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# QVAREIA - THE APPRENTICE

Module 3 - The Power Dynamics of Creation  
*Lesson 8: Working with your future fate Pattern*

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QVAREIA

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# WELCOME

*Welcome to this lesson of the Quareia curriculum.*

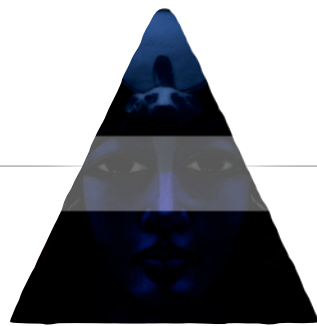
*The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.*

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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*



# QVAREIA - THE APPRENTICE

## Module 3 - The Power Dynamics of Creation

### *Lesson 8: Working with your future fate Pattern*

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Again, this is less of a reading lesson and more of a doing lesson. Get out your journal notes from when you were working with the Pentagram pattern in module two (the one you now have wrapped up in the bundle), and reconstruct the pattern by drawing it out: the tools in the hands of the pentagram, the hexagram, earth sign, your name, your planet positions, etc. Map it out on paper.

What you are going to work on is the dynamic that opposes that of the past: you are going to do the early step of working on your future, working within your web of fate. This is not about changing your future, but about learning first how to recognise the inner aspects of your web of fate, the beings, powers, and aspects that flow through it and then tune into it. This visionary ritual exercise is also about meeting your guardian angel: the tentative first step in learning how to work as a team with your guardian angel.

Because of our modern culture, we think that changing our future directly will make things better, but because of the complexity of fate, it can often make things worse. It is wiser to fully optimise what is before you by recognising it, trusting it, and simply keeping an awareness of it. That conscious awareness of the weave, what it looks like, and being aware of the beings that work through it trigger deep shifts within you that lead to you being a co-driver of your own fate and not a helpless passenger.

This method works with ritual and vision combined, and is not an easy task to do, particularly for an apprentice. But some heavy lifting is good for you. It teaches you more respect for magic once you experience just how powerful and complex (and beautiful) it can be. This visionary ritual works far more powerfully when done with a group energy around you; however, working alone with this is better for your training in the long term. Easier is not always better, and before you enjoy the boost of power levels that group work can bring, first you must slowly develop your own strength and independence, so that you are fully self-contained as a magician and are reliant on nothing but yourself.

We have looked at how fate operates like a web (or net), and how it has various hotspots, bumps, dips, etc. Those features are the tides that push humans along the process of life. But they are also potentials as well as drivers: potentials for development, self-ruin, destruction, renewal, learning, or vanishing into ignorance. We can become victims, or we can become active participants. The magician is the participant who connects with the raw material and joins in the process of turning it into something beautiful and unique. Before you can learn to participate, you must get to know your materials and know your co workers.

One of the most powerful magical ways to participate is not to manipulate or craft; it is to observe with intention, which by itself enlivens the potential of the weave: your observation becomes a catalyst which triggers necessary change into action.

When you come across a difficult bump in your fate weave, before you look to see whether you can dodge around it, first look to see if it is a bump that can ultimately strengthen or teach you. Often difficulties are what help us evolve, and we must step up to those difficulties, find the gems hidden within them, and flower despite them. One way to approach this is through the magical observation of your weave in action, and the other is to commune with the beings involved, observe your outer situation, and allow your guardian angel to guide you (without obviating responsibility for your own future). Sometimes a magician would use both. Note that direct results magic is not used: not only is that silly, but it is also weak magically. This is one of those magical situations where less is more: a slight nudge triggers a huge movement, or an observation enlivens a sluggish pattern and triggers it back into action.

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## *Hitting the blocks in the road*

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Sometimes you can come up against walls in your fate path: these can manifest for the magician as literally seeing in vision a wall or block that they cannot get around, or they can manifest in outer life by having every step forward you try to make being blocked. When you see this or it happens, or you detect such a block in the fate weave, do not take on the mentality that you have to crash your way through it. Be more intelligent: step back, look at it, see why it is there, and from what you find, you will know if you have to just sit and wait, or if you have to find a way around it.

The way to step back and look at it is to use the visionary ritual method you will learn in this lesson: you will get a much wider view in terms of energy and weave as to what you need to do. If you are in a truly dire or overly dynamic situation in your life, doing the visionary ritual of ‘Viewing the Web,’ observing, and from those observations, while you are still in vision and have your guardian angel stood before you, thinking of an option for life action (or choosing a path forward at a crossroads) will trigger a response.

If the option is the right one, the beings and the web pattern will light up and become fully of vitality, and you will get a favourable response from your guardian (usually in the form of a smile). If it is the wrong option, the web will dull down, the beings will slow down, and the guardian will tell you by his facial expression that the option is not a good idea.

As an alternative to working in ritual vision, sometimes simply sitting and waiting is the best option. These blocks can act as a ‘stop’ or ‘give way’ sign: they are there to keep you in a holding pattern while something comes into form. Once that form is ready for you to interact with, the wall falls away. The other reason the wall can appear is to stall you while your energy tide ‘goes out.’ Sometimes for magicians, if major changes, work or developments are on the horizon, your energetic tide goes out in preparation. The wall serves as a block to protect you from overreaching your low resources until the tide comes back in.

Sometimes the block is there to teach you how to be mutable and move sideways. As my mother used to say, “when the door shuts, a window always

opens,” and she was right. When you come up against a block, first look to see if there is an alternative route or action: be like water and find a channel that you can flow down.

As a magician, the way to discern what block is doing what is to engage a variety of skills and tools. The first one is your own intelligence and common sense. The second is meditation and vision, the third is divination, and the fourth is patience and a sense of trust in your guardian.

Here is an example from my own life. In 2007 I hit a major wall in my life and magical work. I lost my job, my home, I was very ill, and my magical work ground to a halt. I went in vision and all I could see was wall after wall. I saw that some of those walls were a natural part of my fate, and others had been put there by another magician in order to block me.

I had huge responsibilities (supporting children and grandchildren) and yet every resource was whipped out from under me. I had three choices: use magic to remove all of those obstacles, wait, or ‘be like water’. I sat and thought about the overall picture of what was going on. Every resource was blocked and taken away from me: something big was going on that was beyond a simple magical aggression, and it was something that was important for me to recognise, understand, and work with.

I talked to my guardian and said that I did not want to shirk any lesson or challenge, but I was so under-resourced that I could not even think straight—yet it was critical that I made the correct decision. I was too weak to observe my weave, so I asked the guardian to help me see which direction I should be thinking about going in.

The day after, I had an enquiry from a company in Huston, Texas regarding a potential job. I flew from Nashville, where I was living, to Huston for the interview. Two minutes into the interview (which was an all-day interview) I started projectile vomiting. Not a good first impression. I was supposed to conduct an apprentice ballet class for the company, and I had to run to the bathroom every few minutes to throw up. My body would not work properly, my mind was fogged, and I could not properly demonstrate my skills and knowledge in classical ballet. Needless to say, I did not get the job, and I had just wasted precious financial resources to get there.

I was too weak by this time to work in ritual vision on my fate pattern to discern what was going on and what was coming, so again I talked to the



guardian. I said that I had gotten the message that I was no longer to work in my art form, but that I had no qualifications to work in most other jobs. I was too weak to take off the magic upon me, and combined with my own fate events that were unfolding, it was all too much for me.

That night I had a dream about the moorland where I was born. I finally got the message, and it made total sense: I had to go home to Britain, and take my daughter and grandson with me. Every other possible option was firmly closed to me.

We landed back in Britain with nothing but a couple of bags of personal belongings, a few toys for the baby, and enough money for few months. At my age, and after a lifetime of working hard, that is not a good state to find yourself in. We were essentially homeless, penniless, we were all sick, and I felt defeated.

But the land immediately responded to me, came into my dreams, and I felt I was where I was supposed to be, however hard it was. I also noticed that by going with the flow of change, however much I felt defeated, the action of leaving the country voluntarily had loosened, and then cast off, the magical blocks upon me: I had essentially moved into the impact, not pulled away from it or tried to remove it. That had taken the power out of it (using fate tides already in action can remove or ‘burn up’ magical blocks or binds is something you will learn about later in another module). This is a dynamic I knew well, but in my addled state I had not thought about it.

I talked again to my guardian.

‘What next?’ I asked.

The answer I got back was another question. ‘Are you prepared to work hard?’

My answer was, ‘I am always prepared to work hard.’

The guardian asked the question again, and I answered the same. After the third time, I simply answered ‘yes.’

I felt the shift in my pattern immediately, and knew that no matter how hard things were, they were hard for the right reasons and I just needed to suck it up and get on with it.

It took nearly three years for the new path to come together for me and my daughter, and when it finally did form itself, I then understood why the

wall had been so severe, and why the new path had taken so long to come back together. The energy tide needed to go right out in preparation for the very long-term, powerful and productive pattern that was about to come back in. Throughout that time, I had to stay my hand magically and not intervene: I was clearly made aware that I would have what I needed, so long as I focussed on the future. The sheer force of the fate tide had washed away many things that did not serve me well, and when that tide came back in it brought wonderful things with it that I could not have even wished for.

The outcome is that I now live exactly where I need to be and in a situation that is optimum for me: a secure, affordable home in a wild and beautiful, quiet, powerful and magical place. And I am doing what I am supposed to be doing: writing, teaching, and magically tending the land. I got all the healthcare that I needed so that my body could get back on its feet, and through a variety of interesting fate quirks, I connected up with all the people I needed to be in contact with for my future.

My daughter, too, ended up just where she needed to be, and is now flowering as a scientist. If we had not been forced back to Britain, there is no way she would have stepped into such an education as was available for her here, and her subsequent work would have not happened. It was a very tough time for her with a small baby in a different culture and with no resources, cut off from friends and familiar things. But she rose to the challenge, took advantage of the cheap education, and worked her ass off. She, also, trusted all the powers around her.

I tell you this so that you can see how major problematic bumps should not always be avoided (and often the really important ones cannot be dodged anyhow), and how you should not be terrified if you see large difficult obstacles in your path: learn to trust.

Sometimes they are there to shift you dramatically, to change what you do, where you are, and who you are with, so that you can flower into who you are supposed to be. If I had done magic to force my future into a picture that was to my liking, none of my books nor this course would have been written (and biology would not have gotten a talented researcher). You have to learn to trust, to always be willing to do your best, and to let the inner lot pick up the slack where you cannot. I was shown the edge of the cliff, but I was not allowed to fall off it.



This is why results magic can sometimes badly stall a wonderful future: short-term fixes can close many long-term doors. The key as a magician is to be able to look, ascertain, understand, and then act accordingly. Some disasters are not vital experiences for you to go through; but some are, and you need to slowly learn how to tell the difference. So let's get to work.

If you feel you need to do this work more than once, do not do it too soon after the first time. Keep it at least a month apart, do it on the new moon, and think carefully about the timing of it: if you are working on a Quarcia lesson that is involved in destruction, exorcism, or is a lesson that is energetically hard work, wait until the next new moon after such work. Even though the work is simple observation, it can be a major stretch for your energies, and it would be easy for you to burn out. Learn to respect the fact that sometimes, seemingly simple magical acts can actually be very powerful indeed, and will take a lot of energy to do (conversely, you will also find that sometimes what can appear to be a major magical working uses little energy at all).

Resist any temptation to interfere with what you see: you must observe only, learn from the observation, recognise and acknowledge the beings and your guardian, and then leave it at that.

Read through the ritual more than once, and familiarise yourself with all the keys, images, actions, and aspects: ensure that you know and remember it, then do it at the next new moon once you are ready (day or night, it doesn't matter).

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### *Practical work*

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**Note:** After the visionary ritual, there is a task to draw or paint something straight away. When you prepare to do the actual vision work, make sure you have the time and materials to get straight onto painting/drawing.

The following visionary ritual relies a lot on your own deep inner instincts. Because of this, you need to let that instinct and inner sense rise to

the surface. This will be easier for some than others: if you tend to over-control and/or over-analyse, be aware of that quality within you and keep it in check. This is about learning how to have visionary experiences that, besides imagery, also trigger energetic impressions. If you are too busy trying to interpret what it is you are feeling or experiencing while in the vision, you will kill the work. Sometimes those tight qualities are needful in your life, but like all things, the magician must learn to be the driver of their vessel, not its passenger.

**Setting up:** You will need the four directional altars and candles (but no central one), your bundle, and your sketch of your pentagram pattern. Place the bundle directly in front of the south altar (future), ensuring that it is touching the bottom of the altar. Place the pentagram pattern you have drawn out just south of the centre of the space (so you have the copy before you and the original wrapped in the bundle). You will be standing in the centre for some of this work (and looking down at the pattern for reference), so make sure the direct centre is clear. Put your art materials to one side, but within the magical working space (for energetic resonance).

### ***PART ONE OF THE RITUAL***

To start the work, because you are going to be working with and observing deeper powers, you need to properly tune and plug in the ritual space and yourself to the Divine powers and contacts that run through magic. This brings the room and yourself to the right frequency so that the work can be done.

To do that, part one uses the second part of the Hexagram ritual from Module Two, Lesson Four. Light the four directions, see the gates open, visit each direction, bow to the contacts on the thresholds, and then begin part two of the Hexagram ritual.

Do that visionary ritual up to the point where you step into the empty Hexagram. Bathe in the silence.

### ***PART TWO OF THE RITUAL***

Turn a full circle clockwise on the spot, slowly, and end up facing south. Close your eyes, and in your inner vision see the south gate and the

Noble One standing on its threshold. The Noble One steps over the threshold, passes through the south altar, pauses to touch your bundle briefly, and then stands before you and bows. Bow back (physically and in vision). The Noble One then walks behind you and places his hands upon your shoulder—or he may place both hands upon your spine, just below the nape of your neck.

Open your eyes, and look down at your pentagram pattern briefly, noting the positions of the planets. It does not matter if you cannot at that moment remember which planet is which: just let go and be aware of the positions around the pattern that the planets are in. Now close your eyes again, remember the Noble One still behind you, and be aware of the planets' positions around your space.

Hold out your arms (physically and in vision) to the sides, and 'see' the sword in your left hand and the cup or bowl in your right hand. Be aware of the power of Divinity above you and the land and ancestors below and behind you. Be aware of the path that vanishes into the distance through the south gate, and be aware of the beings of the sword and cup by the left and right altars. All the powers are now in place, and the space is tuned.

The Noble One places his right hand over your eyes, and tells you to look through their hand: the filtered vision of an angel. All of the beings, planets, tools and shapes you had visualised shift and change to bright lights upon a web that you are standing in the centre of. They all have a similar energy colour of light to them, and they are all around you. Now you can drop your arms.

As you look, you notice other lights and shapes that are scattered all around your web. There may be many of them, or there may be only a few. Some will have a uniform shape, and some will be misshapen. Some will have bright lights and some will have dim lights. As you look, you begin to notice faint ethereal beings with long fingers working in clusters around the shapes and lights: these are angelic beings that are constantly working on your web (and also on the web of every living thing) in a constant act of weaving, repairing, and disassembling aspects of the web.

The closer you look, the more you see, and you begin to notice that every single aspect of the web is a vital component: if one thing was taken out, the web would collapse. You also notice that the weave hooks into, and

is a part of, the path that flows out to the south and into the mists of the future.

Focus your attention back to the beings working around your web. One seems larger and brighter than the others. As you watch this being, you notice that he is directing the others, guiding, helping them, and teaching some of them how to work on your individual web. As you watch him, he realises that you are focussing on him. The being finishes what he is doing and then walks over to stand before you.

As you look into his eyes, you see something you recognise at a deep level with you: you know this being. As your understanding begins to dawn, the being smiles at you: this is your guardian angel. You now begin to understand that the interventions, nudges, whispers, dreams, and feelings that you had were translations of this work that is being done constantly on your web of fate. As the angelic being worked on key hotspots, dips and bumps, that work translated to you as warnings, protection, guidance and advice.

Now that you have an understanding of your guardian angel, every time this being works on a critical point in your fate, you will become aware of them and what they are doing. That in turn will help you to make better decisions when you come to crossroads in your life. Before you can try to communicate with this being (they must always initiate the first conversation), the being steps away and gets back to work.

Turn your attention back to your web, and every time you look, you will see more and more tiny aspects, weaves, beings, and actions happening: your fate is complex indeed, which is why it is usually best just to let the beings who work in your fate get on with their job and you get on with yours. The Noble One takes his hand away from your eyes and steps back. He walks around you, and stands before you, smiling.

Bow to him, and he bows back. He turns and bows to your guardian angel, and between them passes a recognition and understanding of fellowship. The Noble One walks back through the altar to the south gate, and as he walks, you realise that the ground, web, and pattern beneath him lights up: he is a guiding light for your future. He vanishes into the mists beyond the south gate, and the room once again appears to you in vision as your working space with the four altars and the candle flames.

Now open your eyes. The power is still going, the beings are still working away, but you bring your consciousness back to the living, physical world. Go first to the east altar. Place your hands upon the altar, and be aware of the web connections that flow out of this direction and their connection into your fate weave. Step back, bow, and go to the south. Repeat the same action in the other three directions of placing your hands on the altar and just being aware of the connections these thresholds have to your fate weave.

When you step back from the north, go back to the east, bow, and put the candle out. Close the other three directions also. Place your bundle back in its resting place, and put the pentagram drawing into your journal. Keep notes of any dreams, intuitions, or feelings that arise in the days after this working, those that you feel are connected to this work and to your future.

The working you just did is simple, and yet as you get used to it and repeat it, just to observe and nothing more, it will become more powerful. At some point in your magical training, you will realise that you are becoming more aware of that weave around you all the time, and of the angelic beings that work with that weave. As an adept, you will develop enough focus to be able to tune in to the weave instantly, without ritual support.

If you feel a tremor or shift in the weave, you will feel it in your energy, which in turn will alert you to the fact that something is happening, or is about to happen, that will directly affect you in some way or other.

This tuning ability comes with practice, and with learning how to work in vision, not only with images in your mind, but also with feelings in your emotions, your mind, and your body: your deeper senses develop in a way that cannot really be described in text; rather they have to be experienced. But you will begin to recognise them as they develop.

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## *Task*

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1. Paint or draw (and do this as quickly as possible after your visionary ritual work so that the energetic resonance within you can pass into the pic-

ture) a picture of a spider in the centre of a web that has the bright spots upon it; the web that is your fate pattern.

The spider has the weaver power, and is deeply connected magically to the weaver goddess and the angelic beings that work on the web of fate. This is why many magicians, including myself, have a great deal of respect for spiders, and treat them with care and respect. A magical house will attract spiders, and they will take up residence in directions around the house where the most energetic threat tends to come in from: they start working with you in a passive way.

If you live in an area where some spiders are dangerous, and yet you wish to work magically with them, mark out a territory. What I used to do when I lived with Black Widows is that I developed a routine whereby the floors, corners, and low places where they could inadvertently cause harm or be harmed would be constantly cleaned, vacuumed, and have cleaning products put on them that spiders don't like. But the high places, crevices, dis-used storage spaces, etc, in the house were theirs, and they were not disturbed. They figured this out pretty quickly and stayed off the floors, furnishings, etc., and hung out in cracks and crevices nearer the ceiling and roof space.

Whenever I was under threat, or a dangerous tide of energy was coming in, they would all appear and would gravitate to the north wall in the house: they guarded the death threshold, and their weaving/hunting power stopped things coming into the house from that direction that should not be coming in.

Back to the drawing. Place the finished drawing or picture in the south of your working space, either on the wall or hidden somewhere. It does not matter if it is displayed or not; however, it is important that you remember it is there, and that you keep that awareness. The energy that is around you from doing that visionary working will flow into the picture. You are placing her in the south to focus her power on the weaving of the future; your future. It is a simple, passive form of magic: the resonant image of an old power is placed in a direction where you wish that influence to flow. South is your future path. North is protection against death. Move her around as needs be, but only put her in the north if you are truly under real threat, either from death magic (which will come once you are an adept and you manage to piss off enough magicians), or if there is serious illness in the house.



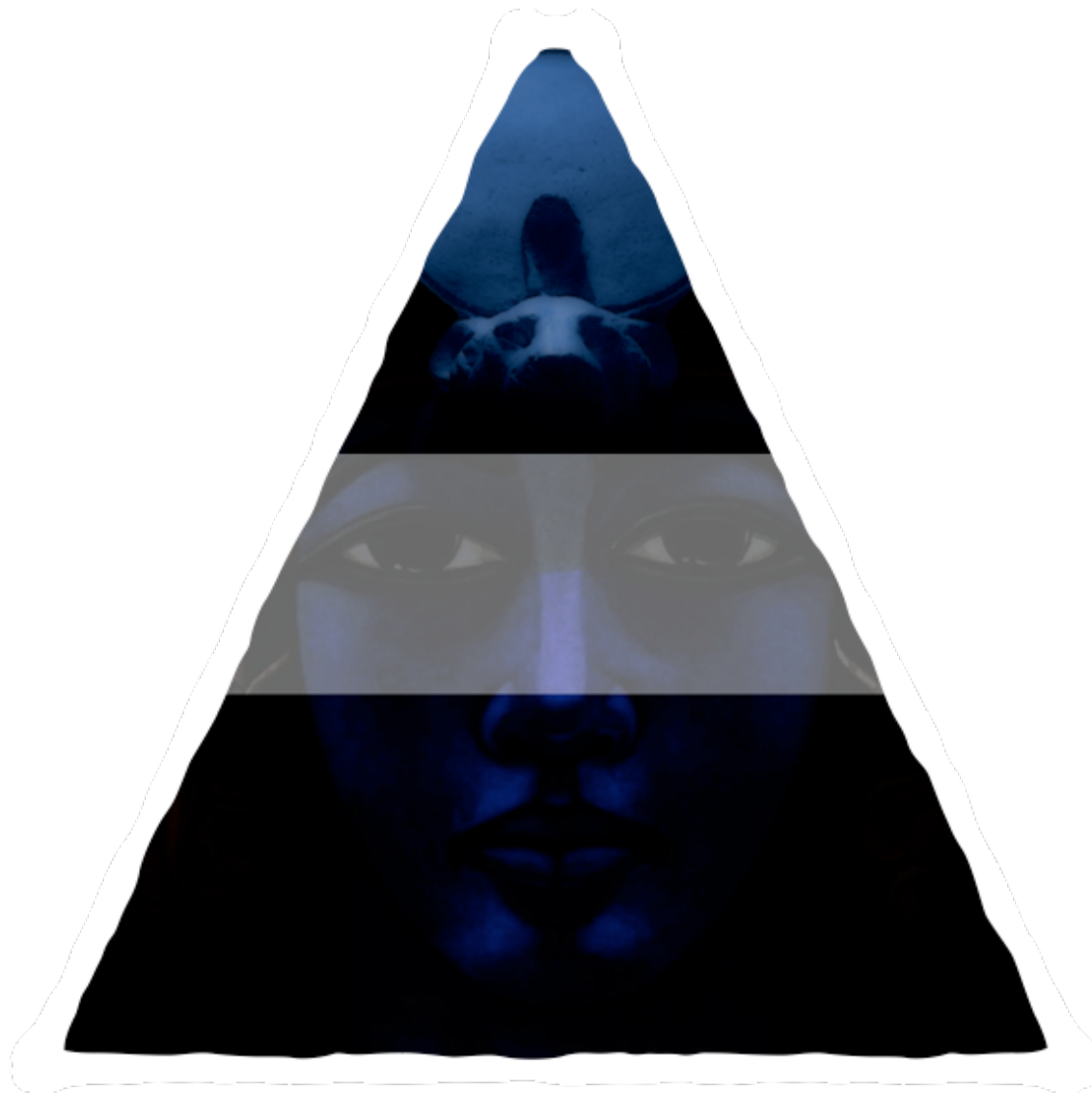
Simple, passive magic like this does not stop things altogether; rather they act as filters by downing the power levels of incoming energies: they slow things down, which then gives you enough time to notice and deal with the issue. The fact that you have met Lachesis in vision, have observed your own web, and have stood in full consciousness within the resonant power of that web, enables you to pass on an echo of that power into a picture if it is done straight after the working. It is another step towards enlivening and empowering objects fully.

**2.** Look up myths and legends to do with spiders and the web/weaving of fate. Take notes, and see what you are drawn to.

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