

QVAREIA - THE APPRENTICE

Module 3 - The Power Dynamics of Creation

Lesson 7: Working with your Past

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QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

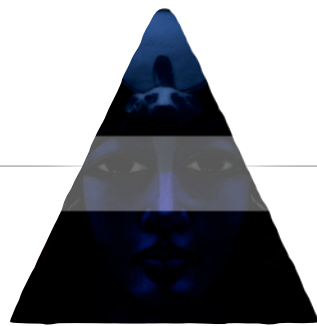
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

*For more information and all course modules please visit
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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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Module 3 - The Power Dynamics of Creation

Lesson 7: Working with your Past

Note: for this lesson you will need a large white piece of cloth, either big enough to act as a cover that you drape around you, or large enough to cover the working space of your temple/work space floor. If you want to work in the future with a magical shield that is placed around you, choose a simple, plain white cotton bedsheet that will drape over your shoulders and that is big enough for you to wrap yourself up in.

If you want to learn how to stand upon your shield (the magical floor), then choose a king-size or bigger piece of white cotton cloth that covers your working space. You can roll it up and put it away when you need to work magic that should not involve your own fate pattern.

You will also need a length of cord. Measure it with you arms outstretched at your sides at shoulder height: it should be long enough to stretch from hand to hand with your arms held out, but it should be no longer than your outstretched arms: any length beyond your hands should be clipped off.

During this lesson, the fabric and cord will become ‘tuned,’ and then in module five you will learn how to turn it into an enlivened magical tool: the shield.

You should also have four altars for the directions and one for the centre by now. If you have been using bits of furniture etc. in the directions,

that is fine, but it is coming to the time when you need an altar for the centre that is only used for that purpose. The cheapest and most mobile way to do that is to get a small but tallish fold-up table, similar to the ones used for camping or for garden furniture. Whatever you use, make or buy, make sure you can stand before it and touch it with your hands without having to bend over, that the surface is big enough to accommodate five candles laid out in the directional pattern, and that you can put things under it.

It does not matter what it is made from, though wood or metal is best. If you are really broke, make it yourself out of scraps of wood or even cardboard. If money is no issue, do not buy some fancy wild magical altar: it needs to be simple, clear and mobile.

Now that you have had to plough through lots of reading and not much action, the final two lessons of this module will be more 'doing' than reading. It was important for you to get a good understanding of some of the powers, dynamics and beings involved in creation and fate before stepping into the work that you are about to do. To dabble in your own or anyone else's fate without any understanding can have all sorts of implications, some of which you will be now familiar with: that understanding will act as a caution for you, and make you think carefully before you step into any magical act that can trigger or change a fate pattern.

Before you begin to look and work with your own fate pattern, first you must learn to magically look back over your life so far, and learn how to 'time jump' in to sections of the life you have already lived. This can be a very interesting magical act that, once you have worked with it for a while, will change your view on 'spirit encounters,' your view on time, and your understanding of how time does, or does not, affect inner actions.

This 'going back before you go forward' is part of a power dynamic that roots you, grounds you, and slowly begins the process of stretching your spirit out like chewing gum until it becomes more fluid and your boundaries less rigid (it is an octave of the dynamic of going 'down' before you go 'up'). This in turn allows your spirit and vessel (body) to be able to work without too much impact when you start to work 'forward' in time: it is like muscle exercise for the spirit, while also teaching you a great deal.

In this lesson, you are going to learn how to go back into moments of your life and intervene if needed. If you think of time as a linear path, this work will tie you up in knots trying to understand what it is you are doing. Time and events are very fluid and heavily interwoven: just learn to flow through time, and don't try to take it apart to analyse it until you have worked a great deal in the methods of flowing back and forth through time. That way, when you do come to analyse it for yourself, you will be able to draw on a good reservoir of direct experience that will help you understand it in a way that you can work with.

Passing into the past

This method uses ritual as a gateway, and vision as an interface, to allow your consciousness to flow back through time within your own life pattern in order to observe, interact, and commune with yourself at an earlier age. This is not a psychological act: it is an active magical act that effects change beyond ourselves.

Think of your life not as a path you walk, even though we often magically work with 'paths' as an access point to the future. Think instead of a large fishing net with shiny things dotted around the fabric of the web. Think of time as spreading out from the centre, which is your conception, and the rest of your physical life flows around, upon, and within this 'net' like water. There is no real 'back' and 'forward'; it is more like, 'over here' and 'over there.' Changes made by revisiting events you have already enacted trigger the whole net to change in a constant evolution—both past, present and future changes.

Learning to be more malleable with your understanding of time will stop you from blocking yourself by over-analysing—just do it, and then let the impact unfold slowly. Then you can think about it, and let your deeper instincts and the guardians around you gently nudge your understanding.

In the last few lessons, you have been casting your thoughts back into various events in your life so far, and have potentially done some readings about them. This has tuned you in a bit to remembering and recalling past events, what they felt like, what was happening, etc. Go over your notes from

those lessons, and then sit and think about times in your life where you may have felt total despair, helplessness, or a great deal of pain or anguish, fear, etc.: it does not matter how far back in your life you go, even if it was early childhood.

Once you have identified a key moment in your life when you were really suffering or were vulnerable, try to remember everything you can about that event: smells, sounds, what you saw, what you heard, what impressions you have of that time. Write them all down. Build up the image of that incident/time in your mind until you have a clear feel or snapshot of it that you recognise.

Warning: this really is not a psychological working that you are going to do. It is active magic, and if you are successful you will trigger change in your life and the lives of others who were involved with you at that time.

The warning is not about danger, but about respecting the power that you are working with. Do not instigate an action thinking ‘oh it doesn’t really matter, it’s only all in my head and no harm will come’: that would be a great folly. For example, if you were the victim of an attacker in your past, and you are going back to that point, the attacker, his/her fate and actions have nothing whatsoever to do with you; they are not your responsibility, nor is it valid to do an act of revenge, punishment, whatever.

Do not misuse this technique: it is solely about you, your own fate, your own life, and nobody else’s—overcome any temptation to meddle with anyone else. Now it is time to get to work.

Practical Work

You will need your cloth, your personal pentagram pattern (with your planets, names etc. on it) and the length of cord. You will also need a cushion and a blanket to have a sleep on. Leave yourself plenty of time to do this work, and ensure that you will not be disturbed.

Set up your working space with the altars in the directions, and place the pentagram pattern image inside the fabric (wrap the fabric around it)

and place it under the central altar. Position the cord around the central flame in a loop.

Sit and meditate until you are still and settled, and think about the point in your past that you want to work with. Throughout this working, keep that time foremost in your mind. The process of stretching starts now.

When you are ready, get up, light candles in the correct manner that you have learned, open the gates using the method you have learned, and acknowledge any contacts stood on the thresholds: throughout this ritual, keep a mental focus of intent to pass into a specific time situation. Now go and stand before the central altar. This is your fate ground zero: everything you are, everything you have been, and everything you will be all begins here in the centre of the pattern, and the flame that is tuned to the centre of the pattern is resonant with the flame that burns within the centre of your being.

Spend a little time tuning in to the central flame in the magical space, and the central flame within your own centre: they are one and the same flame. The outer flame is an exteriorised 'twin' of your inner flame. The temple space is an exteriorised 'twin' of your own magical consciousness. Once you feel fully tuned to the centre, circle the room, starting, as always in ritual action, in the east. Stop at each altar briefly to bow, while keeping awareness that east and south are the powers of 'future' and west and north are the powers of 'past.' When you reach the north, bow, and then stay in that direction.

Be aware of the contact at the threshold of the north gate. It may be ancestral, it may be faery, a land being, or an angelic being: whatever being it is, acknowledge them and state, using your physical voice, that you intend to pass through the gates of time and work with your younger self. Ask for guidance from the Noble One, the Sandalphon who stands behind you beyond the south gate (now that you have made visionary contact with them, they are likely to turn up in a lot of your workings, particularly key ones). Place your hands (or fingertips if it is low down) on the altar as you need to have physical contact with the altar.

You will do the vision aspect of this work stood up with your eyes closed (to stop you falling asleep and getting into hot water inadvertently). Close your eyes, and with your inner vision see the gate and the threshold of the north before you on the other side of the north altar. See the flame be-

fore you, and feel your inner flame: be aware of it resonating with the outer flame in the north. Remember that point in your past that you are intending to visit.

When you are ready, see yourself step through the altar of the north (it is important that you do not walk around it, but pass in vision through the body of the north altar) and cross over the threshold of the north with the intention of going to a particular time in your life that you have already pinpointed in your mind.

As you cross the threshold, you will find yourself stood in mist. Keep a mental focus on that point/incident in time, and keep focus on the intent to visit that time. Once you have total focus on that intent, start walking forward into the mist. You may walk only a few steps, or you may have to walk for a while until you come to a state where the mists begin to clear. As the mists clear, you will find yourself stepping into a scene. It may take you a little time to orientate yourself, and it may also take you a little while to recognise your younger self in that scene (we often appear different in spirit than we do in body).

If you have arrived at a scene from your past that is not the one you intended, but is still an aspect/event of your past, stay with it: you will have been directed to that event in particular because you were more needful of work at that point in time than the event you had intended to go to.

Watch the scene passively as it unfolds around you. Do not get drawn into the emotion of the situation or the memories. This can be hard, but it is vital that you do not connect emotionally with the memory. Observe yourself in that scene, observe your inner energies (which may appear to you as lights or colours around and within you), and watch your emotions. There will come a crisis point where the lights within the body seem to dip as the full impact of the situation hits your younger self. It may be in the midst of a situation, or it may be the time directly after: just stay with the scene until you see that dip. Some magicians observe it as a dip in vibration, or sound, light, colour, scent: whatever shows around and within your younger self that is fluctuating.

When you see that dip, that is the time to get to work. As soon as the dip happens, that is the deep impact in your inner energies at that time, a dip that can be dangerous for you in terms of longer term damage, and weakens the web both at that time and in your future.

Step over to your younger self, and place your hands upon their shoulders, standing behind them (always behind them). If it is a particularly traumatising event, stand behind them and wrap your arms and your energies around them. Now allow your own vital force/inner flame to brighten and to spread around and within them: share your current strength and vitality with them.

Whisper into the ear of your younger self, tell her/him that it is okay, they are not alone, that they will flower, grow, mature, and go on to great things. Tell them they are guarded: let a feeling of safety, protection, strength and endurance flow into them from you. They may or may not hear you: it doesn't matter. What matters is that the dip is rectified by filling them with strength, and letting that young spirit know that they are going to be okay, and that they are not alone.

Once you feel they are more stable, step back and immediately walk away back into the mists without staying around to see how they do: it is important with past work to leave immediately after you have finished what you are doing. Walk through the mists with the intention of stepping back over the north threshold. When you reach the gate/the gate appears, step over the threshold, through the altar, and open your eyes. You or may not feel very tired after that working: if the event was a major hotspot in your fate weave, your intervention will have taken a lot of energy.

But you cannot rest just yet.

Now go to the central altar with the south beyond the central altar and the north behind you, and pick up the cord. Hold the cord out so that it stretches across your chest from east to west with the ends in your hands—your arms should be out at your sides, at shoulder length with your left hand in the east and your right hand in the west. Close your eyes, and see with your inner vision the gates of the south. Two figures immediately step through the threshold: one is the Noble One and the other is a mature woman in ornate clothing. The Noble One puts out an arm for the lady, and they walk together to the other side of the central altar and stand before you.

The lady is Lachesis, the measurer (also known as Decima). She closely inspects the cord you are holding, and then she pulls out a cord from her robes and measures it against your cord: she is checking that your cord is indeed the right length. She indicates to you to give her your cord. Drop your

arms, and hold out the cord over the altar (careful of the flame) to her side of the flame (the flame is always a threshold).

Lachesis places her cord into your cord so that they become one and hands it back to you: now lay it back down in a circle around the central flame—your ground zero and your measure are together. Lachesis steps back, and the Sandalphon steps forward. The Noble One bends down and places his hands upon your sheet and pentagram pattern that is under the altar. He waits as something passes into the cloth/pentagram, and when he has finished he stands up, bows to the central flame, and then steps back.

Bow to Lachesis, the fate who measures life and to the Noble One, and watch as they withdraw back over the south threshold. Once they have gone, open your eyes. Starting in the east, go to the east altar, bow, pick up the candle, and place it on the east part of the central altar. Do the same in the south, west, and north until the four directional flames closely surround the central flame.

Now lie down and have a sleep while the cloth, pentagram and cord are cooking (and really do try to sleep, it helps to ‘fix’ this action in your spirit). Once you have rested, however long or short that time is, get up, and before you put the candles out, take the cord, the pentagram and the cloth. Roll up the cloth around the pentagram. Now tie it with the cord by wrapping it around and around the cloth, and tying a knot. Take the bundle and hold it to yourself for a moment: it will be charged with energy. Let your body and the bundle be in the same space for a few moments.

Find a safe place to store the bundle where it will not be messed with at all (you only take it out to place it under the altar when you work on your own fate). In Module 5 you will transfer the images on the pentagram pattern onto the fabric. Before that time, they both have to energetically ‘cook’ and tie in to each other. The cord is the binding of your own personal time, and it will hold and protect the fabric and image until they are fused together to become a specific form of shield.

If you feel up to it, and feel a need for it, this is something you can repeat at other times in your past if it is necessary, but only if it is really necessary—and if you do not observe a dip in the energies, do not take any action at all, simply observe. Watching your past experiences from this inner stand-

point can be very interesting and revealing indeed: you sometimes see things from a totally different point of view and can often see how an event was a necessary occurrence that guided you towards something else in your future, or gave you strength or an experience that was needful for your development.

Spend a week or two experimenting with this method of stepping into your own past. Just don't overdo it, as it can take a lot of energy. Each time you do it, simply put the bundle under the altar (so that it gets more charging) and ensure the Sandalphon are standing at the south threshold. You would not work with Lachesis again (she worked with you just to trigger the cord). You would simply light the directions, open the gates, go around the directions, and then step through the north gate with your focussed intention.

Task:

Note: Don't do the following task until you have done the visionary work. Always look up after the fact, not before.

Look up E. A. Wallis Budge's *The Egyptian Book of Going Forth by Day: The Theban Recension*, on the internet, and search for text and images that relate to the Net of Souls (you need to look in chapter 153). There are some search terms listed below, and a link to Budge's analysis of the text. If you use that link, search within the text for the word 'net.'

In the Egyptian understanding of the cycle of creation and destruction of life, an understanding which was considerable, they considered rebirth as a lesser existence, and something that affected the common people.

The king and the senior priests & priestesses of the Mysteries (not all of the priesthood worked within the mysteries; some were royal officials or basic temple attendants) studied and practised hard within the mysteries to avoid the net of souls upon their death.

Just as the individual has a web/net of fate, so too does a nation and a species (and everything else): like all creation, everything is octaves of everything else. Everything in creation works along the same patterns (recycling, I like it). The net of souls is the collective web of fate, and the hapless soul

upon death becomes trapped in a cycle of rebirth (trapped by the net of souls).

The king (the title Pharaoh to mean ‘the king’ came in during the Amarna/eighteenth dynasty in Egypt, before that, they were kings) and other highly initiated ones learned how to sidestep that pattern: the king in particular, along with other major players in the mysteries would, upon death, go through a process whereby their body and spirit was carefully prepared in order to stay upon the land for a protracted length of time while also simultaneously ‘residing with the gods’ (hence a mortuary temple was called ‘the temple of a million years’). Some details of this process will be covered later in the next module and again later in depth as an initiate.

This is just one example in the ancient cultures of a deep understanding of the fate process, and of also the process of the passage from human to deity. When you search the texts, you are not going to find much (there is not a lot), but you will find some things. If you then search the terms in Google images, you will start to see hidden things in the images that you will begin to understand and recognise. It is not all spelled out for you: these are the mysteries hidden in plain sight. There will be objects, stances, hand positions, symbols, and much more that you will begin to recognise from your training.

Also do a search (sometimes an image search is helpful) to look at different ancient cultures and their knowledge of patterns (like the web of fate /net of souls) in relation to weaving creation and destruction. It is known in Tibetan, Greek, and Hindu mysteries, for example. This research is not for an essay, it is for yourself: finding aspects of the mysteries in different art, religions and stories will trigger deep memories, and can start opening many sleeping doors within you.

Regardless of what culture a human is from, if it is temple culture, then it also has the Mysteries, and although there are slight differences in interpretation, the core essence, patterns, contacts, and powers are the same.

This is why I keep saying to you, that as you learn and experience things, so you will begin to finally see the Mysteries all around you in paintings, poetry, ancient temples, stories, legends, etc. They don’t need to hide, because you need to understand the keys to see them. When you are an adept, you will revisit the ancient Egyptian texts, and other texts from all

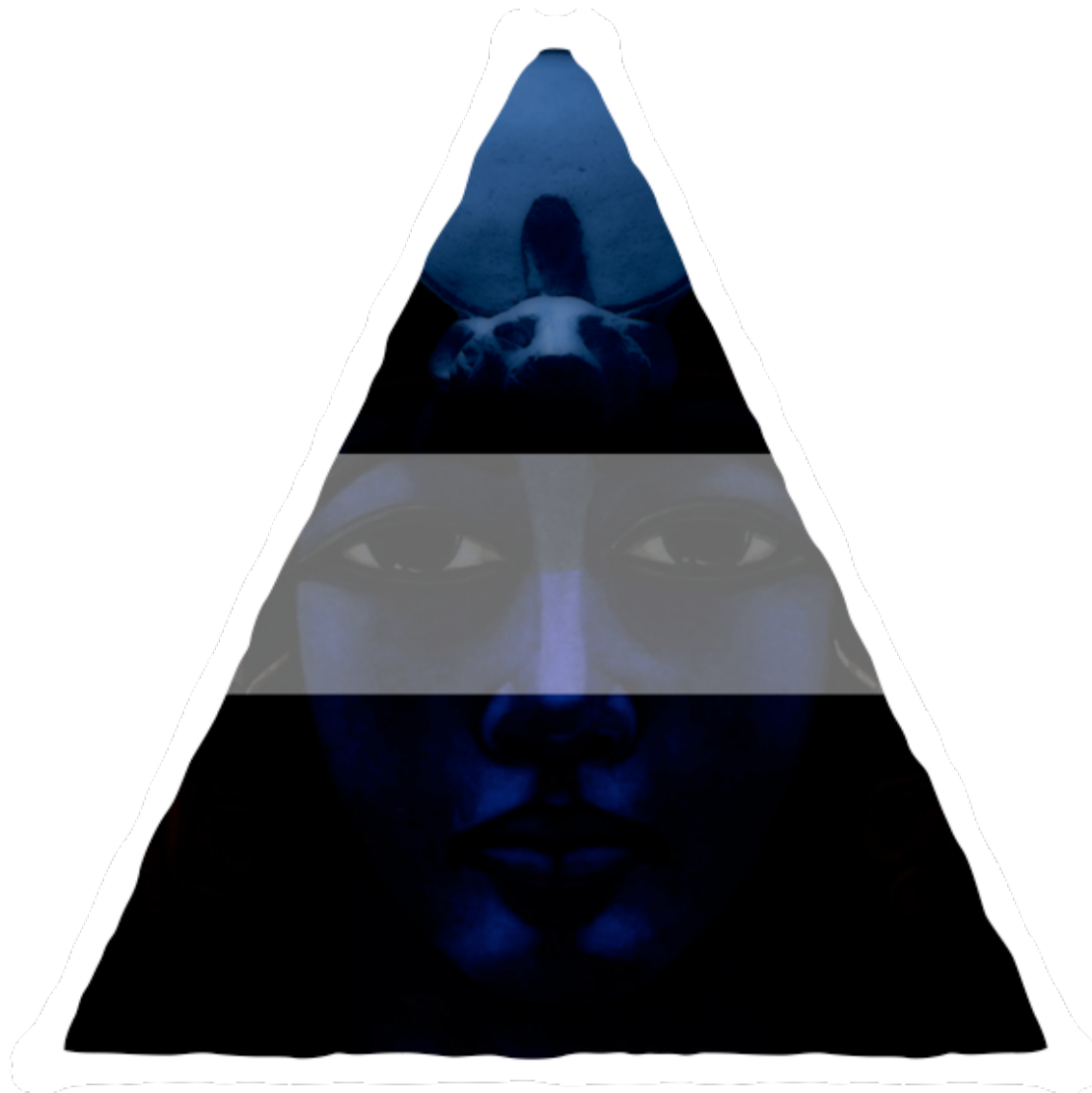
around the ancient world, and then you will really notice and recognise many of the magical techniques that you have learned.

Search terms and link:

- The Chapter of coming forth from the net.
- Vignette - A net being drawn by a number of men.
- The Chapter of coming forth from the fishing net.
- Vignette - Three apes drawing a fishing net.
- https://ebooks.adelaide.edu.au/b/budge/eawallis/book_of_the_dead/complete.html

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