wind. If that happened to you during that exercise, it was not that you created the wind; rather you called for its attention.

The magical use of the breath can take many forms. The most powerful and hardest to achieve is the breathing of the Breath of Life into a vessel; an action which enlivens something inert. This was part of the magical process used in Ancient Egypt to turn a statue into a vessel or window for a deity. Another form is the use of the breath in chants or making sounds that trigger angelic consciousness into action in a focussed way. Yet another is the recitation of words or sacred languages, done with ritual intent, to effect change in the substance or consciousness of something, or to begin a cyclical unfolding of a powerful event.

One form of working with the breath magically is to bridge something from the inner world to the outer world, something that is a catalyst for change. Often when doing this, the magician has no real idea of what they are bridging, only that it is the right power or pattern for the job at hand. The breath becomes a road that an impulse can travel down as it passes over the threshold into physical manifestation. It is the use of the mind and the imagination, the filters that give shape to power and energy, that form the power within the breath into a working action. When that is done in combination with the sword as a ‘governor’ to the human spirit, then it can become powerful indeed.

The Cup, as you well know by now, is the vessel that receives (and also nourishes). A cup is limited in what volume it can hold, and that limitation depends on what substance it is made from and how big it is. The Cup, like the Sword, is not the vessel itself, but is the governor of the magical dynamic of receiving/containing. Through working with the Cup in ritual, we learn the energy dynamics of how a vessel ‘contains’, and the use of the Cup limits the amount of ‘receiving’ power that the actual true vessel can contain when working magically.

So what is the true vessel? A vessel is anything that can hold and contain. In magic this can be a stone, it can be water, a body, a womb, a tree; anything that is capable of holding energy in a contained way. So a tree/rock/body that has a defined physical shape will hold power in a certain specific way. Water however does not have the same physically-defined limitations—and here is where it gets interesting. Water carries and contains, but in a very different and deeper way: it holds information, vibration, and very small molecules within its substance as it flows, but it does not have defined boundaries of substance in the way that a rock or tree does.

So it is still a vessel, but a vessel that works in a very different way to most vessels; and the use of the ritual vessel, the cup, gives limitations and boundaries to the water where it has none. That is important for a magician to understand, so that they choose the right vessel of the job. Air does not contain in the same way that water does, but it can move things about and is a good 'bridge.' Fire, too, does not contain, but it transforms.

Air and fire as elements work in similar ways to each other, and so too water and earth work in harmonic ways. Air and fire transport and transform: they are things that bring the future into being. Earth and water contain and condense: they are things that solidify what has been created and bridged, and then begin the process of sending it into the past. Two elements create and give future, two elements condense and then breakdown. Only the magician as fulcrum holds the balance of 'now.' So when you as the magician use two of the opposing elements, like air and water, you have a complete cycle.

Those two different dynamics are condensed, contained and filtered through the two root magical tools. Let's get back to the vessel. An example of this dynamic can be observed in the mythology of Miriam, the sister of Moses, who carried a vessel out in to the desert in the mythical story of the Exodus. That vessel, depending on which source you look at, is a cup or a rock (it is a rock in the Midrash), both of which provide water in the desert. Incidentally, that magical use of the vessel was in a 'giving' action, not a receiving action. And although the vessel is primarily a container in a magical sense, it outputs as well as receives: it has the power to give as well as to take or hold. In the Midrash, we learn that Miriam had a stone that followed her in the desert, and when she sang to it, it gave forth water. When she died, it dried up.

So here we have a simple but well-known magical dynamic emerging. Air triggering a vessel: the combination of air, water and earth. The air begins the impulse which triggers the vessel to yield its contents. The stone is the vessel which holds the water: do you see the combination of earth/north and water/west working together as one magical tool? And it is all hidden away in a story. Note also that when Miriam dies and the stone dries up, Moses asks God for help. God tells Moses to utter to the stone (using the same method as Miriam), but he also strikes it with his staff (wand, fire, future.... a bad magical decision). The east/west magical axis works well, as

does east/north, but using the wand to trigger the stone for water, as opposed to using magical air, took away the future of Moses. File that one in the back of your mind and think about it.

And this brings me to the other root magical combination that we will work with and look at, and that is the combination of the Sword and the Stone.

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### *The Sword and the Stone*

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I don't need to go into the sword again, as we have just looked at that. The stone, however, is a very important dynamic that is often missed in magic. In modern Western ritual magic, the North is often depicted as a shield. The shield is used as an altar-top and the ritual tools are placed upon it. This really misses the point of this foundational tool and reduces the ability of the magician to fully engage with this dynamic, powerful aspect of magic.

The stone is a scabbard for the sword: it is a vessel that receives the Breath of Life (sword), and unlike the Cup of the West which is also a vessel, rather than receive, condense and give as the Cup does, the stone holds and assimilates. And that holding is a completion. Just as the Breath of Life reaches its completion in the stone, so too does the Breath of Life find its home in the completion of an ancestral line. We will look deeper into that later in the course. That is the deepest manifestation of these dynamics: another thing to file away in the back of your head for later on in the course.

From a more direct magical perspective, the stone is the scabbard/natural home/protector of the sword; it is also the rock of the ancestors, which in turn is your shield. That is something you have already touched on in your ritual work, so you should already understand it.

When the sword and the stone are combined in ritual magic, you have the sword which governs the magical use of breath, and the stone which guards and guides the magician who wields the sword: the stone is the elemental expression of the guardian angel, of the ancestral line whose shoul-

ders you stand upon, and of the female Divinity in substance. It is also the completion of the cycle of life and death.

When used in magic, the stone/earth completes the pattern so that it can be expressed in the outer world. Just as death is assigned at birth, so too a magical pattern, if it is to be stable and effective for its prescribed length of working time, has to not only have its path marked out in the future, but its completion marked out that will take it into the past. The end of a cycle must be embedded in its birth, whether that cycle is life, magic, whatever.

So when we look at magical myths that work around the sword and the stone, we know that we are looking at a story of power completion, and an energetic tension between past guardianship and the releasing or suppressing of justice/balance for the future. In the Arthurian myth, when you wipe away all the additions and decorations from the myth, you are left with this: a sword sits in a stone. The sword that brings balance is embedded in a pattern of completion. It tells of a cycle finished, and the sword is held by ancestral consciousness until the new cycle is ready to begin.

The cycle can only begin again when the sword is taken out of its scabbard, out of its stone. Once it is removed from the stone, it triggers a new cycle of the Breath of Life in its journey to bring balance and justice. The sword cannot be used to shed blood, as it is not a weapon; rather it is a governor of the hand of the king (fire, future).

So far in the myth, we have the sword out of the stone and in the hands of a king (fire, future—the south is kingship). It is not balanced by a receiving vessel (the grail) and once it has been used in battle, which happens in the myth, it ceases to be a sword that is the path for the Breath of Life into substance: it is broken. Another sword is sought, one that can be used in battle (the story of Caliburn and Excalibur).

The battle sword cannot be used magically to balance the elements or operate within a cycle of completion. The quest for the grail in order to bring balance is fruitless, as first the sword of justice must be held—only a sword of justice can balance the grail and also fit back into the scabbard/stone. So in the story, the nation is doomed as the sword of Justice is broken and the grail is missing.

We see remnants of the use of this pattern in the modern British monarchy, a king/queenship that works on a land that is deeply embedded with

this magical pattern. At their coronation, the sovereign holds in one hand the orb, which is the sword in the stone, the sum total of ancestral knowledge (completion) within the land, and in the other the sceptre, which is the wand that points and opens up the future. The two are kept separate in separate hands, and the power that they will manifest the reign of the sovereign depends on which hand they hold which tool in.

The Arthurian myth tells us about the deep dynamics of the magical tools as they manifest through humanity, and how they are misused and misunderstood. It tells of greatness given to humanity only for humanity to misuse and destroy it. This is the same story as that of of Moses and the Ten Commandments, which is also a sword and stone story.

Moses mediates the utterance (air/sword) from God which is then carved upon/within the stone. Moses brings this great gift to humanity, but it all goes badly wrong, so Moses has to get a much lesser version, a version that does not have the deep powerful and beautiful Divine magic within it. It is a lesser version which exteriorises that deep power of Justice and Balance into a list of simplistic dos and don'ts. The list of rules tells us how to prepare for the deeper power of the Breath of Life to flow into us, so that when we are evolved enough, it can flow freely into the vessel of humanity. Seeing as we have, as a species, still not managed to live by those simple boundaries, chaos continues.

These tales warn us of the breadth of power within these tool/power combinations, and tell us what can go wrong and how to avoid it. As all magic works in octaves, these powerful tales that shaped nations hold exactly the same powers and dynamics as magic done by a single magician; they are just different octaves of the same powers. This is why it is critical to look at these deeper dynamics at an early stage of magical training, so that you realise you are engaging in something that can have far-reaching effects for good or bad depending on what you do with it.

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## *Practical Work*

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So let's get down to practicalities. You have already worked with the combination of sword and stone in a very simple form. You don't remember? Lesson five, where you worked with a stone, going around the directions and working by putting things into the stone. That is the kindergarten version of the sword in the stone. It builds from there.

Now we will work with the Cruciform and the cup. Working ritually with this method for someone else or for the environment can have far-reaching unseen consequences, and although you are an early apprentice and therefore not yet plugged into power, an apprentice who is a natural magician (a natural mediator of power) can inadvertently, if they misstep, trigger a major reaction across the land or to the genetic line of a person, so you will learn this technique first by working upon yourself.

For many of you, this will simply be learning a technique that is not yet connected to a power source, so you are learning the steps before you eventually 'do the dance.' However if you are a natural magician, it will trigger a response in your body. Because you are limiting the action to yourself, within your own fate boundary, it is very unlikely you will trigger any major response, but you will get some form of response—so see that as an added bonus of the lesson. If you learn the technique on yourself, you are far more likely to follow the action of the lesson carefully, so as not to harm yourself. This is akin to learning the sharpness of a blade by gently touching the sharp edge for yourself, rather than swinging the blade at someone or something and killing it... and then thinking 'oops, that is sharp.'

Learn and familiarise yourself with the ritual and make sure you know the visionary and recitation steps very well, so that you do not need to refer to notes as you do the ritual. Practice the actions a few times until you feel ready to do it properly.

For this ritual you will need a glass of water. Use a glass you are happy to bury or destroy at the end of the work. Work with the four directional altar patterns, and the altar in the middle. Do the hexagram ritual first (to tune in Divinity into the space to govern your actions), then do the penta-

gram ritual to root yourself into who you are and what you are. That prepares the space and prepares yourself.

Once you have finished, place the glass of water on the west altar, and remove the central altar from the room (you may have already taken it out for your pentagram ritual). Circle the directions and go to the east altar. Look at the open gates and 'see' the inner contact standing upon the threshold. Bow to them and recite:

*"I wish to engage the Divine power of the Breath of Life, to bring it into myself to trigger regenerative change."*

Place your hands upon the altar to steady yourself and close your eyes. You are going to work in vision. With your mind's eye, using your imagination, see the inner contact bow to you, turn, and vanish through the gates. You must stand in silence until they return. You see movement through the gates, and it seems as though the usual mists that obscure what is beyond the gates clear. You can now see into a library with many shelves stacked with scrolls and books that stretch from floor to ceiling. You see the inner contact looking for something on the shelves. The contact picks up a scroll or book and walks back towards you.

The inner contact walks back out through the gates carrying the book or scroll. The contact walks straight up to you and pushes the book into your chest. Your body absorbs the book and you feel the weight of it within you. This is the passage of knowledge from the inner worlds that is placed into your very substance.

Next the contact tells you to open your mouth. You open your mouth wide, and the contact blows into your mouth. You take a deep breath in, breathing in the breath that has been mediated from the inner worlds to your inner body. Take a physical breath in at this point in the vision. The contact then points to the west altar behind you, indicating that you now need to go and work in the west. The contact bows to you and you bow back both in vision and physically. The contact retreats back to the threshold of the gates and will stay there while you complete your work.

Open your eyes and take a step back. Turn, and go stand before the centre where the altar would be, facing south with the north altar behind you. Stand in silence, and in your mind's eye remember how you stood in the centre of the directions while doing the pentagram: recover that feeling



of being in the centre of all things. Remember the book within you, and remember the breath that was breathed into you. Recite:

I am in the centre of all things. I stand between the past and the future, with the sword to my left and the cup to my right. I have a book of knowledge within me that is needful for me to understand, and I have the mediated Breath of Life flowing through my body: I am the vessel for the Breath of Life, I am the sum total of my ancestors. I am the earth, enlivened with the breath which unfolds in the future, and which flows from my ancestors in the past. I wish that the words and breath within me release whatever is necessary for my evolution and the evolution of my ancestral line as it flows into the future.

Walk straight to the south altar, bow to acknowledge the future, and then walk a full circle around the directions, finishing before the west altar. Stand before the altar, bow, and place your hands upon the altar. Close your eyes. See beyond the gates, through the mists, and see a priestess walking towards you. You notice that she is walking in a river as she moves towards you. She passes straight through the altar and comes to stand before you on your left hand side.

Open your eyes briefly, and with your left hand pick up the cup/glass of water. Hold the glass of water and close your eyes again. The priestess places her hand on your left shoulder, as she is going to work with you and support you in the mediation you are about to do. With your inner vision, your mind's eye, see yourself standing before the altar with the priestess standing to the left of you, her hand upon your shoulder and the glass in your hand. As you look at yourself, see a strange yellow light glowing inside of you. It seems to be filling every part of you. This is the breath and the book within you, still in the element of air.

Focus on the inside of your body, on the strange light in your body. Have the intention in your mind that you are going to gather up that air energy, hold it in your lungs, and then expel it into the glass of water. See the strange light begin to turn, like a circle of stars. See the circle of stars get denser as the circle turns, drawing in the light from around your body into a concentrated circle in your chest. Once all of the strange light is circling in your chest, feel the build-up in your lungs.

Take your time. Watch the circling, like a galaxy of stars in your chest getting faster as it turns, getting more condensed and brighter. Look closely

at it. See within the condensed light sigils, letters, words and shapes, all swirling around in a tight circulating light. Take time, watch and observe.

When you feel your body cannot hold it any more, then it is time to release it. Still working in vision, you notice that the priestess moves from your left side to standing directly behind you, and holding both of your shoulders. When you get a strong visual image, and sense the priestess upholding you from behind, bring the glass up to your lips. Take in a deep breath, and slowly breathe in a long slow controlled breath over the surface of the water in the glass. In your inner vision/mind's eye, see the swirling light power in your chest flow from your chest, up your throat, out through your mouth and into the glass.

See the light in the glass turning and swirling with the sigils, words and signs in the light. Put the glass down carefully on the altar (opening your eyes briefly if you have to), and then see the priestess walk through you, placing her hands over the glass. As you watch, the light in the water changes colour from yellow to blue, the sigils and words change into natural shapes, and the water seems to burst with bright light. She takes her hands off the glass, walks through the altar and returns to the threshold of the gates. She turns around and bows. Open your eyes and bow to her.

Now pick up the transformed water. Recite: I partake of the river of past and future, I drink the words of the ancients, transformed by the Priestess of the West, I accept the Breath of Life transformed by the water, that it will bring whatever is necessary for my evolution: I accept the gift unconditionally and with respect. Drink the water slowly.

When you have finished, bow to the priestess, who then vanishes back into the west. Go around the directions starting in the east, putting out the flames and closing the gates. Put the glass inside a bag or wrap it in a cloth, take it outside and stamp on it to break it. Bury the bits. Now go and sleep. Sleep for a few minutes or for many hours, it does not matter. All that matters is that you sleep uninterruptedly and that you wake when you are ready. This helps the power placed within you to settle.

For some apprentices little will happen, as you are still in the early phases of training: you are doing this to learn the technique, not particularly to gain from the ritual. But for some apprentices this will act as a catalyst for major change, a change that can come suddenly or can unfold over months

or even years. The change will be to do with your processing, working with and understanding knowledge.

Knowledge has been placed within you, and then it was mediated into water, transformed and reabsorbed. It was woven in with the Breath of Life, so the knowledge contained within you will slowly unwind and reveal itself as and when you need it. I did a version of this many years ago and what was placed within me was many books. This was before I started writing. Not long after, I wrote my very first book (a novel, terrible it was). That process of starting to write triggered the inner books within me, and they have served as a wellspring for my work for a long time since.

Another way this can manifest is that you start to make and understand magical connections, understandings and patterns that you could not grasp before. Essentially, this ritual triggers a download of magical knowledge that can slowly unwind within you, supporting your learning as you study. Sometimes what is put within you has nothing to do with magic but is about something else, but the same principle applies. One thing that is common with all manifestations of this power: what comes out is not only for your own evolution; it is also for the evolution of your family in the future, be they your own children, or the children of others in your bloodline.

What you do need to know is that this ritual action is not just about learning magical knowledge; that is a side product of this work. What you have learned is how to draw upon the power of air, in whatever form that can take that you happen to be working with, and you learn how to contain it within you, transfer it into a vessel that governs it, and then retake it into yourself as the final vessel for it. That action moderates the air power so that your body can take the air power in without it being too powerful or disruptive to your health.

That dynamic that you were introduced to in the ritual process is one of filter and focus. You asked for the Breath of Life to bring regeneration to you. That was in your first recitation in the ritual. Then that recitation was filtered in two ways: first as the formation of a book from the Inner Library (something you will learn about in a future lesson) and then it was also filtered through the inner contact, which modifies it. Eventually you will learn to take in the breath from the whirlwind: the pure element of Divine Breath.

The request for regenerative air, filtered through the book and the contact, ensured that the form the breath would take as it externalises in your

life will be through deep knowledge embedded within you. The knowledge passed on to you will unravel through your learning process and is a deeper form of the knowledge mediation that you have already experienced in a previous lesson that prepared you for this (remember?).

The form that the knowledge took in the ritual is drawn from the Inner Library which holds all knowledge accessible to humanity. But your body would need some help to process this level of mediation, as it is a more powerful way of taking the power of air into yourself. So you worked with a contact in the west. You had to externalise the power and reform it with the help of the priestess from the west, so that it would not only be more accessible to your mind, but less likely to aggravate your body. Taking in this level of air power in the form of knowledge can impact your body quite profoundly, as I learned in my younger days, so it is necessary to work with inner contacts to modify the power in order for your body not to react to it.

If this process worked for you, you will find it easier to absorb and process knowledge and to recall it. You may also find that you ‘know’ something without knowing how you know.

If the process did not work for you, and you will not know that for certain until a few months have passed, don’t worry about it. The whole point of this lesson is not for the ritual to work, but for you to learn the ritual and let the deeper implications around it sink in to your consciousness at a deep level. If it does work, that is an added bonus. You will be revisiting this process again in the future in different ways, and there will be plenty of opportunity for success with it. You get what you need when you need it, not when you want it!

Keep a diary in your journal or notes on your computer, just outlining any observations you make around any shift in how you process knowledge. Also list any minor bodily reactions to the work, and any dreams that surface within days of doing this work.



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## Research

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Go online or visit a good library and look at images of different kings, queens, pharaohs and deities. Look for the combinations of cup/sword, or cup/sword/stone, or orb (stone and sword), wand, staff, sceptre, or iconography of a deity stood in a cruciform shape in a cup: start with looking at the icon of the Theotokos as the fountain of life.

Here is a version of it.



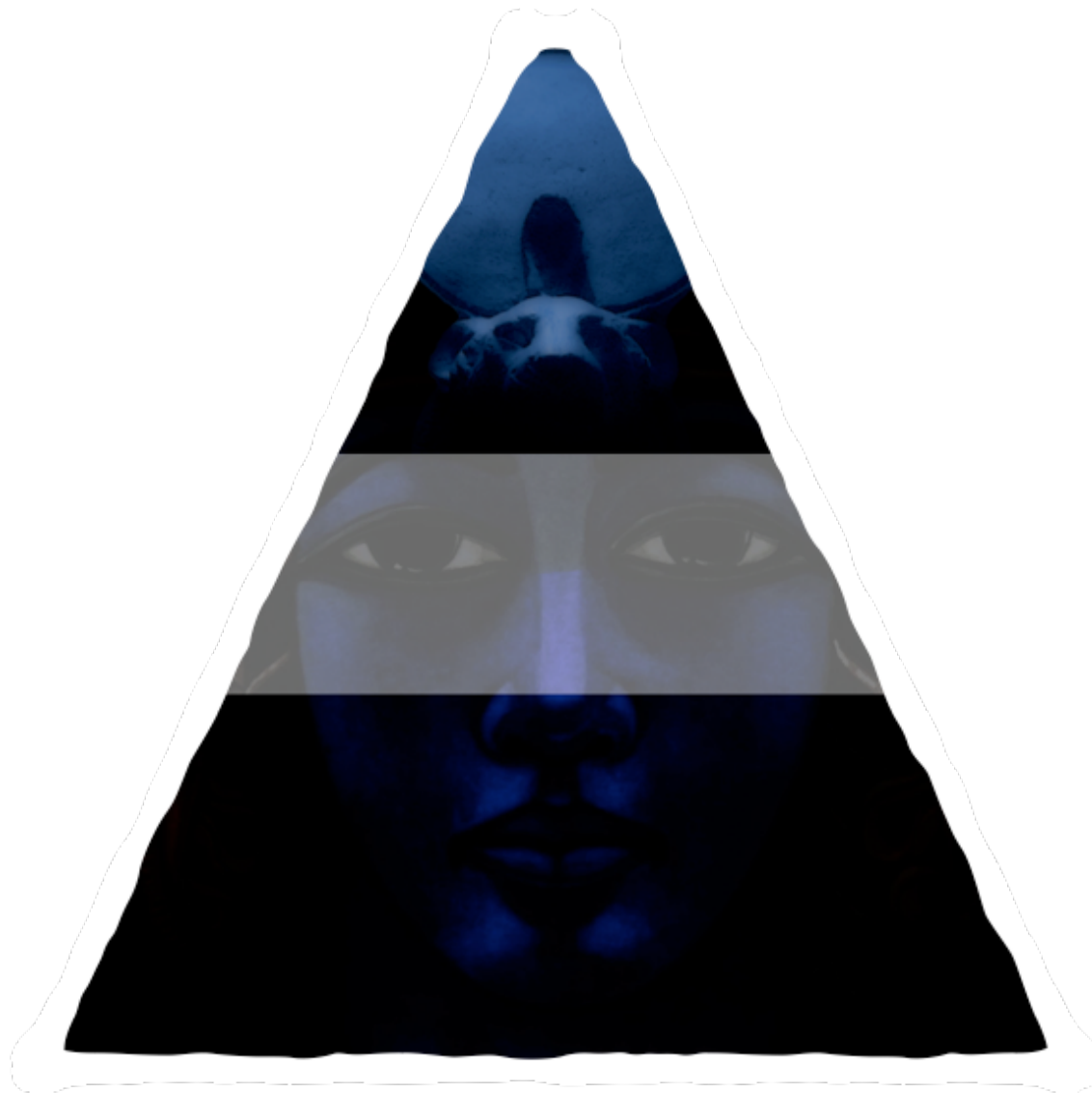
Look in Christianity, at medieval coronation paintings, look at Egyptian, Mesopotamian, Roman and Greek images, and look for the magical tools. Pay particular attention to the combinations of the tools, what hands they are in and what is around them. Put together a little file or scrapbook so that you can return to this research. Don't try and reason too much; just let ideas filter into your head.

Later you will revisit these images when you understand more about the tools, the inner patterns and powers, and it will give you a wholly different understanding as to what the images are depicting. That in turn will tell you a lot about the magical power worked with in a particular culture, and you will be able to track what went wrong (it always goes wrong), when, and why. That knowledge will inform your own evolution.

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