

QVAREIA - THE APPRENTICE

Module 3 - The Power Dynamics of Creation

Lesson 1: Introduction

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QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

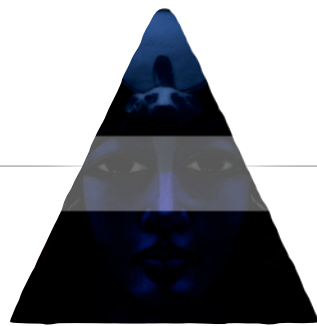
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

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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



QVAREIA - THE APPRENTICE

Module 3 - The Power Dynamics of Creation

Lesson 1: Introduction

This is a reading lesson, with no practical magical work, but it does have an essay task at the end of it. So after finishing this lesson, you can go straight on to the next lesson as soon as you are ready. Take your time with reading this lesson, and take notes if you get stuck and do not understand something. At the end of the module, come back to your notes from this lesson and see if you have a better understanding as a result of the practical work.

In the previous modules, you have learned the final exteriorisation of magic, which we call 'patterning' or rituals: exteriorised physical actions that essentially hold the energy of magic in a particular form and then sends that magic out into the world. It follows the same pattern of human existence: the completion of creation is the birth of a human child. The completion of creation is also a tree, a stone, an animal, etc.: it is the final outcome of something that started as a first impulse which went through a series of energetic processes to arrive at a physical substance or an outer expression.

To be able to operate in magic to any real degree of power, you need to know all the different layers of power, energy, substance, how they operate, where they came from and where they are going. The first step in that process is to learn the complete exteriorisation of energy (substance or form);

the next step is to look at the how that energy was turned into form from a magical perspective.

Then the apprentice magician will have far more understanding of the processes in between, which is where magic happens, and will be far better equipped to engage intelligently with magical power safely and effectively. It would be too much to expect an apprentice magician to fully grasp the true depth of creation powers from the view of a magician, as the real understanding of those depths comes from direct inner experiences of these energetic forces in action. That is a process that begins during the Initiate phase of the training.

But to be able, as an initiate, to step into those inner powers and inner worlds to observe the creative act in action, they need a basic background understanding in what it is they are looking at, what they do and how to interact with them which in turn gives the magician a mental vocabulary that they can draw upon.

Creation and Magic

A lot of magical systems give the creation process a cursory nod in the training process. In Western magic that often takes the form of learning the Kabbalistic tree of life system, whereas some other systems look at the creation process through mythology and the acts of the deities. Some forms of magic ignore it altogether.

For many years, I taught this aspect of magical learning from a Kabbalistic perspective, but slowly I came to realise that because Western magic has in general so bastardised the Kabbalistic system (in an effort to make it fit the Western worldview and its psychological theories), it is to all intents and purposes pointless to teach it that way: the student invariably wanders off into various offshoots of western Kabbalah and finds themselves stuck in mindless loops of magical babble.

So I had to sit back and think very carefully about how to approach this, as it is a critical section of learning if a magician is to truly reach magical adeptship in a real, practical sense. I realised that I was simply being lazy: working with inner forms of magic exposes you to key 'markers' or ex-

periences of the powers of creation that are common throughout the human experience. Through those generic experiences, the magician learns the depths of the creation dynamic, and learns how that process affects their magic, themselves, and everything around them in very practical ways.

Kabbalah is one method (though not the only one) that systematises those key experiences. I had become lazy in that I had fallen back on already produced and packaged systems as a way to convey magical information in writing. But those ready-produced and packaged systems have baggage; they have fragmentations and also tons of modern-day misconceptions. While it is still possible to operate through that system, I decided it would be better to step away and look at things in a fresh light.

Writing Quarcia has kicked me up the ass, and has forced me to stop being such a lazy magician. Instead I am making an effort to outline these deep, powerful mystical and magical processes without their cultural/religious structures: I am approaching them by teaching about the key elements that are found in the creation process as they present to a magician, and introducing the student to the beings, powers, and realms relevant to this process.

Once you have worked with the creation process in different ways and on different levels, you will immediately be able to spot one of these 'keys' embedded within a mythology or a religion. And you will be able to recognise it because you will have seen it and experienced it in action for yourself. That experience is one of the hallmarks of the Greater Mysteries.

To get to that stage, you first need a background understanding. This module is the start of gaining that background understanding, and more modules around this subject matter will appear in the Initiate and Adept section of the training as you slowly inch your way deeper and deeper into the realm of creation.

You will also learn the polar opposite of the creation process, and that is the process of destruction and of death (the next module). Together, those three key energetic dynamics tell us everything about how real and powerful magic hangs together.

The use of visionary technique

Unlike the more externalised forms of magic, i.e. rituals, sigils, utterances, forming of objects, talismans etc, the energetic powers of creation are best understood, interacted with and observed through visionary magic. Only once the magician has worked in vision will such powers be accessible to be worked with through more externalised methods.

This is because the magician must first have direct and unique energetic experience of these powers in order for the understanding and power resonance to settle within the mind, spirit and also the body of the magician. The magician works with the inner and outer worlds together when they engage with power magically, so the understanding from both sides of the fence must be active and based upon direct experience in order for such magic to be successful.

The inner worlds, where energies are formed and patterned, can only be experienced and interacted with through the use of the imagination. This expresses itself through dreams and through visions. In some kinds of magic, those dreams and visions come spontaneously and are uncontrolled. In other forms of magic the magician uses their imagination consciously as an interface to trigger, work with and to an extent control the visionary act. Dreams are best left to unfold themselves naturally, so the magician uses controlled and disciplined vision, and uncontrolled, un-interfered-with dreams. That allows both sides of the human mind to express themselves in their different ways.

As we discussed in Module One's lesson on visionary exercises, the imagination is used by a magician in order to create windows in their consciousness that the human spirit can step through in order to interact with beings, spirits and powers in the inner worlds (worlds that have no physical manifestation). You have worked with your mind/imagination in various lessons so far, learning slowly how to build up images using your mind's eye in order to 'see.'

In future, in all lessons, I will no longer use the term 'mind's eye' as you should all now know what it is I am referring to. From now on we will call it by its correct name, 'inner vision.' You will be using inner vision a

great deal more in your magical training from now on, and using it in balance with exteriorised magic so that you mind and body become used to the balance of working in both inner and outer forms, often at the same time.

The inner dynamics of creation are observed using inner vision. The magician interacts with various beings by using inner vision, and once they have acquired a good grasp of the inner dynamics of creation, then they can slowly start to connect the inner and outer dynamics together in magical acts. The combination of the two properly plugs the magic into a power source, and gives the magic an energetic focus, a pattern of behaviour and a stable way to complete that magic successfully.

A magician would not plug into these deep dynamics to do simple or 'surface' everyday magic like protection, etc., but they would most certainly plug into these powers to varying degrees when undertaking long-term powerful magical work that will have a lasting effect.

This method is very similar to the pathworking that is used in psychology, the only real differences being that inner vision is not about 'you', is not venturing into your own inner self, and is not a constructed story. The realms exist outside of yourself and the images used in vision are key steps that describe things which other magicians have also seen repeatedly over thousands of years: it tells you what is there, and you also have your own unique experiences. The images we see in those visions are a collective human interpretation of what is actually there: they are very real and exist independently of us.

In our modern world of science, the model of 'proof' is to measure the veracity of something by the ability to reproduce findings. That modus operandi has become the gold standard for everything in our lives. Magic does not work quite so neatly and cannot be measured using that paradigm. However, there is one gold standard that does shine in magic, and that is that there are key elements that appear in inner vision to everyone who stumbles into the inner worlds, regardless of whether they were aware of those keys or not. They are not widely discussed, and are therefore unlikely to be in the subconscious mind or memory, waiting to resurface as an 'experience.'

These key images, interactions and experiences are a hallmark of 'inner contact' for magicians, and help us psychologically by telling us in quite plain language that we are on the real and right track. Often they have slightly different presentations, but the overarching power and communion

is the same. And some major keys are not written into the course so that you can find them for yourself—once you have experienced them, you will then be able to research them for yourself and track them down in ancient images and texts. This is one of the hallmarks of the mysteries, and one of the ways the mysteries protect themselves. (And the Quareia adepts will be looking for those unmentioned keys in your submitted work for mentoring: it will tell us that you are on the right track).

I could write reams on these different keys, but it would not forward you an inch as a magician, because you will not have experienced them for yourself. True direct experience changes you at a deep level, and that direct experience and the subsequent change is the chariot that carries you deep into magic.

There will be many times you will have self doubt about your visionary experiences, and that can be very healthy, so long as it does not limit you. If you see something in vision that does not compute, do not automatically dismiss it: you may very well find that what you saw was a real power contact. So if you experience something that does not fit with what you think should be there, do not dismiss it, simply write it down in your computer log. It can be sometimes be handy to research what you have seen after you have seen it: often you can come across ancient references buried deep in stories or myths that exactly (or almost-exactly) describe what you saw. That tells you it is not just in your own head, but that you were connected with something that magicians saw thousands of years ago.

There can be times when the imagination ‘plays out’ in the visionary process and what you see is simply coming from you and not from the inner worlds. There is no easy way around that, unless it is really obvious in its presentation. Slowly you will learn, through work and practice, to differentiate between what is really an inner world experience and what is your own mind amusing itself. That only comes from lots of practice, having direct experiences, and having those direct experiences confirmed in retrospect, either by other magicians or from ancient texts.

The best of all confirmations come from situations where, for example, an inner contact tells you something is going to happen (someone is going to die, something specific is going to be given to you unexpectedly, etc.) and then it happens, and there was no way you would have been able, even subconsciously, to effect such an outcome. I write more about this type of proc-

ess in my book *Magical Knowledge One*, but in truth, the best way to work with vision is to treat everything as real until you slowly start to be able to differentiate for yourself, and that time will most certainly come with work. That stops you inadvertently shutting down a contact by ignoring or blocking it from your mind. Such an action will have a far more long-term negative effect on your magic and training than accepting everything, even if that means accepting something that is simply your own mind.

Every magician goes through this process, and as you develop it will become less and less of an issue. Just also be cautious of accepting everything you see and hear as ‘gospel’ while working in vision, particularly as a new magician, as that too can take you down a not-so-good road. The key is simply to take note of your experiences, be respectful of the experience, and then wait and see.

So let us have a quick look at the stages of this creation dynamic that we will be looking at in depth through this module. Through the module we will start the journey into creation by stepping backwards through the creation process. We will look at the first layer of beings that most humans come into contact with in magical vision or work, beings that stand at or near the threshold between our manifest world and the deeper inner worlds. We will start with the outermost manifestation of creation and that is the physical world.

The Garden

The Garden is a name for the physical world that pops up a lot in various ancient texts and temple structures. The physical world encompasses everything: the land/earth, the plants/trees, animals, insects, humans—and it also includes the moon, sun and stars. This is something that many magicians forget or do not think about: the planets and stars around us are also a part of the manifest world—they are not separate, nor are they a deeper or higher expression. This is one of the mistakes that magicians make when using the Kabbalistic Tree of Life: they place the moon, sun and stars on different Sefirot on the Tree, not realising that most of the tree is actually inner

worlds, not outer worlds. Now you start to see why it is a good idea not have anyone working with Kabbalah in the course; it has become too confused and fragmented when used in Western. It is badly misunderstood when taken away from its mystical religious roots.

The Garden, or physical world, is the peak of the creation process. The 'Inner' Garden, that is to say the inner expression of the land, shows up as a balanced and harmonic landscape and it is this 'ideal' that crops up in ancient and religious texts. This is the pinnacle of creation and is the inner template for the outer land. The outer land is not balanced and it is far more dynamic in its processes of creation and destruction, depending on the interactions it has with the creatures/humans etc. that live upon it.

As soon as anything manifests physically, it moves beyond its peak and begins its slow march towards degeneration and destruction, as everything has its death programmed into its birth. So like everything else, it is a constantly flowing process of in/out, life/death.

This peak at the outflow of creation is also the point where magic exteriorises into a ritual and goes out into the world to 'do its thing.' In the last module, you learned the four directional ritual pattern that works magically with the world. In this module, in the next lesson, you will learn to take a step deeper into the magical mysteries of the physical world so that you gain a better understanding of your own 'ground zero' (the land upon which you live) before you start to work magically with any power in the physical world.

Throughout history we have found ways of ritually reiterating this peak of creation, this Inner Garden that upholds the outer manifest world. We see it in the biblical Garden of Eden, and we see it in the mystical Pagan history of Kaaba in Mecca (Paradise on Earth). The pre Islamic Kaaba was said to be built by Adam to the specifications given to him by angels in order to recreate Paradise on Earth. The original cubic building housed different expressions of the deities and their combined energies mirrored the inner Garden in balance (quick hint on reading the symbolism of old myths: Adam equals people/person in the far distant past from the time perspective of the writers of the myth). We also see this re creation ritual action in the botanical sanctuary at Karnak in Egypt and also at Gobeke Tepe in Turkey. These are just some examples of the ritual mirror of creation that were worked with.

This point in creation is where the magician stands: stepping into the inner garden, the magician steps out of time and begins to backtrack through that creation process to observe how that creation came into being.

The Inner Threshold

The inner threshold is the first step inwards from the creative process. This is the realm of the imagination, and the group consciousness of every living thing. It is the inner body of the land (the Inner Garden) and of every living thing. This is where the first magical interactions happen for the magician as the magician learns to work within their own imagination.

Just before creation exteriorises out into the physical world, it first creates the inner pattern of each living thing. This is the stage where we find the inner spirit of a tree, a dog, a river, a human; and the stage where the mind, consciousness and dream world is formed. We step over this threshold to go into physical life, and we step over this threshold again at death as we begin our journey back, deep into the inner worlds.

For a magical apprentice, this threshold is the training ground for inner magic, and at some point the magician has to overcome the challenge of the threshold guardian that stops an ordinary person from wandering beyond their dreams and imagination and into the deeper inner realms themselves.

The apprentice learns to use this part of ‘creation’ through visionary magic, learning to step through the imagination in a controlled way in order to pass beyond this threshold and gain access to the deeper inner worlds. This threshold is often referred to as the realm of the moon, not because it is the realm of the moon, but because the moon affects our minds and dreams; the description is therefore a planetary association. The physical moon itself is a part of the physical world. So be careful that you do not tie too much of an association with this realm and the moon, as it could end up confusing you and leading you up a dead end.

Rather, we can study old myths, stories and attributes connected to the moon to get a glimpse of the powers of this threshold and how that power expresses itself to us as humans. The lower parts of the creation process

(which is what this module is about) have planetary connections which do influence aspects of the creative process, but as you tread deeper into the inner worlds you will find the planetary associations fall away.

The polarities of creative power

Once we step beyond the threshold of the imagination and the inner spirit of the outer being, we reach a second energetic threshold beyond which is the deep cauldron of creation with all its inherent angelic powers, deities, beings and Divinity itself. This energetic threshold is not so much an inner space or realm; rather it is a tense polarised power filter that the patterns of creation flow through and past on their way to physical manifestation.

That is vocabulary that will leave many an apprentice staring blanking at the words, because we are getting into areas of power that there is no current vocabulary to describe. Imagine it a little like this. We have an energy barrier between two powerful magnets that create a magnetic or energetic tension. This energetic tension acts like a filter: it slows things down and filters out anything unnecessary. It also acts as a catalyst that triggers the formation of shape, gender, blood lines, race/species etc.

In the depths of the inner worlds, the creative process of something (tree, person etc.) has been forming and has started its movement towards taking shape into a solid form. It goes through a series of changes as it interacts with the inner powers around it (something you will learn about in the Initiate section) and finally it reaches this energetic barrier/filter. Once it passes through this filter it will pass into spirit/mind form (the inner threshold), and then finally be birthed as a physical living thing.

When that ‘something’ that is destined for life passes through this barrier or filter, it is changed quite dramatically. It starts to take on both aspects of a polarisation at a very deep level and that polarisation or energetic tension allows it to physically manifest (every living thing has this polarised aspect).

This polarisation in its depth expresses through positive/negative energy opposites. But this is not the only polarisation that happens: the ‘some-

thing' that is destined for life also takes on feminine/masculine polarisation (every living thing has an aspect of both within them). It is akin to the first division of the cell as it begins life. And the octaves of this polarisation are layer upon layer that are interwoven in the consciousness, substance and spirit of the living being.

When we as magicians, and as living beings, backtrack through magical visionary work and step into this filter, we are confronted by this polarity of power as a field of energy. How we react mentally, physically and spiritually to this energy field very much depends on how the current health and balance of that polarity is within us.

Now this is where it starts to get interesting. You would think, because this 'filter' or barrier is a deep inner energetic field, that it would be wise to ensure our deeper consciousness and spirit is fairly balanced so that it is not badly disrupted by stepping into such a powerful field. And so many magicians work on their 'psychological deeper self' through counselling and self analysis in order to maintain and strengthen that balance.

But that is not how we are constructed. We work from the outside in, not the inside out. What we change on the surface triggers deep change within. When we work in the depths, it triggers surface changes: again, energy working in tension and opposition.

So what on earth does all this mean for the magician? If the magician is happy to only ever work in non-powered outer ritual (ritual dramas) and not tap into deep underlying inner powers, then all of this deeper work is meaningless. However, if as a magician you wish to become adept at effecting change in the outer world using magic, then you must be able to work in the deep inner realms using your consciousness. To do that, your consciousness must be able to pass through this energetic barrier without triggering a cascade of physical and mental reactions, which is essentially the first line of defence that protects the inner world from stupid people—and protects the stupid people from the impacts of the inner worlds.

So how do we find that balance in order to pass through this barrier? We find that balance by first understanding and then working with the two polarised opposite power dynamics that create and uphold that barrier. Those two polarised powers are within our cells, our deeper spirits and express through our daily lives. They also express externally around us

through fate—and how we interact with that externalised power in our life radically changes us. It brings us more into balance.

The externalised forms of these energies that are around us express themselves as catalysts for our individual and collective evolution. As magicians we learn to work harmoniously and consciously with these energies rather than being dragged through life by them. By working consciously with these dynamics, in their most exteriorised form, we begin a process of deep inner individual change. This in turn leads to the process of rebalancing within which allows us to work with deep power, energy and to pass over thresholds safely.

Now this all sounds very deep and meaningful, and a tad complex, but in real terms it manifests in very simple ways. You have already been working with these two polarised power in ritual without realising it. In magic they manifest in their most outer form as the sword and the cup, the two tools that guard the power impulse as it passes into the magical space. The sword is the most outer form of a limiting power that we will call the Grindstone. These powers also manifest through everyday life, which you will come to recognise through the lessons in this module.

The Grindstone limits and slows something so that it can become stronger, denser and more ‘manifest.’ That is its deepest power, and we see that in how particles and cells work. In human fate, a totally different octave, it manifests as life events or conditions that limit and shape the individual, a nation or a race. In magic this manifests as the engine ‘governor’ which stops power coming through too quickly, and also stops the magician from misusing power by stopping the magician reaching too deeply or accessing power when they are unbalanced (remember the sword of Damocles?).

The opposing power to this is one that releases power and we will call that the Unraveller. As the Grindstone limits and polishes, the Unraveller frees things up and then dissolves them. As the Grindstone limits in order for something to solidify, the Unraveller allows a free flow of power and energy which in turn eventually brings degeneration and death. When we die, our energies are released from the bondage of the body, for example. And we all know what happens to our living bodies if we allow free rein to our senses: we over-consume which in turn brings about our downfall.

The deepest energetic function of the cup is as a cup of the ‘scales’: the sum total of your actions, development and evolution is ‘weighed upon the

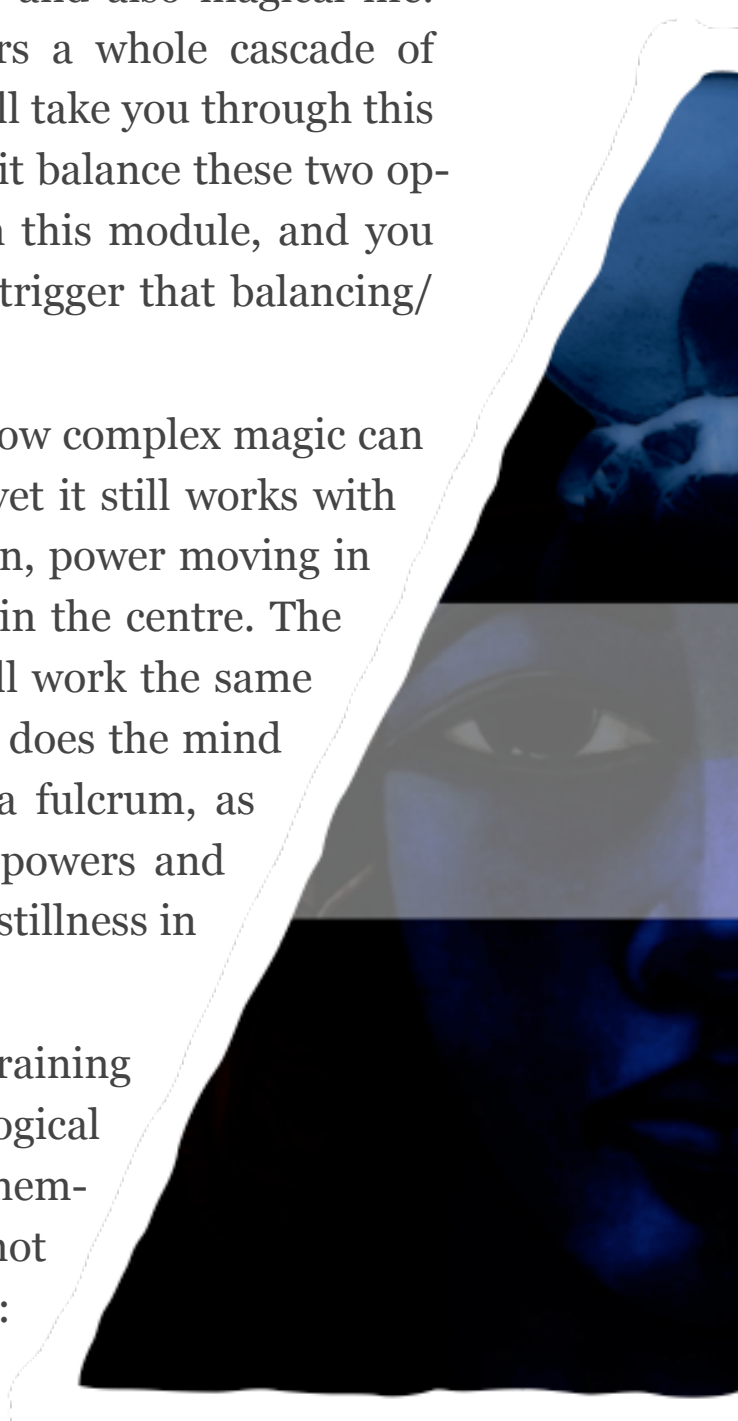
scales,' that is to say, the way you develop as a spirit in life governs how the spirit travels back into death from life. The threshing floor (remember that from your pentagram ritual?) is an octave of the power of the Unraveller or the cup. The 'harvest of your life' is placed upon the threshing floor and governs how your spirit interacts with the transition process into death and beyond.

You will discover, through the in-depth lessons on these powers, that within each opposing polarity there is also an inherent dualism: the complexity of the octaves of these powers are within everything, from a single cell to a city, to an animal, to a life event or a work of art.

When you step into the inner worlds, if your body and spirit has these two opposing influences in more or less a state of conversation if not balance, then you can pass into the deeper inner worlds without too much of a problem. The way to achieve that is first through understanding, and then through direct conscious engagement in your outer and also magical life. Taking that first step of direct engagement triggers a whole cascade of change within you. And the lessons of this module will take you through this initial direct engagement. The way the body and spirit balance these two opposing influences will be discussed in depth later in this module, and you will be able to work in a series of different ways to trigger that balancing/conversation process.

At this point you will be beginning to see just how complex magic can be once you get past the surface presentation. And yet it still works with very simple principles of power in opposition, tension, power moving in opposite directions, and the maintaining of balance in the centre. The universe, the body, the mind and the inner worlds all work the same way: just as a muscle needs opposing actions, so too does the mind and spirit. The role of the magician is to work as a fulcrum, as someone who stands in the midst of the opposing powers and who conducts the orchestra of power from a place of stillness in the centre.

In today's world of commercial magic, many training groups have apprentices using counselling, psychological analysis and drama rituals to make or even force themselves to be 'more balanced' which of course does not work (though they are almost on the right track):



these are all actions that still obviate responsibility from the magician for his or her own actions (and they tend to come away from self development rituals and go back to treating everything around them like shit).

Rather, magical balancing occurs through a subtle shift in how you live your daily life, how you understand your own body and mind, and how you first recognise, and then engage with the various beings and powers of creation as you learn to spot them active in your own life and the world around you.

The Inner Beings

At these thresholds, there are a variety of different inner beings that will work with the magician in order to first find and then maintain that inner and outer balance in opposition, and who act as threshold guardians, teachers, guides and workers. In the latter part of this module, you will meet these guardians in vision and ritual and learn how to connect and work with them.

Practical work

The tasks for this lesson are easy and are simple study ones.

1. Look up and research everything you can find on the ancient Egyptian concept of Ma'at. Don't just find the deity and stop there: the deity is the face of a deeper power dynamic. Ma'at is the ancient Egyptians' version of this polarity power filter that creates balance—power in, power out, always working to keeping the scales balanced.

The reason you are looking at it from an Egyptian perspective is that it is one of the few cultures we know of (they left behind a huge body of work) that engaged that inner threshold dynamic in their cultural and religious lives. And what they painted and wrote about is the closest I have ever

come across to what is experienced when you step into the inner worlds. Essentially, they knew their shit.

Once you have researched and read up on Ma'at, write a short essay on what you understand Ma'at to be, and reflect in that essay how you feel Ma'at does or doesn't operate in your own life, and your country, culture, legal and spiritual system. Do this as a computer essay so that it can be submitted later if you wish to be mentored. You will be coming back to this essay to re assess and compare with how your understanding has changed as a result of your magical work.

2. Look at ancient Egyptian depictions of the scales of Maat: you will notice in ancient pictures (not modern reproductions) that the feather is on the left hand scale (if you were the scales) as is Djehuty, who is the deity of the transmission of knowledge (air). On the right hand side of the scale is the vessel which holds the person's heart, which is the harvest of their life and deeds.

Also look at the image of Themis, goddess of Divine Justice as depicted in Union Station, Washington DC USA. Whoever made that statue knew their inner mysteries. Note the nod to the threshing floor.

Then look at various depictions of the goddess of justice from various ancient cultures. What you will quickly see is that some hold the sword in their left hand (to the right as you are looking at the picture) and some are reversed. This reversal has two reasons: one is that as the mysteries within a culture begin to degenerate, often the power depictions become lost or reversed, and this happens in all different cultures. Whether it is deliberate or not I do not know: it could be to protect the mysteries or it could be out of a loss of knowledge.

The other reason for the reversal could be to do with the two forms of justice. One is the Divine power of Justice, which is the two opposing polarity powers of the threshold that protect the deep mysteries (sword in the left hand), and the other form of justice, which shows the reversal of the tools, is human justice, which is flawed. The scales held in the left hand show the weighing up of the words (air) of a person rather than their deeds (which is weighed in the right hand/west).

These are keys that are symptomatic of the state of the mysteries at any given point in a culture. If the powers are depicted correctly, you know

that at least someone in that culture at that time was clued in to the inner mysteries. If the keys go missing or are reversed, cast to one side, etc., then you know it is a mystical sign of the slow descent into collapse of a culture or religion.

The depictions of the polarised powers of the thresholds are ones that can teach us a lot about the gnosis or lack thereof in a culture or religion. And the way that you as a magician work with these powers and tools will dictate how successful you are at penetrating the deep mysteries as an adept.

These two polarised powers are summed up as power in (to life) and power out (to death). The sword/grindstone limits and shapes, the cup/unraveller weighs and measures, and then releases.

Look through ancient art, statues and wall reliefs, take notes on any ideas or revelations that bubble up into your mind as you research this topic. These tasks will help to cement the outer keys into your mind and also embed the understanding of Ma'at deep within you: by experiencing these powers through magic and then externalising through study and writing, you will gain a balance of understanding that you can then work with as a magician.

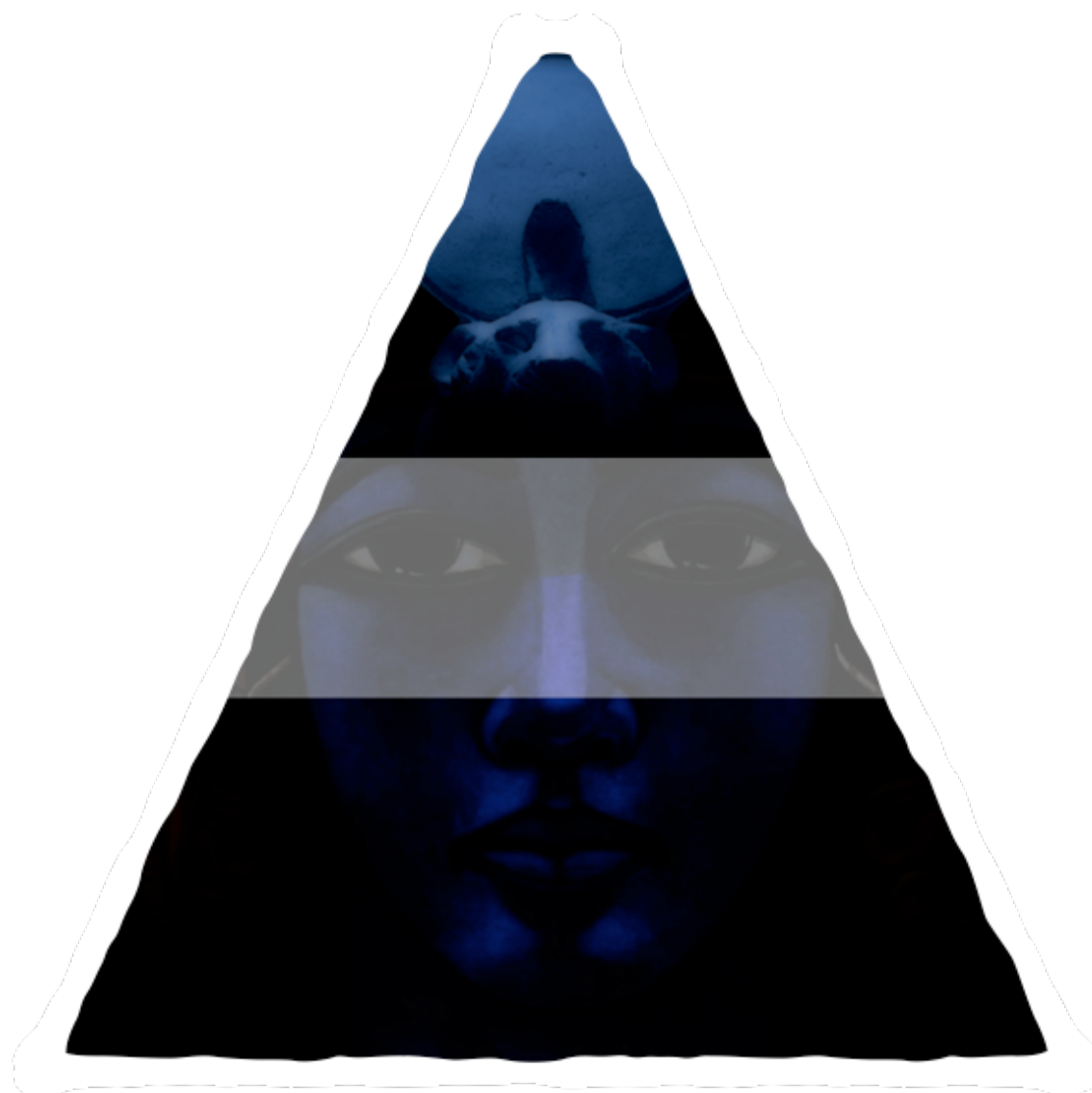
Summary

For those who find this whole concept and discussion a far cry from their ideas of magic, don't panic—although it is seemingly advanced or obscure, it is a vital part of the early stage of learning how to work in magical depth, and it is a cornerstone of adept magic, a stone which is laid in the foundations.

These dynamics play a major part in the formation of life and of magic, and without accessing these powers and energies the magician barely scratches the surface of their magical potential. These polarised dynamics are the power stations of magic, of mysticism, and of life itself.

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