



QUAREIA—THE INITIATE

Module IV—Birth, Death, and the
Underworld, Part II

Lesson 3: Dynamics of Death and
Destruction

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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



QUAREIA—THE INITIATE

Module IV—Birth, Death, and the Underworld, Part II

Lesson 3: Dynamics of Death and Destruction

Not all magicians properly grasp the magical dynamics of destruction and the death of something, and they can often, through misunderstandings, get themselves onto difficult fate paths that affect their own lives. Because of this I want to spend a lesson looking at this aspect of magic before you start dipping your hand in the cauldron of destruction in magical practice. If you understand the dynamics behind destruction and death, you are far less likely to get yourself in a mess with a magical act.

Once you start to work with power as a magician, what you do magically affects everything around you, including the local land and community. I do often wonder whether, in those areas in the world which are rife with violence, societal disruption, and instability, it is the very vicious, destructive magic that these areas so often have which is the culprit; or whether the effect of living in a violent society triggers people to perform such destructive magic acts.

After what I have seen of the various forms of magic around the world, my opinion is that the magic at least adds to the problem and in some places may actually cause the continued instability. But that is only my opinion: I have never stayed long enough in some of these countries

to observe the long-term magical patterns and their effect on the local society.

But in some countries, destructive and vicious magic often go hand in hand with a violent society. What I have observed for myself after watching a place for a long time, is that magic I have done in the past that was destructive, even though I felt at the time it was for good reason, had an unexpected destructive reaction from the land which then affected the local society.

This is not to say that magic and destruction are off-limits; rather it is more about seeing the bigger picture and understanding the ripple effect of such magic on the land and people.

When I was younger I saw magic as being very isolated in its action: you do *A* to achieve *B* which is targeted at *X*; nothing else would be affected. I was wrong. When you do magic to achieve *B*, everything round it that is possibly connected in any way will also be affected: the threads of the pattern are all heavily interconnected.

This brought me to the understanding that nothing ever happens in isolation. Everything is truly connected in some way, and for magic to be balanced and successful it must flow in harmony with all the patterns of energy, fate, and existence that are connected to whatever you are trying to achieve.

When I understood this I changed how I worked. I found that often something needing magical destruction did not need a missile aimed directly at it: simply affecting the frequency of the right part of the web was enough to trigger a self-destruct. We become *catalysts* rather than missile launchers. This allows everything else connected to the target to shift, adjust, and maintain its inner and energetic integrity.

The key to becoming a truly outstanding magician is not making the same mistakes as the last generation, but learning from those mistakes and making new ones that will teach you if you pay attention.

Ritual and visionary dynamics

When magic is used in a targeted way to destroy or kill something it leaves a void that something else must fill. Whatever fills that void will be of the same ilk as what was destroyed. For example, if magic is used

to kill something very destructive, what will replace it is something else of the same destructive power: the destructive influence, be it a mass murderer, a destructive being, an overgrowth of dangerously unhealthy plants/creatures/people, etc., will remain in that place's pattern.

People, creatures, beings and plants are inherently connected to a pattern on a land mass. Taking out the outer result of that pattern¹ will not destroy the pattern itself: someone else will express that pattern and fill the shoes of the mass murderer.

There are two reasons why this happens: (1) the pattern that is playing out on a land area or a genetic line, and (2) because magical destruction should actually be approached as magical *creation*: you create a pattern of destruction.

By using the flows of creation for the destruction you are reversing the flows of power: instead of triggering a creative impulse, sending it into the future, and weaving into it a completion time and composting/destruction mechanism, you do the opposite. The flow of destruction is used, with a time limit, and a creative impulse is added that moves forward into the future. *You create the destruction; you do not destroy a creation.* In magical terms you are not removing a destructive element from a pattern, but adding a new catalyst to the pattern. This enables the deep fate process to continue along its pattern of time and expression, but it changes how that process expresses itself. It also bypasses the problem of leaving a void that something else will fill: the magician replaces the destruction with a new creation that will (hopefully) act within the pattern in a different way. Let's have a look at an example that shows how it expresses at a 'ground' level.

Harold is a magician. In his neighbourhood there is someone who is killing local children, but they have not yet been caught. If Harold works magic to pinpoint the murderer and destroy him, and does this without looking at the wider picture of the fate pattern operating on the land and which energetic web is in action in the area, he will potentially leave a void that another killer will fill.

However, if Harold first examines the pattern playing out in the area that has triggered this killer, he can identify it, look what it is doing, and see where it is taking the larger fate of the area. Though not always the case, *the killer is often a symptom, not a cause.*

¹The mass murderer, for example.

Once Harold has identified what is happening, he can think about how best to change things for the long term in a way that will not draw in another killer.

An example of such a pattern playing out could look like this: the community is located over a land feature that is very destructive. Because people have built houses on it, it can affect people quite badly. In the past, local tribes knew about the destruction but needed to be there because of the water supply, so they channelled the destructive energy magically by using that spot to butcher animals for meat. They would leave an offering of a slaughtered animal for the land spirits, and take the rest away with them.

Harold realises, after looking magically using divination, vision, and research, that the neighbourhood is built right on top of this ‘slaughter’ spot. He also pinpoints the killer’s residence as being one of the houses on that spot: the killer is manifesting the local destructive pulse.

The killer is a man called Jake. He has something wrong with his eye, has a dog called Blacky, and used to live in Florida—stay with me on this one. He has mental health problems and always used to imagine killing helpless people when he masturbated. This drew in parasites which in turn fuelled his urges. When he moved to this neighbourhood the urges overwhelmed him.

Jake was thin and weak, and therefore could not find helpless adults to dominate, so he turned to children. At first he was content simply to watch his potential victims, but when the parasites urged him on enough to tip him into action he would grab a child and enact his fantasy.

Harold the magician did not know these details. He knew only that the killer was local and expressing a deeper destructive pattern in the land. So Harold began to work in visionary ritual to remove the killer from the pattern and open the door for a better, healthier expression of the pattern. He worked with phases of the moon, with weave patterns, and with destroying deities. He worked with the reverse flows of time, energy, and impulse to ensure that he was creating a destruction that would then bring renewal.

Sure enough, six weeks later Jake was accidentally killed by stepping in front of a truck that he did not see. Harold was not aware that the dead person was the killer—which is an important point. Harold did not get personal, did not seek revenge, and was not connected energetically to the killer: he did *surgical removal and replacement magic*.

A couple of months later, a guy called Jack moved into the neighbourhood. He opened a butchers shop, as was his trade, and the locals started to get to know him. Harold went in to buy some meat and got talking to Jack. Jack worked in partnership with his cousin, Phil, who's last name was Black. Jack and Phil's dream was to work hard for a few years and make enough money to retire to Florida where they would spend their time fishing. Jack had a girlfriend and they played around a lot with bondage. He was a bit of a weakling: role playing with domination in sex felt good to him and both he and his girlfriend enjoyed it.

The local killings stopped. The pattern was not altered; rather it expressed through the new people in a less destructive way while still working from the same script.

These 'scripts' fascinate me. I have seen them in action countless times and still cannot figure out the deeper dynamics behind them. Often key aspects of a pattern appear silly or inconsequential to us, but nevertheless fate sometimes seems to follow these 'scripts' and they can appear as key points on a fate web when viewed in vision. We looked at this concept in mythic patterns in Apprentice Module V, Lesson 7.

A lesser expression of the fate web which follows the same script can replace a more unbalanced one. But most of the time we magicians do not spot these aspects of the script or do not recognise them, which is why it is better to work with the deeper pattern and allow fate's flows to do the rest. One step of working with the deeper pattern is not to destroy, but to create destruction and renewal, so that the expression of the script is replaced, not ultimately destroyed.

Before we move on, the other important aspect of this work for magicians to understand is the difference between necessity and want in this sort of situation. As we get older we can look back over our lives and see how very difficult times often gave us opportunities for strength and expansion. But when you are young difficult obstructions can seem insurmountable, and a magician would struggle to use magic to overcome these difficulties. Sometimes using magic is valid and works okay; sometimes it short circuits necessary development. We have looked at this a lot in the past.

With destructive magic this dynamic really comes into focus. If you use destructive magic to sidestep something ultimately workable, however difficult, you end up creating a pattern around you that is limited and self-defeating.

Using destructive magic should be a last resort in order to avoid unnecessary destruction or serious imbalance that affects a wider group of people. Less is better than more, also more effective. A good way to self-limit with such magic is to act as if you have a very limited bag of bombs: only use them when it is really a matter of life or death.

When a magician works in balance and with inner contacts, deities, and beings, most unnecessary destructive hotspots are diverted away from you and you only have to deal with the issues that will ultimately bring you to strength and growth—unless you do something really dumb, in which case all bets are off.

Destructive renewal

To avoid causing untold chaos through destructive magic that creates imbalance, magic can be worked around a pattern's periphery to bring regeneration through destruction. We have looked at this in the past in the course by way of 'gardening,' which nudges renewal through pruning, cutting, and brush clearing. If a garden has been magically linked with a larger pattern, i.e., the local community, then by working on a garden you will also work on the local land, its population, and the local beings and spirits.

The same magical principle applies through everything: when you consciously link one expression of a pattern to another, wider pattern, they start to harmonise to the same frequency. This then lets you work on one pattern to affect the other. This principle was well known in old folk magic and was used, often maliciously, to kill or disable someone. Knowing how patterns connect and interweave lets the magician understand some of the deeper aspects of cause and effect that can be used in these ways, and enables them to deal with this sort of malicious magic.

Take, for example, the use of poppets or mirroring to attack someone. In the case of poppets, the object is connected into the victim's pattern, usually by using something that belongs to or comes from them.² Then the poppet is attacked, which in turn affects the victim. Mirroring is where a magician starts to follow a victim and copy their every move, then at a key moment takes control of the pattern and enacts a movement that will damage the victim, such as stepping out onto a road when the victim's position would make them step in the path of a truck.

²Hair, nails.

A skilled folk magician can be very successful at accomplishing such things; however, most of them do not realise that the pattern currently playing out does not change and the attacker can end up taking on some of the victim's fate pattern. In magic, a short-term outlook can end with a magician carrying a great deal of other people's baggage. Destroying the victim by interfering with their pattern does not destroy the pattern; it simply shifts it so that it can express itself another way.

A vessel's total destruction has a defined point in time with hotspots along the way. If the magician triggers destruction during a hotspot time, then the pattern will dissolve. Otherwise they will take on the pattern themselves and will have to carry it until its time of completion. It is vital you understand that the rhythm of destruction and regeneration has its own timetable, as at some point you will likely have to deal with such an incident and have to clean it up for the good of all involved.

If the total destruction of a vessel³ is attempted magically and that vessel still has a length of time expression, the magic will either fail or its expression will transfer into something else. You will simply move the problem about; not solve it. And then you have the whole imbalance of the Scales to deal with.

If as a magician you are ever confronted with a dilemma where something needs to be destroyed to prevent widespread destruction, don't get evangelistic and work from emotion or a sense of ego: simply step back and look at the pattern and what connects with it. Tread carefully, look round the edges, and see where the destruction could be used to shift an energy expression from destruction to regeneration or to a more compatible expression of destruction. The method for looking at a pattern is something you worked with when you looked at your fate web: the techniques and methods are very similar.

And when you look at a pattern you have to be very balanced and not look with emotion. Often what appears to be terribly destructive is necessary in the long term: we might not like it, but it is serving a purpose. When I have been faced with such a dilemma, I have found that I must trust the beings and contacts that work around me: if the job needs doing I will feel a gathering of the contacts around me who will guide my actions to an extent. But when it comes to either creation or destruction, the ultimate responsibility lies with your own choices.

As humans, we mirror the Divine capability for triggering creation

³Person.

or destruction. With this comes choice and responsibility. When you destroy/kill someone magically, you are committing murder. This will change you at a very deep level: be fully aware what you are doing, as there is no dodging the fallout from such an action—and hopefully none of you will ever be placed in that position.

Now let us look a bit deeper, as I think by now you should have a good idea of the surface dynamics. In the initiate module on the powers of creation you looked a bit deeper into the power dynamics that work with creation. The same powers work with destruction.

The deeper inner dynamics

Remember the Light Bringer and Restriction, with Perfect Balance in the middle? Those creative powers are also destructive powers. The Light Bringer not only forges a path for new life and creation, but it can also forge a path for destruction and death: creation and destruction are inseparable. And where restriction can hold back something destructive, it can also hold back creation.

The only thing that never changes is the central fulcrum: Perfect Balance. Everything seeks balance but cannot actually achieve it in physical form, as physical expression is a dance between creation and destruction. The fulcrum serves as a *reference point* between creation and destruction.

When the fulcrum is suppressed there will be either too much creation or too much destruction, which is the major key to working with such vast powers: often when you encounter overcreation or overdestruction, the fulcrum of the pattern has been limited or magically and energetically bound either by humans or inner beings. Every pattern has these three elements within it. The key to working with destruction or creation is to ensure that all three powers reflected in the pattern are equal. Destruction is interwoven with creation and vice versa, and the fulcrum sits in the middle and keeps the balance.

When magic is involved in a situation, one of these elements has been magically suppressed which causes an overgrowth of the other dynamic while the fulcrum struggles to maintain balance. When magic is not involved, such imbalance is usually a natural process where something

is *seeking rebalance*: the scales will swing back and forth until balance is restored. Occasionally a pattern can become heavily parasited. If the fulcrum is itself bound up with parasitical activity, balance cannot be restored until it has been magically cleaned.

Sometimes non-magical human actions can have the same effect as magic. In such cases nature will respond with an attempt to rebalance. Occasionally you get a perfect storm where a non-magical human act in a magically tuned place will have the same effect as a magical act.

The massacre at the mortuary temple of Hatshepsut that we discussed earlier in the course is a good example of this. The mortuary temple is a magically constructed place that was highly tuned. A human massacre done in such a tuned place will have the same effect as a magical massacre. The imbalanced power released into the pattern had to be restricted so that the pattern's future path could continue until its end date.

It is this understanding of the deeper dynamics that point the magician in the right direction of how to work, when to work, and when not to work. The mortuary temple needed a good clean, but it also needed the power of restriction to stop the cascade of destruction released into the pattern. The restriction was imposed magically on that destructive cascade of power by a magician. The clean-up will be for someone else to do, or the temple will gradually clean itself now that the balance of power has been restored.

Magic from the past still working

One dynamic nearly always overlooked by magicians faced with a destructive overbalance in a pattern is the effect of past magic. When we look at a pattern to see the source of the destructive power, if we look with the intent of finding current magic and see none we can falsely assume that magic is not the cause. How you approach the viewing is really important. Don't assume that an effect is from a current situation. Sometimes magic from the past can still be running and effecting a destructive imbalance in a pattern.

If a powerful and imbalanced magical act was performed a few centuries ago or more, it could still be affecting a pattern, fate, land mass,

or community. How you approach viewing such a pattern will define what you will see. If you look only for current magic you will not see past magic. If your approach for such a viewing is “show me any magic affecting this pattern, regardless of when it was done,” then any past magic still playing out will show up.

Past magic can act like ripples in water: it gets bigger and wider over time, and its effect can spread right out to affect everything around it.⁴ Past magic is dealt with in the same way as present magic, but the rebalancing process may take more time if the situation has become heavily parasited. And the further back in time you go, at least in some cultures and land areas, the more powerful the magic gets.

If you do spot some very old magic still running effectively, it is also wise to look closely at what it is doing. Is it restricting a very dangerous power that flows out of the land? If so, were you to rebalance the pattern that dangerous power would release again. It might be fine and dandy for the land to express itself, but it may also destroy every human in its path. Which brings us back to something we looked at a lot in the apprentice section: *what is bad and what is good?*

At its heart, understanding death and destruction in magical terms is about understanding the construction, upholding, and dismantling of patterns; also understanding what those patterns are doing, whether it is a fate pattern, a creation pattern, or a magical pattern; and knowing when to intervene and when to stay your hand. It is also about understanding that absolute destruction is not for humans to initiate;⁵ rather it is a matter of changing how a pattern expresses itself, ensuring that any creation also has death and destruction woven into it, and that any destruction has creation and regeneration also woven into it.

Withheld destruction

Before we move on to the practical work I want to look briefly at withheld destruction. This is a situation where destruction and regeneration should be happening, but something has stalled it⁶ and this has attracted a parasitical element. This usually presents as a very unhealthy situation

⁴This is why you should always be careful what you do with magic.

⁵Unless you *want* a lifetime of unravelling your mistakes.

⁶Usually magical intervention, past or present.

of violence, disease, poverty, or degeneration in a group, household, community, or land area.

You see a mess in which the destructive pattern is there, and needs to express, but something is stopping its completion. But stopping such completion also withholds regeneration, which results in a picture of stagnation that is a rancid pool of semidestruction, which is to say everything around it degenerates but never quite *dies*, and therefore cannot renew itself.

This can be seen in areas where a lot of conditional folk/tribal magic gets used for short-term results.⁷ Such magic is often very short-sighted and approached with a very narrow view which does not take into account the wider picture. When nature powers or land beings are trapped and used it gets *really* messy. We can see this in certain communities around the world that are steeped in such magic. They are also communities infested with drugs, violence, poverty, and despair.

To outsiders it often seems that the state of the community is what drives people to short-term results magic, which sometimes is the case. But in other cases it is the prolonged use of such magic that incorporates beings which ends up causing the festering mess. It is akin to a community only living off of candies and junk food, taking heavy drugs, and drinking fetid water when good food and clean water are available but shunned in preference to short-term tastes.

This sort of situation attracts parasites of all types. They have a vested interest in maintaining the status quo and will try to block any attempt to directly clear the situation. Such blocking can become vicious and dangerous: another reason to tiptoe round such a pattern and work round the edges to trigger change rather than confronting the situation head-on.

Often when such a situation has gone on for a long time, deeper and more powerful destructive beings come along. These either totally destroy the pattern to clear space for regeneration or, in the worst case scenario, contribute to the problem's continuation.

If a magician goes into such a situation as a hero out to fix it, they will likely get violently attacked or sucked into the pattern themselves. If a magician is willing to make himself insignificant and work on the periphery, he can often be successful at finding the weak link, breaking

⁷Kill that person, limit that person, gain money and power.

it, and thus allowing the destruction to complete its cycle and make way for creation. As I often say, “no one ever looks at the office cleaner...” It can be easy to be invisible if you don’t allow your ego in.

About the practical work

The only way truly to grasp what happens with destruction and death in patterns, what is causing it, and whether or not it needs intervention, is to look at the patterns themselves from an inner perspective. The actual action of working on such a pattern is usually done in ritual, but before you conduct any ritual work you really need to know the larger picture you are working upon.

The best way to observe such a pattern is to look at a major destructive/death pattern from a safe vantage point, and take the time to look carefully at what is happening in regards to balance, the fulcrum, and so forth.

No matter how destructive a situation may seem to an observer caught in its midst, so long as the inner pattern has a balance of creation and destruction within it, its outer manifestation should not be interfered with magically.⁸

However, if it is obvious from inner viewing that the energies flowing in and out of the inner pattern are unbalanced, then it is likely that magical action would help. And by viewing the inner pattern this way, you may be able to see how seemingly small aspects of the picture are actually facilitating the major destruction.

To do this viewing, you will go in vision to observe the inner pattern of an outer destruction. Where you spot unhealthy imbalance, you will then ritually work upon it. Getting close to such a pattern, even if you are in a safe viewing area, still puts you at some risk of getting sucked into it, so preparation is of the greatest importance.

Before you start, look around the world at places where a cycle of death and destruction is currently happening. Look for one that is powerful, has religion involved, and also where tribal or other types of magic may be at work, either in the present or the past, and which could

⁸You would make a bad situation worse.

be contributing to the issue. Write the name of the central city that is the focal point of the destruction—and write out its name both in English and in the script and language of its natives.

This working involves a vision and then a ritual straight after, so make sure you have time enough to work without being disturbed. You will also need a sheet of paper and a pen for this working's ritual aspect. Put it near or under the central altar until you are ready to work. Have water and fill your vessel. Do not wear shoes for this working. If it is cold you may wear socks, but no shoes.

Task: Visionary observation

Set up your working room, set out the tools, light the lights, and open the gates. Place your cord on your right hand and your cloth shield round your shoulders: use a safety pin so that it does not come off as you work. Put the paper with the city's name on the central altar. Greet the contacts in each direction, bow to each of them, then do the Fulcrum ritual.

Once you have finished, sit down and meditate into stillness. Once you are still, go in vision to the Inner Library and to the stone temple.⁹ While in vision, and using your inner voice, call upon the Companion, the Sandalphon, at the south altar. When he appears, ask to be taken to the city you have chosen with the intention to view *the inner pattern* that is behind the destruction and is the root of it.

The angel will walk into the south through the altar. You follow, walking beside the angel. You will find yourself walking on a path that leads through a landscape to a city boundary. The angel will stop at a safe distance and stand behind you: he will place his hands over your eyes so that you can observe the inner dynamics rather than just the outer, modern city.

Take your time, as it can be a bit of an adjustment to understand what you are looking at.

The pattern can appear as a weave, as interlocking patterns, or like a grid. Upon and within the pattern you will see beings moving back and

⁹Notice we are going for the higher frequency.

forth. Some areas will be dark, grey, or colourless; others will be bright with some having strong colours.

First look for the Fulcrum. It can appear as a bright point of stillness where there is no action or beings. Everything will seem to flow to and from that point. It may be in the middle or not: it all depends on the dynamics of the energies at play.

If there are more dark, clumped, or congealed areas than coloured or light ones, then an imbalance is prolonging the destruction. Needful destruction may appear as fast, sparking, or strongly coloured energy or in any way that your mind can understand as indicating impulse and action. Destruction that shows as an energy clumping together, or which appears muddy, congealed, or lacking any vitality, is likely destruction that has stalled in its process.

That stall may be natural but need a bit of help to get it going, or it may be there because of human magical intervention or human intervention in a magical place. Don't assume anything and don't judge anything; just look.

Also, if the pattern is too bright or too light then too much creation may be flowing into the pattern which has triggered a manifestation of destruction in order to keep balance. Each pattern needs creation and destruction, not just one or the other. If you do not understand what you are seeing, ask the angel to help you recognise what is before you.

Once you have an overview of the pattern, look at the edges and sides. Look for beings blocking power flows and breaks and knots in the pattern;¹⁰ and using your inner senses try to get a sense of where in the pattern would be a key area for a catalyst action that would not alert any hostile beings to your presence or to the changing of the pattern. If the pattern is unbalanced, all sorts of beings will be feeding on the situation, and they will defend their food source.

Stay as long as you can hold the vision and look in detail at every aspect of the pattern; but do not edge closer to it, and do not be tempted to take any action: simply observe. And while you observe stay balanced and still. Do not let any emotion, or any thought of action, creep in: it will make you visible. You are there to look and learn; all action that you will take will be done ritually, which is safer.

When you are ready follow the angel back to the stone temple. Stand

¹⁰Magic.

in the centre of the space while the angel cleans you off. They may blow on you or dump water over you, or do something else to clean you up. When they have finished, bow to them and thank them, then sit down in the space. Go into stillness and be aware of your body in your work room and your mind in the stone temple. Fuse them together, then open your eyes. Now you go straight to the ritual while the pattern's resonance is still fresh in your mind and your inner senses.

Task: Ritual

Pick up the paper and pen. Map out the pattern as closely as you can remember, and mark any dark, clumped, or unhealthy-looking areas that you know are imbalanced. Also mark out the pattern's creative aspect.¹¹ Mark any overly bright areas¹² and also mark where the fulcrum is. Also mark down anything else to which your attention was drawn, anything on the pattern's periphery, or any gathering of beings that the angel showed you.

Write the city's name in English at the bottom along with the name used by its inhabitants in its own language—use the paper you have with the name written on it for reference. Place the map under the central light with the fulcrum under the light.

This is one of the rituals where if it will not distract you, playing one of the Tibetan chants listed early in your apprentice training¹³ in the background will help you and protect you as you work.

If you did not observe imbalance in the pattern, still do this ritual but keep in mind that you are simply learning, and the ritual will contribute towards the current process without interfering with the pattern itself.

Pick up your sword and holding it in your right hand, blade up, stand before the east altar. Close your eyes and utter:

“Powers of the east, powers of dawn, I ask for a thread to weave into the pattern which will restore the balance of creation and destruction upon this city of *[say the city's name in the inhabitants' language]*.”

¹¹Even if it was destruction that was being created.

¹²Too much creation.

¹³It is a specific one.

Reach out with your left hand and using your inner vision see the thread placed into your hand by a contact from behind the threshold. Holding that thread, hold it up to the stars and utter:

“Power of the Stars, power of the future, Father of all being, strengthen this thread with your power so that it may work in harmony with your will, with the powers of fate, for the future of this city of *[say the name]*.”

Take the thread and, using your inner vision while your eyes are open, place it in the paper map. Now place the sword to the left of the map, touching it. Go round the directions to the west and pick up your vessel in your left hand.

Close your eyes and utter:

“Powers of the west, powers of decline and death, I ask you for a thread of power to harmonise balanced destruction and creation to this city of *[(name)]*, and trigger the destruction of any magic that is keeping this city out of balance.”

Reach over the altar with your right hand and receive the thread. Hold it down to the floor and utter:

“Powers of the Underworld, Mother who receives all, strengthen this thread with your power so that it may work in harmony with your will, with the powers of fate, for the past and future of this city.”

Take the thread and place it in the paper map, then place the vessel to the right of the map. Remove the central candle and place it on the south altar.¹⁴ Now stand before the altar, facing south, with the map and the two tools before you. Pick up the sword and at the same time see yourself in the stone temple before the central altar. See the pattern laid out on the stone altar and the map on your own central altar: fuse the two together in your mind. Feel the build-up of the Light behind your left shoulder and the Darkness behind your right shoulder: be aware of the Light Bearer and Restriction behind you and their power running through your arms.

¹⁴Putting the fulcrum in the future.

Place both your hands on the sword's hilt, with its point down, and place the point over the part of the pattern you have been drawn to that needs work. Lightly hit that part of the pattern with the point of the sword and utter:

“Any imbalanced destruction, I balance you with the power of the Limiter. Magic creating imbalance, I disperse you with the power of the Limiter. Stagnant energy that is creating imbalance, I disperse you with the power of the Limiter. Beings upholding imbalance, I limit you with this sword, that it may restrict you—leave this pattern or be bound into the desert.”

Notice that you are only working on imbalance: if there is no imbalance in the pattern, nothing will happen.

Close your eyes and see the powers of Light and Dark behind you flow through your arms, into the sword, and into the pattern. Stay in that position until the flow finishes. When it has finished, place the sword, point down, against the left side of the altar and instruct it to guard the pattern from interference.

Now pick up the vessel. Instruct the vessel and water by uttering over the water. Hold it to your mouth so that your breath flows over the water. Utter:

“Waters of the Underworld, vessel of completion and Harvest, gather up from this city of *[name]* all which needs composting, all which needs to descend to the Mother. Imbalanced destruction I harvest you; magic creating imbalance I harvest you; beings upholding imbalance I harvest you.”

Close your eyes and see the powers of Light and Dark behind you flow through your arms, into the vessel, and also into the pattern. Take a deep breath and blow slowly over the water and also the map/pattern while the power is flowing through your arms. See the power flow back out of the pattern and into the vessel. Stay in that position until the flow finishes. When it is finished, put the vessel outside of the working area, by the door of the room—you will take it outside soon.

Go to the south and stand before the south altar. Place your hands over the central candle that is on the south altar and utter:

“Fulcrum of Light and Dark, absorb the power of the south, the power of the future, into yourself so that you may light the way forward.”

Pick up the central light and place it back on top of the pattern. Stand in your central position before the altar facing south. Go to the north and get the stone shield. Place it before the central altar on the floor so you can put your foot on it. Stand before the central altar and place your left foot upon the stone.

Hold out your arms to your sides. Mark the sigil of the sword in the air to the left, with your left hand, and the sigil of the vessel in the air to the right, with your right hand.

Utter:

“Fulcrum of Light and Dark, centre of all things, may the power of the stars flow through you and uphold you; may the power of the Underworld support you; may the dawn rise to the east with a new flow of creation; may the sun be full in the south, lighting the way ahead for all beings, creatures, and powers that flow through this city of *[name]*; and may the sun set in the west, taking with it all the dead, all the decaying, and all the imbalanced. May all destruction be completed by virtue of your power and brought into your arms to rest. So then the new day will dawn once more.”

Remove your foot from the stone and leave the room. Take the water with you and go pour it outside on the land, or if this is not possible then compost it by pouring into the toilet. Go back into the room and take with you a bowl or pan that you can put the map in to burn it safely. Go to the central altar, pick up the map, and put the pan/bowl on the altar. Light the map with the central flame and hold it over the pan until it is burned.

Close down the directions and put away the tools, but leave the central light going. Sit down before the central flame and be still. Meditate for a short while and ‘feel’ into the work you have just done. When you are ready, blow out the candle and dispose of the map’s ashes.

Task: Divination reading

You are going to do *before* and *after* readings about the work you have just done. The first reading will look at the city before the work was done. This will give you a divination picture of the situation you viewed in vision. The second reading will look at the city/area's future dynamics as a result of the work that you did.

Bear in mind that the ritual work you did is more of a learning exercise than a job. Normally a group of magicians would work on such an issue, and they would approach it in a variety of different ways to trigger dynamic and lasting change. However, observing such a situation with an angelic being and then going straight onto ritual work will have some effect, however tiny. And sometimes, particularly when a situation has come to a head, it takes just the tiniest magical action to burst the boil.

It is important for you to learn this dynamic, as it will also teach you about how power works. When the build-up to something is in its early stages, it takes a great deal of magical power to shift the power's direction. But once it comes to a head and is ripe for completion, often a small catalyst of energy or a small shift in power can create a lasting change. Once something's peak has passed, magic will have little effect, as the process is preparing to compost anyhow.

You will learn a lot over your years as a magician by observing what works, what doesn't, what needs a lot of power, and what doesn't. Most important is learning to understand *why* magic is sometimes powerful and other times not. You will learn far more about power from your failures than your successes. One of the ways to track a failure or success, or at least a change, is by observing the outcomes and using divination.

The Quareia Magician's Deck layout

The following layout is a more detailed version of the Landscape layout. It is specifically designed for the *Quareia Magicians Deck*, but it will work with any deck. The important thing is to learn the meanings of each position and reading the position and card together.

If you choose to work with the Quareia deck you will instantly recognise many of the beings and contacts within it, as it is designed

around beings and contacts that exist and appear in magic, and are outlined in this course.

The deck’s accompanying book is available for free download on the Quareia website so you can look into the meanings of positions in more detail: many of the positions are also deeply connected to the cards themselves. The book will also be useful for some of your future ritual work.

You will notice that the layout aligns with the ritual layout of your work room, and you will work with this layout in ritual in the near future, in order to work with and define contacts in the cross-quarters.

Learn this pattern and the meanings of the positions in terms of powers, places, and contacts, as you will work with this pattern in ritual in some future lessons. Once you know the meanings of the positions, spend some time looking at the layout in relation to your own magical workspace and the pattern we use for ritual space. Look at the positions in relation to each other and the magical directions. It will tell you a lot about the underlying dynamics of your magical ritual pattern/space.

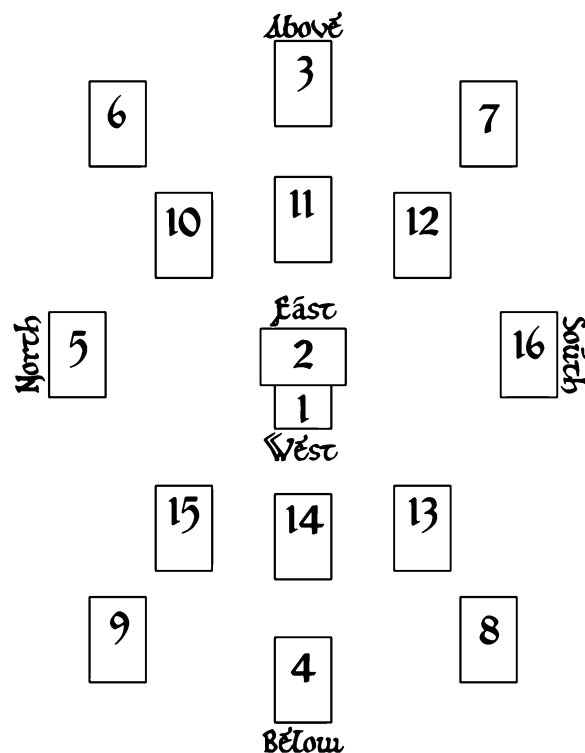


Figure 1: The Quareia Magician’s Deck Layout

Layout position meanings

1. **The Mother Earth** This is ground zero for the reading. It can mean the human body if the reading is about a person, or it can mean the land, a building, or the energetic body of a being. It is also a 'now' position: it tells you about ground zero at the present time of the reading. The position tells of the energy, health, and state of the 'vessel' at the centre of the reading.
2. **The Lovers** This tells you about the relationships the subject matter is having that are important. If the reading is about a person, it tells you about the strongest interaction the person is having that is affecting them, for good or bad. It can indicate a person with whom they have a powerful relationship, it can show agreements or contracts with which they are heavily involved, or it can be a power or being they are interacting with. If the reading is about a place or community, it can show the overarching power that is influencing the situation.
3. **Star Father** is long-term future. It shows what is forming in a particular fate pattern and tells you the long-term pattern that will come to pass, if the road walked continues. This is a very important position for magicians to look at when they are using this layout. It corresponds to the magical direction of future/up and shows the longer-range consequences, for good or bad, of the path currently being followed.
4. **The Abyss** is the position that shows what is deep in the Underworld, what has passed and will never return. It is the past, the magical direction of down. If the reading is about a place, it can show what is deeply buried beneath it. The card that falls in the position of the Abyss is deep in the past and cannot be revived.
5. **The Gate** Things that appear in this position are falling away from a person or situation. But a gate is always a two-way thing: whatever is indicated here can return, pause on that threshold, or continue its journey into the past, which will take it down into the Underworld.
6. **Temple of Ancestors** This position tells the reader what influence or contact is flowing from their deep ancestral line. This is the position in the layout where the ancestors speak to us, advise us, or let themselves be known. This position can also indicate inherited skills and gifts. It is the direct voice of an ancestor that you can work with.

7. **Inner Temple** The card that appears in this position shows us the deeper, more profound magical or inner aspects of a person or the subject. This is also the position of inner contacts, angelic beings, and deities. This is the threshold between the worlds, and what appears here should be read in that context.
8. **Blood Ancestor** Just as the Inner Temple is the deep threshold in the inner realms, the Blood Ancestor position tells of the deepest ancestral connection the subject has in the Underworld. The card that lands here tells you of a blood ancestor, what gifts they have passed directly to you, if they are willing to work with you, or if any ancestral line is particularly active or problematic, depending on the question. It can also indicate magical work in the deep Underworld with the assistance of your own ancestors. This position is read in conjunction with position 6/Ancestral Temple. The Ancestral Temple is the externalization of the deep voice, and the Blood Ancestor is the source of the voice.
9. **Foundation** This position shows the deep anchor of a person or a subject. It is what has happened in the past that will deeply influence the future. Anything holding a person or situation back because of past events will show in this position. Similarly, anything that laid the foundation for a fate pattern within which the subject is now active will show here. It is the deep roots of the present that will determine how the future unfolds. Whatever appears in this position cannot be changed but must be incorporated into the future, whether the card that falls here is good or bad.
10. **Weaver** This position is one which tells of the fate pattern of the subject. This is the position of the short-term fate within which we are currently immersed. It can show if we are in harmony with our current fate pattern or not. Whatever card falls in this position is directly related to the card that falls in Foundation. What happened in the past defines how we engage with our current fate path, and both positions can be read together to get the most information possible.
11. **Grindstone** This position tells of what is limiting us that must be overcome. The limitations or difficulties grind us and polish us to make us stronger. This is a position of hard work that brings great success, of learning that may be difficult but which will be worth it in the end.
12. **Magical Temple** This position shows what is happening in our magical lives. It shows what powers are manifesting in our magical work,

and can also show any interference or issues with our magical path or magical actions.

13. **Home and Hearth** This is the position of home and hearth. It is the family, the tribe, the local community, the family home...it all depends on your subject matter and question, but this position is always about the outer world around the subject. It is mundane, day-to-day living and the environment in which that day-to-day living is done.
14. **The Unraveller** This position tells of something that is being unraveled and prepared to pass into the past, through the Gate. Any situation that has reached its peak and is now unravelling will appear in this position. Whatever lands in this position is passing away from the subject and no longer has a place in the subject's life.
15. **River of Dreams** This is the place of sleep and dreams, of visions and nighttimes. Whatever is happening in the sleep/dreams/vision of a person will show here. If something powerful appears here, look to see what is in the Weaver, the Ancestral Temple, or the Inner Temple position. This will tell you where the power of the dream is coming from, which in turn will tell you what is potentially happening.
16. **The Path of Hercules** This is the path forward, the Path of Hercules. It tells of the short-term future and is aligned to the directions of east and south. Whereas south and up is a long-term formation, east and south tells of the future that is already on its way, has formed, and is unrolling itself into action. This also shows where the subject matter is going in terms of what happens next as a direct result of the action in the rest of the reading.

Translating the reading

The major key to successfully drawing information from this layout¹⁵ lies in the interpretation. Over the course we will use this layout quite a bit. You will slowly learn how to work flexibly with it in very different circumstances. It is specifically designed for magical readings and you will have some idea already as to how it works, as the Landscape layout is embedded in it.

For the readings about the city you worked on, you would approach this reading with the understanding that it is about a city or area in

¹⁵And indeed any layout.

conflict. Such a conflict can be balanced¹⁶ or unbalanced, generally through layers of magical and usually religious intervention. Or the imbalance may rise out of the local land power, or it may be a combination of the two.

Position one tells you about the land power and city power themselves. If a destructive card lands here, either the land is disturbed or the conflict is deeply entwined within the land for some reason: prolonged conflict will express in the land powers, as it will have become embedded within the pattern of the land.

You can tease out what is actually going on with the land by doing Tree of Life readings and asking:

“Show me the natural power of this land, and show me how the conflict is affecting this land.”

Position two, which crosses the land, will show you the overarching power currently active in the conflict. Is it a leader who is out of control? Is it beings? Is it a fate power playing out? If you are using the Quareia deck it will be much easier to ascertain what type of influence is active, as many different types of beings are presented in the cards. If you are using your own deck, use what you know about that deck.

The key positions that tell you the deeper story of the conflict are positions six, seven, eight, and nine. These are cross-quarter positions that tell you about the deep, underlying powers at work, which are often unseen. You will notice a heavy emphasis on ancestral contacts, patterns, and bloodlines. These are major players in any current magical situation, as they are the foundation that everything sits upon.

Position six shows ancestral contacts, influences, or powers currently consciously active in the situation, along with any inner priesthood or tribal line still active from an inner point of view: it is all about inner contacts who are still working to affect the area for good or bad.

Position seven shows the deeper underlying long-term influences in the area, such as deities, angelic beings, and so forth that are working for the very long term. It will also show the root power of any pattern playing out. The pattern of fate in its current expression will show in position ten.

¹⁶Working towards a new beginning.

Position eight will show blood lines, tribal grudges, direct blood lines, and any inherited behaviour that is currently active in the living. It will also show any inherited aspects in the living people that affect the conflict, such as racial memory, inherited aggression, or blood lust. It can also show underworld aspects flowing through the people: if there were past genocides of the local tribes, this influence would echo through this position.

Position nine will show the anchor of that city or place, what its deepest power is, what the culture was built on in terms of energy and power, and any reoccurring pattern of behaviour from past lives playing out in the present. This is more an issue for individuals, but cities too can be deeply influenced by the echoes of the past from the very first settlements upon the land. It can also be a position that indicates the deepest Underworld deities and land powers that still affect the present land.

The past defines the future in all aspects of life, magic, and culture; and paying close attention to what is in positions six, eight, and nine will tell you what deep past influences of people, beings, and land powers are bringing their power to bear in the present and future.

When you have done both readings, sit and compare them for a while. Pay particular attention to what each reading has in its third position—the distant future will tell you the long-term outcome of the work, and what it would have been without the work. It is hard to tell what sort of timespan you are looking at, but this is not important: it will unfold in its own time. All you need to know is what the long-term conclusion will be.

Also keep in mind when you do the reading what you are asking about: the city's buildings and its people are very different subjects.

If you are not clear in your own head, you will not get a clear answer. If you are concerned more about the land itself, then do the readings with that intention; but don't forget that a happy land might mean *no* humans: we are not particularly popular with a lot of land powers. If you focus on the people, it might mean the destruction of the city and a whole new way of living for them. So be very clear what you are reading for.

Task: Documenting and observing

Write down the readings, what fell in what position, and your findings/interpretations. Type it up on computer, and also keep an eye on the area for the next couple of years. Don't forget, magic is not like a Disney movie: the change will not be instant. Magic needs to work itself through the pattern, which takes time. Watch the area for a year through newscasts, then check in on it a couple of years later and finally five years later.

This sort of work can often take years to unfold. Saying that, sometimes if the timing is perfect and the work is just right, you can see quite a remarkable turnaround, and often not in the way you expected.

QUAREIA

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