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# QVAREIA - THE APPRENTICE

Module 5 - The Magical Tools  
*Lesson 6: Lesser-known Tools*

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QVAREIA

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# WELCOME

*Welcome to this lesson of the Quareia curriculum.*

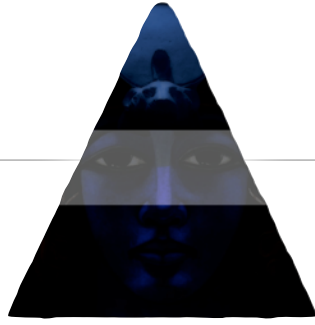
*The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.*

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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 5 - The Magical Tools

### *Lesson 6: Lesser-known Tools*

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In Western magic, we tend to think of the obvious tools (sword, wand, cup, shield) as being the only ones applied in magic. This is a devolution of knowledge that crept in with the over ritualisation of magic in the 19th century, and then the psychologising of magic in the 20th century. The result of this devolution is that too many Western magicians no longer use—and are not even aware of—some of the lesser-known tools that can be applied in magic.

These lesser-known tools are often heavily interwoven with, and dependant on, certain skills that are necessary to create or activate them. In this lesson you will start the process of learning those skills and creating tools. The lesser-known tools escaped the layers of ritualisation and psychology, and as you learn to work with them, it will give you an idea of what magic was like, and how it worked, before it was over-organised and became pompous.

Those of you who have studied anthropology or tribal magic will recognise some of these tools and skills: some branches of magic never lost them, and if you study ancient texts you will start to see hints of these skills and when they were applied.

As a magician, it is good to get away from the systemic dogma of modern Western magic, and to understand that tools in magic are many and var-

ied. Some tools are more powerful than others, some have wide-ranging applications, and some have very narrow but useful applications. Together they make a tool kit and a family that you can work with in your magical life.

Some tools are enlivened through direct visionary work, inner contact and ritual patterns, and these tools are the mainstay of the magician's work: the sword, etc. But some tools are crafted or triggered for specific actions, have a certain shelf life, and are then destroyed. These lesser tools are loosely connected in their action to the principle tools, and in a way are weaker, echoes of their power. Learning how to create and apply these tools will, as a side-effect, give you a deeper understanding of the actions of the principle tools. It will also give you different octaves of power to work with: you do not need a sledgehammer to crack a nut, you need a nutcracker.

So let's have a look at these lesser tools: what they are, how they work, how you make them, and how you apply them. Like most magic, you will learn one layer of a skill as an apprentice, and that layer will act as a foundation for higher octaves of the skill that you will apply as an adept. We will look at all these tools and skills in theory first, and then visit them practically in the Practical Work section of the lesson.

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## *Patterns*

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Physically drawn patterns have a wide range of applications: they can act as spirit traps, containers for magic, vocabulary for communication, and 'skeletons' for power windows (icons, etc.). When a magician draws a pattern with focus, intent and knowledge, the pattern starts to form and contain energy. It creates pathways, doorways, and can give form to a spirit consciousness in order for communion and/or communication to occur. Pattern-making is also the root skill of sigil work.

Once you have worked with this skill for a while, you will start to look at ancient sacred constructs in a totally different way: you will begin to see that what looks like ornamentation is often not actually ornamentation at all—it is a magical working pattern with a specific purpose.

To create these patterns magically you need a variety of skills. You need to be able to use your hand/pen (which in the era of computers is a

skill that is vanishing fast), to get your conscious mind out of the way (also a vanishing skill), and to know what you are doing.

The use of the hand/pen in magic is a much-overlooked and necessary skill; hence you began a handwritten journal right at the beginning of your training. You need to learn how to allow a transfer of power through the hand/pen, and keeping the journal was the very beginning of that. (If you can, keep one pen specifically for magical work.)

Learning how to get out of the way of your mind is also a really important skill, so that beings can communicate or flow directly through you without your conscious mind interfering in the process. In today's world, that is a lot harder than it sounds. This is one of the many reasons why meditation is so important, as it facilitates that skill.

Through learning this technique, you will eventually, as an adept, learn not only how to create magical working patterns, but also how to use text in the same way. This will allow beings 'to talk through you': you will learn how to let a being or inner contact tell you about themselves, or mediate information or a story through you. This is known as 'contacted writing,' and it will be an invaluable resource to you when you are working in the Inner Library or mediating knowledge that is about to tip into the abyss and become lost to the human mind.

Once you have learned and practised the skill of creating a pattern tool, then we can look at that tool's various applications and how and when you would use them.

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## *Watchers*

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What I call 'watchers' are passive tools that are often used within folk magic in the Near and Middle East. Watchers are simply a pair of eyes, or an eye that watches over the ritual space and living space of the magician. We see this in use in ancient Egypt with the Eye of Horus, and throughout the south-east Mediterranean and the Near East with the Eye of Fatima.

Just putting up an eye in a house will essentially do little, if anything. But working with an eye or eyes magically will 'switch them on' so that they work away in the background, keeping an eye on the space and warning you

if something is wrong. They can also act as a deterrent to minor, low-level beings that would otherwise try to inch into a space.

It is not always about which eye or what type of eye that is important; it is how you work with them that triggers them. Though using a particular form of eye that has been worked with for millennia (like the Eye of Horus) makes the job a lot easier, as some resonance flows through the specific pattern. Once you have worked with a resonant eye, then you will find it much easier to work with any eye.

Magical students often think that any magical act has a fancy ritual or recitation that makes something work, or a grand calling of angels, saints or other beings. Sometimes that is true, but often it is not, particularly with passive tools.

What makes passive tools work is the act of the magician bringing them into a space, focussing his or her intent upon them, and then interacting with them. A magician spends a lot of time creating and upholding patterns, gates, windows, and thresholds. This skill is often applied with direct purpose, but it can also be applied passively in a way that will work strongly. Whereas a non-magician will have no influence over an object (unless they are a natural magician), a magician can turn a random object into doorway, a vessel, a window, etc.

You will learn in your practical exercise how to do this with the eyes, and it really is very simple but effective. These passive tools of watchers are not all-powerful or all-seeing, but they add a layer to the space. (Slowly the magician builds up a series of layers of magic within a space, each working at different frequencies, in order to create a web of energy/magic that upholds the space.)

The eyes in particular literally ‘watch.’ If a danger, an intruder, or a hostile being should make their way close to or into the space, the eyes will ‘see’ this and relay the information. That information will be passed to a deity that the magician works with, or to a guardian being, or directly to the magician themselves, surfacing in dreams, intuitions, or as a direct warning in the mind of the magician.

The eyes also act as a presence that warns off different types of lowlife beings. Imagine you peer into a window and see a pair of eyes staring back

at you. Your initial instinct would be to step back. These eyes work in a similar way with beings who ‘peer’ into your space.

They can also be further tuned to become the eyes of a specific being, guardian, or deity: it is how you direct your work with them that decides at what level they are going to work.

Sometimes eyes will come to you that are already tuned and working. This has happened to me a few times when I have been in danger: I find an ‘eye’ and it is already strongly tuned to a specific power that in turn ‘watches over me.’ I have found these eyes out in the desert around ancient temples, out in fields, etc., and I do not need to do anything magical with them: they are already tuned and ready to work.

You can make your own eye, trigger it to work, and then put it up in your home or temple. In the practical aspect of this lesson, you will learn how to trigger them and then apply them and work with them. It is also possible to work with figurines/statues using the same passive technique to trigger them as early warning systems around the house. We will also look at that method in the practical part of the lesson.

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### *Bottles and dilution*

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Bottles as passive tools are a very interesting thing to work with, and the dilution aspect is a method that you apply in conjunction with the bottle. Working with bottles is an extension of the magical vessel/work, and the work with the succussion is an early stage of true alchemy.

Each bottle is kept for a specific purpose, and it is not used in any way, magically or otherwise, outside of its key function. So eventually, you end up with a few bottles that are kept for specific jobs.

So for example, remember your work with water, the vessel and the river/lake that you did in a previous lesson of this module? A next step of that work would be to use a specific bottle during the magical working to store the charged water. The water would be succussed (we will get to that in a moment), stored, and then dispensed in small drops into the watercourse over a set period of time.



This method of working can be applied to many different scenarios: healing for a specific person, rebalancing a water course, or working with the contacts of the inner library to slowly dispense a specific thread of energy for a job.

The resonance of the magic held in the water affects the glass of the bottle, so the magician keeps that bottle specifically for one type of job. The resonance builds up in the bottle until eventually it works with uncharged water: the bottle itself eventually charges the water with the particular energy.

In the practical section, we will look at how to work with and apply this technique in a few different ways. For the practical work with the bottle, you can prepare now by getting a glass bottle, preferably with a glass stopper. If you cannot find a bottle with glass stopper, look for ones with metal or cork (metal is better than cork, and silver is best of all for this work). Don't use plastic.

Succussion is an interesting technique to use with water, and is the mainstay of homeopathic preparations, among other things. To succuss water is to increase its potency. This works alchemically and imprints the energy of the magic deeper into the water, making it more condensed as an active energy. Although it seems like a very gentle, dilute way of working, magically the opposite is true: potentised water that has been magically worked with can be a very powerful catalyst, so this method should be treated with respect.

The technique itself is quite simple, although it takes some time to do. We will look at it in more detail in the practical section of the lesson, but essentially, in order to succuss charged water, it is heavily diluted and then charged by a series of impacts on a surface that has some 'give,' like a thick book. The impacts are specifically measured (which determines the potency), and then most of the charged water is poured away, fresh clean water is added, and the process is repeated. The number of times this is repeated depends on how potent you wish the water to be.

Below is a link to an article on homeopathic succussion which will give you a bit more information on this technique. Whereas homeopaths work with substances, the magician works with energies and patterns using the same technique to effect change.



<http://www.classichomeopathy.com/remedies/howmade.html>

And here is a second link (as an aside for those interested in folk magic) to a famous Irish healer/magical woman called Bidy Early who lived in the nineteenth century. She worked specifically with a single blue bottle, and was very successful with it.

<http://www.clarelibrary.ie/eolas/coclare/people/biddy.htm>

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### *Short cords*

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Short cords are tools that can be used to contain an ongoing working and keep you connected with the work or process. If the magician is working on a magical pattern or project that may span weeks or months, they can work with a short cord that acts as an umbilical cord between the work/process and them.

Once it has been worked with, the cord is worn on the relevant wrist (it depends on what the work is) until the work is completed. This acts as a layer of protection and connection between the magician and the work, and it strengthens the ‘warning’ dynamic in magic. If the magician is making a misstep in the work, the energy will often become unstable. Sometimes the magician is sensitive enough to pick up on that instability in the energy, and sometimes they are not.

If they are not, then the cord can strengthen that subtle instinct in the magician, strengthening the ‘signal’ so to speak, so that the magician is warned there is a problem or a misstep and can act accordingly.

The cord can also create an energetic link between the ongoing work and the magician, allowing the work to continue to flow strongly even when the magician is at rest or doing mundane things. It can act as a battery for the work, connecting their energies to the ongoing magical work. That is helpful sometimes, but depending on what the magician is doing it can end

up draining the magician in an unhealthy way: the magician must learn to check via readings whether using a cord for a particular instance is practical, useful, and safe.

For the practical work you will need the following:

- For the pattern making: Paper and pen (preferably a pen which you will use only for this purpose).
- For the succussion: A thick, solid glass bottle or a small, thick glass jar. (You are going to impact the bottle, so if it is thin it will break.) Also a glass dropper, a thick hardbound book (it is the thickness of the book, not the hardness of the cover that is needed), and a bottle of spring water or sterile water.
- For the eye: Clay and paint to make an eye. A tool to shape the clay (a wax shaping tool is good), phthalo blue acrylic paint and white acrylic paint, and a small paintbrush. Also look for a figurine or ornament of a dog or a cat (a picture of an example is in the practical work section of the lesson). Look for something simple, but not whimsical: a museum copy of an Egyptian cat, or a figure of a dog with clear, straight-looking eyes and a clear mouth (not growling or bearing teeth).
- A ball of cotton string.

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## *Practical work*

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### ***PATTERNS***

The first stage of working with drawn patterns is learning to ‘get out of the way’ of the action. Our conscious minds love to take over, and quickly our learned behaviour, our love of control, and our dogmatic thinking comes into play. This immediately disables the action.

So before you learn to apply the skill of patterns in a specific way, first you must learn how to rein in your mind as you work. This is much harder for some people than others, but practice is the only way to prepare the

mind for this technique. What follows is a series of exercises that will build your skill in this technique.

Set a time when you will be able to work for an hour or more without being disturbed, get your paper and a pen, and find a comfortable place to work. Do not work with rulers or any other tool; just your hand, the paper and a pen (not a pencil). Before you start, quietly sit and meditate to still yourself.

### ***PATTERN TECHNIQUE ONE***

Once you are still, start to draw a pattern, any pattern, working from the centre outwards. Do not think about the pattern, do not think about the shapes, how it looks, or what it relates to: do it with a blank mind. Let your hand do the pattern while your mind is still. This is a lot harder than it sounds. Every time you get interested in the pattern, or wish to develop it along a particular line or shape it in any way, stop what you are doing. Still yourself, silence your mind, and then continue.

Essentially, you are learning to become a conduit. There are two distinct branches of this work: patterns that come from deep within you, and patterns that come from beings around you who speak/draw through your hand. The only way to achieve ‘conduit-ness’ is to first learn how to surrender control of the pattern, and to learn to be still so that you can mediate through your hand.

Learn to practice this when you are sitting doing nothing: carry a small notepad and pen around with you, and when you are sitting in a waiting room, on a train, or in an office when you have no work to do, practice drawing patterns without thinking of the pattern or directing it. Instead of reaching for your phone/tablet and browsing social media, just practice drawing patterns.

Do not correct mistakes (this is really important), and learn to hold back your wish to form a specific pattern—just let it be itself. Not only do you have to learn how to mediate through the use of a pen, you also have to *unlearn* a basic principle you learned in grade school: that what you produce from your pen must be neat, controlled and make sense. It does not matter what the pattern looks like; it might be totally chaotic; that is irrelevant, as

you are simply learning to get out of the way of your mind at this stage. Just remember it is a *pattern* you are letting through, not random marks.

Keep one or two of your first patterns, and place the paper in your journal so that you can look back to it. (It will also be part of your submitted papers for your mentoring.) The rest you can just throw away: at this stage there is nothing magical in them, so you do not have to worry about how to dispose of them.

Doing a bit of this every day is really helpful, and should become your ‘doodling’ habit when bored. I still do it to this day to keep the skill fresh and strong.

Once you are getting fairly good at getting out of the way of yourself, then practice the same thing with your other hand (hahaha, this gets hilarious). You need to learn to ‘blank pattern’ with both hands, as later you will learn to mediate different types of power through different hands. Once you can blank pattern with both hands, play around with blank patterning while you are blindfolded or with your eyes shut (and don’t peek until you have finished).

Some people get good at this quickly and for some it takes a while. Practice these basics intensively for a week or so until you get the hang of it, then move on to the second pattern technique. This practice can be done while you are also doing other practical Quareia work: it is a passive skill and will not interfere with anything else you are doing—it is like practising your alphabet.

## ***PATTERN TECHNIQUE TWO***

This is the stage where the technique shifts from being simple practice to the beginnings of a magical act, and that act is the start of learning how to create a magical tool using patterns.

Do this in your working space, and light the east candle. Unwrap the sword from the cloth scabbard, and lay out the cloth before the east altar (you will sit on it). Don’t worry if the space is not big enough for the pattern on the cloth, it can be folded: it is the presence of the cloth itself that is important. Place the sword by the altar: prop it against the front of the altar, point down.

Meditate to still yourself, and once you are still it is time to get to work. Mark the four directions on the paper, east to the middle left of the paper, south above, etc. Now still yourself again. Be aware of the sword and its power; be aware of the east, the gates, and the power that flows from the east.

Starting from the point where you have marked ‘east,’ begin a pattern that starts in the east of the paper and build it outwards from the east. Do not let your mind take over and organise the pattern (“Oh, this would look good if it was squares, or triangles,” for example), and every time you feel that creeping in, stop, still yourself, and then continue. Just let the pattern form itself. Keep your focus on the sword and the power of the east as you draw. As the pattern develops, you may start to recognise what it is or what form it is taking. Just acknowledge that and continue. Don’t try and make sense out of it until you have finished.

What you are attempting to do is to give patterned form to an energy that flows out of the east. Once you are able to do this technique clearly, you will then learn how to work with the pattern to contain the energy and then apply that energy to something. So it is important to learn to let that energy take form through your hand.

Once you have done a few patterns for the east, repeat the process using your other hand (it doesn’t matter which hand you start with, rather it is important to be able to work with both in turn). Again, be very careful: do not try to repeat the same pattern—you may find that the left hand mediates a totally different pattern for the same energy than the right hand does. This is where your body is learning how to process and interpret the energy in specific ways. Later, when you come to work more intensely with this technique, you will find that the different hands translate power in very different ways regardless of whether you are right handed or left handed.

Practice this a few times until you feel comfortable with it. Watch for micro actions (remember those?) creeping into the pattern: don’t allow your brain/hand to want to do flourishes with a repetitive pattern, or to do ornamentation. It is important to learn how to mediate the pattern in simple, clear terms, without your mind or brain interfering for its own amusement.

Once you feel you have got the hang of it, pick one east pattern from each hand, put those two pieces of paper in your journal with your first patterns (part of the mentoring assessment) and burn the rest. Do not just

throw them away: by this stage, fragments of magical energy will be seeping into the patterns, so you need to dispose of them properly. These patterns can become windows, even at this early stage, and particularly if you are a natural mediator. Having them screwed up in the bin will not stop the flow of that energy, which can become feral if you are not careful. This is also the start of learning ‘magical hygiene’: clean up after yourself, and don’t leave such things hanging around your space, as they can become troublesome.

Repeat this technique with the other directions (s/w/n/centre). Light that directional candle, place the tool on the altar, and repeat the pattern process using each hand in turn. Keep two patterns from each direction (one from the right hand and one from the left) and place them in your journal. Burn the rest.

This can take some time: map out a schedule for yourself, so that you can continue on with your lesson exercises while also practising your pattern technique over a few weeks. This will prepare you for the work later in this module and then in the next module, where you will put this technique to work with different types of beings/powers.

### ***PATTERN TECHNIQUE THREE***

This moves the technique on a step but keeps it firmly in the mundane so that you can learn it fully without moving into magical mediation. The reason for this is that it moves from working with patterns to working with words and numbers. This means you have to go back to the beginning of the technique and learn how to do this action without your mind stepping in and interfering.

Just as you practised the initial pattern and doodling, now do the same thing but with random letters (not words) and numbers. At this stage you are not learning to mediate; rather you are learning to train your brain not to get in the way. When you are bored or waiting for something/someone, get out your small pad and pen (not on a device; you must use a pen and your hand/paper) and write down lines of random letters and numbers. As soon as your brain starts to make associations or tries to create words, stop, still yourself, and then continue. Practice this until you can write a page of random numbers and letters without interfering or trying to form or control the process.



Once you can do that, practice that skill every so often when you are bored: it is a technique, and like all techniques it must be practised to keep it sharp. This is a preparatory technique which will lead you eventually, as an adept, into learning how to let beings ‘talk through you’ and to do contacted writing.

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## *Watchers*

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This is a very simple and fun technique, and it is also the beginning stages of an advanced technique that you will learn later, which is to magically and powerfully ‘switch on’ an object and turn it into a vessel for a being.

Rather than using fancy rituals and powerful magic, this technique works through focussed intent and resonance. It slowly builds up through repetitive interaction, like forging a path through brushwood. Once it is strong, it is almost impossible for other magicians to interfere with: there is no specific magical pattern that can be bound, displaced, or dismantled. It is simply a well-worn path and a firmly established ‘window’ that has grown organically.

There are two foundation techniques in this method, and you will practice both. As you develop in your magical studies, you will slowly come to recognise the many variables that can be applied through these foundation techniques, which will in turn allow you to develop specific skills and tools.

The first technique works specifically with eyes. Eyes have always been important in magic, and learning how to create a working eye is the first stage to learning how to give magical enlivened eyes to a deity vessel (a contacted or ‘power-filled’ statue of a deity).

The second technique teaches you how to slowly ‘switch on’ a figurine, image, or statue through a passive magical act. Bear in mind that this exercise is a magical act from the very beginning. It is not like pattern doodling where you can then screw up the paper and throw it away. Anything you work with while practising this technique can potentially become activated magically, and therefore you need to care for the item properly and once you



are finished working with it or it gets broken, it must be disposed of correctly.

### ***TECHNIQUE ONE***

Get your clay, some water, a tray or something similar to work on (I use an old wooden cutting board) and a shaping tool (I use wax carving tools). Take them into your working space. Set up the four directions with their tools, place the cloth folded up (so you do not get clay on it) on the floor in front of the east altar, (don't bother with a central altar), light the lights, and then sit down in front of the east altar on the cloth with your materials. You sit in the east because you are learning to create.

The reason you do this in the tuned space is because you are creating something that will have 'sight': you are essentially creating a vessel, and when you do that there is always a risk that a parasite will try to step into it. By creating it in a working space that is tuned, it will prevent that from happening.

You do not have to do anything 'magical' in this process: it is a passive technique which simply uses the tuned space as a safe place to work in. Only the beings that should work with you are allowed into your space by nature of the magical imprint of the space, and also by the tools.

You are going to learn this technique by working with a specific type of eye, the Eye of Horus. The reason for this is that the Eye of Horus has ancient magic wrapped up in the 'pattern' of the eye: it was used for so long to watch over things that it is a well-used magical image that is easily switched on, and is far less likely to be misused by a passing curious being.

This is an important dynamic to learn in magic: well-trodden paths and the use of specific images that have been magically used for millennia are a safe form of 'sandbox' for you to learn with. You will be able to tap into that long line of use, which will help it spring to life.

Here are two images of the Eye of Horus – one shows the actual ancient design, and the other shows the colour scheme (ignore the ornamentation in the second one). Do not be tempted to be artistic and add on bits, change colours, or decorate it in any way. You are working to produce an exact copy to the best of your ability while holding intentional focus. This is not a work of art or an exercise in self-expression; rather this is a magical

working that has to be defined and to the point. Any additions or alterations will weaken the flow of power that automatically flows through ancient patterns.

The first stage of the technique is to make the eye itself. Work in front of the east altar, and using the clay and the shaping tool (and water and a brush to smooth it), make a plaque of the eye. Once it is finished, take it and place it in the oven for a couple of hours with the heat on low to harden it. If you have no oven, leave it for a few days to air-dry, but an oven on low is best. Close the directions down, and put the tools away.

This is a clear design of the Eye for you to copy. Notice it is a left eye (east, guarding).



Once the eye has dried and is ready to paint, open the directions once more. Work in the east with the tools in the directions (for extra tuning), and paint the eye. The blue is a deep lapis blue, and when you are looking for paint (acrylic is probably best to work with) it is called phthalo blue.

This is the colour scheme for the eye:



Once the eye is finished, place it on the east altar with the lights going, and leave the room for a while. When you feel it is ready, come back in, close down the directions, put the tools away, and place the eye in the east of the work room.

Look at the eye and ask it to watch over the space. Do this every time you leave the room in future.

Notice that you do not specify what type of being is to look through the eye, nor do you do magic upon it: it is a very passive action. This is another version of ‘getting out of the way’ and not trying to control a magical act. The tuning of the magical space and the positioning of the tools creates a frequency in the room which allows only the right type of being into the space (something you should already know by now). By being in that space while it was made, and facing east (library, learning, skills) while you made it, you subtly imprinted that frequency into the eye which acts as deterrent for low-level parasitical beings and instead creates a frequency that will allow helpful beings to work through it.

The eye is activated by your interactions with it. Place it in the east for a short while (a week or so), and every time you enter that room, look at the eye and think, “watching.” When you go to leave the room, ask the eye to “keep an eye” on the room for you and let you know if something untoward happens in that space.

After a week or two of being in the ritual space and being talked to by you, the eye will be ready to work in the house in general. Take it and place it opposite a front door, opposite a door of your bedroom, or you can place it near a window so that it can look out of it and watch the back or front of your house for you. Because this technique uses passive resonance, every time you pass the eye or see it, think “watching” (this tells it what to do), and when you go out of the house, or go to bed at night, quietly ask the eye to watch over the space and alert you to any danger or intruder.

The strength of this eye as a guardian/watcher will depend on your interactions with it, what type of being decides to help through the eye, or whether it develops as an extension of your own spirit. Do not try to direct it either way: learn to let things happen (remember, it’s a safe sandbox) so that you can learn whether or not you have the ability to stretch yourself into objects. Some people naturally can, and some cannot. If you do not have that natural ability (you will gain it through training later in the course) then a being that is within, around, or conducive to your magical work will step into the eye and operate it for you.

This is another magical dynamic that is important to learn. Always give yourself the chance to achieve something by means of your own skills, work, and talents. When you are not able to do something all by yourself, but you have tried, or at least held the door open for that possibility, then beings that work around you in your magic will step in to help you. If you do not leave open that possibility for you to do something by yourself, the beings that work magically around you will see the potential for dangerous dependency on them, and they will pull away.

This can be a difficult series of dynamics to get your head around if you have been used to magic that controls, commands, and manipulates. This is the polar opposite method of working. It is about opening safe doors, and allowing power, energy, and consciousness to flow freely back and forth, and into your work and life. This in turn allows you to achieve far more in magic: you are not limited by your lack of understanding, nor by your lack of skill or human limitations. What you cannot do, others step in to do, and by not controlling but getting out of your own way, you allow deeply hidden inherent abilities, latent skills, and knowledge that your spirit carries to come to the fore and make themselves known.



If the 'eye' keeps waking you at night to tell you that something is in the house (a mouse, a fly, a spider), which can happen, then you need to talk to the eye and tell it what you consider a threat: a human intruder, or a parasite, ghost, hostile being, or magical attacks, etc. Sometimes, and this depends upon your own inner senses ability, the eye's communications can be very subtle indeed. Something will wake you, or you will waken out of a dream where you 'saw something that bothered you': that is often the eye trying to communicate with you.

If that happens and there seems to be no discernible threat, then in the morning do a reading using the Tree of Life layout and ask if there was indeed something potentially threatening in or around the house that night. You can use the tarot to see how the eye works, to understand what it does, and also to ensure that you have communicated with it correctly (does it understand what to look out for?).

The power and coherence of the eye builds by you constantly interacting with it: asking it to watch and warn, looking at it, and being aware of it. But understand that it is just an eye/window, not a being itself. Do not feed it, or treat it like a deity; just ask it to watch. It can be moved around the house, but once it is working it will know where it is best to be (or you can do directional readings to see where it would work best for you). Letting it settle in one place will allow it to build up a presence so that it slowly gains strength.

### ***TECHNIQUE TWO: CREATURES***

This is a similar technique to the 'eye,' but one where you have to be a little more cautious in what you use. As you advance as a magician, you can use more diverse creatures, but to start with it is better to work with creatures that are well known for working and living with humans: dogs and cats.

This technique is not the creation of a servitor or a thoughtform (creations of your own mind that are then exteriorised); rather it is the triggering of a vessel for a land being to operate through. These are two very different things. Like the eye, this technique works by intent and resonance: the land beings are already aware of you via your work in the inner landscape and in your working space. By bringing into the house a figurine with specific fea-

tures, and focusing a particular intent at it, you slowly create a window that a being can use.

The features of the figurine allow the land being to 'behave' and communicate in a specific way: it is almost like a rulebook or a vocabulary. The eyes of the figurine are a filter through which the being 'watches,' the ears filter 'listening,' and the mouth filters 'warnings.'

Two important points to take note of with this technique are:

1. Do not make the figurine yourself: that will most likely lead to the creation of a thoughtform, an extension of yourself. While that is okay if it happens with the eye, when it comes to animal figures it can get messy. The creation of thoughtforms is something you will eventually learn, but to do it successfully and safely, there are a lot of things that need to be taken into consideration, so we will look at that later in the course.
2. Be very careful what sort of image you use. It needs to have clear, open eyes, good-sized ears, an attentive stance, no teeth showing, and have nothing dangerous about it. This is really important, particularly if you live with other people or there are pets or children in your house. I have come across magicians in the past who have used this passive technique with fantasy figures that are bristling with weapons, teeth, claws, and god knows what else, and the spirits that flow through such vessels will often attack a child/pet/person who wanders accidentally into the ritual space.

A few years ago I got into a similar mess. I created the vessel of a dog with huge teeth and big ears and eyes, and asked it to guard me during a round of work I was doing. I didn't create a thoughtform; rather I created a vessel that a local faery being could work through.

It was too successful. My then partner started having terrible nightmares every night (a ferocious dog attacking him) and he would wake up covered in scratches. The attacks slowly became more physical, and very intense. The spirit had decided that my partner was a threat to me and that he had to go. (Actually, the spirit was right... it just took me a while longer to find out.)

So you can see how, if you are successful in your technique, it can become a serious problem in a household. But getting a figurine like a cat or a dog (with no teeth showing), in a form that is clearly a 'pet' is safe. You do not want them to savage anyone; just to bark or mew if there is a problem,

and also act as guardians of your ritual space. They will scare off minor intrusions, and will alert you to any spirits trying to inch into your territory.

The way they alert you is through your inner senses, through sound, touch, and smell. For instance, I used to keep a 'cat' in my workspace. When I would meditate, sometimes I would feel a cat brush up against me. One day I was deep in meditation when I felt a paw on my leg. I ignored it, but the paw became more insistent. So I opened my eyes to see that a candle in one of the directions had flared pretty badly and was in danger of setting light to a wall hanging (big lesson for me, be careful where you put candles!). The spirit operating through the cat used the interface of the cat's behaviour and body (paw) to warn me. The image becomes a shared vocabulary that the spirit can operate through and with.

Here are some images of standard figures that would work well. The cat and dog have clear eyes, good ears, no teeth showing, and are in awake/alert stances.



As you see, there is nothing magical about them: no fancy sigils, no ritualisation, nothing. Just cute dog and cat ornaments. This also comes in handy if another magician should try to invade your space: these figurines are enlivened passively, so they do not appear with a magical 'frequency', which in turn makes them invisible to any magician or being trying to invade your space. They just sit on a shelf in your ritual space, are invisible, and do a low-level, subtle job.



The way to activate these figures is very simple and very unglamorous. Once you have your figure/s, place them in a dish and cover them with salt for twenty-four hours to clean out anything energetically stuck to them. Then the next time you are opening the directions to do work, once the directions and the gates are open, go and get the figure and place it on the central altar. Let it soak up the frequency of the room and the work (do this when you are simply tuning, doing The Anchor, or something similar) and once you have finished your work, stand in front of the figure and ask it to watch over the room and warn you if an intruder, whether human or spirit, comes near your space.

Pick up the figure and walk around the working space until you find the best place that feels right for it to sit in. Put it where it can see around the room, and like the eye, every time you leave the room, look at it and ask it to watch over and warn. In return, the spirit that works through the figure gets to partake of a small amount of the energy that is generated by the magic in the room. They will stay for as long as they are happy to stay. You cannot force the spirit to stay there, which would be tantamount to slavery; you simply offer a vessel for them that is a halfway stage towards being in the physical world (which a lot of spirits enjoy experiencing) and in return they warn you when needed.

Often the spirit does not work through the vessel straight away: taking it into the space while the gates are open tunes the frequency in the substance of the figure. Talking to it with intent alerts the beings around you as to what you are trying to achieve, and if one is willing, it will step into the figure and operate it. They are not trapped in the vessel, nor are they fully contained in it; it is more like a 'window' for them that provides a two-way access between the spirit world and the human world. The more you interact with the figurine, the stronger that window becomes.

This is not everyone's cup of tea, and it is not a mandatory exercise for the Quareia training, but it is something you can learn a lot from as it builds over the months. If you do this exercise, just make sure that as the ritual space starts to fill up with tools, eyes, figures, images etc., that you make sure each one is comfortable where it is. Don't, for example, put a bird or spider next to a cat: go by the outer images and how they would act in the physical world.

An adept household will not look magical at all to an outsider, but when you look more closely, you will see that the house is filled with tools, spirits, figurines, images, a deity or two, all placed subtly but carefully. No altars to be seen, nothing showy, just something very subtle but very present. And to anyone with inner sight, an adept house will show no magical seals, no magical circles, no banishing patterns; just a house full of spirits, beings, enlivened energies and odd creatures coming and going all the time. It will not be Fort Knox; it will be more like Grand Central Station. And that is where its strength is. All the members of the household pitch in to help, and in return they get shelter, a human to interact with, and become a part of a balanced community of humans, energies, and spirits.

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### *Bottle work: dilution and succussion*

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To do this practical work, repeat the charging of the water (ritual of balancing the water from the last lesson you did), but instead of simply pouring the water, you are going to learn how to potentise it.

Before you start, clean your hands with salt, water, and soap. Place a label on the bottle with the name of the watercourse that you intend to work with. Don't work with the same watercourse you worked with in the last lesson, choose a different one (so that you can monitor over time the results of the work you did in the last lesson). Know that the bottle you use must only ever be used on one watercourse: the bottle will build up a particular resonance of the work you do on a specific river/lake/stream.

When you work to charge the water (when you hold your hand over the water), keep the specific watercourse you intend to work on in your mind: when you do the charging, be very clear what watercourse you are charging the water for.

Once the water is charged and in the vessel, close down the directions and leave the water on the west altar. Now comes the alchemical action. Have your clean (nonchlorinated) water in a bottle ready to use to dilute, and have a thick book to use for the succussion. Make sure that the glass bot-

tle is very clean and has been swilled out with boiled water. Also have a large jug to hand: you will be pouring a lot of water away in the dilution process. You can do this part of the work either in your working space, or in a kitchen (not a bathroom).

Pour some of the charged water into the bottle, swill it around, and then pour it out into the jug. Now place ten drops of the charged water into the glass bottle using the glass dropper. Fill the bottle with the clean water almost to the top and put the stopper in. Holding the bottle with your thumb on the stopper, now bang the bottle on the book one hundred times (count it). Bang hard enough to make the water jump with energy, but not with such force that it would break the glass. The book will give a bit, which helps the rebound: this is the technique known as succussion. When you have finished, take the stopper off, draw a dropperful of the water from the glass bottle, and pour the rest of the water away into the jug.

Drop ten drops of water from the dropper into the glass bottle (squirt the rest into the jug), fill it up with the clean water, replace the stopper, and succuss the bottle again one hundred times on the book. Repeat this until the water has been diluted thirty times.

What you are left with is charged and potentised water that has been focused with a specific intent to rebalance a particular watercourse. Place the bottle in the west of your work space where it cannot be knocked off until you are ready to use it.

As soon as you can, take the bottle and the dropper to the watercourse you intend to work on. (From now on, keep both the bottle and the dropper only for use on this watercourse.) It is best dispensed on or just before a full moon (a power peak for water). When you get to the water course, **drop ten drops only** of the charged water into the watercourse. There is no need for any ritual act, though singing or talking to the water/river will wake things up. Tell the river these drops are to help it rebalance.

Take the rest of the water in the bottle back home. When you get home, do a reading using the tree of Life layout to see if it would be helpful in the long term for the river/water to be given the ten drops at each full moon, or every three months, or whether that one dose was enough. The way to ascertain this is to ask: “Would it help the watercourse for its long-term balance if the drops were dispensed every full moon?” “Every three months?” “Was once enough?”

The reason you look at the long-term picture specifically is that such charged and potentiated water acts as a strong catalyst which can cause a crisis reaction before it finally settles into balance. So the short-term readings may look disastrous, but the longer-term ones would show balance and harmony.

Because the charged water is to be used on a watercourse, do not worry about the water in terms of bacteria growing in it, etc. If you are going to work on the river over a span of a year for example, then the charged water would not be clean to drink, but it will still be fine for the river. When you use this method to transfer charged water into a human, there are slightly different methods that are used, and it has to have alcohol added to it to preserve it. That is something you will learn later in the course.

If you wish to work with this method on different watercourses in your area, do no more than three at any one time (it can get too much for you and for the rivers).

Keep a computer log of any changes you notice with the watercourse you are working on, and also any beings that turn up as you are working.

Store the bottle(s) away from direct sunlight, keep them in the west, and if you work with more than one bottle, make sure that they are all well labelled: a strong wooden box is a good home for the dilution bottles.

If you wish to experiment further with this technique, choose something you wish to work on, but before you go on to do the work, do readings to see what the short-term and long-term effect will be. Use Tree of Life readings, and also for longer-term, more in-depth details of the effect, use the landscape/desert layout. Also do readings to see how the work would affect you in the short and long term: this technique can be a strong catalyst at times, so ensure that you are aware of all the parameters before you go ahead with the work. If it seems okay to go ahead, then keep a computer log of your actions and the outcomes.

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## *Strings: measure a term of service*

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This is a really simple technique and is passive, but it will teach you a bit more about how cords can work. If you are doing a series of workings (like the water drops for example), you can link yourself to the work by using a cord made of string. Before you start the round of work, cut a length of string that would fit comfortably around your wrist or ankle (left for work, right for fate). Wrap the string around your cord of life and keep it there until you are ready to work.

When you start the magical work and the directions are open and running, take the string and place it on the directional altar that the work is focussed on. Before you close down the directions from the initial working, go to the altar the string is on. Pick up the string, declare verbally that the string is a link, an umbilical cord between you and the work at hand, and that you will wear it until the work is finished.

Then put the string on your wrist or ankle and keep it on until the work is finished or until it falls off, whichever happens first. During the day, touch the string and think about your work space. This creates a passive link between you and the work, one that keeps the energy flowing until the work is done. It marks out a term of service, and energetically keeps a line going between you and the work while also deepening that link slightly.

It is a weak, passive, but interesting way to work, and it also teaches you a lot about how cords operate. It is something I have worked with a lot, and I do notice a difference between working with a cord in this way and not using one. The link is subtle but stronger, and in between the active working rituals/visions, you can touch the string through the day with the intention to connect with the energy of the ongoing work, which keeps your foot in the door. The cord is powered by the tuning on the altar and by your focused intention.

Again, this is an action you can track in readings. Experiment with it, do readings to see what effect it *will* have, and then when you are actually doing it and wearing the cord, redo the readings to look at what effect it is *actually* having. Not only will that teach you about how cords work (or not,



sometimes), but it will also teach you the difference between a reading of an action that is intended and an action that is being done. Sometimes there are differences. Intention is one thing, but actually doing something often brings in elements that you did not plan or were not expected, and that can change the result. Using readings in this way will teach you a lot about how patterns of magic and behaviour ‘fix’ once they are set in motion.

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## *Summary*

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Using these lesser, passive tools and techniques will teach you a lot about how magic operates in ways that the official ‘tools’ will not. It trains you work with resonance and intent, which is something that is not often worked with or talked about in magic these days, and yet is one of the more subtle but powerful ways to approach magic.

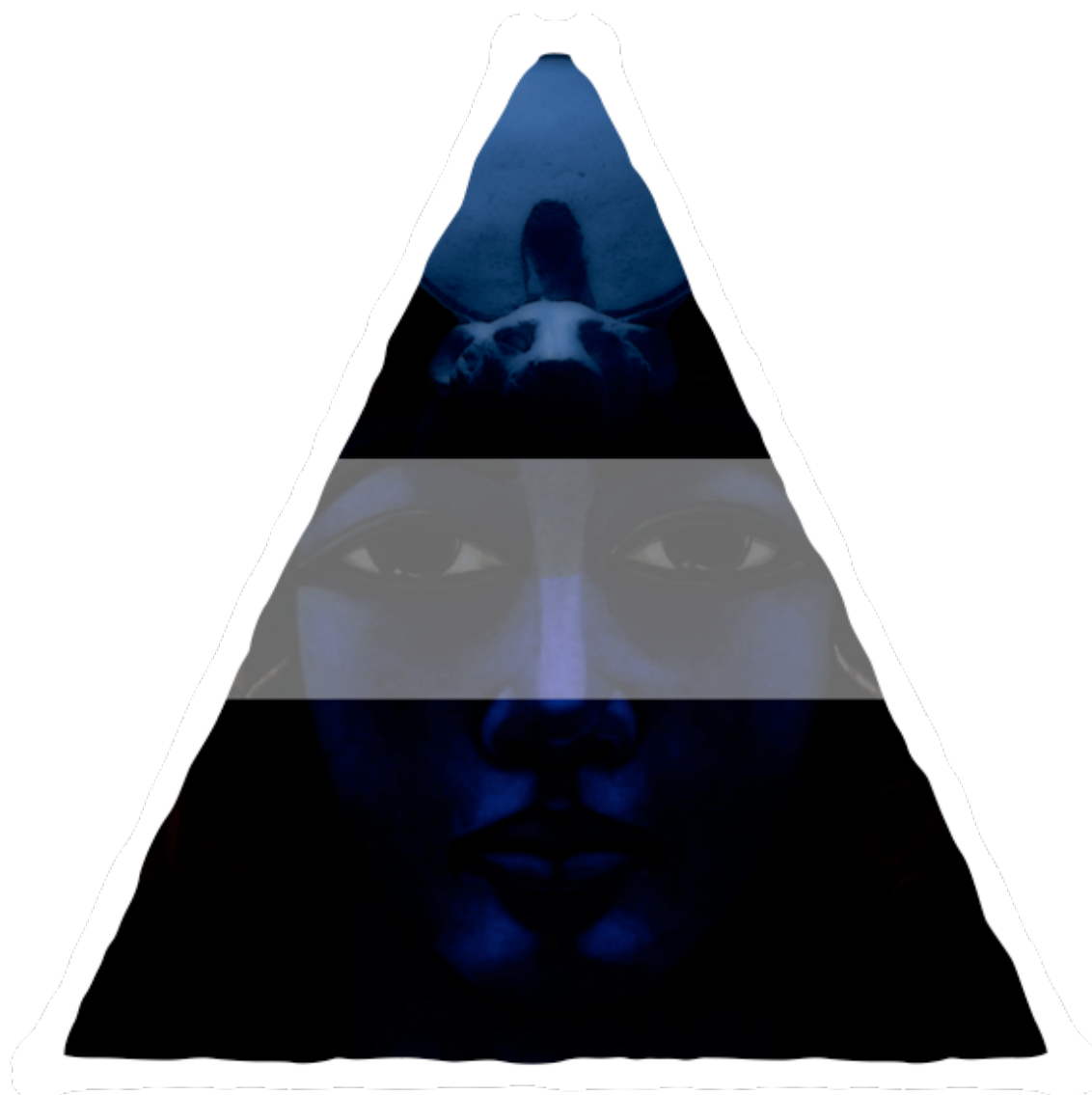
It also teaches you to move away from the modern dogma and rediscover a whole avenue of magic that is very personal to you: this form of magic relies very heavily on how you work with your mind and imagination. It will also, once you have worked these methods a few times, teach you the mechanics behind a whole branch of folk magic. Often folk magic becomes dressed over time in top-heavy, ritualised actions, when really very simple dynamics are working underneath that dressing.

It will also give you practical experience that will in turn help you to spot when magic is overdressed. Learning the core elements of passive magic will help you see how to strip an overdressed method back to its bones and work with it in a less dogmatic way. Later in your studies you will learn more controlled and formed magical methods. You will then learn how to fuse together the formed magic with more passive, fluid actions and tools to create a whole solid and balanced magical structure or form.

QVAREIA

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