



QUAREIA—THE ADEPT
Module VI—Advanced Visionary Magic
Lesson 4: Merging

BY JOSEPHINE MCCARTHY

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



QUAREIA—THE ADEPT

Module VI—Advanced Visionary Magic

Lesson 4: Merging

Throughout the course you have been introduced to different forms of visionary work: learning how to access different realms, learning how to work on bodies, and so forth. Another visionary technique that you have not used yet is called *merging*.

Visionary merging is where you step into a magical expression of another human to learn about what magical patterns and powers were flowing through them at a particular time. When a person expresses themselves creatively through paintings, note-taking, composing music, writing poetry or prose, or singing, they leave an energetic imprint and construct within that creative expression. Most of the time the expression left behind is weak and difficult to access, but in some instances the person's creative outputting forms a pattern that can be accessed like a window, particularly if inner contacts or beings were involved in the process.

Such a window will not tell you everything about the person, but it can put you inside the moment in time when they were creating. You can access the point in time when the deeper creative powers were flowing through them. To understand this, let us first look at what happens when you create something.

The artist's expression

When someone creates artistically, they express something from within themselves, either consciously or unconsciously. When a magician, empath, psychic, and so forth creates something, then the process sometimes switches from their expressing something within themselves, to something expressing *through them*.

This happens a lot more than people realise. So first we have a voice, either the voice of the artist or thinker; then we have the voice speaking through them. This is one layer in the creative process.

Then there is the process by which the creator's thought patterns and 'Sod' moments, and the subtle weaves of creative forces, imprints themselves through the creative medium onto the artwork's image, words, or sounds. It is truly magical without a person using magic. And this brings us to looking at artistic and creative expressions beyond their surface presentations.

Say for example that a painter starts to paint who is deeply empathic and naturally connected to everything around them. As they develop the painting, something starts to move through them: a contact, a power, or a natural pattern seeking expression. The more the artist delves into the painting and allows their hand to take over and not be governed by what they think the painting should look like, the more the power, contact, voice, or pattern can take over and flow through the artist. This takes the work in directions the artist had not intended, but he or she allows the power to flow and form as it wills.

The painter stops being a creator and instead becomes a bridge: a mediator for power and expression. The power and expression flows not only into how the image forms, but also into the *substance of the painting itself*. The image's substance and form become two different layers which hold that moment of bridging and contact in a fixed way, so that it travels down through time.

Interestingly, when a painting is formed this way, it subtly changes with each viewing. Having a living person standing before a painting and looking at it changes the painting's inner pattern and expression. The painting matures from interaction over time and becomes not a living thing, but an active, mutable pattern through which connections and interactions can happen and evolve.

This is also true of things like mathematical notes written down in a moment of true inspiration, as well as inspired poems, prose, music, and so forth. When they are fixed in time by being painted, written, etc. the interaction between the creator and what is ‘talking through’ the creator travels through time. This means that we can go to look at these creative works and, as magicians, tap into that moment of creation and *conversation*.

There is another layer to this process, but one that cannot truly travel through time in its entirety: *performance*. When a singer, musician, or dancer performs a composition, they mediate the composer’s voice and pattern through their secondary creative expression. Again, mostly this is purely an artistic event. But when the performer is a magician or empath, they can become a magical interpreter and bridge for the work.

Sadly the extraordinary experience of attending a magical interpreter’s or mediator’s performance cannot truly be captured on film or recordings; something is always lost. The pure conversation that expresses through the creator, then the performer, cannot be captured by devices, only the beauty of the external expression.

I became aware of this very early in life, when as a child I went to the theatre to watch a ballet. My father had taken me to watch Natalya Makarova perform, and as I was enjoying the experience something important happened. The setting, dancers, orchestra, and music had already entranced me, but when the principle dancer Makarova started one particular solo in the ballet, beyond the skill and beauty of her performance, something else started to happen.

It was like time stopped. The background noise of the audience faded away, and a stillness settled around me. As she danced, something seemed to start talking to me. A spirit began to speak through her, forming its words in her steps. She became lit by a light not of this world, and in my mind, the spirit that flowed through her began to show me that it truly existed, and most importantly, where to find it. It was a spirit of the forest saying “look can you see me? Here is my story, this is what I need, will you come and find me?” The dancer was mediating a voice; a voice brought into sound by the composer.

As a nine-year-old, I did not understand what was happening; only that my whole mind and soul was being changed at that moment in time. But I did follow through on that conversation. A few days later I took myself off to the woods and wandered about, calling out for that spirit. And the spirit reemerged out of the forest: many beings gathered around me, and the spirits guided me through the trees to a spot where I could

play with them.

At the time I did not think beyond the simple chain of events. As all children do, I took things at face value and ran with them. But looking back, this was a major turning point for me. It was my first direct call from, then encounter with, a being of nature, and this contact has stayed with me ever since.

The performance I watched had been filmed. Years later, when I came across the film in some archives, the power that had moved through the dancer was nowhere to be seen. And I have found this again and again: watching something, being in the room with something, lets the power of the interaction be picked up on. But watching something on film, or looking a photograph of something where a spontaneous mediation had occurred, does not allow the power to transfer: this is something that has to be experienced in person.

Later, as an adult and magician, I had another encounter that brought back those childhood memories strongly. I was in an art museum, visiting a temporary touring exhibition of 'the Greats,' and I was wandering from painting to painting and marvelling at the power and skill expressed in many of them. As I got closer to a particular part of the museum, my antenna started to tweak. Something was near me that was full of power and conscious. There were some ancient artefacts in the museum, so I presumed it was them, calling me through the building. But it was not.

I came into a small room and on the wall was a beautiful painting. Its beauty drew me first, and I stood before it, looking quietly. When other people had left the room and I was alone, I became aware of different layers of power in the painting. There was a deity pattern, a pattern of interaction between the deity, a goddess, and the painter. It was not that the goddess power was in the painting; rather the interaction between that female deity power and the painter that had been captured in the substance, an interaction that created an inspired moment of clarity at a deep magical level.

That interaction was frozen in time, like a recording; yet by standing and looking at the painting I was stepping in that interaction. I could feel what the artist was feeling, I could feel in my mind what the artist was becoming aware of, and of what passed between artist and goddess. By looking and allowing my own energy to interact with the painting, I began to join that conversation, out of time, captured in a moment.

I was not very familiar with the artist, their life, or even the goddess power flowing through the painting. I was just intrigued. But what

passed between artist and deity, then them and me, opened many different layers of understanding, magically. The moment was broken by people coming in the room, so that night I tracked back to the museum in vision and stood before the painting once more.

Working in vision away from the painting is different from standing in front of it. In front of it you feel the energy that radiates off a work like this, and you get a more direct 'sensation' contact with the being or pattern within the painting. In vision you do not get that very physical, energetic interaction, but you can see the interactions captured in the paintings as patterns. The pattern becomes a threshold that you can step through. It can take you into the artist's mind as he or she was painting, or into the centre of the interaction between the artist and the power coming through them.

In that vision I was able to step into the pattern of the mediation that resulted in the painting. I could see what was flowing through the artist's mind, and was also able to be a brief part of the power interaction. I was able to discern what had been imprinted in the painting for it to travel down through time.

Why do this?

This technique of stepping in the forming patterns of creative works can be very useful for magicians. Not only can you learn about the creative work itself and the artist, but you can tap into the root of what was being mediated. At the time I was doing this, my focus was on creative works in my own life. It taught me a great deal about how the powers of creation and destruction can be mediated in a work of art, and how those powers then continue to affect the artwork's surroundings, and sometimes even the larger world, while it exists.

It also taught me a great deal more about mediating power into creative works so that they spring to life. This is of particular importance for sounds, images, and words that could act as power windows for deities, angels, and inner contacts.

One downside of such learning, if I could call it a downside, is that once you have stepped into such a mediation pattern, it can change you at a deep level. From that point on, whenever I painted, which I used to do for enjoyment rather than magic, the paintings went from being simple

creative expressions to fully mediated windows. Every painting became a window and sprang to life.

That might sound great, but it is not. I had to start being very careful what I painted, why I painted it, and where I put it. Some paintings I had to destroy once they were finished because of the power coming through them. I could not simply paint for fun any more: it became a job. So there was a downside to that interaction.

But for an adept who specifically wants to expand their art into the sacred, and is willing to step into a stream whereby casual paintings are no longer possible, such triggering and learning can become a major aspect of their work. The same is true for writing and music composition. As an adept, you become a specialist in true sacred icon creation: true bridges that trigger power and presence before the person or people who view it, listen to it, or watch it.

The other use for this technique is that stepping into a pattern frozen in time can teach you a lot about how power is passed from a contact/power to an artist, thinker, or writer. You can also learn how to *pick up that pattern and bring it to life* magically if needed.

Seeing through their eyes

Another very valuable reason for doing this sort of technique, as well as putting you into the pattern, is to put you into the orbit of the creator's artistic mind. With practise you can learn to see through their eyes as they create: you see what they are seeing. This is not an easy technique, and you should know that stepping this deeply into pattern to get within the orbit of another person's mind can be energetically exhausting. It can also be pretty uncomfortable.

If the artist/creator has manic, disturbed moments as they create—which many artists do—you can end up stepping into that mindset, which becomes imprinted in the pattern. And it is not comfortable. It is like stepping into, or merging with, a noisy, overheated, overcrowded room. What they feel, you feel. But they are used to their 'feelings,' and you are not, so it can come as a bit of a shock. And as you withdraw, you have to be careful not to bring any of that pattern back within you.

Remember, you are not intruding on the artist in their time, and you are not gatecrashing a special moment; you are stepping into the *imprint*

of that special moment. Everything is recorded in the pattern held by the painting.

With a music composition, the dynamics are different: there is no original vessel. A painting or sculpture acts as a vessel for the complete thing: the pattern, mediation, interaction, vision, inspiration, emotion, and everything else is stored in the substance of the painting. This makes paintings and sculptures easiest to work with.

When it comes to words, music, and so forth, it is a second-hand experience. You get a lot of the pattern from the sounds of the words or music, but some of it is lost, as there is no vessel. But you can still gain a great deal.

I am sure you can also do this sort of work with the writings or illustrations of scientists where a moment of 'Divine inspiration' has triggered them. You can step into that moment, if you have an anchor for that moment to work from. A notebook with scribbles on it, for example. I have just not stretched it that far, as for me it is only a side-skill, something I have used a few times, for very specific reasons, to learn.

What this does not work with

This method does not work with creative works strictly commissioned to very tight parameters that do not allow the artist or thinker to divert suddenly from their plan and essentially step into contacted writing, painting, or any other form of expression. As you will now realise, the works that hold these powerful, inspirational patterns are created on the spur of the moment without planning: something takes over the creator, and their hands, minds, and eyes are guided by something outside themselves.

Nor do all inspired works hold these patterns. As a magician you have to experiment for yourself. Usually, though, an adept can feel or see when they are in the presence of such an inspired work, a work that holds far more than its image or words portray. Often the painting itself, or the words or music, seem to be fairly 'ordinary.' It may be a landscape painting, a love poem, or a musical nocturne, but the inspired and mediated power that comes through them, the magician picks up on.

Tapping into the ancients

If it has not already occurred to you, part of this technique can be used to step into defined magical patterns expressed in paintings and writings. Again, you have to step into words or paintings to capture that creative moment, but when approaching ones created with magic, you have to be careful not to trigger guardians.

Most special works created with magical intent become protected due to the methods used. Their guardians will assume that you intend to destroy the works, and they may lash out. However, if you approach such work very carefully and the guardians can see that you do not intend to destroy or tinker with the pattern itself, then they will give you safe passage.

A lash-out from a guardian will not result in you dropping dead on the spot: that is the realm of movies. Rather, a strike from a guardian will trigger a cascade of events that either unravel you, bind you up, or, if you are close to a fate pattern hotspot, put you directly in the path of destruction.

So you would come away from the interaction in one piece, then get hit by a truck a few weeks later. Or a year later you would go down with a fatal disease or sustain a life-changing injury. So real magical caution is needed for such work.

So what types of magical artworks are we talking about? Usually, the works are in temples and tombs with a Divine process going on, and the art or expression was done by a trained priest. Don't forget that until you get to about A.D. 600, most priesthoods and religious artists were also trained in inner arts that we today would call magic. There used to be no clear distinction between the act of a priest and that of a magician. So, often, statues and wall paintings had magic woven into them.

As a learning experience, tapping into the more natural, 'spur of the moment' creatively inspired mediation, then tapping into a sacred artwork done by a priesthood, can give you a great deal of insight into the differences of how patterns form in such situations. You will find that sacred works done by a magical priest or priestess are far more formed in their patterns, and the interactions between an inner being and the outer sacred artist are far less feral and are more measured in their approach.

This work can be done by touching base first with the art *in situ*, in a

temple or in a museum, then going back in vision to step into the creative pattern embedded within the art itself. With a sacred work, once you have touched base with the outer expression and while you are still in front of it, utter quietly to the art to address the guardian of such work, and ask permission to return and step into the formed pattern within the art.

When you do this you can sometimes find yourself visiting the art in your dreams and having a direct interaction that way. But mostly it falls to you to retrace your steps in vision, preferably from somewhere nearby, and present yourself to the artwork. Still yourself and tune into the stillness and silence, then tune yourself to the Inner Temple before you reach in for the pattern.

Having that tuning carries the hallmark of the temple on you, and will tell the guardian that you are not a risk but are there to learn. Wait to feel the acceptance of any guardians, then step into the artwork in vision, *but do not put yourself within the image*. Do not visit the landscape of the image or stand before any figures in the picture or words; rather step into the vessel, the substance that holds the patterns.

This is far more abstract than what you are used to, which is why it is such a good exercise: it will vastly broaden your inner understanding of what lies beneath an outer presentation magically and energetically.

Stand in the pattern and use your inner senses. Any emotion from the artist will be in the pattern, and you will feel it as your own emotion. Any knowledge from the contact will also be within the pattern, and will flow into your mind as if you were having a direct inner contact. Yet you cannot converse with it: it is a snapshot held in time within the pattern.

You are there to experience, observe, feel, be changed, and step away. In magical terms, your interaction with the art will change its inner energetic pattern slightly: it will not take away anything already there, but it will add to it. All your knowledge and contact comes with you in such an act, and though the pattern is static, it is not dead; rather it is fixed in its action and carries on its job through time.

Interacting with it to trigger some slight change is like submitting a little patch to a piece of open-source software. You slightly improve its vocabulary, which helps translate the power for those who will stand in front of the art in the future, if they have any inner senses. And the same is true for you: by interacting with such art, part of the knowledge and understanding of the creative act, and the pattern formation, becomes embedded within you.

Practical exercises

The practical exercises in this lesson are optional: you could just simply absorb the information and move on to the next lesson, you could set out to experiment now, or you could hold onto the information for some time in the future when you come across a work of art that really inspires you to step into it.

I would suggest, though, regardless of whether you do this work, that you visit museums, sacred places with art, and ancient buildings and temples where possible. If you do not do this already then, as an adept, you will slowly begin to realise that you can distinguish between what is simply good art and what contains a contact or inspired pattern.

Putting yourself in the presence of ancient, historical, and sacred art changes you subtly as a magician, as such art is meant to do. They are there to trigger change, as beautiful, quiet catalysts. The more you expose yourself to such works, the more you will be polished and changed by them. If you can, go to the theatre to see classical works: plays, ballet, opera, and classical orchestras. Go to museums, art galleries, and read classical poetry or prose.

If you are not used to such works, it can be hard to adjust your palate or find things that will interest you. Our world is loud, fast, and instant, as is the cultural diet that most people these days consume. And your tastes are often defined by your childhood/youth. So instead of approaching these things as entertainment, approach them as potential magical curiosities. Let them unfold slowly for you, let your deeper self surface and experience them, and don't try to make sense of them. Just let the sounds of the words play with you, or the image or music affect you. Suspend everyday thinking and let emotion and imagination come to the fore.

This will open your deeper doors so that if something has inner inspiration within it, you will be open enough to feel it, be moved by it, and be changed by it. Once you have identified such a work, you can reach out and touch base with the pattern flowing through it.

Working with the Quareia deck

The digitally-printed cards in your Quareia deck are obviously not original works of art, but reproductions of original paintings. But those originals are all hand-painted: there are no digital paintings in the deck, which is important regarding how they work magically. You cannot step into the moment of creation through the cards, but the magical patterns that came into creation when the images were painted allow you, as a magician, to step into the images and interact with them.

This is a different technique to what you have just read about, but as a side technique, if it is not something you have done for yourself, it can be an interesting experience. Because they were created to be worked with in this way, the patterned doorways have a resonance within the cards that help you step in and interact with the powers represented in the images. This is a good exercise to do, and an important one for a Quareia adept-in-training.

Get your deck and get out the following cards: Keeper of Time, The Grindstone, The Unraveller, Threshold Guardian, Mother Earth, Magical Temple, and Communication. These are all key cards that mark the progression of power from the Divine to the human magician. Work with them in the order listed, and one by one go to visit with them.

Set up your workroom, open the gates, draw the contacts to the thresholds, and place the card you are working with on the central altar, propped up against something so that you can look at it. Still yourself, then spend some time just looking at the image. When you are ready, close your eyes and look at the altar in vision. See the card form itself into a gateway, with its imagery visible beyond the gate.

Step through the gate into the imagery, and watch it come to life. For the ones with beings within the image, watch the being until it notices you. Once you have its attention, introduce yourself and commune with it. Remember, these images are not psychological archetypes; they are images of real powers that exist outside you. And remember that these powers can affect you spiritually, mentally, and *physically*. So tread with respect and caution.

With the landscapes, wander around and talk to any trees. With the Magical Temple, go into it and use the method you have learned regarding door guardians: place your hands on the door and let it read

you. In the temple you are likely to meet inner contacts: converse with them, learn, observe, and be respectful.

When you have finished each card and come out of vision, write up your notes on the interactions and type them up on computer. Put them in a file for your mentor, or for your notes.

Working with the cards in the order presented will slowly step you down through the realms of contact, so that you get more out of, for example, the Magical Temple, because you have started at the creation of time, gone through the polarised powers, crossed through the threshold being, and so forth: you have mimicked your descent into life. Each step, each layer, adds something so that you get the most out of each contact.

I leave you with a famous quote by Igor Stravinsky regarding the composition of *Le Sacre du Printemps* (The Rite of Spring), something which I think I have quoted to you before. Now it might make even more sense:

“I was guided by no system whatever in *Le Sacre du Printemps*, I had only my ear to help me; I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.”

QUAREIA

COPYRIGHT

© Josephine McCarthy 2016

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher.