



QUAREIA—THE ADEPT

Module VI—Advanced Visionary Magic

Lesson 6: Visionary Technique II

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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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In the last lesson you were given a technical overview of different ways to use the imagination to achieve something. One of those was psychological creative visualisations and pathworkings. Though such work has but little use for an adept themselves, it can have many applications as a tool for an adept to use with a non-magical person or beginner. As we saw, it can also be used in early training for self-reflection and development, but it also has other uses for the magician—for example, to help someone help themselves, particularly for someone who must actively help solve their problem.

Such creative visualisation can help someone learn to focus, calm themselves, defend themselves, and solve their own issues in measured steps. By first helping them through the work, then teaching them how to develop it for themselves, you put responsibility for their healing and development back in their hands, where it should be. We all need a helping hand now and then, no matter how mature or adept we are, but it must never develop into dependency or reliance on another person.

By giving someone first the help and then the tools for their own healing and development, you give them the ability to choice to evolve and grow: what they do with this is up to them.

Sadly in this age, as in many previous ages, healing a person physically, psychically, or mentally has become a commodity; and a healer can easily be tempted to keep helping someone—for a fee—for far longer than

their 'client' needs it. People begin to rely on their healers as if they were parents or problem solvers, and the healers begin to rely on their clients as sources of income. It can become very unhealthy for all concerned very quickly.

This is not about whether a healer should charge, but about knowing when to step back for the other person's good, so that the relationship does not become parasitical. In an income-driven world, this is an easy trap to fall into. So stay aware of that.

So how do you use such methods, and how do you weave magic into them to fuel the person's healing and development? Weaving magic into the process distinguishes it from pure psychological work, and can truly fuel someone's regeneration. Always remember: you are a magician, not a psychologist, and your work should always draw from the well of magic.

So let us look at how this method can be used and why, and how magic is used to support the process. Remember, if someone clearly needs just psychological work then send them to a trained psychologist.

Example—Post-war trauma

In this example a magician comes into the orbit of someone needing help from a magician, not just a psychologist.

A man called Greg contacts you, an adept, through mutual friends. He is a soldier returning from a two-year stint of service in the Middle East, and he is having problems. He is on a waiting list for further psychological assessment, but there have been delays in getting him what he needs.

He is a pagan and has dabbled a bit in magic, though only in a small way, and he feels as though 'something' has come back with him. Your mutual friend gets in contact with you and asks if you can be of any help, as this guy is not sleeping well, is having nightmares, and is feeling more and more paranoid about having something around him that should not be there.

First you get some background on Greg's service. Whether or not 'something' came back with him, if he is severely psychologically traumatised from his service then you do not want to make things worse by not knowing what you are doing.

However, you are told that Greg did not see action; he was on the periphery of the war, working in a stores/food supply situation.

On meeting Greg you notice that he does have various emotional problems: he is hypervigilant, cannot sit still, and is emotionally distressed. He tells you he feels that he has “something on board” with him, and he is frightened.

Your first action is to ask him to lie down and relax while you go in vision and look to see if indeed he has some type of being around or attached to him. You see nothing of that nature, even though you look very carefully.

His baseline vital force looks good, but as you get nearer to him in vision, you feel agitation around him. It comes from his own mind, and is full of conflicting emotions, but it does not have the feel of a fractured mind. When you come out of vision you do not discuss this; you simply say that you need to get more background, then get to work on him.

So you spend some time talking to him. It slowly becomes clear that he is very conflicted about being part of a war waged on a land that, as a Pagan, he had been very interested in and had a great deal of respect for.

You decide to help him using creative visualisation. It is unlikely to harm him, it could really help, and it would not interfere with any future psychological work he may receive from trained professionals.

And that is the key in these situations: do no harm. When there is clearly no true magical way to help the person, i.e. no being is involved, you can still help in gentle ways without making the situation worse—but only if you are sure they can cope with it. If they are showing signs of damaging mental illness, psychosis, and so forth, then you must walk away, as you can really make things a lot worse.

However, also bear in mind that the person’s fear of having a being attached to them is very real and strong. Saying “no there isn’t any being, so we need to do a *psychological* working,” will make the person shut down because they will feel you have rejected their deep fear. Better simply to listen, nod, and then get to work without discussing this with them.

So, Greg is battling with himself. You can use the visualisations, and as you work you can draw in magical energies to help him with the healing process. The first thing to address in the visualisation is his almost unspoken fear that he has angered the gods on that land by being part of the war. This fear was something he had briefly mentioned before

changing the subject when you talked to him. Remember, you have to pay attention to the slightest hint a person may make when they are in distress. Often they will not point straight to it: it will be a throwaway line in the middle of a conversation.

You also have to address his internal conflict with himself, between his Pagan beliefs, his deep instincts as a human being, and the war situation and all it is causing. He needs to put things straight in his mind, so that he can process them and lay them to rest.

You plan to work with Greg over a few sessions, and see how it goes. The first session needs to get to the issue whereby Greg, as a Pagan, fears that he has angered the deities of the land he was on, by being part of an invading army. So the visualisation needs to address that. He is in far too vulnerable a state for you to take him in vision to confront those deities for real; but as an adept, if you do a creative visualisation for Greg, then the nature of your adept power can bridge a fragment of those deities' power into the visualisation.

You get Greg to lay down. First you do a simple stilling exercise, a shortened version of the hypnosis technique we looked at. Then you talk him into a scene of a desert with a temple in the distance. As you do this, you keep strongly in mind that you are building a psychological interface, not a true visionary one, to keep the power to a minimum.

If contact then breaks through this creative interface, it will be of a low enough power that it will not impact Greg. The way to keep it in the psychological realm is to limit contact by not changing or adapting your 'script' if you find yourself breaking into true contact. Stick to your script.

You walk Greg through the desert to the temple, and tell him to dust his feet off before he enters. You describe a square stone temple with niches all the way around it. Each niche has a deity statue within it. In the centre of the temple is a small pool of water fed by a spring. On one wall is a taller deity statue that you do not describe: let his mind fill in the blank, as he will see whatever deity he privately feels he has insulted.

Tell him to wash his face, hands, and feet in the spring, and to stand before the deity statue, while keeping an awareness of all the other smaller statues around him. Tell him the deity asks why he is here. He is to answer silently in his mind, to keep his deeper privacy.

Tell him the deity asks if he respects them. Again, let him answer silently. Tell him the deity understands he was part of an army, and that

the deity respects him as a warrior. Tell Greg to say to the deity whatever weighs heavy on his mind, and tell him that as he speaks, the deity moves forward and places a hand on his shoulder, accepting him.

Give him some silent time to talk to the deity, and to the other deities in the space. Tell him the deity says he can come back at any time to talk to them, or simply to sit in the temple's peaceful silence. Tell Greg to indicate, by raising a finger, when he is ready to leave.

When he signals, talk him back out of the temple into the desert. Tell him to notice a path in the desert that leads to a forest. He is to follow the path through the trees, to sing to the trees as he walks, and that the path ends in the city where he is, and that it will lead him back to his body.

When he has recovered from the visualisation, tell him to write down what he saw and heard, what he experienced, and to keep what he writes completely private. Arrange another session with him for a few days later, so that you can build on any progress.

Before we move on to what would be done in the other sessions, let's have a quick look at what was done in that visualisation, and why.

The visualisation used a desert as the setting because Greg was stationed in the desert; and the temple was chosen because Greg had a defined interest in the deities of that area, and had included them in his Pagan/magical practice. So you draw the imagery from the environment that the person has connected to in regards to their issue. Because of his fear of angering the local deities where he was stationed, he was placed in a temple where he 'interacted' with those deities through his imagination.

Would real contact occur? Maybe, maybe not—and that is not the point. The point is that he *feels* that contact occurred. The object of the exercise is to place Greg in a situation where his fears and worries are given an arena in which he can externalise his stress and talk to the deities through his imagination.

Often such traumas happen when there is a clash between what a person has to conform to or do as part of their everyday life, and what their conscious mind tells them about that activity. In Greg's case, he was a soldier expected to obey orders, yet his conscious mind, which had an interest in the spirits and deities of the land where he was sent, told him that his actions were 'bad.' His conscience clashed with his responsibilities.

In magical terms Greg's situation may well have angered the local

deities—or it may not have. Humans are always at war in one way or another, and most of the connections between Middle Eastern local deities and their populations have been broken for at least a thousand years.

When someone like Greg follows a spiritual, magical, or mystical path open and accepting of deities, then whether they are aware of it or not, their deeper subconscious mind will connect to such structures and interact with them. As a result, somewhere deep within Greg, he will know or be aware of any true disturbance with the local deities. The visualisation will allow that deeper, subconscious part of him to surface and have a voice. This voice will be expressed through the deity in the visualisation; and because the adept is talking ‘on behalf’ of the deity, this interaction will have boundaries to negate any self-destructive voice from within Greg.

For example, if Greg harbours self-loathing, and that plays out through his sense of having insulted the deities, he will perceive the deities as being angry with him. This would simply deepen his sense of distress, which could tip him further towards mental illness. By having the adept lead the visualisation and speak on behalf of the deity, you filter out such negative emotive thought processes and limit their ability to surface.

If Greg has been stilled enough at the beginning of the session, he is far more likely to take a more passive stance in the interaction. This will make him less antagonistic towards himself, and more open to a sense of forgiveness, something programmed into Western cultures by Christianity. Even though Greg is Pagan, his formative years will still have been shaped by the wider ‘Christian’ society.

Remember, the object of the exercise is to bring Greg to a healthier way of thinking and lessen his sense of distress. Such passivity on Greg’s part will also give his subconscious mind more of a voice, and that voice is far more likely to be ‘true’ than his conscious mind that holds the self-loathing. That true voice can be expressed through the conversation with the deity.

The secondary object of the exercise focuses purely on the magical and inner aspects of the overall situation. By placing Greg in the desert in a temple regarding imagery, and due to the magical connections within the adept, not only is it a psychological interface, but it can also cross over into a magical one, as I mentioned earlier.

What can cause that crossover? The presence of the adept and the magical lines within them, the similarity of the imagery to the Inner

Desert with the Temple of the Deities, and Greg's previous interest in the deities of that region, as well as his subsequent presence on that land.

It will not automatically bridge the interface into a true magical window, but it will leave open the possibility. Through your lead in the visualisation, if a real antagonistic power around him did come from that area, then the interface will allow that to manifest in the visualisation. And by sticking to a predetermined 'script,' you can limit the power and interaction with any deity or other inner presence.

Let us assume for a moment that there actually was an issue with a deity or deities from that land and Greg's presence there as a soldier. By creating a psychological interface that can cross over into a magical one, you give an opportunity for that deity or deities to communicate with Greg, and vice versa. And by taking the voice of the deity on yourself, you bridge that voice through your understanding.

Remember, inner beings of any sort can only communicate through your unique vocabulary. If someone's vocabulary has been scrambled by stress, fear, and so forth, then that deity can only express through the filter of that scrambled vocabulary. This can deepen the problem rather than solve it: the person's distress and guilt becomes the dominant emotion in the interaction, which flavours the interaction.

So you as the adept become a clearer filter through which the deity can speak. If this interaction occurs as you take on the deity's voice in the visualisation then you will find inner prompts to communicate aspects of the issue that can bring about understanding and resolution.

Don't forget, you have Greg on one side with his childhood programming of guilt, and the deity on the other who is more concerned about a return to balance within the format of their power and reach.

Should you as the adept discover a vengeful voice trying to move through you, then such a voice would alert you to the fact that what is trying to bridge through you to the person is likely a land spirit, an ancestor of the land, or a parasite. In any of those cases, you have to push out that voice and not give it a platform. Rather, it is more productive to use the visualisation interface to reach a genuine deity of that land and plug Greg into that power. This would override any lesser interference.

The next step/session would be to engage Greg in acts that move towards the search for balance, not by looking or acting inwardly in his own psychology, but by projecting outwards.

Remember, such complex issues in a traumatised person in such a

situation is not about true self-hatred or fear, but about hatred of their *actions*: there is a difference. This can be addressed by creative visualisation that addresses actions, not by going back and changing actions, but by forming a new path of actions to balance the scales. Doing this opens a door for power and interaction with the deity. The deity can engage with the person through their creative, imaginative expression of the new action.

If no deity is actually involved then the new creative action works on a psychological level, developing new pathways of thinking and subsequent action. Either way, the person moves towards acts of rebalancing scales as opposed to ‘fixing’ broken ones. It externalises the rebalancing action through visualisation, which of course embeds it within the consciousness as a first layer. That layer then begins the new pathway of externalisation which can progress to outer action, which completes a sense of rebalancing.

So, for example, subsequent visualisation sessions would repeatedly return to the desert, but the sessions would involve talking Greg through acts of regenerating the land around the temple. This could involve imagery like digging down into the land to find water and bringing it up to the surface to create an oasis of life. Planting trees in the newly watered land, tending the trees, talking to the birds subsequently attracted to the trees, planting herbs and flowers in the new oasis...all these facilitate a creative, positive action of land regeneration.

Another session would take him back to the oasis and the plants would be flowering, so you get him to open the doors of the temple so that the deity can see and smell them. His service is to regenerate the land, and through this action he begins to regenerate as well. He would then be encouraged to tend physically a small bit of land, either a garden, or going to a park or little patch of nature to pick up litter, talk to the trees, and so forth. Externalising this helps him step forward in a gentle way and gain the feeling of being useful, without the pressure of interacting with other people until he is ready.

This also triggers the externalisation of any inner deity or land being contact he may have had or picked up from the visualisation, without it being a direct contact that would put stress on him.

In a later session, once he has stabilised and is ‘coming back’ in terms of his emotions and mind, is visiting his *House of Life*. Again, this would be approached psychologically; but again, because it is done with an adept, the visualisation can bridge into true contact if necessary. The point of such an exercise is to put him in deeper contact with his subcon-

scious and to give him a sense of not being alone.

Because of the parallels to actual magical structure and contact, the visualisation can bridge into a true magical experience, but by approaching it psychologically the adept leaves the door open for whatever level of experience is needed. Greg will either experience it psychologically, or he will experience it as true inner contact, or possibly both.

House of Life—Per Ankh

The $\square\text{⌋}$ *pr ankh* “House of Life,” in ancient Egyptian terms, means a place of scrolls, a house of memories, and a place where information is stored. Magically it can also mean a place of storing the harvest.

The Inner Library is the *Per Ankh* of humanity, and a personal House of Life is the inner construct which magically expresses the sum total of a life’s experience. It is the place where the vital force is measured, and it is overseen by the person’s guardian angel.

Though a real magical construct, approaching it psychologically as an initial contact gives the person a sense of order, protection, and stability. From a psychological perspective it can help a person feel safe, and that a power is looking after their best interests. If they cross over magically into contact with this real place then it will reconnect them with a sense of real stability like having ‘mum and home’ in the background. It is a stability at a deeper level, and can reconnect them with their energy pots... remember them?

As with the previous work with Greg, this is approached by the adept as a creative visualisation with defined boundaries, and the voice of the adept keeps the psyche of the person within those boundaries, which prevents situations occurring where the person could inadvertently play out their fears in an uncontrolled way.

The adept keeps the person’s mind focused on certain points of the visualisation so that it works as necessary. Not only does it work in the recipient’s conscious mind, but at a much deeper energetic level it can also reconnect them with various aspects of their inner energies, which allows them to draw deeply on their reserves if needed.

In practical terms the visualisation would go something like this, and we will stick with ‘Greg.’

First the adept does a stillness and silence talking meditation with Greg to settle him down. The way to the House of Life is accessed by first describing a square stone building that looks a bit like a temple. They are standing before it, before its closed bronze doors. The two doors are guarded by large griffin-type beings.

Greg is told to place his hands on the door for the door to ‘read’ him—notice the first crossover with magical patterns? The doors open when they recognise him and he walks into a dimly lit stone temple. As he looks around the temple, he sees various doors on three sides of the space, and on the fourth an angel, standing silently, watching you both.

The angel is tall, has four wings, and holds a very bright lantern in one hand and a sword in the other—notice the second crossover with magical patterns? These two crossover points are placed within the visualisation as true vessels and windows for power to flow through if the visualisation becomes a true vision for Greg.

Greg is told by the adept that each door opens into a storage room filled with large pots. The angel holds up the lantern and shines it on the first door. Greg is prompted to open the door and look inside. He sees large pots and two beings, ethereal looking, watching over them and checking them periodically to make sure that each pot is storing the right amount of substance. The adept tells Greg that these are his pots of health and life force.

Greg is prompted to thank the beings for watching over his life force; then he is told to leave without touching anything. The door is closed behind you as you leave the room, and once again Greg is back in the main room with the guardian angel.

The guardian angel then talks to Greg. You speak the voice of the angel. You tell Greg that each room has pots that store his health, his mind, his emotions, his practical resources—home, food, income—his vital force, his magic, and his skill for life—for example artist, writer, healer—which skill is not about his income or career, but the skills he brings to the world. Seven rooms in total. Assign the rooms for him, i.e. the first door is health, and so forth.

He is told that he must never interfere with his pots, or try to move them from room to room, but that he can come here and sit with the angel, tell the angel his fears or worries, and the angel will shine a light on the room representing the root of his worry. Knowing the root of the worry, he can take practical steps in his life to protect that resource and be careful with it.

A good example of how this can work is when I used this construct in a psychological way, but it gave the person I was working on an opportunity for their inner latent ability to come to the fore.

After I had worked with the person, they used the construct of the House of Life to visit in their own visualisation when they felt they were under threat and getting sick. Their energy was down, and they felt like they were under attack. This was a person who had a similar background to Greg's. They went into their House of Life and placed their hands on each door. The angle shone a light on the room that held their 'pots of the mind,' and it felt much weaker than normal.

This alerted them to the fact that a creeping depression was causing the drop in their energy and the feeling of being under attack. They were not getting physically sick; nor were they in any real magical or physical danger. Subsequently this person went to visit their doctor and the doctor decided from their symptoms that they were suffering from depression. It had been caught early, and was easily and successfully treated.

Had this person broken through into the inner magical aspects of this place and so gained the information they needed, or had their own deeper subconscious guided them? I don't know. What was really important is that they were able to use the visualisation to help themselves.

And having a protected place that holds an angelic being—an image deeply connected in the human psyche to protection, and one that can cross over into real contact—gives someone a private refuge where they can go in their imagination, hide, ask questions, and feel secure.

The Approach

What is important in this aspect of the work is that even when you are working with psychological scenarios and constructs, they are always treated as 'true,' and they always have elements within them known to the adept as having real magical and/or mystical potential. However it is approached and used psychologically to help someone, not through pure magic and inner contact, and tight boundaries are kept with the imagery and words.

But approaching everything as true enables deep triggering within the person. If you say to them, "oh, this visualisation is fantasy, but it will

help you,” then it likely won’t. Approaching everything as real triggers the *dynamic of absolutes*, something you will learn a great deal more about in the teaching module. The rule of absolutes taps into the deepest part of a person’s psychology, which enables self-healing and rebalancing.

This also enables true inner and magical experiences to happen should that be appropriate for that person, but that happens within tight boundaries and as a result of their own deep, inner self, not through our intervention. This difference is very important in healing a person. It must come from within them, and not be prompted or triggered by magical intervention. The differences are subtle, but profoundly important.

Summary

There are no tasks for this lesson, only information for you to ponder and file in your “may come in useful” files. It may also, if this ventures into a field that you are interested in, trigger you to think more deeply about this line of service work, and help you design and adapt techniques to develop work in this field.

The human mind is deeply complex and inherently connected to everything around it, but our societal structures these days do not recognise this, and they tend to bully, compartmentalise, and suppress many of the more interesting sides of a person’s psyche. Creative visualisation within a psychological remit, with a magical door potentially open in the background but the intent and focus purely on the person’s conscious and subconscious mind, can be of great help to someone. It can also be a major learning curve for the magician.

However, always know your limitations with such work, and if someone is truly mentally ill with psychosis or some similar profound condition, do not dabble. You can end up pouring fuel on an already out-of-control fire. This type of work is best used when the person is generally mentally healthy, but suffering from emotional distress, mental fatigue, prolonged stress, or grief. It can be one of many things for them to engage with in their healing process. But always tread gently and carefully, and never, ever, try to push a magical aspect of such work on someone. You are there to assist their recovery, not prove a point.

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