



QUAREIA—THE ADEPT

Module VI—Advanced Visionary Magic

Lesson 5: Visionary Technique 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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Lesson 5: Visionary Technique I

We have come to a point in the course where it is less about sorting yourself out or learning techniques, and more about moving outwards in how you affect the world around you in everyday life, and how you as an adept facilitate others on their path.

By now you will have learned a great many magical techniques that can be applied in more ways than were outlined: you know more than you realise. Magic is not about thousands of techniques, methods, and rituals, but about a much smaller number of methods that can be applied in many different ways, according to the situation and task at hand.

Though there are more things to learn about technique and application, you are now at the stage where *wisdom and understanding* need to flower on top of your knowledge and practice, and this is the stage where the adept begins to trigger and facilitate others at the beginning of their path.

Magical learning has many faces and paths. Some paths are simple, and what a person learns on them helps them live a better and more meaningful life without plunging them deep into the ravine of adept training. Not everyone wants to be an adept; not everyone wants to push themselves to their absolute extremes in search of magic, the Divine, and themselves. Those people are ones you help along the way.

Once they have worked a bit within magic and understand what it is and how it works, and they make an inner or outer decision to step onto

the arduous path towards adept training—the Path of Hercules—that is when you, as a facilitator, takes a step back. That path, above all others, is a lone path. All you can do is point the way.

Later in the adept section is a module that focuses completely on teaching a seeker who wants to stick their toe into the river of magic; but for now, because we are looking at visionary technique, it is time to understand how visionary technique works, and how you can help and trigger others on their learning path. The next few lessons of this module will look at those dynamics.

In this lesson we will look at how you, as an adept, can work with another person or a small group to trigger inner learning and inner development. Remember, throughout this branch of magic, the biggest trap is your ego. Helping or teaching someone puts you in a position of power over them, particularly in their eyes. You know something they do not; something they want. This is a basic human dynamic, but if you are not careful and go about this work for wrong reasons then you can end up in a bit of an unravelling mess.

The best way to avoid the mess is not going out looking for people to work with or ‘help.’ Don’t advertise yourself. People will find their way to you who really need your assistance: they will be guided to you.

If you find yourself sliding into one of these traps, take a step back, recognise what is happening, and act accordingly. You cannot override human nature, but you can modify it within you so that it helps you evolve instead of devolving into a mini-messiah.

Resonance

Resonance is an important aspect of visionary work, and one that you have had to struggle through your training without. The way you trained through your apprentice and initiate training, without resonance, help, or a group, is the toughest way to learn magic. But it is also the way that teaches and evolves an adept most powerfully.

However, not everyone goes down that road. Teaching people face-to-face or in a group, while a weaker form of training, is a much easier way to learn. This is suitable for people who just need to learn a few things to get them through life, or who need help but also need to be an active participant in that help for their own evolution, or who want to paddle in the river of magic without going in the deep end.

Resonance, particularly with visionary work, is where your magical act of vision creates an energetic pattern that vibrates in a particular way. The other person or people are 'caught up' in that pattern and vibration, which essentially 'gives them a lift' in your vehicle. It also helps them begin to vibrate at the same frequency, which allows knowledge to pass from you to them at a deep level.

You can see straightaway how much easier it is for someone to learn this way; but it can also disable them in so many ways. They can become reliant on your ability to travel through the inner realms, hitching a lift with you as you go, and this becomes a massive strain on you as you haul people about energetically.

But an occasional lift, or at least a starting lift, can get people in the inner realms to have an experience, after which they can go off and work for themselves. So it can work as a catalyst for many. It is also a handy thing to work with if a person is ill, out of balance, or having difficulty on the land where they live. Teach them the skill, and then it is up to them to keep working with it.

The phenomena of resonance are strange, and you have to be careful with them as an adept. By talking, and taking, someone through a true visionary experience, your energy is responsible for theirs. Your energies merge for a short while, and you as the more experienced person are responsible for upholding the other person energetically if something goes wrong. This can create a major drain on your vital force—and if you take them in vision to realms they should be visiting by themselves or not at all, then by bypassing the natural gates and guardians that would not normally give them safe passage, you can take a substantial energetic hit.

It is also a time when the person you are taking in vision is vulnerable, and your behaviour regarding ethics and honour will be tested. Some magical teachers use group visions to parasite off the energies of their students. As they mingle with the students' energies, they can literally suck the life out of them. Because of all these various problems, it is always healthier for a student to develop the majority of their vision technique alone.

As an adept, helping a student with their first few visionary steps, within certain boundaries, can really get them on their feet; but beyond that it can quickly devolve into an abusive situation if you are not careful.

I have injured myself and damaged my own vital force by taking people in vision who should have been getting there themselves, and it was a tough lesson to learn. I also slowly learned that I was doing

them no favours, as I was short circuiting their magical development by reaching them deeper in vision than they could have managed by themselves. Always have the best interests of your student in mind as a priority. Their true needs are what is important, not their ‘wants.’

But resonance can be used in a healthy way to break them through the first barrier, or to plug a dying person into inner contact if appropriate. It can change the lives of people living with a chronic condition: by teaching them how to clean themselves, touch base with the Divine within the land, and access their own bodies, you are giving them tools to help themselves.

Just always keep an awareness of the power of resonance, and what it can do if misused. Sometimes just being in a room with someone is enough: the resonance you bring with you into a space can affect everything and everyone about you. Similarly, if you have taken responsibility for a student or students, then if they go in vision anywhere near you, the resonance of that act can draw your vital force and spirit into the vision. Just going out of the room will not break that connection—remember that.

Differences between vision, hypnosis, and psychology

You need to be clear about this in your mind before you ever take anyone into a visionary experience: the differences between true inner vision led by someone, hypnosis, and psychological pathworking.

On the surface the differences can appear minor, but in fact they are huge, and the way you approach such work will determine not only the experience of the person you are leading, but also how they step onto a serious magical path of study. So it pays to know the differences and to operate in a clear, precise way.

We have talked a little in the past about these differences, but when you actually come to take someone in vision into the inner realms, you really need to be clear about what you are doing and how you are doing it. To be clear, first you need to know the differences between the different acts, and by being clear on this, you can employ any or all of them suitable to the task in hand.

Not everyone should be working in true vision. Sometimes they need to first focus themselves, in which case hypnosis is the path. Sometimes

they need to step outside and view themselves mentally and emotionally, in which case you use pathworking. And when they are in need of true inner connection, then you need real vision work.

Hypnosis is a form of suggestion through repetition. Though you need to study hypnotism properly to use the skill widely, there are some methods for facilitating magical beginners which draw from hypnotism. For example, sitting down with a beginner, having them close their eyes, and using a few very carefully chosen sentences which are repeated and then elaborated can slowly bring someone into a calm, peaceful state of silence. Then they can experience that stillness, which prepares them for magical visionary work.

The key is to use the same vocabulary over and over, with short visionary interludes within the words, so that the conscious and subconscious mind absorbs them. The beginner can then use those key words for themselves when they are attempting to quiet their mind for meditation and stillness. Later in the lesson I will give short examples of all three methods so that you can see the difference in practical terms.

Hypnosis, even used in this very simple way, has a lot of ethical considerations. The beginner goes into a passive state, trusting the adept and allowing their mind to accept their words and follow them in a focused way. You can already see the massive implications of such work in the wrong hands. It is also easy to make a mistake and affect the beginner to their detriment. This is why common sense, responsibility, and caution should always be used when leading a beginner in any way that involves their focused mind. The same is true of pathworking and true vision work.

Pathworking and creative visualisation became very popular in the 1980s, but it had been used for a long while before it became popular. The older method of pathworking was mainly, but not exclusively, used in kabbalah to ascend the Tree of Life through a series of measured visualisations.

The kabbalistic pathworking uses a mixture of actual vision work and preconstructed images and letters to focus the consciousness on a particular stream of power, and draws that stream of power to the sphere of the person. Then, if the magician is skilled or is a natural visionary, the construct can create a window through which the magician can interact with the beings that express through that power—usually angelic beings—for learning.

The key difference between this form of pathworking and true vision

is that the form of visualisation is very heavily structured and operates through a defined pattern. The pattern itself is the vessel and destination of the vision work, and the pattern is embedded within the human—the pattern of Divine creation within the human that is also expressed in every living consciousness. You do not ‘go out’ to the pattern, rather you realise the pattern within you by way of structured keys.

In the late 1970s and early 1980s, with the advent of more commercial magic and related subjects, the concept of such work—up to that point a pretty obscure corner of magic—was taken up in a more popular way. Pathworking became a psychological act with a side order of magic. Students would be guided by the voice of a teacher through ‘landscapes’ and buildings themed to the area of magic being worked with, and the student would interact with the landscapes and characters in their imagination to reflect on themselves and to access the more subconscious aspects of themselves.

One of the more popular forms of pathworking was the use of imagery from the Arthurian tradition, or through the images of the traditional tarot. Some students with natural visionary ability would sometimes break through the psychological pathworking and make real contact with a being or place.

But mostly such pathworking is purely psychological, and is a more externalised version of ‘looking at oneself in the mirror.’ Through the aspects of the story and images, the person can look at deeper parts of themselves. The downside of such work is that it often gives a student an inflated ego, particularly if they project themselves into an important role within the scenario.

These pathworkings, or creative visualisations, mostly stay within the consciousness of the person, and at most within the collective consciousness of the group. Kabbalistic pathworkings, which are different, have a similar restriction in that the mind can operate only within the prescribed man-made pattern—in this case the Tree of Life. It leaves no room for the student’s mind to expand beyond the parameters of the religious pattern to truly connect with the power that lies behind and beyond it.

But these techniques do have their place in magic, particularly in some specific paths, and are not to be underestimated. Even though what we often come across today in popular magical culture is basically nothing more than creative flights of fancy at worst, or deep inward analysis at best, beyond those two limited extremes are techniques that can sometimes facilitate a magician in their work. And they are particularly useful for beginners, if the beginner understands what they are

actually doing, why they are doing it, and what will come of it.

If the magician is operating within a very specific religious expression in their magic, again the boundaries of the pathworking and the focus on very specific aspects of that sacred expression can be useful.

However, my bottom line with such things is “what fruits do they bear?” I have yet to come across a magician who has stayed purely within the boundaries of pathworking in their vision work who I would consider balanced and plugged-in. Whereas I have come across a great many magicians who have worked only within these set boundaries who are, after decades of practice, still emotionally and magically immature, with massive egos.

Pathworkings are exercises originally designed for beginners, and like so many other magical beginner exercises, a lot of magical paths have never moved beyond them and have thereby kept their magicians stuck in their first stages of development. I am sure that sentence will cause a lot of screaming from some branches of magic, but *tough*. It needs to be said. I have been around these methods for many decades, long enough to see not only the working methods, but their results over the years.

You should know enough about true visionary work by now that I do not need to explain the difference between it and pathworking; but you will come across both titles, and others, used to describe both practices, which can rather confuse things. The names ‘pathworking’ ‘creative visualisation’ and ‘visionary work’ are often bandied about by people who do not know the differences between them. When in doubt, always go by the actual work: *what is it, what is it doing, and where is it going?*

Group visionary work is where one person goes in vision to a pre-determined place, and describes what they see as they go. The description is not about how pretty the trees are, or the in-depth details of the dress of a goddess. True group vision work often uses only a sparse, limited description of the vision’s key points: the door, the contact, where they are, and so forth. The rest is left to the group to see for themselves.

When beginners do this work, their imagination often fills in the sparseness, creating details based on what they think they should see. But once that layer of imagination is stepped through into a real encounter with a realm or being, then the imagination gives up trying to fill in the gaps. At that point the student begins to interact with what is there, as opposed to what they think *should* be there. After that breakthrough, the student should then be cast out to continue their vision work alone: they have bridged from themselves, and now need to go off and discover,

learn, and develop.

And this is where problems have really started to develop with visionary magic. When a group is brought together to conduct visionary magic, money is usually involved, either as earnings for the teacher or to rent the space. It is very tempting for a teacher to retain students so that money continues to flow in. This hobbles the development of the students, and restricts the inner experiences of the different realms. Exploration becomes a passive pursuit instead of a true step of development.

Whenever a teacher leads a group in true vision, the very act of leading the students into a realm bypasses the checks and balances of the inner worlds which protect not only those places, but also the student. So once a teacher steps beyond very basic visionary interfaces and starts to take their group into deeper and deeper aspects of the inner realms of time, the Underworld, the Overworld, and Divine realms, then he or she is enabling students to access realms that they could not access on their own.

The energetic and developmental consequences of this for the student and teacher are massive, in so many ways. It can degenerate into a very unhealthy situation very quickly. I know, because as a teacher I made those mistakes in my thirties. I would pride myself on being able to take anyone into deep and obscure realms, and the students would have very real, powerful interactions with all sorts of beings and places. But I ended up producing a group of students who were very limited in their capacity for individual work, development, or exploration. Instead I became the dealer of 'fixes': people would come two or three times a year for their visionary 'fix.' I was not creating magicians, I was creating visionary addicts. And the income was *good*.

But I learned that by short circuiting the gates and thresholds for people by resonance, and taking them in and out of vision, I circumvented the natural stages of their development. This had all sorts of bad effects. So be very aware of this and very thoughtful about the whole issue. As I have said many times before—and this cannot be said enough in magical training—do not repeat my mistakes, make your own! If generations of magicians constantly make the same mistakes because 'it is their right to do so,' then magic devolves. If you learn from others' past mistakes, but make new mistakes, and pass on what you have learned from them, then magic evolves.

Bridging in vision for a group of beginners has its place, and can be the key that unlocks them, preparing them for the long road of magical

development. But know when it is time to stop and leave them to their own devices. We will look at this in more depth in the adept module on teaching.

As you can see, meditation, pathworking, and vision are all inter-linked in many ways, yet also very different from each other, particularly on the inner. All have their uses and all have their limitations, and the trick for an adept is to understand them all, and to know what to use, when, and why.

A good way to look at the differences and the approaches is for me to give examples of the different techniques in a teaching setting. We can look at how they are applied, when, and for what reason. As you find yourself drawn to teaching beginners you will find these various techniques of great help.

Examples of different techniques used in group work

Here are three different examples, and they look at techniques that draw from hypnosis, pathworking, and visionary work. You will notice, as you look through them, that at times the techniques cross paths and draw from each other. But it is still important to understand fully what the differences are, differences very much about what the consciousness of the student is actually doing.

Use of hypnosis technique to establish stillness in a student

Stillness and silence is the underbelly of magic: without it, magical development does not really happen, and stays at the 'spells and curses' level; and even then, work at such a level without stillness is largely inadequate. The opposite route from stillness, for power development in magic, is whipping up ones emotions to a feral level, then using that energy to project the magic. I should not, by now, have to explain to you the limitations of such work.

Techniques that border on hypnosis can be used to trigger the experience of stillness within a student; and with gentle training, they will then learn

to reach that experience through lone meditation. This method would be used in a group setting.

The group sits in a circle on the floor with their backs supported, or on a chair in a comfortable position that they can maintain throughout the session. Or they can lie down. If they fall asleep, it does not matter.

A candle is lit in the centre of the room and the students are told to close their eyes. When people are not used to stillness, as soon as they close their eyes, they will often fidget, scratch, or constantly move about. This is normal, as they have no stillness. Do not try to stop this: it will fade as they develop the stillness within them. If you tell them not to move, it will just make it worse and turn the whole session into a battle between the students and their bodies.

When you speak the words that take them into stillness, do not rush: always talk in a measured way, and speak with confidence in your voice—this is important. This technique taps into the human wish to be led: to be passive in the face of the unknown. The group need to trust your voice, so speak firmly, clearly, and without emotional embellishment. This is also important, and a mistake many make when leading a group into a state of mind or a vision.

When someone is not used to leading a group of potential magicians, they will often fall into the trap of being a performer. They will add emotion to their voice, or add flourishes in their tone and cadence. This can imprint emotion on the listener, and the vocal embellishment taps into the listener's imagination. Whether this provokes an emotional response or simply irritates, it always distracts from the task at hand: to induce stillness in the listener.

However, speaking flatly will also distract the listener, so it is not as easy as it seems. You need a calm, clear voice, with a gentle cadence that does not stray into singsong or imprint emotion, but that compels the listener to listen.

Here is an example of the sort of words used to take a group into a place of stillness and silence. Take note of the repetition: this imprints the phrases in the listeners' minds, so that when they go away, they can hear that voice, remember the phrases, and repeat them back to themselves when they start their own meditation.

This is a shortened version of what you would use: there is no need to write out a full one, as you will get the idea from the text. Simply repeat core sentences to deepen the meditation.

Close your eyes and listen to your breathing and relax. Do not slow your breathing, just listen. Breathe in, breathe out, and listen. Feel the calmness as you breathe, feel the peace descend upon you as you breathe. Listen. Now relax. All other noise falls away as you listen to your breathing. All distraction and tension falls away as you listen and relax. Breathe in and out, hearing nothing but your breath. Everything around you becomes still: there is no movement, just the stillness. Everything around you becomes silent: there is no sound, only your breath. Breathe in and out, and relax deeply.

Feel your body relax and grow heavy as you breathe in and out, sinking deeper and deeper into relaxation. There is no sound, and no movement, only relaxation, only stillness and silence (this phrase can be repeated many times throughout the meditation). The room around you falls away. The building in which you are seated falls away. Your awareness of your body falls away, until you drift in the nothing. You are nowhere and everywhere, drifting in the peaceful stillness and silence. Relax deeply as everything falls away from you. Stillness and silence is all around you. You are filled with stillness and silence. There is no time, no sound, no movement, only stillness and silence.

Now go very deep into the stillness. Drift in timelessness. There is no body, no time, no movement. You have always been still and silent, drifting in the stillness, drifting in the silence. You flow in the nothing, spreading out in the nothing; you have no body, no time, no movement, only the deep, beautiful silence. This is where you came from, and this is where you go to, this place of silence and stillness, this place where you drift in the nothing, you are filled with peaceful silence.

Feel your mind become silent and relaxed. Feel your mind at home in the stillness and silence: this is where you belong. This is where you come to for regeneration, this is where you come to when you need the beautiful, peaceful, deep silence and stillness. Drift, be silent, and regenerate.

(Leave a long pause of silence where you do not speak. Let them fully experience the silence. When you are ready, start to speak again—gently, so as not to startle them).

Remember who you are in the silence. Remember who you have always been and always will be. In the silence, your

deepest voice can be heard. In the silence, where you are drifting in peace, hear your name called. Remember, you have a name, remember that you have a body.

Remember your body and remember the stillness. Remember your breathing, in and out, remember listening to your breathing. As you remember, bring the silence and stillness with you.

Remember you are in a room, in a building. As you remember, bring the silence and stillness with you. Feel your body in the room, feel your body breathing in and out, listen to your breathing, and remember the stillness and silence deep within you.

Feel the stillness in your body. Feel the silence in your body. Remember you have always had this still, silent place within you; let it fill your body. Feel the stillness and silence within you, filling your whole body with beautiful peace, with stillness, and silent regeneration. Feel the beauty of the stillness within you. Feel the beauty of the silence within you. Let that silence fill your body and your mind, bringing stillness to your mind, bringing restful, peaceful silence to you mind.

Feel your body. Feel your feet, your legs, your torso, your arms, your hands, your head; feel to the top of your head. Feel the stillness flow up through your feet to the top of your head as it flows around the body. Feel the silence flow down through your head to the soles of your feet as it flows through the body. Feel the body being nourished by the stillness. Feel the body being nourished by the silence.

Bring your feet together so that they touch. Feel the stillness in your feet. Bring your hands together so that they touch; feel the stillness in your hands. Be aware of the room around you, be aware of the other people in the room. Be aware of their stillness and silence, and be aware of your stillness and silence. Listen to your breath, in and out, and feel the silence on your breath. Open your eyes slowly, and feel the stillness and silence within you and all around you. You are stillness and silence, you always have been, and always will be, a being of the stillness and silence. Sit quietly for a while until you are ready to move.

Now that you have read a basic group meditation for silence, you will realise that it not only uses techniques from hypnosis, but it also draws on the magical Void: it slowly edges them towards the state of the Void

within. This is a meditation that you can record for students, and they can go away and listen to it to retrigger the experience. Used that way it becomes a form of self-hypnosis where the student listens and works with the meditation to bring them to a still place within themselves.

This is very useful for beginners with problems getting started in meditation, who cannot focus or quieten their mind. If they do this meditation with you or their teacher, then use a recording of it every day or every other day for a month or so. You will find that they are then far more able to settle into meditation proper.

The more that people are bombarded by constant electronic stimulation, social media, constant noise, and so forth, the harder it is for them to break into meditation, to still the internal noise. Using something like this breaks through that barrier and instils repeated phrases in them that they can then recall, and draw on, as they attempt to meditate or be still.

Remember, this is not true meditation, but a tool that can facilitate a beginner to develop the ability to meditate. It should not become a crutch to be relied on indefinitely: there should come a time, after a month or a few months, when they no longer need this tool; but they may return to touch base with it on occasion.

It also has the added bonus of touching on the power of the Void: it takes the person's mind to the edge of the Void, to that place of total stillness from which everything flows. By experiencing it this way, their deepest part of their spirit will remember it, and thus it awakens it within them. It is far better for a student to learn about the Void by experiencing it as opposed to reading volumes of theory.

This will make it far easier for them to work with the Void as magicians: this beginner experience can awaken many layers within a person, which helps them connect deeply with the Void in magic.

Example of pathworking

This is a short example of pathworking that operates psychologically within a spiritual or magical tradition. As I said earlier, this is different from a kabbalistic pathworking of the Tree of Life, but there are lots of examples of that on the net, so I do not need to reproduce one here. You can look up a kabbalistic pathworking in order to look closely at what it is doing and how it is doing it. You should know enough by now to figure it out for yourself.

In this example I will use the Corpus Christi carol—which has been used for pathworking before. It is a good example of how a myth, poem, or story can be used in pathworking to bring about change within a person. This is a Christian carol written anonymously in sixteenth-century England. It holds within it some of the Christian Mysteries, which is probably why it has been used in Christian mystical and magical pathworkings. I will also include a tarot image, as often a few different triggers are used in pathworking/guided visualisations.

Here is the carol itself, then we will look at a pathworking designed from the carol.

The Corpus Christi Carol

Lully, lulley! Lully, lulley!
The falcon hath borne my make away!

He bare him up, he bare him down,
He bare him in an orchard brown.

In that orchard there was an halle,
hanged with purple and pall.

And in that hall there was a bed,
And hanged with gold so red.

And in that bed there li'th a knight
His woundes bleeding day and night.

At that bed's foot there li'eth a hound,
Licking the blood as it runs down.

By that bed-side kneeleth a may, (maiden)
And she weepeth both night and day.

And at that bed's head standeth a stone,
Corpus Christi written thereon.

Lully, lulley! Lully, lulley!
The falcon hath borne my make away!

So the elements are a wounded knight, a maiden who keeps vigil,

a dog, and the stone which is the mystical body of Christ, the Corpus Christi. We also have the tarot card of the Hanged Man, of sacrifice. The intent of the working would be personal healing. I do not need to write a complete visualisation, as you will get the idea if I simply outline the steps.

The group is told to close their eyes and be still. The tarot card of the Hanged Man is placed in the centre of the room. Imagery of the falcon is used to 'fly' the group to a hall in the forest which, when they enter the hall, they see decorated in rich fabrics of purple, gold, and red. They are directed to a wounded knight lying on the bed, with the weeping virgin and the dog licking the knight's blood and wounds.

The group are directed to think of their own 'wounds,' to think of the sacrifices they have made in life, and are then directed to think of the Christian theme of the sacrificial king, of the Christ, and how those themes affect their lives. They are then directed to lie down on the knight and merge with him: the two become one. They explore their 'wounds' and 'sacrifices,' with the mother who keeps vigil beside them, the mother who is the virgin, and that coming to terms with their wounds also heals the wounds of the 'knight.'

Their attention is then directed to the stone, and they explore the mystical link between it being the body of Christ, and how that stone is also part of them and can anchor them. Time in silence is given to the group to interact with the imaginary interface, to explore their own wounds and come to conclusions regarding them.

So you begin to see how imaginary interfaces can be used to explore a theme within oneself. It uses the same threshold methods of true visionary work, but stays within the realm of the individual's imagination while also being a collective group experience. This method taps into the use of the imagination to trigger deeper, often hidden aspects of a person's psyche to bring understanding and to trigger change within. It also gently taps into deeper magical Mysteries that you should recognise, but the work does not expand in a magical direction.

This can be a powerful tool for triggering psychological change, but it can also, used long-term, encourage self-obsession and the unhealthier aspect of a person.

The key point about creative visualisation, or pathworking, is that the constructs are *imaginary*. The person stays within their own energetic orbit, and images, colours, and keys are used to trigger the mind. The main differences between this style of work and true vision work is that

this method does not reach into realms not of the person, or trigger interactions with beings not of themselves: it is not magical, it is psychological.

This can create major misunderstandings in magical debates when a magical group has only ever worked with psychological pathworking and creative visualisation. They perceive visionary work as being a form of this psychological method, and they cannot grasp how the mind can be used to connect with and interact with beings, powers, and places not of you, not connected to you, and which exist without you. This happens when a magical group has only been trained in the psychological sphere: as a beginner exercise this technique can trigger change within a person, but used much beyond that, it becomes a trap for the mind.

This makes it much harder for developing magicians to break free of their own psychology and truly step into the inner worlds. It essentially hobbles them, and the magical path they work within becomes one of psychology, not magic. While the two have shared areas, they are not the same.

But it can be a tool that an adept can use, if they use it cautiously and not too much, to teach a group how to self-reflect by using the imagination, and by using external cues and keys like stories, images, poems, myths, and so forth. If you do choose to use such a method when working with a group, then ensure that you tread carefully, and do not allow the group to use such work as a psychological bellybutton-gazing exercise.

Example of vision work

True vision work is used when you wish to connect a group of people into an inner realm or place, or connect them to a being, inner contact, or deity. If the group are experienced adepts then you can use group vision work to connect them into a place or contact that you have found through exploration, a place or contact that they have had no previous experience of.

Or it can be used in a group setting for specific work tasks and service work: having one person lead the vision, and the group's energy brought together, can take the strain off of the individuals, which facilitates more powerful work overall.

It can also be used to give a group of students a key experience of true vision in a resonance situation, after which they can go off and develop

that work for themselves. Once they have learned how to ‘get into’ vision properly by being guided, it will then open out their lone studies more powerfully.

There are a few important keys to true vision when working with a group that you need to be aware of, so that your group work is successful, but also so that you do not stray into areas of psychology or lock the group into your individual interaction and expression.

So let us look at an abridged example. Let us presume, to give a hypothetical example, that you have found, deep in the Underworld, a large cavern with a very ancient but still very active goddess. (Note: though this human scenario is hypothetical, the inner place and contact is real, should you wish to explore this contact for yourself.) When you came across this goddess, she presented to you as a large serpent/human combination, and she was both friendly and helpful towards you. She asked you to do a service for her: she asks you to bring a light from the stars down into her cave to light the darkness and keep her company. She points to the roof which is dark, and tells you that not being able to see the stars depresses her.

In return for your service, she offers to help you develop prophetic utterance. She also asks you to bring others to her, to bring her star-lights, and keep her company sometimes. She tells you that she stays in the Underworld as it would be bad for creation, at this time, if she was free on the surface world. So she volunteered to go down into the Underworld, and she will stay there until she can rise again without causing havoc for those living on the surface: she is in voluntary seclusion.

You mention to a group of adepts that a goddess who is on ‘time out’ in the Underworld has asked for company and for starlight. You do not describe her in any way, nor do mention what she offered in return, as the deal might be different for each person. Those who agree to do the work with you gather for a group working.

First you need to gather the ‘starlight,’ whatever that may mean. So as a group, working silently with no voice leading the vision, you all go to the Inner Library, tell the contacts there what you are doing, and ask to be guided to where you can find and gather this ‘starlight.’ This first part of the vision needs no voice to lead it, as all gathered are experienced at going into the inner library. All the group, though working in vision in silence, all experience the same thing: they are led to a platform that reaches out into the stars. The goddess Hathor appears, and holds out her hands. The stars of the Milky Way flow from her breasts and into her hands, and she holds out these ‘stars’ for the group to collect.

Once everyone has their 'starlight' they do as they had previously been instructed: they hold the vision, but open their eyes to signal that they are ready to continue. The adept leading the vision waits until everyone has their eyes open while still holding the vision, then begins to speak, telling the group to close their eyes and to see a stairway in the Library leading down into the Underworld. The adept voice is needed to help the others find the cave.

The leading adept talks the group down into the Underworld with minimal description, down the stairs until they step into the pathway the adept originally took when they found the goddess. The adept talks the group down passageways and into the cavern where the ancient goddess is—again, with minimal description.

Once the group has crossed the threshold, the adept states that the goddess is sitting in the shadows beyond the threshold, but does not describe at all what she looks like: this is important. The individual magicians have to have a direct experience for themselves. The adept tells the group to interact with the goddess, and when they have finished communing, and have given her the stars, they are to make their own way back out of the Underworld. Once they are out, they are to open their eyes and sit quietly, waiting for everyone else to come back.

The group then takes turns, one at a time, to outline what they experienced. They all experienced Hathor with the stars flowing from her breasts, and gathered those stars in their hands. This was despite having no prompting or description from the adept. They all worked in silence, having their own unique experiences. Or so they thought.

The group then also finds that they all saw the goddess as part snake, part human, and that she took the stars from them and released them from her hands. The stars drifted up to the roof of the cave and formed the Milky Way, reaching over her and lighting up the cave. They all experienced the goddess then beginning to cry in relief and joy: they each also had the intuition to dip their finger in the tears and rub them on their own eyes.

A large percentage of the group are now experiencing a burning sensation in their eyes that slowly fades as they continue to talk around the circle. They had all seen the same thing, with slight variations, but the key elements were all the same, even though they had worked in silence. This is because they were all working magically in the same place before the same being. This was nothing to do with individual psychology; this was about working magically in service, bridging a power from one realm, the stars, to another realm, the Underworld, while in service to a

deity.

When the group convenes a month later, they all talk about how their inner senses, divination, and precognition have strengthened or changed. They are surprised that many of them had been having the same dreams and experiences over the previous couple of weeks, and had also had issues with changes with their eyes. Some had incidents of blurred vision or inflammation, others had found that their glasses' prescription needed changing... their outer eyes had been triggered as part of the inner change regarding the magical ability to see.

One of the group, a historian, had researched the connection between the Milky Way, Hathor, and a serpent goddess in the Underworld. She presents this research to the group, and they talk about who this goddess is and, more importantly, why she had voluntarily withdrawn into the Underworld. They begin to understand who she is and what she is doing. From there, they decide to go and visit her regularly as a group, to keep her company.

So you can see how visionary work uses the same mechanisms as pathworking; but you can also see how those two different methods quickly part ways when the magicians step beyond the personal and into the inner realms.

Though the example of the visionary work was how adepts would use it, the same method can be used for beginners. Providing the opportunity for individual 'seeing,' through a combination of directed vision and silent vision, can help a beginner make the transition from the psychological to the magical. For beginners this can sometimes take time and practice. Not overstructuring group vision, and giving time within each vision for silence, enables the beginner to make that step. Once they are able to do such work, then it is important to step back as a teacher and let them get on with it on their own.

Guided meditation, creative visualisation, and visionary work are all tools that can have a place in the training of a group of beginners. The trick is to know what to use when, and when to back away and wean the group off their dependency on you.

These tools also have varied application in the wider practice of magic when you are dealing with people who need help. Some of these tools can be used to help someone trigger their own healing, to enable them to continue longer-term upkeep of a difficult house, to protect themselves, to clean themselves, and for younger people to help work through crisis situations.

If you think about the wide range of things you have learned regarding service that helps other humans, then you can start to think about how things like guided meditation, guided creative visualisations, and, at times, guided true vision work, in a gentle simple form, can really help.

Tasks

Look through a newspaper for a few days and choose a situation out of the news. Imagine that the victim or perpetrator of a crime or event came to you as a magician and asked for help. Besides anything else that you would do, choose from the above three methods and decide how and why you would apply it.

Think about how you would approach it, how often, and how you would deal with the psychological unfolding that could result. This can be an interesting exercise. You can do it simply by identifying a situation and thinking about what you would do, how, and why. If this area of magic really interests you, take it a step further and design the meditation or visualisation that you would use. Ensure it relates directly to the event you have chosen.

Write it out and, as you write, think about each element you introduce to the guiding voice. What words, imagery, tones, and inflections would you use, and why? If you do write it out and type it up, and you are being mentored, then you can discuss this in a bit more depth with the mentor.

If this aspect of group magic does not interest you that much, simply do the 'choosing an event and thinking about it' exercise, as it can really make you take things apart and look carefully at them. This can give you deeper insights about bridging between magic and non-magic. Then, simply move on to the next lesson.

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