



QUAREIA—THE ADEPT

Module I—Advanced Magical Patterns

Lesson 7: Working with Layers I

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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



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Many branches of magic turn to 'recipe rituals' that can be copied from a book, or are passed from teacher to student for them to work the ritual. But as an adept you need to know how a ritual working is built, why each component is there and what it does, and how all the ingredients brought together trigger a working. As you have been learning in this module, the best way to learn the mechanics of magical patterns is by doing jobs where you have to build them yourself.

In the past few lessons you have been looking at, and perhaps working on, projects that break the momentum of a corrupt system that affects a society's members. Now we will look at the work that balances this and opens the gates for influences to flow through that bring innovation, regeneration, and development. Working on a particular focus will teach you how to work actively with layers of patterns to build a magical working.

Often when a society or societies become rotten and corrupt, there is a period where innovators are blocked both from an inner and outer perspective. This block achieved is not only through political suppression: the outer locking down of 'regeneration through the people' starts to affect the inner flow of the new souls, contacts, and powers that would normally flow through people who would bring change. This is a natural process that can clear itself eventually, but that can take a very long time.

If you have intervened magically to speed up a rotten system's collapse and composting, then you have a magical responsibility to trigger regeneration through the people. This means clearing the way for inner contacts to reach out and guide people who will become innovators, and it means restoring the flow of inspiration that can lead groups of people to aspire to a better way of living.

To do this work you need to be a member of that society: the trigger must come from within the people themselves. As a member of that society you are perfectly placed to be the catalyst for change. Inflicting this work on a society to which you are not connected is unwise: you would become an outside manipulator. If you are not living within that rotten, dying society then you will not be living within the struggles that manifest there and you will not be going through the process with them. Magic of this sort works best from within the group. If you are living within the rotten society and you trigger various actions to change that, then you will also live through the side-effects and processes that such magic would trigger.

Change is never clean, tidy, or easy. Often there is much suffering as the process unfolds to a climax. If you are also going through that process as part of that society, then the whole thing works through you as an individual, then resonates to everyone else. As you regenerate, so do they; as they regenerate, so do you. You become the bridge for the work, not a manipulator simply dictating power. A practical side effect of working this way is that you can monitor the work daily by how it affects you and your life. You can make adjustments or intervene to refocus the work if necessary.

If some of your work is not quite as it should be then it will affect you in a small way. This will reflect the wider expression unfolding for the society. You are all interlinked at a deep level: change one, change all.

A lot of magicians who do this phase of work tend to make mistakes due to how they perceive regeneration. If you have "health, wealth, and happiness" as your perception of regeneration then at this level of magic it will instead trigger a dynamic of greed, obsession, and control. Why? Think about what you learned in the apprentice section about these dynamics. Life is not one roll of nice and plenty. To have such a life, while seeming idyllic, causes stagnation, depression, and emptiness in the long run. For a society, some level of difficulty causes innovation and striving for better, which develops the society.

Better to open the gates for regeneration, which brings new ways of thinking and development. If the inner power of regeneration is flowing,

then that energy will feed into the group and the individual. This will inspire and strengthen the struggle to find something better. If you look back in history then you will see this pattern of rise and fall.

So let's get back to the work. Doing this work will teach you more about layering magic and how to code it.

Opening the gates for regeneration

This work, which like all powerful magic is done in layers, opens the gates and triggers a focused flow with a defined intent: societal regeneration. While elements of regeneration in the previous workings opened the door a crack, this working takes things a step further and flings those doors wide open.

When you come to decide the layers, first stop and think about the situation that such power would come into. Is the destruction still underway, or has it completed? The work of regeneration will often not trigger immediately when released; generally it lines up and effectively hangs out of time, waiting for the right moment to swing into action. When a corrupt boil has been popped it takes time for the pus to drain, during which time there needs to be a healing trigger to stop deeper 'infection' setting in. That trigger was built in the previous working as "the road ahead."

Once that initial period is over then the real healing starts. Scar tissue forms, and new skin grows: the period of regeneration. If the new skin forms too quickly and the boil was deep then it can trap infection under the new skin where it will fester. In societal terms, the corruption has to be complete, and a period of slow plateau must be allowed before the true regeneration rises from the ashes.

At the end of that plateau the regeneration magic triggers and begins to grow and unfold. This means that the magic's temporal element cannot be locked or defined: it has to be programmed to work as and when is necessary. Allow the inner contacts elbow room to do their job before it manifests outwardly.

When dealing with a society, the magical layers must run deep and powerful. Many vested inner interests, good and bad, express themselves through human society, and each side must be kept in check and balanced around a fulcrum. You are effectively recreating the dynamic of creation in its full form.

Get out the Quareia Magicians deck and look at the ten numbered cards. They are a mixture of Divine and angelic powers. Then add the other deity, angelic, and inner contact cards that flow from the Inner Desert: the Keeper of the Abyss, the Protector of Souls, The Weaver of Creation, Hidden Knowledge, the Inner librarian, the Inner Temple, the Keeper of Justice, Guardians of the Inner Desert, the Inner Companion, the Utterer, the Three Fates, and the Wheel of Fate. Finally, add the earthbound card Regeneration. These cards can act as prompts as to the different powers you need to draw on to do this work.

You would not work with deities for this: you want all the nuts and bolts of creative powers that come together to make a weave. Then a deity, if one of regeneration is active on the land, can make use of it. If you use a deity for this type of societal work then you risk a clash with the people's religious beliefs: this work flows through the people, not the land.

Think about and choose which necessary powers are represented through the cards. Ensure they balance each other out, and think about the order of power and how each one is a gate for that power. What order do those gates need to be in for the power to form, pattern, then express coherently? You may need them all or you may not: you decide. That will be your first layer of construction for the ritual of societal regeneration.

Next you need to think of the shapes involved in the patterning. As you are bringing through power to affect and kick-start regeneration within a whole society, you need a three-dimensional pattern, not a two-dimensional shape. It needs the Divine creative power from above, brought down in stages that fan out across the sublunary sphere, to trigger the people's minds and imaginations as a collective. It is not your job to define how people's minds and imaginations would interpret this power, nor how the power would affect this aspect of society, except for the dynamic of regeneration. The shape would be your second layer.

Cast your mind back to the ritual and visionary working that worked within a three dimensional pattern. Look back at the cards you drew out. See which powers are more active closer to ground/manifestation level, and which stay very much in the inner worlds. See which can be active in the Underworld, and would serve as gates for the work's anchor and composting element.

Now look back at the three-dimensional pattern. Where are the power points, and in what directions/cross-quarters? Which beings/powers would cluster naturally around those points? You may need to work with complimentary couples in one power point, or across from each other if

they are two sides of a gate.

Once you have an idea of where each power should be placed or connected with, think about the ritual points of *power in* to the room and *power out*. What are the two defining directions that will funnel the power through the room for you to work with it? Where will you balance it? Where is the outputting direction for releasing the work into the world? Another layer.

How will the pattern's shape work, and how will you, as the magician, fit within it and operate it? Will you need an individual pattern for yourself first to establish your identity as the magician and the work's fulcrum? If so, what? Remember that the pentagram is very individual to you: it would root you, but is it within the work's flow?

Another individual pattern that you could use, an ancient and stable one that flows with regeneration within life, is the *ankh*—or cruciform shape with the shape's top being your head. Think about it: what directions would the two arms work in? The shape's completion is the loop at the top, the head. The head is the imagination's home, and magic flows from the imagination: a shape of humanity not with its feet on the two stones, but with focus on the head that thinks and the arms that do. Think about that. Look at how the pentagram worked, and think about how that approach could be used with the ankh as the human pattern for regeneration within life. What ritual actions and attributions would be used with the ankh shape? Yet another layer.

This then brings you to the layers of vision and ritual. The visionary layer of such work is very important: you are bringing something from creative energetic potential and leading it through the gate where it will manifest out to the people. Because you are working to enable a flow of inspiration for society, you need a layer of inner human consciousness to flow out to the people. This is drawn from the Inner Library. The inner contact that expresses as the inner librarian is the 'director' of such a flow, and is a being that works naturally with humanity. Whenever new systems and new innovations trigger in society, the inner librarian is in the background playing an active part in the process.

Her power would be triggered by bringing her to the working's threshold. She becomes both a director and a gate through which the inner contacts of the Gathering Place from within the Library flow through and out into the world. That action is triggered in vision, first through contact, then agreement, and finally holding a gate open for them to flow through. First they flow into the magical space, then out into the world—if you map a runway for them.

Though deities are not involved in the magical working of the ritual itself, they are connected with in vision, consulted, and sometimes participate on a deep inner level without any ritual externalisation. Remember, they are a higher resonance of the Gathering of inner contacts, and you would connect with them via the Small Temple in the Inner Desert.

So the visionary layer would include: the Inner Library, the Stone Temple within the Library to commune with the angelic powers and engage them in the work, the Gathering Place within the Inner Library to bring out the inner contacts to work with you in the magical space, and the Small Temple in the Desert to get the deities on board from an inner perspective. You would then mirror this work to give it an equal side with the fulcrum in the middle at ground level, by going down into the Underworld to the Foundation Stone, the four winds, and drawing that power up via the Goddess in the Cave—the gateway between the deep Underworld and the people/land.

This side of the work would be the mirror and also the anchor for the work, to ensure that past learning has an influence on the future, and also to ensure that the regeneration's lessons and achievements are recorded, and composted to prevent overgrowth.

The pattern's ritual element, the externalisation setting in place of the magic, is then looked at. The ritual should be constructed according to the three-dimensional pattern and all the other layers, contacts, and ingredients, to ensure that the pattern is coherent, that it has a power in, power out, anchor, power source, and pathway ahead. You know enough now to know what utterances are and are not needed, and also what tools would be present, and whether that presence would be active or passive.

When the ritual pattern is established in your mind and has been mapped out, then you have to think in terms of dispensing it. How will this work be sent out to do its job? Will that dispensing be a one-off action, or a series of actions over a period of time?

Also pay attention to how to prepare the workspace. When you are working towards regeneration, the room needs to be particularly clean and balanced, so that no energetic interference can happen and no parasitical or destructive beings can get in. Such work as regeneration can be a very bright honeypot for hungry beings. Most of the time the gates, tools, and power presence is enough to keep the room clear, but always be careful when doing something as yummy as creative regeneration. Leave nothing to chance.

This can be addressed in simple terms by physically cleaning the room

first, having a salt water cure standing in the room's centre for a few hours before the work, and using sounds and smells—you should know which ones to use.

When you work to break down, compost, or bring balance through destruction, then any destructive beings that get through to the pattern are sucked along by the magic and dispensed according to the power you are working with and the pattern's dynamics. Pure regeneration is a bit different, and can be attractive enough for a being to try hard to crash the party, so ensure you work from a clean, still and silent base.

Mapping

Whether you decide to do this work practically or just study the theory and wait for the right time, map out the pattern's layers. Draw a map of the working space with the ritual points, patterns, etc. on it. Then write out the working, how you would do it, step by step, and in order. This will help you fix it in your mind—and you may find, as you are writing it, that contacts start to try and work with you, even in the work's writing phase.

The simple process of mapping and writing out such a working triggers all sorts of dynamics. It will teach you a lot about the process of patterning and layering, far more than if you simply read about it.

Recording your work

If you do the work itself then keep notes about your design, preparation, execution, and observations. Keep them in a file for your mentor if you are being mentored.

Designing an emblem

Imagine you have to preserve the details of this working for future generations in the form of an emblem, a map, and a short poem, story, or brief

text, all of which would go together. Keep in the forefront of your mind that the details would need to be veiled in allegory and symbolism, and that you would present it as a moral, ethical, or mythic story.

First design the emblem. Do a drawing that would show the power type you are working with (angelic? deity? contacts?), the purpose (regeneration), the target, and the main tool. Think back to what was in the emblems you have looked at.

Once you have done the emblem, do the pattern map in the style of the one you were shown at the end of the last lesson—you were shown a ritual pattern's emblem and a map. Map out the shapes, powers, tools, etc. in a form that another Quareia student would recognise if they saw it.

Once you have the emblem and the map, do the text. Keep it short, like a brief mythic story, poem, or text, and use it to put in details not in the map or emblem. None of the three pieces should cross over: each should hold a third of the information, so that they can only be worked with together.

This can be an infuriating exercise to do, as it really makes you focus on what is and is not important. It is not about being artistic or clever, just about getting the information from one magician to another, often with hundreds of years in between: you have to send it through time. Not only will this exercise, done practically, teach you how to condense information right down and express it, but it will also teach you a great deal about how to read such maps and emblems.

By doing it, you start to realise just how hard it is to pass on information this way. This will also help you discern between the truly magical keys and the bullshit. You learn the pattern by actually doing it, not just reading about it. You will find out for yourself that there is a big difference between reading about such work and actually doing it.

Do not do this on computer: do it by hand. This is really important, as you can use inner senses/contact as you work. It also embeds it within you. Once you have finished all three, scan them and keep the files.

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