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QUAREIA—THE ADEPT  
Module V—Advanced Magic  
Lesson 6: Group Work

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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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# QUAREIA—THE ADEPT

## Module V—Advanced Magic

### Lesson 6: Group Work

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One is the Serpent which has its poison according to two compositions, and One is All and by All, and by All, and if you have not All, All is Nothing.

—Cleopatra the Alchemist

Though all your training is as a sole magician, as an adept you will increasingly come across other people heavily involved with magic who are properly trained, including other Quareia adepts. Sometimes you will gravitate into a collection of adepts who come together not as a regular group, but as like-minded magicians who wish to achieve something or do some job. To do that successfully, you need to know how to work adept magic as a group.

In this lesson we will look at the ritual dynamics of working with two or more people to do a job or commence a round of work. If you know the dynamics and you are all on the same page magically then you will slot together very successfully. It will be as if you have always worked together. As Quareia magicians, you have all stood in the same streams of power, and coming together brings all those layers of the patterns into a weave that will switch on powerfully.

## *Why work in groups?*

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Groups often fail because their reasons for coming together are wrong. The loneliness of the adept path is the main reason people gravitate together, but it is not a valid reason to do magic together. If you are lonely, have a social gathering. The need for hierarchy and status is another reason magicians gravitate together, and this will condemn the work to failure and isolate the magicians further. If you need status within a group, then you need to examine why. What failing in your life spurs you to seek to dominate others or be led by others? What main underlying reasons give you the need for such a hierarchy?

But when magicians identify a need for action, a need to trigger change, then the powers gather around the magicians and nudge them towards each other to get them to work together. This can happen as a result of planned and discussed action, or inner contacts can position various adepts so that they cross each other's paths.

One of the things that I hope to develop, once the course is finished, is a wider community of initiates and adepts on social media and who have meetings and gatherings, so that you come to know each other, connect, make friends, and have a pool of magicians to work with when necessary.

Working with other magicians raises the power levels far higher than can be achieved individually, and the amount of people within the working group needs to be balanced within the dynamics of magical power. Working with two other people—three magicians total—does not triple the power, it expands it many times over. Working with nine or ten people is akin to a collection of jet engines. Why? Because each magician brings to the table different inner contacts, many different threads and weaves of power, and each time a magician interacts with a deity it changes the magician at a deep level: you bring the residue of that work with you. This all adds up to a mighty fine collection of power and contact that can achieve great things.

If you have too many coming together, it can start to get unwieldy and difficult, and the power begins to take on its own feral pattern, so finding a range of numbers manageable is wise. Anything from two to about thirteen people is workable, but beyond that it does start to get a bit out of control.

The power levels rise dramatically with groups doing focused adept work, and wise to also remember that: the more people, the more power,

and the more power your body and mind has to process then compost afterwards. I did not understand this for a long time, and in the 1990's when I was working with groups, some as large as thirty people, I would get physically hammered after the work as my body tried desperately to process and compost that power. Everyone in the group would be zombies for weeks after the work as we all struggled to physically cope with the impacts of the power that came by our bodies. I then slowly learned to limit the amount of magicians in a working group, and it became far more manageable.

As a group that comes together to work, but then parts company again and the magicians go back to their lone lives, it allows the air to clear, the energy to release and go do its work, and you do not have to deal so much with the emotive power grabs, dramas and manipulations that always happen when a group of people become a regular 'lodge.' You come together, you work, then you part.

So let us start to look at the practical mechanics of group workings, and the patterns deployed in group work to make it not only successful, but balanced and harmonic.

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### *Number combinations*

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When there is a real need for group magical work, the right people draw together and whoever is needed turns up. Those who should not be there are stopped from getting to the meeting. This is all part of the numbers game, as well as the inner protective dynamics that filter out someone from a gathering who should not be there.

If a person is about to get sick, is not mentally stable enough, or has not been truthful about their level of training and experience, then they often get stuck in traffic jams, or they do get sick, or something happens that diverts them away from the meeting. Rarely, they melt down mentally in the first or second session, which again filters them out.

Such filtering is also about number combinations. In a gathering of magicians, everyone should be there for a specific reason. They have a specific job and bring specific qualities to the table. This suitability is assessed not by you, but by the inner powers that gather around you. Any unsuitable or unstable magician will be blocked, or will melt down pretty quickly.

So let us look at the number combinations, how they function in the different layers, and why. I cannot do all the combinations as there are too many, but by highlighting the main ones and the methods deployed you will be work out the rest for yourself.

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### *The combination of two*

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Working with another magician immediately gives you a dynamic of polarised substance: two bodies. The most powerful couple is a male and a female, as the different sexes add to the polarity. Remember, the magical polarised dynamics of male and female has nothing to do with sexuality. It has to do with the inherent physical differences of the male and female physical genitalia and what those genitals can do: they can trigger life, and they can contain life.

It does not matter if one or both of the magicians is homosexual; what matters are the pure nuts and bolts of their endocrine system - their physical make-up. If the woman has had a hysterectomy then you get a different dynamic again: if the uterus is no longer there then the inner spirit capacity to contain another life force remains, but no externalised organ exists to express that dynamic through. This is not a problem, just different, and a woman without a uterus learns to adjust for the power differences.

But unless the magic is specifically about bringing new life into the sphere of humanity, the genders really do not matter: you are two human gates, thresholds, and containers.

The pattern of two has to work in a polarised way, in opposition across directions: north and south, or east and west. Each person works at a directional altar or threshold, and bridges power into the space; or receives that power and redirects it to the work in hand. To balance out that power so that it does not become too focused or intense you position deities, ancestors, or inner contacts—depending on the work—in the other two directions.

You can also work in a polarised way with the inner contacts, where the north–south is a human and an inner contact, and the same for the east–west dynamic. This is often used when something needs to come from an inner pattern and be exteriorised out into the working space, then directed out in the world.

The main jobs of the humans in the space are as follows: the first magician triggers and bridges the power and maybe takes it from one direction to another to be transformed by a deity or inner contact; the other magician collects the transformed power and bridges it further out into the world. This can also be reversed to take power from the world and put it away in storage.

The reason to work with a polarity is to balance the power. You have one exterior physical element bringing the power in, and another taking it out. You can also use this to join two mediated powers together to make something bigger than both separate components.

Another reason to work in a two-pattern is to bring together two opposing deity powers, to externalise the two subdivisions, and then, using ritual and utterance, to bring those subdivisions back together face to face, for power conversation to occur. This can be useful when two opposing powers are in conflict, and that conflict is manifesting in natural or world events. The deity's gender should for the most part match the magician's, otherwise it can have devastating effects on their body.

Gender differences between magician and deity can also let power tumble out of control. For example, for a female magician to bridge Set can have devastating consequences. The male destroying power of Set is necessary destruction. His power can trigger war, storms, and devastation; but his underlying power is necessary destruction to maintain balance. He protects against the power of total chaos. So you have a balanced male destructive power. A woman can work well in communion and in opposition to that, but if she draws that power through her then it is likely to trigger a deeper power dynamic of the destroying goddesses.

Destroying goddesses like Sekhmet, Kali, and so forth, are female powers of destructive rage that can spiral out of control. This is why when Sekhmet is on the rampage, you get her drunk to knock her out and let her sleep. That female destroying rage tears up everything in its path, and triggers a bloodlust that far exceeds that of any male deity.

Bringing Set through a woman's body runs the risk of triggering that bloodlust and matching it with the destroying power of the male deity: complete annihilation. And where she is on her menstrual cycle has a direct bearing on this. If she has ovulated and is coming close to menstruating—that window of a week or a few days where the hormones are rising and peaking—then the magic can lean on the hormone swings and make them far stronger, which often triggers rage. It does not happen in all women, but it can happen to a few.



Not only does this release a very damaging magical power, but it can also profoundly affect the woman's physical and mental health. Sometimes that turbulent energy in women, as the power and hormones rise together, can be harnessed and used magically; and when that works well it uses the hormone peak to good effect. It also has the side benefit of using up the hormone peak's power, which takes away the woman's usual premenstrual symptoms. How such hormone peak affects a woman in magic can be very individual, and as a female magician you should know what your body does and be aware of it so you can put those hormone power dynamics to good use.

Some women lose power at that time of the month; others gain it. I used to gain it, and I would become very aggressive a few days before my period, to the point that I could be dangerous. But I found that if I used that time to do powerful magic, I could burn it up. I just had to stay away from magic that triggers destruction while those hormones built, as it would amplify the magic many times over.

A similar thing can happen if a male magician brings through the power of Sekhmet. The physical bodies of men and women, and the different way their endocrine systems work, define how much power is released, how, and what it does.

These are extreme examples, and much less serious effects tend to occur with other bad combinations. Some bad combinations can even be good learning experiences; but there are some lessons in magic that you just do not need to take, so use your common sense and divination to assess the best way forward.

Remember, this is not about only females being able to bridge goddesses and only men being able to bridge gods. It is about making sure that what you bridge does not pour petrol on an already-burning fire. A woman can mediate Djehuty easily and very successfully, just as a man can mediate Hathor easily and to good effect. It is about common sense, paying attention, and approaching each job individually.

If the magicians are both working in front of thresholds or directions then they should have angelic beings on either side of them as gates, and to hold the integrity and filters of the thresholds. Two magicians can therefore end up working with up to eight angels—two for each gate—with two deities or inner contacts in the other two directions.

And the fulcrum and anchor is always in the middle, no matter how many or how few directions you work with. Working without anything in the centre can make the work rootless and feral. The centre altar is



always used as a landing space for the collected power when it comes into the room, into the stream of time, into the centre of the pattern. Then it is worked with from there. It is also the centre of power collection. If there is no magical fulcrum then there needs to be a magician working the centre as the fulcrum and director of power. But you cannot do that with just one other magician; you need at least two others, otherwise the power becomes unbalanced.

Another way of working the combinations of the directions is through build-up. Build-up is where, instead of having one or two magicians working in a fixed direction, all the gathered magicians work each direction in succession. Usually you start in the east, depending on what you are doing. The first magician goes to the east altar, communes with the power, and collects it in their hands or body, or mediates it through them to a target object or developing pattern in the centre. Then they move on to the south and repeat the process. As the first magician leaves the east, the second magician steps up to the east altar and repeats the process.

The magicians move in sequence, working around the directions; and if there are four or more magicians, then by the time the first magician reaches north, the other directions also have working magicians.

On a practical note, if a magician in one direction finishes what they are doing before the magician in the next, then the waiting magician does not stay at the altar where they are working: as soon as you finish, if the next direction is not yet free to be worked with, you step into the centre and face the central altar. Stay there and hold the power/work in silence until your next direction becomes free.

This working method can be used with all four directions, or with other ritual pattern combinations. If there are a few of you then it can really build up the power. Once the directional work is finished then the magicians should be in a circle, either standing or seated, to contain the power ready for dispensing. This mirrors the circle of deities, the ouroboros, which mirrors the never-changing orbit of Divine power that circles everything.

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### *The different layers*

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Before we look at other combinations, let us look at the different power layers that can be used in the directional pattern.

The most basic, primal way to work the directions as a group is bringing through elemental powers through the magicians in the directions, who then filter and pass them onto whoever is working in the centre. There the elements, in whatever combination, are brought through, woven together, and dispensed.

If you have a small number of people, two or three, then you each work the individual elements in succession, building the power as you go. The elements are brought through as necessary: you do not automatically work all four elements if only two are needed for the job.

This work can also be done with primal and root deities that bring through a specific element, like Shu and Tefnut—air and water. The power of the deity is brought to the threshold of a direction, and power is handed over; or the power is passed through the magician who then turns around and mediates it to the working space.

That sort of work crosses two layers: elements and deities. And deities can be worked with in the directions, as can angelic patterns, or different inner contacts. You can also work the directions as gates to specific other realms. All these different layers you have worked with in the past.

When working something complex which needs a lot of power built up in layers, you can start with the elemental powers of air, fire, water, and earth. Then you bring in the angelic powers; then the deities, the inner contacts, and the realms or Inner Temples in the directions. In this way you are working with all the different layers and levels of power by bringing them together. This is done by the magicians working around the directions in ritual and vision, and each time they return to the east, they reach into that direction for a deeper layer of contact. The power and weave created from this is then dispensed as a holism.

Think about all the different times you have worked in your work space; and think about how you could adapt that work to include other magicians, so that the workload is shared and more power contained. Just remember, always go for the simplest option rather than the more complex one. But the more power you work with, the more filtering it will need to focus it and make it safe, yet effective.

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### *The combination of three*

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Combinations of three can be worked with in two ways: either as a polarised line of power across two directions with a third person as the

fulcrum in the middle who directs the power towards a target or object; or the third magician can go from direction to direction around the room while the other two stay in a specific one, mediating the power of that direction.

Three can also be used to work the triangle patterns, in which case you have three deities or three inner contacts working the opposing triangle pattern, or two people and one deity for one triangle, and two deities and one human for the other.

When working triangle patterns, construct the inner angelic patterns in the room first, creating and anchoring the above-to-below triangle, and the below-to-above triangle, with the deities holding one horizontal triangle and the magicians holding the other. This creates a very powerful pattern indeed, and is used when serious restructuring or construction is needed, or when polarised Divine power is needed at the point where Divine power steps down into deity power. This pattern creates a window for root deities to flow through.

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### *The combination of four*

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The combination of four puts one magician in each direction. The magicians each filter the power from a specific direction and power source into the room. It can be used in a fixed way, or for building up the power by moving around the directions.

This pattern is very much about the land, its creatures, humanity, and so forth. It uses both the flow of time and the output/receiving flow. You learned this pattern as an apprentice, and though it is simple, it can be used to great effect. It is stable but powerful in its simplicity.

It can also be worked in the cross-quarters. First the four magicians work the directional thresholds. Then once the power is flowing, they step to the cross-quarters and bridge the power between each of the directions, so that the power begins to circle the space. Once the power is circling, it is brought into the centre by the magicians stepping up to the central altar at the same time, bringing the power within them. There it is condensed down into a tight orbit around the central altar before being woven or dispensed into something, or released out into the world through a specific directional gate.

This combination is best used when the work is anchored and staying in the physical realm. Remember the rule of four and the material world.

## *The combination of eight*

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The combination of eight can work in a few different ways depending on how you position people. One method puts a magician at each directional threshold and cross-quarter. Positioning one magician per power point is most often used in weaving: the magician takes the thread from the inner contact and they, as an individual, focus on that one line of power. Then this is connected with the others in a weaving action, or is handed to another magician who dispenses it into the direction behind them—for example passing a power from the south to the west.

Another method puts two people in each direction, either side of the gate or altar. They act as door openers and doorkeepers. You have human-powered thresholds rather than angelic ones. This can be used to bring through a lot of power unconditionally, where the magicians do not need to be directing the powers. The gates are opened, the powers are called, and the thresholds established.

When a lot of power is needed, but it also needs directing and filtering, sometimes a useful method is for eight people to work the gates, and one or two to act in the centre and around the directions as triggers, interfaces, etc. with the contacts in the directions. This needs ten people. However, if you are bringing those deity powers or contacts into the work space then it can all get a bit crowded with four or more deities and ten people, not to mention all the attendant spirits who tend to turn up when deities are being worked with.

But such a working can be very powerful indeed, particularly if it works with repetitive action in the directions, with two central magicians constantly going from direction to direction, then calling down from above and up from below—the seven-pattern. It also takes a lot of energy. This is not apparent at the time, but you will feel it afterwards...hard work!

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## *Combinations of actions*

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When you are working like this in a group, particularly with a larger group of four or more, you can combine different layers of action over the different layers of powers that you are working with.

So for example, let's look at how you might work points of contact around the space, whether you are working with the four directions or the triangle patterns. Your first layer is to make the contact, your second layer is to bring in the power, and your third layer is to do something with that power. And you would also be bridging contacts, angelic beings, or deities into the room to work with you on the power pattern. You have done these many-layered rituals before as a lone, individual action.

The power builds as a result of repeated connection with the power point and connecting with different levels of power and consciousness in its direction.

So, for example, say you go to the east, and on your first visit you open the gates. The next time in the east you reach for the wind or a contact. The third time—after working ritually around the space and directions—you call in a deity. The fourth time you may step through the gate into the deity's landscape for further communion or to bring through a deeper power. And so forth.

The possibilities and combinations are endless. The point is to build power by repeatedly returning to a power point in the ritual. Each time you reach for a slightly different level of power and/or contact, which you then bring into the room or weave into patterns.

Because you do not have a group to work with at this time, we will work in vision as inner contacts for a group ritual. Then you can see the dynamics from an inner perspective. This will give you one layer of understanding of the dynamics; the rest will come when you get the opportunity to work with others.

Just don't fall into the trap of pulling random people together to test this work. Who you work with is just as important as how you work. When the need arises, you will come in contact with others you can work with.

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### *Working as an inner contact in group ritual*

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Working as a living inner contact is one of the strands of adept work. As it has many different applications, we will look at this method in depth later in the adept section. For now, you can work with a group so that you get to see the various layers in action from an inner perspective.

The group ritual you will visit is a real one that happened in time. By working within it you will get to see a lot of different things in action. This will give you a good insight into the various dynamics that gather with such a group job.

Remember, the dressing on the surface of the ritual is largely irrelevant. The contacts, powers, patterns, and actions make the power work, not the surface details. Throughout the visionary exercise, look at what is happening in the room, look at the humans there, what is around them, what the power around them looks like, and so forth.

You will be given work to do in the ritual vision, but also use that time in the vision to observe. Look at the directions, who is mediating power on the thresholds, and what beings, deities, and so forth are around them.

You will visit a gathering of thirty magicians who were working to connect with an inner line of magical priesthood and were being consecrated physically into that line.

Two adepts passed on the two polarised north and south powers into those being consecrated, and two adept inner contacts were brought to the threshold to pass on the line of east and west.

In the north, where the ancient undivided goddess—Cybele—power was being brought through, two magicians worked as gateposts on either side of the adept mediating the female power of the north, and the anchor was connected into the central altar.

That gives you a little background on what was happening, and that is important: if you are ever sent to act as an inner contact by a living magician—like I am doing with you—make sure you know what you are stepping into. If you are directed by an inner contact in the Library, then you can trust them. But some outer living adepts can take advantage of students and use them in unhealthy ways, so always be sure you know what you are stepping into.

I chose this particular ritual to send you to because a large number of people were working in a focused way with the specific pattern of seven. They brought through power for a priesthood whose particular line you know and understand—as it is connected to the Inner Library—and it was a key time where it was important that they acquire certain lines of power connection in order to take that line out into the world and work with it in service.

Connecting to a priesthood line like this has its pros and cons, but at the time of the ritual, in the 1990s, I didn't know any other way to connect

them with the power and contact they needed. These days I would do it differently. As you work within the ritual as an inner contact, you might spot why this was not the perfect way to work, but how it was necessary at the time.

Tune your work space, open the gates, still yourself, then go to the Inner Library. Keep the focus, as you go into the Library, that you are stepping into the particular consecration ritual outlined in this lesson. A contact or librarian will take you to a door or threshold within the Library and show you, over the threshold, a ritual going on. Look through the threshold or door. You will see a large room with about thirty people sitting in a circle around a central altar which holds a single flame.

Each direction also has an altar with a lit candle, and the gathered magicians are sitting in a circle which includes the altars in the directions—the magicians sit between the four altars, but not in front of them.

As you look, you realise that you are standing on the east threshold with the east altar in front of you. Watch as the magicians take turns to come up to the east altar and commune with the power there. As each one finishes, they go to the south, and the next magician approaches the east—they are working around the directions.

As a magician steps up to the east altar you become aware that the power in the east rises, and beings flow past from behind you, reach over, and touch each magician on the forehead. They are forging links in preparation for what is to come.

Your job is to mediate the Divine breath over the threshold. Tune yourself to the air gap in the Inner Temple, and see yourself standing in the east in the Inner Temple, with the air gap behind you, while also seeing yourself standing on the east threshold of this ritual, with a magician standing in front of you.

Take in a deep breath and feel the wind gather behind you. Let the wind flow through you, through your breath; and as you breathe out, utter the word “truth.”

All it takes is that one word that holds so much power. Truth is life, truth is balance and the rule of adepts, and truth is the pure power of Divinity flowing through you. Aim the breath and word at the forehead of the magician standing before you, and time it so that as the inner contacts touch the magician, your breath is also released to them.

Watch as the magician steps back, bows slightly, and moves away. Another magician will step up to the threshold. Repeat the same action



again. Keep doing this until no other magician approaches the east threshold. If someone comes to the threshold that does not look 'right,' withhold the breath.

When such consecration rituals are done, sometimes the ritual puts all the 'inner lights' on. Then dead souls or inner spirits who want the connection, but have no body to hold it, will essentially gatecrash the ritual and get in line. This happens particularly when you are working out of time and in vision: sometimes lines get crossed when doing such work and a spirit or soul desperate for connection can sneak in.

Harmful beings or spirits are automatically locked out, but searching souls are not. They cannot be consecrated, as they have no vessel body to hold the pattern; but the power still draws them. It is enough that they are in the space and pattern, and they will benefit from it.

Never try to banish anything like a lost soul looking for connection or solace, as that would not be compassionate. Simply move them on, away from the threshold, by withholding the breath.

When you have finished, look into the room. See the power and the four gates wide open, see the magicians absorbing what has just been given them, and see the lines of priesthoods at each directional gate. Watch as they withdraw and the gates close. How does it feel where you are standing when the power withdraws? When you feel that lessening of the power, step back and watch as the gates close before you.

Go back to the Inner Library and to the Inner Temple, and stand before the airgap. Receive the Divine breath on your forehead from the airgap, then circle the space until you feel grounded and balanced.

You have given in breath to a magician in service; and in return you are also given the breath. *As you give, so shall you receive.* Instead of returning through the Library, simply open your eyes. Your spirit will withdraw from that place when it is ready, and for a while part of you will remain in that sacred place, bathing in its power and balance.

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## Summary

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Group work is simply an extension of lone work. The group dynamic brings more power to the ritual, deeper contact, and practical help in the service work. It is not used when a group just want to get together for

the sake of it; then you organise a social gathering. You save it for some specific need that is better fulfilled by more than one person.

Do keep in mind the dangers of power dynamics and group politics. Keep it focused on the work, and do not let little power games crop up, even with a brief coming-together. As you slowly build connections with the Quareia family and magicians from other traditions, make sure the group work is always about necessity.

Ensure that the structure of the ritual and/or vision is coherent with the purpose of the work, not with the number of people gathered or people's personal likes and dislikes. And keep everything relevant. Do not add flourishes or pad out the work with unnecessary ritual actions.

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### *Turning a single ritual into a group ritual*

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Go back over the various rituals that you have worked with in your Quareia training, and choose one. Rewrite it for a group. Specify how many people would work the ritual.

Think carefully before you start. Look carefully at the ritual you will alter. Work out what needs to be retained, and what was there simply because you were working alone. Sometimes contacts were used to fill in for humans; sometimes they were there because of the job they are doing. Choose one of the longer, more involved rituals. Outline the visionary aspects of the working, and how they would be approached for a group working.

Write it all up, and explain why you have approached it as you have. Keep it in a computer file for your mentor. If you are not being mentored, this is still an important exercise to do, as it will teach you a great deal about group magic, and your notes will come in very handy in the future.

QUAREIA

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