

QVAREIA - THE APPRENTICE

Module 5 - The Magical Tools

Lesson 8: Travelling Tools

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QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

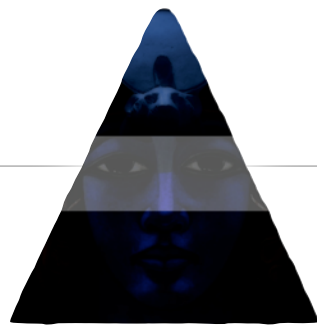
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

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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



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Module 5 - The Magical Tools

Lesson 8: Travelling Tools

In today's world, we often have to travel a lot and spend time away from home. This can make it difficult for a working magician who uses magical tools, as you cannot drag large swords, vessels, and other paraphernalia around with you on trains, buses, and planes.

Usually, when you are travelling as a magician, there are dynamics that you need to be aware of. One you may have already come across, is the problem of visibility. When you work in magic, it is as though a light switches on and glows over your head. You become visible to various spirits and parasites, and you also become vulnerable to localised tides of power that sometimes sweep over an area of land in a destructive way. These are usually (but not always) of minor consequence to non-magicians, but to a magician, their effect can become more immediate: you are visible and potentially in the firing line.

That does not mean that every time you travel you are in danger. This is not a time for paranoia. But there will be times when you can be in potential danger simply by the fact that you are a magician, particularly as an apprentice. An adept is better equipped and contacted, and as such is far more able to 'roll with the punches' and not get into too much trouble. But for an apprentice or initiate, sometimes travelling a distance away from home, to a land that you do not live on, can be an issue.

The solution to this problem is to bring along magical travel tools that serve to guard, warn, limit power, keep you in balance, and assist you on your journey. There are key powers and tools that travel well, which work separately from your regular magical tools. So long as you also do your side of the work, i.e. not diving into dangerous situations beyond your capacity, they will do theirs. So let's have a look at what these travel tools are, and why they are specific tools.

The Travel Tools

The travel tools are kept in a small bag and are always kept away from your magical work space: they are designed for a specific purpose, and once they have been made should never be put in a situation where they clash with the main working tools. Because of this, you will need a plain waterproof bag to keep the travel tools in (like a small bathroom bag), a bag with no symbols, shapes, patterns or images upon it.

The first travel tool we will look at is the sword.

The travel tools are not copies of the magical tools; rather they are different tools that are related to the core magical tools. It is not wise to have 'copies' of your core tools, as this would subdivide their power. (And some tools can only have one in existence at any one time.) Instead, you have tools that are related to the specific aspects of the powers, and you work with them in particular ways while you are travelling and away from home.

The main purpose of the travel tools is to protect you and keep you balanced. We will look in more depth as to how these tools are worked with, and how they work, at the end of the practical aspect of the lesson.

THE TRAVEL SWORD

Because it is not viable to travel with a blade, and also because you do not want to make a direct copy of the magical sword, the best way to work with a travel sword is to use a sword pendant. This acts as a little brother or sister of the sword (not a copy), and will guard/guide you as you travel. It is different enough in its size and form not to cause the sword to subdivide its

power, but at the same time is similar enough for a resonant power of the sword spirit to trigger it to activate. The usual way to work in this method is to get a sword pendant that you can wear under your clothing. A sword pendant can be very useful, as it is on you all the time, will pass unnoticed (or hidden under clothing), and will not be a security issue.

The best metal to use is silver: silver is an excellent metal for holding resonance and for staying magically ‘clean.’ It is also a good ‘hidden’ metal: high quality silver does not stand out much in the inner worlds. It casts shadows, obscures and hides things (it is this quality of silver that aligns it with the moon, not its colour, as is often thought). This is one of the reasons why it was so highly prized in the ancient world, often over and above gold—gold shouts, silver whispers.

Find a sword pendant that has a good simple blade. It should not be fancy or decorated with dragons, stones or script: it should be like the magical sword—plain, clean, and balanced. Look for one where the blade is a proper length (i.e. longer than the handle), and where the blade is not curved, not grooved, has no gems, no creatures, etc. Here is a good example of one:



Once you get the pendant, place it in a bowl and cover it with dry salt for twenty-four hours to strip any energetic impurities out of it. The method to trigger the sword into action is outlined in the practical work section of this lesson. Before you get to that, read about the other travel tools first, so that you have a complete overview of what is used and why.

THE THREAD OF THE FATE CLOTH

As you know, only one fate cloth can exist for you at any one time, but the fate cloth is a powerful and important shield, and you will potentially need its influence when you travel. Chances are the fate cloth is too big for you to drag around as you travel, but there is a compromise method that you can use, and it works well (and also teaches you about resonance in substance).

The compromise method is to extract a small bit of the cloth from its edge, so that you do not cut into the pattern imprinted upon the cloth. It only needs to be a thin strip of the cloth, but by now, the substance of the cloth will be deeply infused with the energies of the magic that you have worked, and also the pattern of your fate /pentagram outline will be soaked into every thread of the cloth.

This thread will act as a scabbard for the sword pendant, and can also be laid out on a surface or floor when needed. In the practical section of the lesson, we will look more closely at this.

THE PATTERN OF THE SCALES/THRESHING FLOOR

The next two tools bring into play a technique that you practised in an early lesson. The first tool is the pattern of the scales/west/vessel. As you know, a vessel of the west is not always a cup, but can also be a pattern that holds and contains. For your travel vessel you will create a pattern on cloth that will be infused with the power of the scales/west, and the threshing floor. To prepare for this practical work, you will need two plain white cotton cloth napkins that you can draw on, and two permanent/waterproof ink pens, one blue and one black. The blue ink is for the west cloth and the pattern of the scales, and the black ink is for the north cloth and the pattern of the ancestors.

THE SHIELD OF ANCESTORS

Just as you create a pattern for the west/scales/vessel, so you will also prepare one for the north powers. The power that the north pattern will contain is the power of ancestral lines: yours and/or the ancestral lines of the land where you live. You do not use a stone, as that can get messy very

quickly: stones often carry beings within them (like faery beings, for example). They often do not travel well, and if you try and take them along they can get quite pissed off with you. (Yes, I was that idiot and had an irate faery being attacking me and throwing tantrums at 3am in a hotel room.)

Stones are often deeply connected to the land they are living on, and although there are ones that can be quite happily mobile and willing to move, it is usually a willingness to move to another fixed location. Moving them about all the time can sometimes bring a whole host of problems for the magician. They can also be ‘fish out of water’ on strange land areas: stones and the beings that reside in them are slow connectors, and are not meant to be constantly on the move.

Your blood lines you carry within you wherever you go: your ancestors are connected to you, not the land, and the human spirit is designed to travel from land to land, and from world to world. So you are less likely to have problems using the napkin method, and more likely to get the help you need when you need it.

In your practical work, you will learn how to pattern into cloth a magical structure that is directly connected to ancestral lines that inner spirits can reside within, so that they can travel with you. It is also a bit like a ‘family tree’: it will hold resonant energy from your ancestral connections, and that will in turn inform the powers and spirits of the areas you travel to who you are and who your ‘gang’ is. This will tend to head off any conflict between land or ancestral spirits where you visit: like I said, you will be a bright light that cannot really be well hidden. But with the right tools you will also appear as someone who is well connected, well protected, and therefore less likely to become the target of low-level beings. It is also like a good mannered introduction.

Issues when you travel

Before we get to the practical work, let’s just take a moment to look at what the issues are that can arise when you travel as a magician. You will not have problems every time you travel, and some magicians can travel extensively with no problems or very few. But for some it can be a problem,

and sometimes you can just end up in the wrong place at the wrong time. For this reason, and for educational purposes, it is good for you to learn the working method that follows.

I used to travel extensively in my younger days. Sometimes I was perfectly fine, and other times I seemed to step into the midst of World War Three. I used to think it was just me, but over years of talking to other magicians who travel a lot, I realised it happened more that I had assumed—hence the development of the travelling tools. It did take me a while to understand what to do and what not to do in terms of these tools.

So what situations am I talking about, and how do the travel tools work?

There are many different types of situations that you can potentially step into as a travelling magician. Some can be externalised energies actively flowing through a physical pattern that you inadvertently step into the midst of, some can be hostile land beings in dispute with the local humans, some can be natural build-ups of waves of destruction or death flowing through a particular place, and some can be ‘hotspots’ of the fate of that patch of land activating. You can also be a target for parasitical beings in some situations, but the more you do magic, the less of a problem that will become over time.

As a magician, your fate pattern becomes more active and your hotspots become stronger, but you also learn as a magician how to avoid unnecessary problems and how to dodge the bullets. Using the travel tools is a part of that mechanism. The sword pendant will act as a limiter for incoming energies, creating a void around you: you become largely unseen, and anything coming your way gets slowed down so that you can see it.

The thread of your pentagram cloth strengthens your ‘story’ so that it is harder for something to intrude, and your scales cloth holds the information of your current ‘harvest.’ Together, the two tools inform any hostile beings or beings dispensing ‘judgement’ that you are to be ‘passed over.’ The pattern of your ancestors also solidifies the information around you regarding where you have come from and where you are going, and also acts as an umbilical cord between you and those ancestral beings who are willing to help you.

Essentially, the sword guards and protects, the fate and scales cloths are ‘your papers’ that allow you safe passage, and the ancestral cloth is your

‘backup’ team. Together, they give you safe passage and create a bubble around you that will buffer you and protect you against waves of destruction.

As you travel with them, you will learn to listen to them: they act as doorways for beings to contact and warn you, and also as ‘identity papers’ so that powers and beings, who may be destructive, see that you are someone who works with the powers in service and is working in union with the land, the deities, and Divine Power. As such, they will tend to cut you some slack.

I have had many knocks and bruises over the years, but I have always been diverted away from potentially deadly or killer situations. Sometimes I would get direct warnings from the sword; other times I was literally diverted away from a situation where something very destructive happened.

One situation was when a very dangerous spirit was sent to attack a woman I was sharing a room with. It was sent using African magic; it was very powerful and very destructive. It got into the room where we were staying, and was able to see both of us. When a being such as this has clear direction, it will usually only see its target. However, we both had very similar fate pictures, so it could see us both.

But I had a travel tool with me (my very first) that expressed my ‘scales,’ which meant that the being was able to differentiate between the two of us as soon as my tool triggered. The being attacked my friend (and destroyed her life) and simply looked at me in puzzlement for a while and then left me alone. At the time I was not experienced enough to know how to help my friend (I was a young apprentice), but having the tool with me offered me protection not by shielding me, but my ‘declaring me’: it stopped me becoming collateral damage in the firing line.

I have had other times when a sword pendant has warned me to ‘sit tight’ when I was planning to go on an excursion (and would have consequently walked into a disaster), and such a pendant has also guarded me in sticky situations.

In one US city, I was exploring a less-than-pleasant neighbourhood, and was planning to go to a takeout to get dinner for myself and my friends. I got halfway there and the sword pendant triggered powerfully. I suddenly became very aware of it, and could feel a strong sense of danger. So I turned around and went back to the house where I was staying. I called for the take-

out but could not get an answer, so I made other plans for dinner. The morning after, there was a report in the news that the takeout, at the time I would have been there, had had a really bad drive-by shooting in which people were killed and injured as the place was sprayed by bullets. The sword had saved me. I did not need to know what the danger was, only that the danger was ahead, and that I needed to get away from it.

Another example of the tools triggering was a time when I was visiting a friend who lived in a lovely forested area in the US. She had been having problems with her house, so I took my travel tools with me. On the second night I spent there I had terrible nightmares, and woke up feeling very bruised and battered.

My friend told me that it had been like that for her for months, and it was draining her badly. The following night, I laid out the scales tool and the ancestor tool, and put the pendant on. I had a vivid dream that night in which a group of Indians (Native American) were standing around me. They were very angry about something, but they looked at my tools and decided I was okay, and then they left.

The dream was either showing me ancestral spirits still upon that land, or faery/land beings that presented in the dream as ‘traditional locals.’ Either way, the tools provided the ‘locals’ with enough information to decide that I was not a threat or a problem, nor was I connected to the issue that was making them angry. So they left me alone after that.

As an aside, I had also taken my deck with me, and my friend and I looked at the situation. Her house was right on top of an area where it should not have been: it was causing problems for the spirits there.

She could not knock her house down, and there seemed to be no way of appeasing the spirits there, so she moved. Her health picked up as soon as she moved, and we both felt bad for the next person who would live in that house. No matter what we thought of to try and rebalance the situation, the readings showed that the only way to stop it was to demolish the house and leave the land. Not really an option in the modern world.

Let’s get to the practical work, so that you can create your own travel tools. Once you have made them, store them in a part of the house away from your working space, and occasionally wear the sword pendant when you go out of the house so that you can get used to each other.

Do the practical work even if you are not planning to travel or tend not to travel, as it is a good exercise and you will learn a lot by doing it. If at some point in the future you then go on a trip, even if it is just a day trip, take the tools with you to get a feel of how they work.

Practical Work

CREATING A MAGICAL SWORD PENDANT

Set your work room up with the four directions and the central altar. Go around and light the lights, open the gates, put the tools out on the altars, and put the sword pendant on the south side of the east altar. Do the Anchor ritual, and when you have finished, place the sword on the north side of the east altar (both the sword and the pendant should have the blades pointing to the central altar and their hilts facing the east gate).

Stand at the east altar, place one hand on the sword and the other on the pendant. Close your eyes. See the east gate, and see a contact standing on the threshold. In your mind, tell the contact that you wish to tune the pendant to the power of the sword so that it can protect you as you travel. Now tell the sword the same thing. Tell the sword that you wish to use the pendant as a sister or brother of the sword when you travel, and ask the sword to release whatever power is necessary, and to transfer it through your hands and body into the pendant.

Keep your hands on the two swords, and feel the energy transfer through your left hand, through your body, and into your right hand, and feel it pass into the pendant. Take as long as you need for the transfer to happen. Once you feel it is finished, hold the pendant out towards the contact and ask them to complete it, so that it will protect, guide, and limit you as necessary when you wear it. In your inner vision, see the inner contact touch the sword or place something within it, and when they withdraw, place the pendant back on the altar and open your eyes.

The combination of the energy from the sword and the energy from the contact will create a new tool that is similar to your magical sword, but not exactly the same.

Position the main sword so that it lies across the altar, and place the pendant sword over the top of the main sword so that they cross. Step back, bow, and leave the room with all the lights going. When you feel it is finished (and it may take thirty minutes or so), go back in, place the tools back in their homes, go around the directions and thank them, bow, and put the lights out. Put everything away, and put the pendant on and leave the room. Leave the pendant on for a while, so that you and the pendant can get used to each other. Do not wear it when you work in your magical room, and try to avoid going into the magical room with the pendant on from now on.

Wear the pendant when you leave the house for a few times so that you learn to listen to it, and you get used to how it feels, how it communicates, and how it works. Pay attention to the slightest thing that happens around you, how people react around you, how animals act around you, and how it makes you feel. Once you have gotten used to it, then put it in the travel bag and use it when you need to. If you are not going to be travelling for a while, put it on occasionally when you go out to keep the connection going.

Do not wear it when you do magic, and do not wear it in the same space as the main sword: it is important to keep them separate and that the pendant learns it is only meant to work when you are away from home. In the home, the job of protecting you falls to the main sword: make a very clear distinction between the two tools.

THE PATTERN OF THE SCALES

This technique draws upon methods you have been working with in previous lessons, and is the start of a magical method that develops in very interesting directions. Whereas the sword can trigger a resonance in another sword, the other tools cannot: the sword is the only tool that is not directly linked to your fate, your life, and your actions. Because the other tools have deep connections with you, they can only be worked with in various different forms without duplication.

So for example the vessel you have and the scales that you have are both of the same directional power, but have slightly different jobs and dif-

ferent forms. The third form a vessel can take is a pattern that contains and measures. You can use the pattern technique in many different ways in magic. In this instance, you will use it to carry information about the overall state of your ‘scales,’ and to protect your ‘harvest.’

This serves to inform beings around you of your actions and intents, and also will identify you as an outsider if you happen to travel into an area that is in the midst of some kind of hostility between inner beings and the humans who live there. You will not always need this tool, as eventually you will carry the imprint of your scales within you. But until you get to that point, it can come in useful. It also carries within it a deeper aspect of the scales and justice, which energetically resonates around you from the tool. It will act as a minor protection against injustice, against things that would ‘unbalance’ your scales through no fault of your own.

The more you work with the pattern, the more you will come to understand how it works for you as an individual, as the tools are very personal to each individual magician and will therefore operate in a slightly different way for everyone. Just bare in mind that these are not super-powered tools; they are subtle and just enough for what you need.

Get the white cloth napkin, get something hard to place it on while you draw on it, and a permanent blue marker pen. Place them all on the west altar. Get the tools out and place them on their altars, and the pentagram cloth on the floor. Now go around the directions, get everything going, and then do the Anchor ritual to tune yourself and the space for work.

Once you have finished, visit the west altar, see the contact on the threshold. Bow to them, and ask them for their help in creating a pattern of the scales for you that you can take with you when you travel. Sit down on the floor in front of the west altar and pick up your cloth and pen.

You are going to use the method you have learned of creating a contacted pattern while staying still and silent: you need to allow a power of the west to flow through you as you work, so don’t let your conscious mind get in the way. If you make mistakes, you cannot start again, and you cannot do a pre-run or practice it: it must come out as it is. This is a magical act, not a work of art.

Still yourself and meditate for a little while, and when you are ready, open your eyes. The pattern you are going to create will have two halves with

a fulcrum in the middle. Start from the centre of the cloth and make a dot, or a triangle, or draw a line straight down the middle. That is your fulcrum.

Now work out from there and create patterns that flow from this centre and fill the left side of the cloth. Keep in mind that the left side is your ongoing learning and work. That does not indicate specific shapes that you should use, just that you need to focus your mind completely on your work, your learning, your service, and the way you are currently living your life. That will then flow into the pattern.

When you have finished the left side, now it is time to do the right side. The right side is what you have achieved, what you have done/finished, both good and bad, what lessons in life you have learned, and how you have conducted yourself as a human being in this current cycle that you are in. The work you have done in previous lessons will have addressed your earlier harvest: so what you are patterning is your current state of affairs. Just keep that in mind as you draw the pattern, and do not let your mind wander: you are mediating what your scales would look like if you were placed at judgment on that day.

The pattern itself can come out as anything. Its shapes do not matter; just let your hand be guided. When you have finished, sit and look at it. When you are away and travelling, and you have it with you, also take time to spread it out and look at it. Let the patterns talk to you, let them tell you their vocabulary, and let them reflect back to you what you need to work on, what to congratulate yourself on, and what you might not have been aware of that is causing you to be unbalanced.

When you have finished, fold up the cloth, leave it on the altar, and go out of the room for a while. When you feel everything has finished, return and go around the directions, put out the lights, put the tools away, bow, and say thank you. Take the scales cloth, fold it up, and place it in the travel bag.

When you travel, and before you leave, if you wish to, get your cord and wrap it around the scales cloth as an added boost of protection for your life pattern. Do this in particular if you know you are going into a dangerous area or situation. Sometimes travel without the cord to see if you feel any difference.

THE SHIELD OF ANCESTORS

The cloth shield of ancestors is made in the same way as the scales cloth. It acts as an umbilical cord to any blood ancestors who work with you or land ancestors that have adopted you through your magical work with the land. It also shows other beings on the land that you are travelling to that you have active ancestors watching your back, so they are more likely to leave you alone.

Set up the room in the same way as you did for the scales cloth, and place the cloth napkin and black pen on the north altar. Put your scales cloth on the west altar.

Do the same ritual preparations and Anchor ritual as you did for the scales cloth. When you have finished, stand before the north altar and close your eyes. See the ancestral contacts standing on the threshold, and ask them if they would help you to create a cloth pattern of ancestors to take with you, to protect you when you travel. When you are ready, sit down in front of the north altar ready for work.

This pattern starts at the top of the cloth. Make a mark that identifies you, or a mark either made of your name, or a sign that you have come to identify with. From there, let the pattern develop outwards and downwards, like the roots of a tree. Certain points of the roots may have their own little pattern that comes out: these mark particular ancestral spirits that work with you. Don't try and pre-empt that, just let it come out in its own way.

When you have finished, stand up and hold the cloth out to the contacts on the threshold. Ask them, using your physical voice, to put into it whatever is necessary to keep you safe and connected while you are away. When they have finished, place the cloth folded up on the altar, bow, and leave the room for a while. When you feel it is finished, return to the working space. Before you close everything down, you are going to extract a fragment of your pentagram cloth to act as a scabbard for your sword pendant.

Get a pair of sharp scissors and find a small length of the edge of the cloth that is outside of the pentagram pattern (so that you do not cut into the pattern in any way). It does not matter if it is a very thin strip. Just clip a small part of the blank part of the cloth edge. Place it on the central altar.

When you have finished, go around the directions, thanking the contacts in each direction, bow, put the lights out, and put the tools away.

Take the ancestor cloth, the scales cloth, and the fate thread out of the room. Get your sword pendant and wrap the fate thread around the sword blade. When you can, get a small pouch that the pendant can live in with the slip of cloth wrapped around the blade: this will help you not to lose the slip of cloth. Until then, wrap the ancestor cloth around the pendant/cloth. Place both patterns and the sword pendant in your travel bag.

How to use the travel tools

When you travel, wherever you are going to sleep for the night that is off your own land area, either place the ancestor cloth over your bedspread or place it under your pillow, or spread it out on the floor beside you. Keep it open and close to you as you sleep. When you are travelling, have it in a backpack (watching your back) or keep the travel bag inside your hand luggage.

Put on the sword pendant before you leave your house (the thread of cloth will act as a scabbard, so keep the thread in the pouch while you are wearing the pendant) and wear it every day while you are away. If you can get a long enough chain, it can tuck down under your clothing unseen. When you take it off at night, wrap the slip of cloth around the blade (replace the scabbard). Place the scales cloth on a surface near to you as you sleep, and place the sword pendant/cloth thread on top of the scales cloth. You can do this every night, or just use it this way when you feel unsafe, or when you are in a place that is not too good energetically, or if you are not sleeping well while away.

In the mornings, take the scabbard thread/slip of cloth off the sword and put it in the pouch. Put the pendant on, and fold up the patterned cloths and wrap them around the pouch and place them all in the travel bag. The sword watches over you during the day, (you become its scabbard) and the cloth patterns work for you throughout the night.

Summary

The techniques you have just learned teach you how the powers of different directional tools work, and allow you to carry fragments of their power around with you as you travel. You will not always need these and in the future, as an adept, you will be heavily contacted and will no longer need to work with travel tools unless it is an extreme situation.

Learning how to impress energy from directional powers into a pattern is the start of a major learning process. It teaches you how to bridge power through a pen and your hand, and it teaches you how energy works well in patterns, as everything around you is simply an energetic pattern. By working this way, you are engaging in a very old and powerful technique that you will learn has many layers and depths to it as you progress in magic.

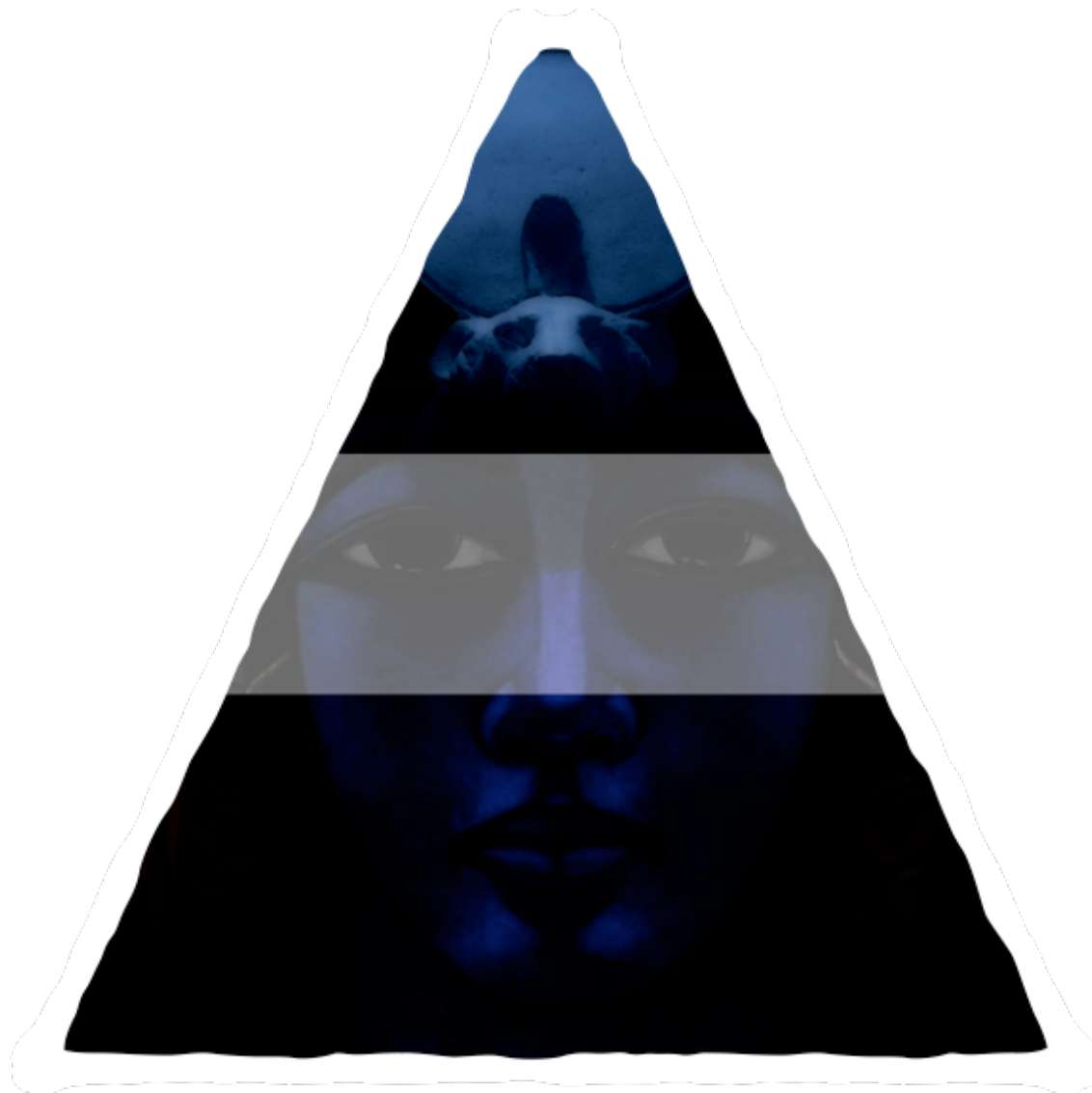
This technique is not only useful for travel, but will unfold in many different ways for you as you progress as a magician. The drawing of the Metatron Cube in an earlier module was the very beginning of that process, and as an adept you will revisit that exercise and be able to reflect the full power of that magical consciousness into a pattern that you can then work with: the contacted patterning is the beginning of the language of angels.

Task

Write up your reflections, experiences, difficulties, questions and insights from this lesson. What was it like drawing the patterns? Have you travelled and used them, if so, what did you experience? What was it like wearing the sword pendant away from the house? Write up your notes in a computer log for future submission to the mentors.

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