

QVAREIA - THE APPRENTICE

Module 6 - Different Types of Beings
Lesson 8: Apprentice Midterm Summary

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QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

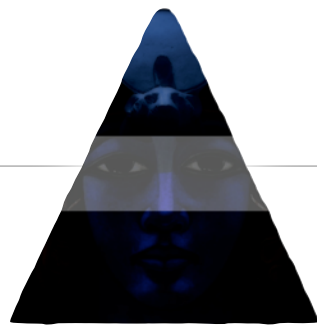
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

*For more information and all course modules please visit
www.quareia.com*

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

Yours,

Josephine McCarthy



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Module 6 - Different Types of Beings

Lesson 8: Apprentice Midterm Summary

Now that you have reached beyond the mid point of the apprentice section, it is time to do a summing up and self-assessment of where you are and how you are working. It is also time to have a bit more direction in how you should be working, how you are preparing your notes, and what to do if you reach difficulties in your studies. Don't skip through this lesson. Read it properly: certain keys are within the text that you will need.

This lesson will take you through the various aspects of what you have done so far, how you should be working, what you should be working on, and how to proceed from this point.

By now you should have the beginnings of various skills, and some background knowledge on how things work in magic. If you have already worked in magic before, you should now be at a stage where you can strengthen some of the work you have done in the past, and also be able to assess and question certain aspects of the modern magic you have previously worked with. We will go through the key aspects of the training so far, so that you can self-assess, adjust your practice if need be, and plan for your ongoing training over the remaining modules of the apprentice section.

Core skills:

divination, inner senses, visionary skills, ritual skills

Through the first section of the course so far, you have been given tasks and been placed in situations where you can develop certain core skills that are essential for successful magic. Sometimes those tasks have been repeated in various ways from different angles, in order to help you find your own learning style.

All of these core skills are vital for a good foundation in magic. When you find that you are not instantly ‘good’ at something, it is tempting to cast it aside and focus on what you can do well and easily. This is the first trap of the magical apprentice. Some people will have some of these skills naturally, and some will not. Some people will find it very hard in the early stages of their training to be able to do any of these skills: this is normal. Magic is an art form, and like all art forms it takes a lot of practice to get proficient, then more long-term work to become truly good at it.

It can be disheartening for some if they see others seemingly mastering these skills quickly while they struggle just to get past the first step. Do not measure yourself against others—bad mistake. Your development is unique to you, and no two magicians are the same. Magic is 5% talent and 95% hard work and practice. So let’s go through these core skills briefly, so that you can assess how you are doing for yourself, and also so that you can gain advice, pointers, and a horizon.

DIVINATION

The method of divination used is tarot (and we are using the Rider Waite deck). By now, you will have learned various layouts, and been set different tasks using tarot. I am sure many of you will have hit problems, usually to do with not understanding the answers you were given. Learning a language takes time, and like all new languages working simply with the vocabulary as a toddler does is the best way to become fluent.

This is why, for early tarot readers, I discourage the tarot books that go into the deep philosophical and esoteric meanings and symbolism of the

tarot. Tarot then becomes an obtuse language or code that needs to be cracked, and this approach is often the reason why many magicians, even after ten years of study, cannot get a straightforward answer from tarot readings. They may be able to tell you the deepest symbolism in a card, but will not be able to do a straightforward reading to identify a being they are working with.

To this end, it is better to have a tarot book that gives a brief outline of each card, plus divination key words/meanings: a basic ABC that can then be built upon to fluency.

Once you have a basic fluency in readings, then is the time to study the more in-depth obscurities of the cards. Think of this in terms of learning mathematics: you do not teach a beginner complex mathematical formulas; rather you start with basic addition, subtraction, fractions, basic algebra. This allows their thinking process to develop in a specialised way, while teaching them the basic structure of the vocabulary.

The other thing you may have now come up against is the issue of clarity with your questions. If you use vague, emotive questions, you will not get a straight answer. By now, you should have the basic skills to be able to step aside of your normal way of thinking and look at your questions objectively. This is a really crucial step in magic: can you step away from your usual thinking pattern and look at your actions, questions, thoughts, emotions, and beliefs in an objective way? By approaching tarot this way, you are not only learning tarot skills; you are learning skills of analysis.

I am planning to do some video lessons for tarot for Quarcia, to help those who are struggling. It is a very difficult skill, but one that you really need.

Remember; work with a Rider Waite deck for now, so that we are all on the same page. Keep records of readings. Now is the time to go back to your early notes on readings from the first few modules and see if you would now read them differently. Always in readings, keep it simple, look at the obvious (pictures), and don't try to analyse too deeply. If you get stuck, look at the answer in a poetic sense using the card imagery and key words.

And practice every week, lots and lots of practice whenever you have the opportunity. If you have only occasionally done readings so far, you are not pulling your weight in training. Stop whining about it and get to it!!

INNER SENSES

Inner senses are something you should be working quite a lot with by now. Again, these skills vary enormously from person to person, but with work, even the least sensitive person can pick up on things. Try to work them at every opportunity by touching things, going places, being near people, pulling away from crowds, and seeing the difference.

Every so often, revisit the inner senses exercises you did in module one. This is a skill you have to live rather than just use occasionally: you are learning to live a magical life, as opposed to doing magic on the weekends.

As far as the accuracy of your inner senses goes, you will likely have more misses than hits; but don't worry about that, you are practising in order to develop. And develop you most certainly will, if you work at it. With inner senses, it is about learning how to listen to how your body, emotions, and energy changes when you are in certain situations. Learn to listen to your own quiet inner voice.

VISIONARY SKILLS

With the visionary skills, you will have by now figured out whether you are a visual person or a senses person. Not everyone has visual skills when working in vision; sometimes the person gets the information in other ways, through sensing, for example. If at this stage of the training you are still struggling with visual skills, practice by putting something on the table in front of you, closing your eyes, then using your imagination to visualise whatever is on the table before you.

You can practice this skill at work: close your eyes for a moment, and just imagine what the room looks like. Use your imagination to visualise what is on your desk/workstation, then open your eyes again. Do this in short bursts when you have a few minutes or even just a minute of spare time. Instead of reaching for social media during a brief break, close your eyes and do this simple exercise. It will prime your imagination to work your visualisation skills better.

If by now you have good visualisation skills but poor senses, then when you work in vision, pay attention to how you feel. Does your sense of

self shift? Do your emotions shift slightly? Do you feel ease or unease? Paying attention to these subtle shifts in feelings with help your inner senses develop. Do the same at work: if you feel a small shift in your sense of well-being, look around to see if something has caused that. Has someone come into your space? Is there a shift in the mood of the people around you? Has something just landed on your desk?

These skills develop by paying attention to your own subtle shifts, and also by daydreaming. Daydreaming is something that all kids once did out of sheer boredom, but these days, children are inundated with constant stimulation and methods of boredom avoidance, which stops the use of the imagination. Are you constantly filling your time with stimulation and boredom avoidance? If so, you need to adjust to give your imagination time to wander and amuse you.

RITUAL SKILLS

Whereas inner senses, visionary skills, and divination are about gaining information, ritual skills are about self-organisation and creating patterns for energy to flow through. If you find that when doing rituals you want to add in little bits, or dress them up a bit, then reel in that temptation: good ritual skills are about self-discipline, order, and accurate, repetitive actions.

This is your focussing skill: if you struggle with the order of ritual, you can practice that skill outside of the ritual setting. If you are untidy or slightly chaotic, set yourself a task to have one area of your life that is kept in order, no matter how much it strains you. This could be as simple as keeping order in your wardrobe or bedroom, or organising your computer or paperwork. Whatever it is, pick an area of your life and focus on creating order, habit, and routine.

Understanding of magic

When most people step into magic or magical training, they assume that the specific rituals, grades, incantations, evocations *are* the magic. This is not really true. They are the filter that the magic flows through. The magic itself is less defined, less organised, and more natural. The magical systems (Golden Dawn, Goetia, etc.) give a structure for the magic to flow through.

This is why you are not learning a system: you are learning the forces and dynamics of the magic itself, so that you can then apply it and draw upon it to work with any system. Magic itself is part of creation, part of nature, and as such will flow into anything that has the right filters to allow it through. Never mistake the filter for the magic itself.

What you are learning is how to fully interface with magic: how you then apply it is up to you. You can either stay with the freer form you are learning in this course, or you can apply what you have learned to a specific system. Whatever you do, always make sure you know and understand what you are doing and what you are working with. Think of this like the difference, in computer terms, between the terminal and the mainframe/server. The different magical systems are the terminals, and the magic itself is the mainframe/server. What you are learning is the structure and operational details of the mainframe/server.

Operational methods

RITUAL DEVELOPMENT

In your ritual practice, you will have noticed that in the early modules you were introduced to some ritual patterns (pentagram, for example) and told “this is it, work with it.” And then in later modules it is adjusted, built upon, or cast aside in favour of a different pattern. This is an important dynamic in magic that is often misunderstood, and in certain systems that mis-

understanding can result in a beginner exercise being used as a dogmatic “must always do” ritual—the Lesser Banishing Ritual of the Pentagram from the Golden Dawn, for example.

When you learn a ritual pattern, it must be ‘in the now’ for the power to slowly build within you. This means that when you learn it, you think that you are learning a finished product, so to speak. This enables you to immerse within that pattern and draw everything you need to learn from it. If you approach it from the early stages as a simple stepping stone, knowing that something stronger is coming in the future, you will not gain everything you need from that pattern.

This is a dynamic that runs throughout magical practice: you deal with the learning in front of you as if it was the total end product, the complete, full-powered ritual. As the course progresses, you will notice this dynamic over and over again. When you do spot it, do not try to second-guess where it is going. Simply work with what is in front of you and immerse yourself within it: this will enable the pattern to unfold at a deep level over time, and will be a solid brick in your magical structure.

As an adept you will go back to some of these early rituals, and then you will truly see the power behind the exercise. But until that point, don’t try to second-guess where a ritual is going. For example, the Anchor ritual for now is your ‘go to’ ritual for grounding, tuning, and preparing. It has grown out of your earlier ritual exercises and sits upon those experiences. Know that it will not always be your key ritual, but for now you must treat it as if it will be.

This is also tied into the mystery behind time, time-jumping, and the stretching of time for the magician. Don’t always be looking for the next bigger, stronger ritual; rather give your full attention to what is directly in front of you. That work in the ‘now’ affects both the past and future of your path.

SELF-RESPONSIBILITY

In many of the lessons, you were introduced to something and told ‘from now on, include this in your practice.’ Often these new inclusions are not mentioned again in the lessons. This is to ensure that you pay attention in the lessons, and are willing and able to take that information and include

it in your practice without further prompting, which in turn is training your self-responsibility in your own magical management.

This is partly why casually skipping through the lessons will not work: often key things are mentioned once in the text with a prompt for you to carry it on for yourself, and then never mentioned again. If someone browses through the lessons, cherry-picks what work they want to do and ignores the rest, they will miss these subtle prompts and keys. This in turn protects the work, and protects the casual browser.

Everything in this course, from the smallest thing to the biggest thing, rests on something else. Because magical work is experiential, it cannot in truth be taught by bullet points. This means that a magician must read through everything, take every hint, and work every exercise. I purposely do not shorten things or make them obvious to a casual eye: those who pay attention to detail will build as solid magicians, and the ‘pickers and dippers’ will be filtered out by their own unwillingness to take the time to read, digest, and work.

So be aware that no one is holding your hand. No one is spoon-feeding you. You are expected to pick up every detail, to include the new elements for yourself, and adjust your work accordingly, then decide what is suitable for your own practice and what needs to be rethought as an individual.

By now you should have notebooks/journals for the different modules, and also computer logs, essays, etc. These are your body of reference for you to refer back to in the future, and I can guarantee to you, they will become very useful in the years ahead. But they also serve a specific purpose for those magicians who wish to enter into the Quarcia mentoring scheme.

The mentors will ask you to present certain computer work and either scanned copies of certain journal entries, or some of the complete journals. Each person will be asked for different things: each mentor will decide what they need to see from the apprentice work, and that request will be individualised for each student. So you cannot focus on work that you know will be assessed: any part of your work can be requested for submission. This is to ensure that you really are doing the work, understanding it, and developing it in your own way. If you do not wish to be mentored in the future, the same process still pays dividends for you in so many ways. To this day I still keep notes and often look back on very old ones: I learn as much from this process as I do from exploration.

Remember, the journals themselves do not need to be flashy. I used old schoolbooks, I have spider handwriting (arthritis in my hands), and my diagrams look like those of a baboon on acid. The key is that you are using your hands in communication to convey steps of power. Most magicians do not get this dynamic; it passes them by. But the power of infusing an image, written word, or sigil comes in part from your ability to handwrite the transmission of power via communication.

Organising your time: a lot of the practical work in the lessons has repeat exercises to be done with regularity. This is all well and good if you have a simple, straightforward life, which in reality few of us have. The key is to work within your own schedule, with what works for you, and around your responsibilities. I present a framework, and I have to do it in a way that will translate for many different types of lifestyles, cultures, and age-groups. So it will fit exactly with some, and not with many. I understand this, and what I want from you in this training, is for you to self-organise, and bend the training to fit how you live.

This does not mean skipping the work because you want to spend hours slobbered out in front of a TV; it means that if you have kids, variable work patterns, a crowded household, or you travel a great deal, then use your brains to work out a way to do the exercises that fits within that life pattern. There is a lot of wiggle room in the work if you look closely, and there are also things in the lessons that are not pointed out to you with a big stick, but are there as tools that can be adjusted if you pay attention. (The cloth shield for example can be worked with as a portable travel temple just by itself).

Too much magical training these days is spoon-fed to the student, with every single action carefully pointed out in big letters, to ensure that everyone gets it. While this is nice and inclusive, it does not train a thinking mind, nor establish independent learning skills, both of which are vital in successful magic. So pay attention!

ORGANISING PAPERWORK

We have looked at why your written work is set, and this is just a brief bit of advice on how to organise that paperwork for future submission to Quareia.

Every journal should have the section (apprentice), module name, and number. Every lesson exercise should have the lesson number on it. If it is not attached into a journal, make sure the module number is also on it, with your name/ID at the top. The same goes for all computer files.

When you apply for mentoring, you will be asked for your real name and address, which will be kept on file (but off the computer), and you will be given an ID. This is to protect your privacy, and that ID should be placed on all files, emails, submissions etc. If you wish to work without an ID and use your real details, that is up to you.

As far as the next three modules are concerned, make sure your notes are organised, so that you, and we, can find the necessary details in the future.

What to do if you reach difficulties in your studies?

Everyone will reach a wall in their training, at every level, and this is just normal. Finding things too hard, or feeling like you are restricted, or that you are banging your head against a wall; these are common situations in any true art training, and it signals that you are on the cusp of a breakthrough. The key to working with that situation is to tread water: keep working slowly, one foot in front of the other, and when in doubt, wait, practice, but don't push against the barrier.

From an inner perspective, this time is about consolidation and the test of Saturn: this is where you are tested to see if you really have the focus and metal for magic. Can you keep working when you are in a slump or hitting a barrier? This is where real discipline comes in. And that discipline tests you to see if you are capable of handling the larger amount of power and energy that lies beyond the barrier. I always call this time "waiting at the wall": where you cease trying to push forward, and instead keep practising what you already know in order to refine, deepen, and strengthen your technique and your inner fortitude.

When all the energies within and around you have consolidated into a solid pattern, then the barrier lifts and you leap forward again. If you have ever studied a powerful physical technique, you will recognise what I am talk-

ing about. I have hit the wall a few times in magic, and many times during my ballet training—and also in life in general. At first I used to thrash against it, and even consider giving up, but eventually I learned to wait, practice, and at last the wall would crumble away and I would be plunged into a new round of learning.

The Inner Contacts and keys

By now, whether you are aware of it or not, you will have inner contacts who are in your orbit and working with or alongside you, or in the background. This triggers a dynamic in magical training whereby you are shown things or experience things that are not written about in the course, and sometimes not written about anywhere. Again, this is a normal part of magical development.

A teacher or course only shows you 60% of the work. The other 40% comes from your own breakthroughs, which are usually helped along by the inner contacts around you. This can translate into seeing something in vision, or finding yourself in a certain place in vision, or suddenly ‘knowing something.’ It has many different ways of manifesting, depending upon the individual.

When this happens, treat it as normal and write it all down, every last detail, regardless of whether or not it makes sense to you. This is the “passing of inner keys,” and is a hallmark of real training. I and the other adepts will teach and point out so much to you, but there are also many things we will not mention and you will not be taught. This is to allow you to find them for yourself.

Often, particularly at the apprentice stage, it is very hard for you to know what is a real breakthrough to magical keys and what is your own imagination. Don’t worry about that at this stage; simply write it all down and carry on with your work. When a mentoring adept looks through your notes, if you have found a key (seeing something, making a contact, finding yourself in a place, etc.), they will instantly recognise it and will tell you. They will put it in context for you, which in turn will help you work with it and move forward with your development.

If on the other hand it is something from your imagination, the mentor will tell you, so that you can learn slowly to distinguish between real contact and your imagination. Sometimes the difference can be very difficult to tell for an apprentice or an initiate—and again that is normal. But these real keys are well known between adepts, and easily recognisable to them—and you will not find them in any magical book. Once you have come across them, you will know why they are not written about. It's not about being secretive, it just is how it is.

They may come thick and fast in your work, or they may not. This is not a reflection of your ability: they appear when the time is specifically right for you, and not before.

General

If there is something in your work that you do not understand, try very hard to work it out for yourself, and give yourself time for that process. Don't be tempted to have other people solve your issues or do your thinking for you, and do not seek recognition for your achievements so far: the power of independent thinking and achieving without recognition at this early stage of training is important to your development. However, there may be times when you are confronted by something that is truly out of your depth and you need advice for your own safety. When you get to that point, and you have tried everything to solve the issue for yourself, then you can contact me, but *only if it is very important*.

I will not baby you, I will not hold your hand nor pat you on the back, but if you are seriously backed into a corner and I can see that you truly do need help, then I will converse with you via email to help you. If I can see that it is something you can deal with yourself, I will tell you so. You will not get any mentoring until the initiate section: my contact is there only for real emergencies. You can contact me through the contact form on the Quareia website. Make sure your return email is included within the message itself.

Practical work

TASK

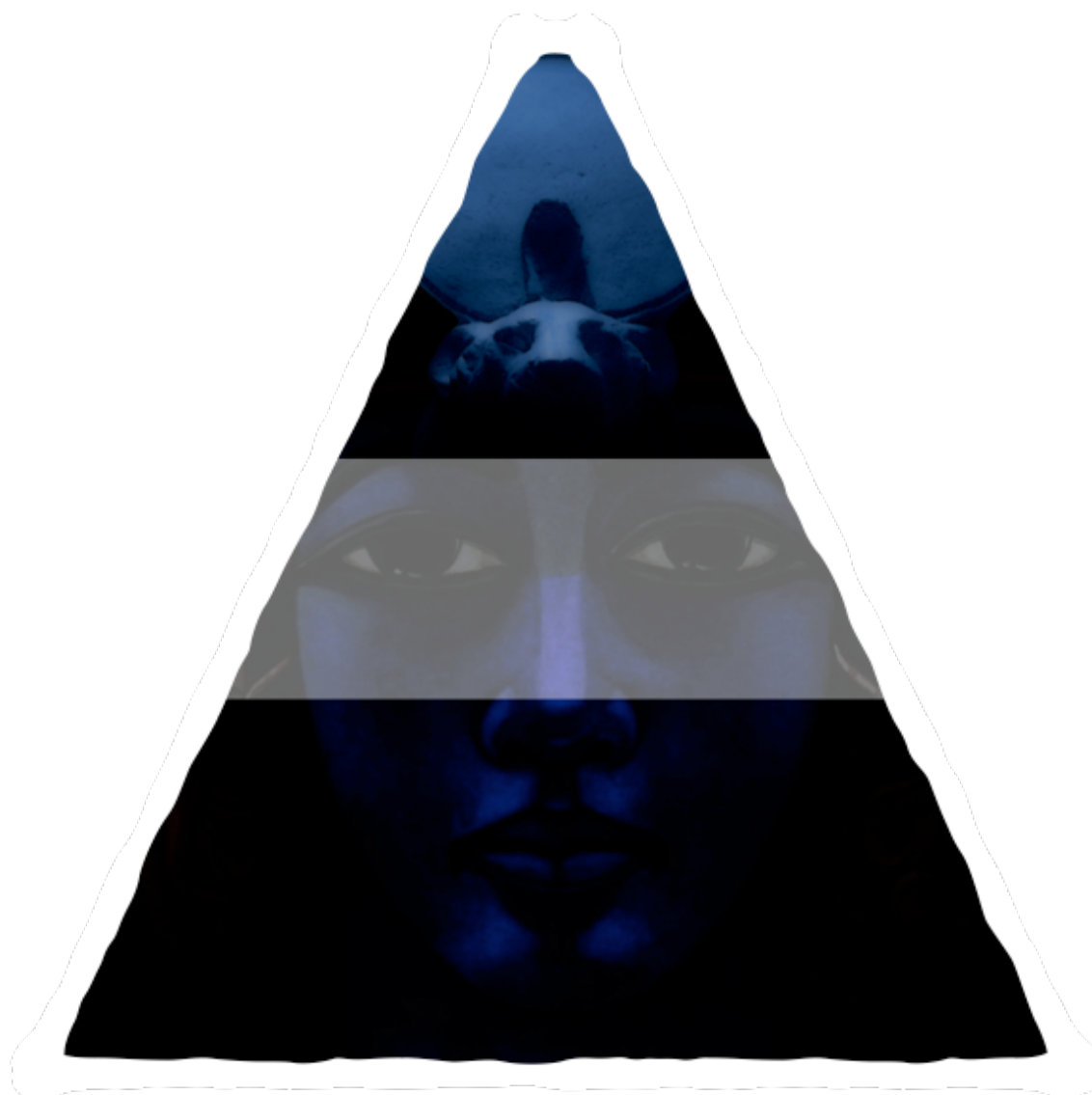
Go back over the lessons you have done so far, just looking over them and your notes. Think about what was hard, what you didn't get, what you found easy, and what you did get. Think about the experiments and research you have done, and what helped you and what confused you more.

List what you think you need to practice more or spend more time on, and list what you think you have understood and absorbed. From there you will be able to self-assess your own strengths and weaknesses. There is no fail or pass with this; everyone develops in their own way. Being able to self-assess honestly, without fear of failure, and without grandstanding or ego, is a good skill.

Write up a short assessment of where you feel you are at in terms of training, what you need to do more work on, what study you feel you need to return to, and what you feel you have learned so far. What has changed for you? Also ask yourself at this stage: why are you doing magic? Do this assessment on computer, but also print out a copy and place it with your journals.

QVAREIA

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