



QUAREIA—THE ADEPT

Module IX—Teaching, Mentoring, and
Group Construction

Lesson 5: Teaching Stage Three

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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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Lesson 5: Teaching Stage Three

By the time the student gets to stage three of basic beginner training, they are ready to start to look at certain underlying dynamics of power, dynamics of contact, and so forth. In stage three, you start to untie the connection between you and your students so that they can transition into lone study and move on instead to be guided by a mentor.

To facilitate such a shift, you have to cram quite a lot of knowledge into your students, while having them rely on you less and less for their learning. That can be a complex process, as you need establish dynamics within them that they will likely fight against: you wish to pull away while giving them keys, and they will wish to move closer and hang onto you.

In the first two stages, the student did a lot of hands-on practical work without looking at any theory, reading, etc. In the third stage, now that they have a semblance of some experience with basic practical magic, they need a strong mixture of practical work, study, and debate. By the end of the third stage, they need not only to navigate themselves through vision, ritual, and divination, but they also need to have a basic knowledge of the underlying mechanics behind the more popular forms of Western magic. If they pick up a book on the work of Crowley, or the Golden Dawn, or Dion Fortune, etc., then they need to have the basic foundational understanding within them to make sense of what they

are looking at, even if that understanding is rudimentary. They need to discern what is bullshit, what has become distorted or misunderstood over the decades of people rewriting works, and what is workable and not.

Then they can make their own informed choice about whether they wish to continue dipping into basics and looking at different fixed magical systems, or whether they wish to undertake proper, serious long-term magical training. Your job, really, as a basics teacher, is to make sure they know enough to know what they do *not* know, and to know what they truly want. Your job is also to give them just enough skills to tell the difference between a true magical path and commercial crap, and to discern which true magical path is right for them. This is a lot of responsibility: the foundation you give them is what everything else will rest on.

Personally I would love to see all beginners study Quareia, because I am biased, but it might not be what a student wants, or it might not be the right path for them. So as a teacher you need to step back and trust that the skills you have given them are sufficient for them to make the right choice for them at that point in their lives.

In the last lesson, though I did not map out lessons, I did give quite a lot of detail about what should go into them, so that you could start to form your own class system. In this lesson I will step it back even further, and just give you lists of things that a student would need to learn and achieve in a stage three beginner training, and why they would need them. Then, you have to figure out how you would materialise that list in learning experiences, and how you would structure those learning experiences in four one-day classes spread out over a year.

There now follows a list of ground to be covered. How you cover it is up to you to decide: what becomes practical work, discussion, and homework/self-discovery?

Self-discovery is a major part of stage three. By giving them tasks to go away and do between classes, you passively train them to start thinking and discovering for themselves. Your job is to give defined boundaries in that self-discovery by setting specific research, reading, and experimental tasks to steer them towards learning, questioning, and observing.

By the end of stage three, if they come across a magical book that interests them but is on a subject about which they know nothing, then they should be able to discern whether it is useless or potentially useful,

and they should also be able to spot basic dynamics within the magic they are reading about. That way, their knowledge starts to expand, which will prepare them for finding magical fragments in classical and older texts. They should also begin to see beyond surface glamours in writings that hide gems beneath them.

Skills

Discernment is a major skill needed in magical study, as a beginner often has no reference points to separate the wheat from the chaff. Discernment can begin to develop if you take the time to show them texts or images that are faked and produced by people with no knowledge, and others written from a place of gnosis.

It also comes from looking at basic magical dynamics in various cultural magical expressions, so that they can begin to spot dynamics that they know, presented in various different ways in historical images and writings. To do this, they need to know those basic dynamics to start with, something covered in this listing.

They also need to be aware of the human habit of disengaging common sense when they come to an unknown quantity. This is of particular importance in this current age of media and fiction. Because of the mass of fiction, conspiracy theories, and general junk that people are now exposed to, oftentimes mixed with a poor general education, people disengage their common sense and are quite happy to accept the 'aliens, lizard people, Illuminati, cute fairy' motifs.

Trying to dispel each one is pointless, as there are too many and it gets just too silly. Instead, steer them towards an understanding that magic is part of the natural world and human consciousness, and guide them towards understanding that the various forms of magic are really human vocabulary for such dynamics. Also, it does help to slowly introduce them to the concepts of beings without bodies who are a natural part of the universe, and not some weird evil thing come from Mars to eat their faces off. It can be quite astonishing what people absorb from movies without realising. Common sense is always the key.

A good work ethic is also important for true magical development. Again, many people resist this, as we live in a time of everything being instant, and tailored to the consumer's every wish. People want power, control, and knowledge, but they often do not wish to understand that

a true art form can take many years to master. And with magic being a true art form, there is no quick and easy route to becoming an adept.

When this is mentioned, people will often point to some online magical schools that offer adeptship after a year or two of training, which is just silly. This is where it is assumed that one can cram knowledge from books like a short course, and they will get a certificate at the end. Magic is not developed simply from book learning, which is why there were no reading tasks for the first and second stages of group training: they experience first, they 'do' first, *then* they start to read.

Those who wish simply to dabble a bit, learn a bit, and experiment do not need to develop a work ethic, but it is worth pointing out to them that if they truly wish to develop long-term in magic then it is a long and arduous road. Regaling them with your training stories can help put this in some kind of perspective. Explaining that it becomes a way of life where you develop and grow as you progress, rather than it being a race to a medal, can be helpful.

But for beginners, simply outline that regular practice is what develops the magician, not just going to class once a month.

The other crucial skill for a student to learn is emotional discipline. It is important to outline to the students how emotions can get you in trouble in magic, and how it is necessary to step back and work with minimal or no emotion. Again, telling them about your training, and giving examples, will help them understand this concept which is likely to be alien to them.

This then leads to the discussion of ethics and balance, and how balance plays a major role in magic. This can then be developed outwards from personal balance to describing the magical dynamics of balance and the fulcrum, and again how crucial that dynamic is to successful magic.

Knowledge

The next on the list is knowledge. There are a few basic dynamics in magic and areas of magic in which they need a basic grounding, so that they can use that foundation to spring into their own discoveries.

Knowledge of the magical aspect of the land would be the first one. It is important that they learn that the land is a living consciousness in

its own right, and that how they treat the land is an important key to successful magic. Too much modern magic is divorced from the land and its beings, and its powers are ignored.

Introducing them to the concept of the inner landscape, both of the land and within the human, can be a major switch for turning the lights on in a student. They need to learn about the beings of the land: faery beings, elemental powers, deities within the land, ancestors, and so forth, so that they stop seeing the land as a barren place that magic is ‘done on,’ and start seeing the land as an integral part of magic.

Steering your students’ understanding of the beings that live on and within the landscape can be difficult, as many of them will come to your class with the odd understanding of faery beings being little winged ten-year-old girls in pretty dresses... a fantasy of uptight Victorian men.

So slowly introduce them to concepts like the consciousness of a tree, of a hill or rock, of the wind and the storms, and bring them to the understanding that the classic tools of the magician—the sword, shield, cup, and rod—are in fact fashioned vessels whose power is rooted in the natural landscape. They are the externalisation of those powers in the form of tools.

Teach them how to behave on the land, not to litter it or trash it, and how to commune with everything around them. If you teach them nothing else, these skills and knowledge will change their lives, and the lives of everything that lives around them.

Magical patterns

The knowledge of the elements, tools, directional powers, the directional powers in relation to the body, and what an inner contact is, are all basic fundamentals that a beginning student needs before they launch further into the world of magic. This knowledge, which underpins so much of Western magic, gives them a basis of understanding which will then inform their discernment, helping them make better decisions about the future of their training. It also helps them understand what lies behind a particular magical system.

This knowledge mostly comes from basic ritual and visionary exercises, and from discussion with the teacher. A student should know why the root tools of sword, shield, vessel, and rod are used in magic, what

powers they are connected to, what they do, and how they are basically worked with. They should also understand the deeper mechanics behind the elements, for example air's links to utterance, recitation, the wind, the sword, the blade, the storm, and how they all interrelate.

This will help them as they work their way through magical books and come across images. They should know the dynamics behind magical images, not just the mythic or dogmatic meanings assigned to them over the generations. Using traditional magical images in a class and discussing them can be really helpful for students, particularly if they have recently learned some of the foundational knowledge. Just to give you an example, here are some images and text to go with each image that highlights how such discussion could go.



Figure 1: The Rider-Waite Magician trump

The Rider-Waite Magician trump comes from the very early twentieth century and was created by Arthur Edward Waite—the deck was published in 1910. On one level this image can be used with beginning students to show the classic image of the magician with the four implements on

the table before him. The whole picture, like the whole deck, is full of symbolism, from the colours of red and white, which you should understand, to the roses, which show Waite’s connections with Rosicrucianism. He joined the Societas Rosicruciana in Anglia in 1902, and in 1915 formed the Fellowship of the Rosy Cross.

Many student magicians see the Rider-Waite tarot deck as a definitive ‘book’ of the Mysteries, yet Waite’s understanding of magic was not great. It was not lacking, either, but it was not quite as wide-ranging as people think. Waite was influenced by Eliphas Levi, a.k.a. Alphonse Louis Constant (1810–1875), the first man we know of to include tarot in the training of a magician, and he had a far greater grasp of the deeper magical dynamics than Waite.

So if you look at the trump card and see the tools on the table, the image tells you nothing other than “here is a magician and here are the tools he works with.” The magician is number one in the deck, the beginning, and if you then track through the rest of the major cards, you will recognise some symbolism drawn from previously discussed images and woodcuts.

This now brings me to the second image, from Eliphas Levi. Look very carefully at this Tetragrammaton pentagram by Levi. Look in detail, look at the placements of the planets, the eyes, the cup, and so forth...recognise the pattern?

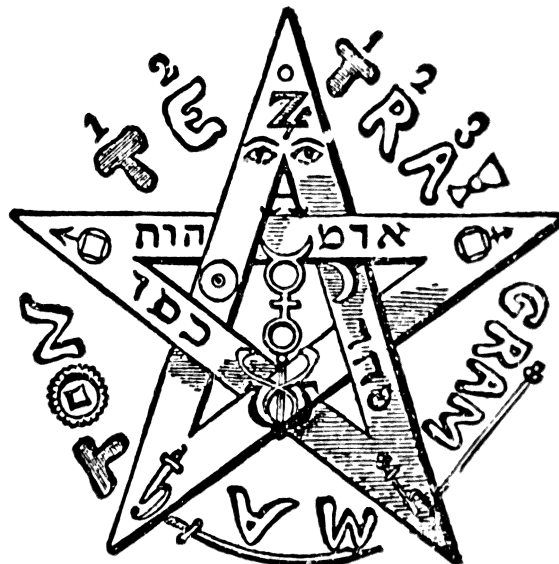


Figure 2: Pentagram, by Eliphas Levi

You can see from the Pentagram that Levi drew that he was working from a place of magical gnosis, and you can show this to students, who

will only understand a couple of layers in the pentagram, and point out the pentagram as the person. Which will take you to the next image.

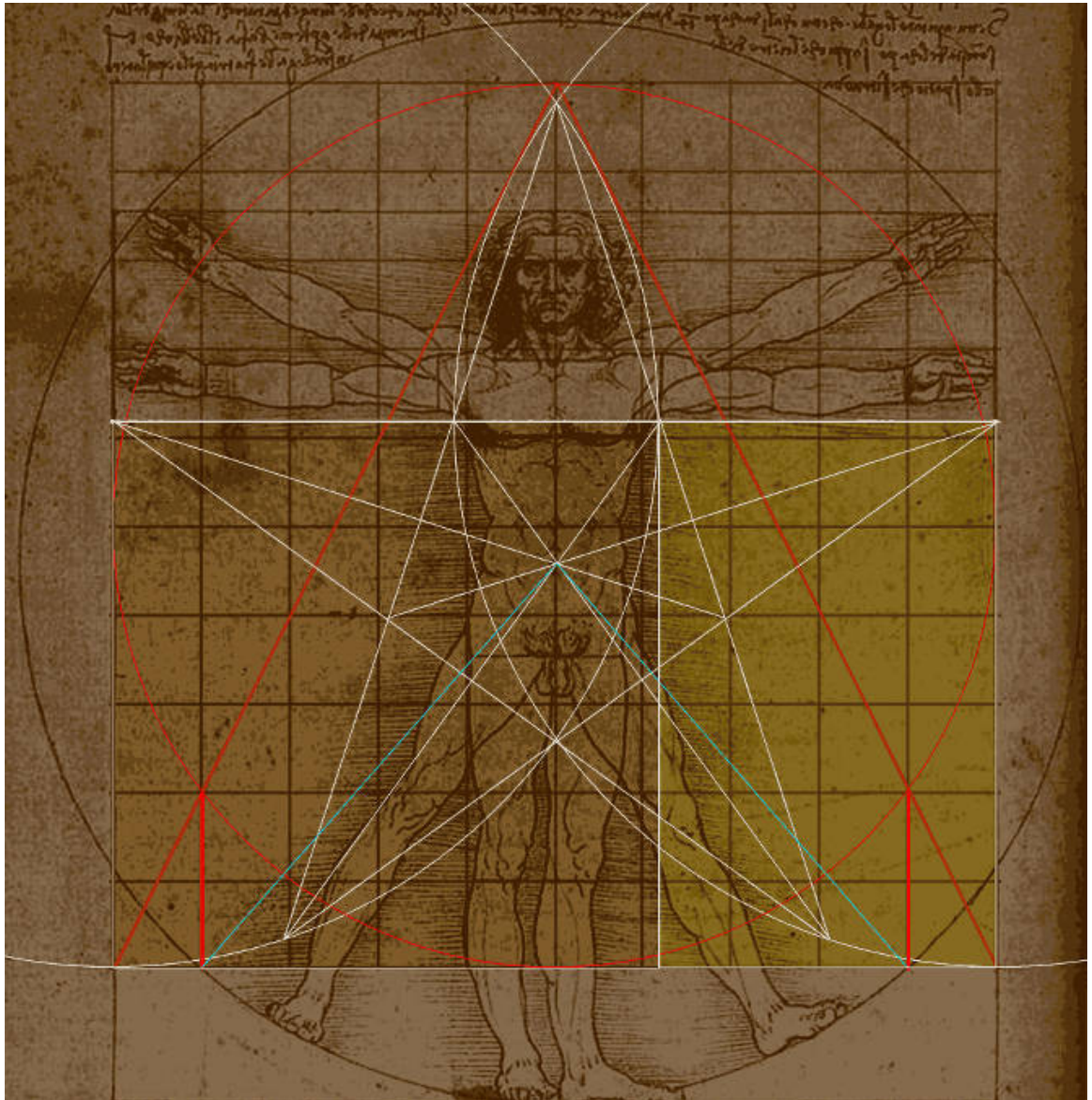


Figure 3: Leonardo da Vinci's Vitruvian Man

Note the lines drawn between the body points, and how the pentagram is the man and the man is the pentagram. We have come quite some way from the tarot card that shows the magician externalising everything on a table, with all his glittery tools before him—an unsubtle image if ever there was one. And if you read the text from Waite that goes with that card then you will pick up on his disdain for magicians in general.

The second image you looked at is more subtle and has more of the Mysteries to hide. The tools are powers around the magician as well as within the magician, and the magician merges with the magic while still

maintaining a degree of separation. The third image you looked at is where man is magic and magic is man.

So first you show images with different layers of presentations of the magician, and next you show images of the tools hidden within symbolism. If you use pictures that are too obscure then it will become almost impossible for your students to spot and understand what you are talking about, so here are a few examples to give you an idea.



Figure 4: Cup and sword from *La Tres Sainte Trinosophie*

The text from *Tres Sainte Trinosophie*—section four—that accompanies this image is:

In its place a lake of fire presented itself to my sight. Sulphur and bitumen rolled in flaming waves. I trembled. A loud voice commanded me to pass through the flames. I obeyed, and the flames seemed to have lost their power. For a long time I walked within the conflagration. Arrived at a circular space I contemplated the gorgeous spectacle which by the grace of heaven it was given me to enjoy.

Forty columns of fire ornamented the hall in which found myself. One side of the columns shone with a white and vivid fire, the other side seemed to be in shadow; a blackish flame covered it. In the centre of this place stood an altar in the form of a serpent. A greenish gold embellished its diapered

scales in which the surrounding flames were reflected. Its eyes looked like rubies. A silvery inscription was placed near it and a rich sword had been driven into the ground near the serpent, on whose head rested a cup... I heard the choir of the celestial spirits and a voice said to me: 'The end of thy labours draws near. Take the sword and smite the serpent'.

I drew the sword from its sheath and approaching the altar I took the cup with one hand and with the other I struck a terrific blow upon the neck of the serpent. The sword rebounded and the blow re-echoed as if I had struck on a bass bell. No sooner had I obeyed the voice than the altar disappeared and the columns vanished in boundless space. The sound which I had heard when striking the altar repeated itself as if a thousand blows had been struck at the same time. A hand seized me by the hair and lifted me toward the vault which opened to let me through. Shadowy phantoms appeared before me — Hydras, Lamias and serpents surrounded me. The sight of the sword in my hand scattered the foul throng even as the first rays of light dissipate the frail dream-children of the night. After mounting straight upward through the layers that composed the walls of the globe, I saw again the light of day.

The whole text of the book is a mixture of visionary magic drawn from different sources and brought together as a tome of the Mysteries. If you read through it a few times then you will recognise many of the things that arise in section four. This is a good example to show students, though they will not understand a lot of the text. However, you can choose a few elements from within the text to explain a little of the imagery. For example, "a hand seized me by the hair and lifted me" is something that you should recognise, and you can explain it in simple terms to a beginner student.

This teaches them that magic, mostly, is hidden in plain sight, and that these fragments of the Mysteries tumble down through time, from generation to generation of magicians, passing on knowledge to those with eyes to see and ears to hear. This moves your students away from the superficial, dogmatic, and often silly modern texts, and closer to understanding that the Mysteries and the study of magic are complex yet simple, profound and elusive. They hide everywhere around them.

Here are some other images that you can show students and talk to them about the deeper underlying Mystery behind what can appear at

first glance to be simple. Both are common motifs that hide a great deal under their simplicity.



Figure 5: Goddess of Justice

Powers

The next aspect of magical knowledge to look at in its basic form, and in very simplistic terms, is the progression of powers. Talking about the balance of creation and destruction, and the expressions within those dynamics like the Grindstone and the Unraveller, without going into too much depth, would be very helpful for the beginner.

If you can also then look at similar dynamics in other mystical systems, like Buddhism and Kabbalah, if you are very familiar with them, then this will also help them understand the concepts, and demonstrate that they are more or less universal concepts that crop up in various mystical patterns.

Deities are also something that needs to be explored with stage three beginners, as the majority of them will come in with various misconceptions with their roots in religious cultural upbringing. Most of the



Figure 6: Sword and Stone

ways that people in the West approach deities stem from Catholicism and its lasting influence in various branches of the Christian system—and Catholicism draws on Roman systems for approaching deities.

Help your students understand deities and how we perceive them, where their power comes from, etc. in basic terms; and how to approach them, and how to not get into problems with them. This will help them overcome a lot of their previous programming, and will also save them from making classic mistakes.

As you can see, stage three has quite a broad sweep of ground to cover before you cut them loose into the world to truly begin their lone magical studies and explorations. So it is really worth taking the time to plan your series of lessons carefully, and ensure a right balance of practical work, theory, and debate; and within the practical work a balance of ritual, visionary, and divination work.

Working with the Rider-Waite Tarot

To finish, I will set you a task that you can then use in a class setting, either as a one-off session or spread out over classes. It is something that works with tarot, so it helps with divination skills, but it also helps the students begin to understand orbits of power, connections and influences, and powers/dynamics. It is simple and straightforward and is a hands-on learning exercise.

Take out the trump cards from the deck and separate them out in the following pairs:

Magician	and	Hermit
High Priestess	and	Hierophant
Empress	and	Emperor
Lovers	and	Fool
Star	and	Sun
World	and	Moon
Temperance	and	Justice
Wheel	and	Chariot
Death	and	Judgement
Devil	and	Tower
Strength	and	Hanged Man

Now look at the pairs, and knowing what you know from your training, look at why these pairs match each other. Take notes that you can go back to and expand on as you go through the work.

Now they go into pairs of pairs, groupings of four:

Magician, Hermit, High Priestess, Hierophant.

Emperor, Empress, Lovers, Fool.

Star, Sun, Moon, World.

Temperance, Justice, Judgement, Death.

Strength, Hanged Man, Devil, Tower.

The Wheel and Chariot stay as a pair.

Put the groups of fours out on a table, and move first the Wheel and then the Chariot into the orbit of the groups of four. Think about how these two cards affect the partnerships and the groups of four in terms of fate/cause and effect, and meaning.

Now sort these groups into two groups:

Magician, Hermit, High Priestess, Hierophant, Emperor, Empress, Lovers, Fool, Hanged Man, Devil.

and

Star, Sun, Moon, World, Temperance, Justice, Judgement, Death, Strength, Tower, Wheel.

The Chariot stays alone.

Put the human group at the top of a table or space, and the dynamics at the bottom, and place the Chariot in the centre. Think about that not as an above and below, but as a wheel with the Chariot in the centre, and you as the reader riding the Chariot. If it makes it easier, put the cards in a circle, but keep the two 'families' of powers together.

You can play around with these more by placing them in a circle and ensuring that a balancing dynamic is opposite each card. You can also group them into their astrological houses. Work with what you know; do not read astrology books that use tarot.

These can be very interesting exercises that not only teach you the deeper dynamics of power and people, but also teach you a great deal more about the underlying principles behind each trump card.

You can then use this as a teaching tool where you bring together divination learning with a simple expression of the creative/destructive dynamics, and illustrate how certain archetypes within magic respond to those dynamics. The pairs can teach you opposing dynamics and powers around polarities and human evolution.

You can do a lot more with the trumps. If you experiment then you may find out, and then you can pass on that learning to your students. The key is not get locked into the dogma of the trumps, which you will do if you only go from the little white book that goes with the cards, or any regular tarot books. That information only skims the surface of what lies

beneath the trumps, and the system of the trumps themselves are limited by the fragmented knowledge of those who created the deck.

You can push your learning further if you use the Quareia Magician's Deck and place some of the cards with the pairs, with the four groupings, and with the circle. You can use them to define bridges around the circle, and also to express underlying principles behind some of the groupings. You can also use the 'places' in the Quareia deck to 'house' some of the trumps, and use the companions, thresholds, and inner contacts as 'overseers' of the people and dynamics in the Rider-Waite deck.

Working this way pushes the boundaries of the trumps and expands knowledge, which will help your students. They may not understand some of it, but do it anyway, as your words will still go in at a deep level and will surface in the future when the time is right. It can be a great puzzle to play with, and doing it with students gets them into hands-on discovery and triggers 'ah-ha' moments for them.

Keep good notes from your work in this lesson, and if you still intend to teach then you can, if need be, discuss your notes with your mentor so that you are clear on the best way forward for you.

QUAREIA

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