



QUAREIA—THE INITIATE
Module I—Core Initiate Skills
Lesson 1: Initiate Level Tarot

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.

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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 apprentice section you were introduced to the landscape layout. This is a shortened version of a bigger layout that reaches deep into the inner worlds, and you will learn the full layout in the adept section. Now it is time to look in depth at this abridged layout, as it is a major layout for magicians to use.

Abridged Inner Landscape Layout

In your apprentice work you will have used it a couple of times, but this layout has many hidden depths. In this lesson we will examine each position in more detail and the various levels of meanings behind the layout, as you will be using this layout a great deal in your coming initiate lessons. Let's have a close look at it.

Position one

This position is *ground zero* for the reading. It can mean the human body if the reading is about a person, or the land, a building, or the energetic body of a being. It is also a *now* position: it tells you about that ground zero at the present time of the reading. The position tells of the energy, health, and state of the *vessel* at the centre of the reading.

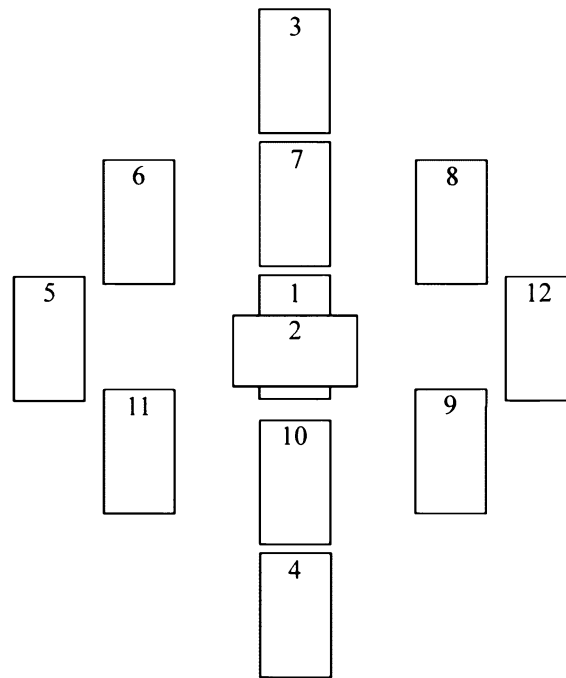


Figure 1: Abridged Inner Landscape Layout.

Sometimes a card will land there that tells you of the deeper power of that vessel, or the true nature of that vessel. So for example if you were looking at a place and a person card turned up, it would indicate the place's inherent gender and personality.

If a trump card turned up in this position in a reading about a person, it would tell you the overarching power flowing through them at the time. So for example if the Devil card fell in the first position, it would indicate that the person's body and energy is fighting something, like an infection that is either energetic or physical.

Position two

This position tells you about the *interactions* the subject matter is having which are important. If the reading is about a person, it tells you about the strongest interaction the person is having that is affecting them, for good or bad. It can indicate a person with whom they have a powerful relationship, it can show agreements/contracts they are heavily involved with, or it can be a power they are interacting with.

For example, if the reading is about a building and Temperance is in the second position, that tells us the building is protected. If the reading is about a person, the same card can mean either that they are in a relationship that protects them, or that they literally have 'angelic protection.' It all depends on the question.

The second position tells you about what the subject is engaging with, or what is engaging with them. If a person is ill but is fighting it off, like an infection, it may show in this position: their immune systems are engaging with the intruder. If an adept is working deeply with a specific inner contact, it will show in the second or eighth position, or both.

If the subject is directly engaging with a burden, a project, or with learning, it can also show in this position. The cards will tell you what is most important about the subject at that time that is directly relevant to the question.

Always approach a reading in context of the question, and that context is then matched with the positions and the cards themselves.

Position three

The third position is the *stars and the long-term future*. It shows what is forming in a particular fate pattern and tells you what is the long-term pattern that will come to pass, if the road walked continues. This is a very important position for magicians to look at when they are using this layout. It corresponds to the magical direction of south/future/up and shows the longer-range consequences, for good or bad, of the path currently being followed.

When a magician is planning to do some work that could have long-term consequences, this is the position to which they should pay most attention. If the long-term effect seems not to be what is intended, then the magician will have to rethink their work. The events or powers depicted in this position are ones that are forming as a result of the current fate, and because it is still forming, more often than not it can be changed according to decisions made and actions taken.

If the reading is about a building, an event, a person, or a nation, position three tells of what comes in the long term regardless of what is happening now or in the short-term future. The closer you are in time to the present event, the easier it is to get a timeline on short-term future events. Position three however, because it is still in formation, is far harder to pin down in terms of time. It could indicate a year from now or a hundred years from now.

You can usually try to get a clearer idea of the timing of the long-term future pattern by putting a time restriction on the reading (“show me the next five years of this subject”), but if there is a major event in the long-term future, regardless of how far into the future it is, it will show that major event and not the more trivial ones. So bear this in mind if you are

looking at a major card in the third position. When in ritual you call to the Father of the Stars Above, the third position tells you what is flowing from that Divine Power into the situation.

Position four

Four is the polar opposite of three: it shows what is deep in the *Underworld*, what has passed and will never return. It is the past, the magical direction of north/down. If the reading is about a place, it can show what is deeply buried under it. There are various levels of 'past' from 'going into the past' (the Gate, position five), to a mid-way point (the Underworld Forest) where it can potentially re-emerge or at least be reconnected with, to the deep past where it is beyond reach. The card that falls in position four is deep in the past and cannot be revived.

If the magician is looking for a particular contact that is in the 'past,' i.e. ancestors, then if they appear in this position the magician will have to go to them in the Underworld, as the surface world is now beyond their reach.

Position five

Position five is the *Gate*, which is the gate to the past. Both position four and position five correspond to the magical direction of the west, and show the passage from life, from manifestation, through the Gate to begin the journey into the Underworld. Things that appear in this position are falling away from a person or situation, but a gate is always a two-way thing: whatever is indicated here can return, can pause on that threshold, or will continue its journey into the past, which will take it down into the Underworld Forest (position ten).

When you see something in the position of the Gate, even if whatever is showing here is still active in the story, it is in fact passing over the threshold to begin its journey into the past. When magic has done its job in the 'future,' it is handed to the west to begin the breaking-down process. That is the position of the Gate: whatever it is will still be in existence, but its influence is fading and leaving.

When someone has just died or is in the process of stepping into death, they will often appear at this Gate, in this position. It corresponds to imagery that many magicians see when they are following someone in vision at the point of death or just immediately afterwards: they will sometimes appear before a gate or large doors through which the living

magician cannot pass (the way into death for the living is by a different route).

Position six

This position, the *Wheel of Fate*, tells you about the active, short-term fate pattern that someone or something is involved with. It could be anything—a job, a college course, a period of activity, an illness—whatever the subject is currently immersed in that is having a direct effect in relation to the question.

For example, if the reading was to look at the suitability of a building for a temple or lodge, and the Fool appeared in this position, it tells us that the building “has nothing happening”: the Fool not only means total innocence, ignorance, or foolishness, it also means nothing, empty, and no. If the reading was about a person, it shows that they are gladly wandering along their path and have no clue. They are either total innocents, a person without knowledge, or in a short-term pattern of stupid behaviour.

On a more technical level, this position can also show what is fuelling the subject matter, what is driving them, which in turn can give the magician a great deal of information about a situation. There is no time cycle to this position: it all depends on the length of time the subject matter is involved in their current path.

On a deeper magical level, when this reading is about a magician it can show where they are on their path through the mysteries and what stage they are at; and it can also show the march across the Plains of Death if you are looking at a person who has just died. It will show you how they are approaching that path and if anything is interfering with them.

Position seven

This is the burdens and struggles that must be overcome: the *Mountain* that must be climbed. This position tells us of the burdens and hurdles that the subject has to struggle with in order to succeed at whatever it is they are doing. If the reading is about a place, a building, or a situation as opposed to a person, this position tells you the problems, negatives and issues that cannot be gotten around and have to be worked out in order to move forward.

This position corresponds to the mountains in the death vision, and

also to the Grindstone. The difficulties are necessary either because they cannot be dodged, or because they are necessary for success to occur. Regardless of how difficult the card may be, it is something that is an ingredient for success. This can tell you a great deal about a situation or person, as the challenges that must be faced are often unique to the person and are there to polish them and challenge them into maturity.

Position eight

This is the position of the *inner worlds/inner temple*, and whatever is here is flowing from an inner source. It can indicate an inner contact, an inner temple, a deity: this is the position that is looked at closely by the magician when they are trying to ascertain what inner influence is being brought to bear on a situation or person.

If you are looking at the overall picture of a person, what appears here will tell you if they are plugged into an inner source or not. The same is true for a building. If it is a temple building you are doing a reading about, the deity or mediators for the deity will appear here.

If you are trying to look at someone or somewhere heavily guarded by inner contacts or deities, you will see that guardian or block in this position: it will either warn you off for being too nosy or it will block your view (Ace of Earth/the Shield, for instance). If they claim to have great inner contact, but only the Fool appears there, then you know all is not as it is being presented to be. If a child appears there, it is usually telling you that the person is a child in terms of inner understanding.

If the reading is about a building or a situation and a destructive card appears in this position, look to see what is in position nine, position twelve, and position three. If they are all good strong cards, then the destruction that is coming out of the inner worlds is not taking effect in or for your subject. If the rest of the reading is a disaster, then you have found your source: magic/inner worlds.

Position nine

Position nine is the position of *home and hearth*. It is the family, the tribe, the local community, the family home: it all depends on your subject matter and question, but this position is always about the outer world that is around the subject. It is the mundane, day-to-day living and the environment in which that day-to-day living is done.

Position ten

This is the position of the *Underworld Forest*. This is a place of cross-roads, where the land of the living and the land of dead come together. It is a place of passage from one realm to another, and it is also a place of holding ancestral knowledge and ancient wisdom from the past that is still relevant to the present.

In a reading, whatever card falls in this position indicates what is moving away from a situation, what is slowly sinking into the past, and what has passed through the gate. The card that falls in this position tells us that whatever is moving away can still have an influence, but that its influence is fading. If the reading is about magic or a magical project, it can indicate, depending on what card falls in this position, whether the magician should be paying more attention to this realm. For example if the magician is working on a project and the card of the Magician or a similar action card falls here, it is dropping a very large hint that this is where the current work should be focused.

Another dynamic with this position is that this is a place, and the influence that flows from this place can also feed the future as an anchor of ancient knowledge or contact. It lies opposite the Mountain and flows under the Mountain: a powerful stream of ancestral and land wisdom that carries away what no longer belongs in the future. Where the Mountain is connected to the Grindstone and the Limiter, so too the Underworld Forest is connected to the Unraveller and the Threshing Floor. This is the place of the Scales before the person or power is allowed to move further into death, this is also the place of dreams, where one can become trapped in their dreams and find themselves drifting down the river into death.

It is the stream of the Underworld that flows under the Mountain that is accessed through a cave, and this pattern is a very ancient and powerful one: remember The Threshing Floor of Salem and the Well of Souls? The Underworld Forest is what lies beneath that cave known as the well of souls. It is the primordial waters that ancient wells tapped into inside the powerful ancient Egyptian temples and tombs, and it is the anchor of the Underworld that works in union with the stars.

Position eleven

This is the place of *sleep and dreams*, of *visions and night times*. Whatever is happening in the sleep/dreams/vision of a person will show in this position. If something powerful appears here, look to see what is in the

Underworld Forest and what is in the inner temple position. That will tell you where the power of the dream is coming from, which in turn will tell you what is potentially happening.

If the reading is about a place or a situation, this position will tell you about the night time power that flows around the place or event. For example, if people are having a bad time in a building, look at this position and it will tell you what power is stalking the building at night.

Position twelve

This is the path forward, the *Path of Hercules*. It tells of the short-term future and is aligned to the directions of east and south. Whereas south and up is a long-term formation, east and south tells of the future that is already on its way, has formed, and is unrolling itself into action. This also shows where the subject matter is going in terms of what happens next as a direct result of the action in the rest of the reading.

The mystical keys and deeper patterns

This layout also holds various *mystical keys* to development within the Mysteries, and the full version teaches you the inner structure of the beings that operate through our world. At initiate level, the condensed layout can be used not only for divination, but also for meditation on the path of the initiate.

The path starts at ground zero, at you and what you interact with (1 and 2). This reiterates the “know thyself” maxim. It is the first step of the initiate to truly be willing to see themselves, to have self-truth with your own strengths, limitations, aspirations, ideals, dogmas, and prejudices. By looking at ground zero without self-hate or fooling yourself, you then know what foundation you have to work with in this life. This automatically triggers how you relate to others and begins a process of self-discovery by looking through the eyes of others.

With that begins the connection with the Divine un-manifest and the Divine manifest, the future and the past, formation and non-formation. The initiate moves out of the mentality that a human god will be their parent, and they begin to step into the pillar that has Divine potential at the top, Divine potential fulfilled at the bottom, and the initiate as the fulcrum in the centre from which, and to which, both potentials flow.

Behind the initiate is the past (the Gate) and before them is the future (the path). Above them is Divine potential/the Star Father, and beneath them is Divine manifest/the Goddess of the Earth.

Once the initiate is grounded in this pole of balance, then they are at a stage where they can 'be' within a pattern. This pattern is both triggered and maintained by their actions, both instigated and completed. This is position six, the Wheel of Fate. It covers both what you do and also what results from your actions in a particular pattern.

This places the initiate at the centre of all directions.¹ The lesson of this position is to be fully within the pattern that you are currently in. In our modern world we are always casting our minds either into the past or to future potentials, but rarely are we in the here and now. To be a successful magician, you need to be able to apply yourself fully to the pattern you are in, without constantly looking to the horizon. If your mind is constantly cast away from the pattern, the pattern itself falls apart and you lose your foundation. But if you apply yourself completely to the pattern of fate you are currently in, you draw every possible lesson, gift, and strength that is accessible to you.

This connects into the next position, the Mountain. If you are fully immersed in the current fate pattern your life has presented to you, you will at some point *hit the Mountain*, which is the full force of the Grindstone. This, if you accept the challenge, will polish you, will cut away unnecessary bits of you, and will clean and prepare you for the challenges of the inner worlds.

For example, in the work I am doing with Quareia, I am fully immersed in a pattern of creating. I am writing the course which is taking up every ounce of energy and time that I have. I am very limited as to what else I can do, or where else I can go. I am tied to a heavy workload that I cannot just put on hold while I do something else. I have to be fully immersed in it to be successful.

It is tempting to look beyond the course and start thinking about what I will do when I have finished it, about what will come next. To do so would project my energy and consciousness beyond this pattern, which in turn would break up the pattern of work. In such a case, the work would fail. So for now, Quareia is my whole life: I am fully immersed in the pattern.

By taking this approach, you engage your own limitations which in turn ensure a good harvest.

¹Recognise your magical directional pattern?

The Mountain presents difficulties that must be overcome. They are not there as a test; rather the difficulties are like training devices that focus you to a fine point while strengthening you.

When the challenge of the Mountain is accepted, and the lessons and pruning that comes with the Mountain have been done and absorbed, the gates of the inner worlds fully open. The Mountain ensures that you are fit and ready for the work, and that you are able to cope with it. The inner gates fully open and the magician finally gets to see the wondrous vista of the many worlds that interlock with ours: the inner worlds/inner temple. The magician makes friends and connections with counterparts in the inner worlds, and learns directly the powers of the deities.

After such an experience, it is easy to step fully into the inner worlds and to turn ones back on the everyday world. That is a trap that protects the Mysteries from people who have no real internal discipline. To drift into the inner worlds completely is to reject your humanity, to reject the gift of life that you were given. This is a terrible crime. No matter how hard life is, it is an extraordinary gift, so use it to the full. And that brings us to the next step, upon which the gates of the inner worlds are deeply dependant. And that is the Cottage: home and hearth.

The Cottage, position nine, is a position that tells of ordinary life. Looking upon the depths of the inner worlds and then resuming one's life in the ordinary world is tough. But it is necessary. Without the anchor of the Cottage, the gates of the inner worlds start to close. It's a paradox: you cannot pass deep into the inner worlds if you cannot function in the everyday world.

The everyday world of family, jobs, and community ceases to be the mundane world for the Initiate, and becomes the training ground for the practical application of magic learned. It is a place of rest and refuge after exhausting, powerful service; it is a place of regeneration where the body gains grounding and pulls the power of the inner worlds into the everyday world via the magician. That is when the magician also becomes one who serves. The end product of magic expresses itself in the outer world, and if the magician has no real connection and grounding in the outer world, then the magic will not complete itself. The initiate is both of, and not of, the mundane world. The initiate phase of training is learning to be a bridge between the two, an active inner power in a mundane world, a carrier of light and dark from formation into completion.

To do this, the initiate must not only be within the outer world, within the Cottage; he or she must also understand that world. To understand

such a world, one must live in it, suffer the same trials as everyone else, and be able to know how to flourish despite the limitations of an ordinary world. You cannot bring change to something you do not understand. And most everyday people are still stuck in position one: they know their own little world, but they do not know anything beyond their own little kingdom.

When you first look at the lives of others, you judge from your own experience. When what you are looking at is beyond your own culture, land, and community, if you continue to understand it by means of your own limited experience, you fail to grasp the nuances of different approaches, different cultures, different perspectives. Part of the lesson of the Cottage is to learn as much as possible about the whole world we live in, not just our own little patch, and use the skills learned so far to look in a way that does not use your own ground zero as a reference point.

This is the time when the magician needs to suspend their own understanding of life, and look at life through the eyes of someone very different from themselves. That in turn changes your whole approach to magical service.

The step of the Cottage, by learning its lessons, brings us to a place where we realise how much we have clung to, either in material terms or in how we think: things that are limiting us to the point where we are not learning. We then are prompted to let go and clear out, both in mind, body, and home, and these things pass into the Underworld Forest.

We also learn through this process, that the Underworld Forest holds much learning that has been discarded or jettisoned upon death: it teaches us how to access that learning. It is a place where we confront death, where we are tempted to simply lie down and let go, and it is a place where we learn to put deep roots that anchor us in our work.

Once the Underworld Forest has been understood, we pass through the realm of dreams and visions, where we learn to let our consciousness flow and our subconsciousness rise. The world of sleep and dreams is not only a place where our minds can sort out and file away experiences, it is also a place where our spirits can fly unfettered by the body. With our roots and foundations, and our experiences in the inner worlds, our spirits can then use that time to expand, to experience, and to explore. The initiate learns to respect sleep and not interfere with it, to let their body rest while their spirit soars, and to drop any sense of control over that process.

Then we are ready to walk the path of Hercules to adeptness, to forge a future in collaboration with everything around and within us, which in turn leads us into the stars.

The layout itself has the central pillar of manifestation and then the action of the layout progression works in a swirl motion. This flows with the inner dynamic of 'turning' or tumbling into life, something you will learn about later in the course.

Task: Learning the layout

Draw the layout. Draw each position in order, and on it write its name and position number. Put your drawing in front of you when you meditate. Take a week of meditation to look at the pattern, the order of the named positions, and how it relates to your life. Write down any conclusions, inspirations, etc., in your journal.

Task: Tarot investigation

The best way to learn tarot is by doing—and I am sure some of you have not done as much work with tarot as you should have been doing on this course. Tarot is a vital tool in magic, so if you have been slacking because you find it difficult, now is the time to change that and really learn the skill. Most of the skill is about letting your brain make connections, which is not easy: it takes time and practice. Of all the layouts you will learn, this one is the most valuable to a magician, as it can work on so many different levels.

The following tarot tasks will point you to these different levels. Once you have learned to switch your method of interpretation between the different levels, you will find it opens up a whole new level of learning for you.

To start with, we will look at the deepest level of interpretation, then we will slowly bring it up to the surface, everyday level.

With all these tasks, write out the layouts with the card numbers or photograph it, and write up your interpretation and conclusions on computer.

Question one

“Show me the power of the ancient temple site of Karnak in its entirety.”

The temple precinct of Karnak has a working history that spans thousands of years, starting with a small shrine that eventually developed into a huge, sprawling temple complex. The first question will look at the holism of that history. This will tell you it's overall power, what has been lost that will never return, what process the site is currently undergoing, and what its long-term future holds.

Question two

“Show me the power of the shrine known as the botanical gardens, in Karnak, at the time of Tutmose III.”

The botanical gardens is a shrine that was hidden behind a shrine to Amun at Karnak. It was built during the time of Hapshetsut and Tutmose III (18th dynasty). There are many magical aspects to this shrine. It is so powerful that even today, when you walk through Karnak, you can feel it. It is a recreation of the Inner Garden; hence I would like you to look at it using divination. There is very little written about it, and it is assumed that it was decorated as it was (in a very unusual way for Egyptians at that time) because it boasted of Tutmose's explorations in Syria. This is all conjecture.

Magically it is relevant to many things that you will touch on as an adept, but for now, simply looking at it in a reading will start an inner process for you.

There is one thing for you to ponder on, though, using what you already know about magic. The room is decorated with plants and animals in a very beautiful and realistic way. It was hidden behind a shrine, and then again behind a hidden door. On the far side of the room is a small, square hole that lets the wind (the breath of Amun) into the room. Think about that.

Question three

“Show me the current power and energetic state of the mortuary temple of Hatshepsut.”

It is at Deir el-Bahri, on the Theban west bank, directly opposite Karnak. Once you have done this reading, look up the recent history of that mortuary temple and the 20th century events there, then go back to the reading and reflect. Do not look up this modern history until you have done the reading, so that you do not influence it in any way.

Once you have looked at what happened in the 20th century, then see what happened to monuments, depictions, and names of this female pharaoh shortly after her death (it happened at the end of the reign of Thutmose III). Now think about the implications for a magical pattern that is treated in such a way.

Question four

When you have looked into Hatshepsut's history and what happened at the cusp of her grandson's ascension to the throne, and what subsequently happened to her mortuary temple in the 20th century, then it is time to take a look at the magical and energetic picture of that mortuary temple when it was first built. Do a reading and ask:

“Show me the power and balance of the mortuary temple of Hatshepsut five months after she died.”

The five month gap between the death and the time you are looking at gives time for the embalming process to happen, and for the opening of the mouth ritual to have occurred. You will get the picture of the power of the mortuary temple while it was still undamaged. Once the opening of the mouth ritual had been done, Hatshepsut's spirit (her *akh*) would have been accessible in that place.

Question five

“Show me Hatshepsut's progression in the mysteries during her lifetime.”

You are trying to discern whether or not she was an initiate in the Mysteries, and if so, what stages she had accomplished. Use what you have learned about the depictions of the mysteries in the layout and see which sections she had accomplished, what she struggled with, and where it took her. Once you have done this and spent some time looking at it, do the same for Thutmose III. Compare the two.

Question six

“Is the spirit of Hatshepsut still in or around her mortuary temple, and if so, what state is she in? If not, where has she gone?”

Bear in mind that the tomb and the mortuary temple are two different things. Her tomb was nearby but was raided in antiquity. The mortuary temple acted a contact point where the priests would uphold her spirit and ensure it had everything it needed. Subsequent monarchs would often visit a mortuary temple in times of trouble and ask for guidance from the dead king.

Once you have done all the readings, and any other readings you are inspired to do, go back over them and your notes, and come up with a one line answer to the questions. Don't panic about getting this 'right'; think about doing it to the best of your ability. Look at the readings in terms of getting answers, and also look at them in relation to the steps of the mysteries and how those elements also have relevance. You may find that one reading has two different perspectives.

Task: Supplemental readings

Once you have your one line answers and all your background information, then ask the same questions again, but this time using the Tree of Life layout. Compare and contrast your results, and write them up on computer.

In the next year (2015 at the time of writing) a magical divination deck will be published by two artists who are also magicians, Stuart Littlejohn and Cassandra Beanland. The deck works with the patterns, powers, and beings that you encounter in your magical training and work. It is being geared towards magicians and magical work rather than everyday divination. It also works closely with this layout and you will be working with it in future lessons. When it is available, a link to the website of the deck will be put on the Quareia site. If you cannot afford the deck or do not wish to buy it, get a deck of blank cards (you will need 81 cards) and copy the names of the cards on to your blanks and decorate them for yourself.

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