



QUAREIA—THE ADEPT

Module IX—Teaching, Mentoring, and
Group Construction

Lesson 7: Mentoring

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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 7: Mentoring

Most adepts will do some mentoring at some point in their lives, either through a particular course, like Quareia, or informally with a young student or two. It is a different skill than teaching—at least as we understand teaching these days—and it is a skill that has largely been misunderstood in more recent years, and almost lost in some subject areas.

For the sake of simplicity, I will approach this lesson with regards to mentoring the Quareia course, but the skills and dynamics apply to any form of magical mentoring, formal or informal. If you go into mentoring with at least some idea of what is involved, and some possible avenues of approach, then you will develop your unique mentoring style more quickly and with less pain both for you and whoever you are mentoring.

The purpose of mentoring

Between the two extremes of formal teaching and walking the path completely alone there is a middle ground: mentoring. This is the old style of teaching magic before groups and classes were invented. It leaves as much as possible for the student magician to find through their own

work, while giving them a framework, vocabulary, and key experiences within which they can experiment.

In today's teaching of magic, there is a lot of reliance on theoretical learning and discourse without direct inner experience; yet it is through inner experience that an apprentice blossoms into an adept. The basic principles and methods of magic can be taught, but the deeper underlying dynamics of magical power must be experienced and translated by a magician mostly on their own.

As you can see, this can be quite a balancing act for a mentor. Insufficient teaching will leave their student floundering and stuck at the first door of magic; too much will disable them from stepping through the door into magic itself. Yet many budding magicians are carefully led by inner contacts to the door, and key people are put in their path along the way. If magic is inherent within someone, it will find a way to reveal itself to them. Then what is needed is someone who will offer advice, encouragement, and the odd key to move them further along the line.

This is an old pattern that still functions to this day. However, with the way societies and education have changed, a child is now given far less freedom to explore, fall, hurt themselves, make mistakes, and follow their instincts. Their education is far more limited and directed towards employment instead of learning for its own sake. This approach, which in the West started to gain momentum in the nineteen-eighties, laid down a learning pattern within many people that is restricted in all manner of ways.

When I grew up, I basically ran wild, but my education was broad, classical, and there were always books on hand that covered all manner of subjects. This was fairly normal at that time, except for the classical element, which was only still present in Catholic schools and private schools. People of my generation and earlier are far more able to think sideways, and we can spot minor details more quickly than younger people who have had little chance to meander in life; instead they have had to suffer through constant rounds of tests, peer reviews, and narrowly-scoped subject matter that often only skims the surface.

This is not true for everyone, but it is true for many, and you really have to keep it in mind when you mentor someone. Be aware of their early learning habits, and of how their education formed their ability to learn freely yet within intelligent boundaries. This will become apparent very quickly through your conversations with the student. Don't have one way to mentor; you will have to adapt for each student to help them reach their full potential.

The magical vocabulary

Something that will rear its head when mentoring is the recent love of fake news, fake histories, and the blurring of lines between fantasy and the Mysteries. People raised on alien films, conspiracy theories, and populist fake histories, find it very hard to understand that some Mysteries are real, and other 'Mysteries' are simply created for effect, advertising, or agenda pushing.

A good example of this has to do with the Anunnaki, a foundation group of deities from the Mesopotamian cultures. In popular culture they have become seen as a superior alien intelligence that bred with humans. Because young people now have no real knowledge of ancient history, they can swallow this sort of garbage completely and take it as fact. This colours how they see the world around them—all the baddies are really reptile aliens—and when you mixture this with the plethora of alien horror movies that have become a staple diet for many, it results in a seriously skewed imagination.

When a young magician starts to have inner experiences, this is the imagination pot that their mind first draws from to make sense of what they are experiencing. This causes problems not only for the student but for the adept trying to mentor them.

For example, there is a classic hallmark experience that occurs in the first few decades of a person's life who has magical or mystical potential. It is an experience that an adept recognises, and it tells the adept that this person is on the road to magical development. It does not happen to all potential magicians, but it is one that is deeply recognised.

It is the dynamic that "last shall be first and first shall be last." The sum total of the spirit's evolution in magic or mysticism is experienced at the very start of the awakening as a single, powerful, 'all-in' experience. And it is not only potential magicians who have this experience: anyone with the potential to reach deeply into the inner mechanics of existence may have it—Nikola Tesla is a good example.

When you read into the notes and autobiographies of some magicians reaching far back in time, you will spot this experience in their writing: it is the experience of the Core—remember that from the last module? Everything in the universe is seen at once, in one powerful, often terrifying blast, as though someone momentarily pulled a curtain back to show you the whole universe. You are the universe, and the universe

is within you and all around you simultaneously. You have no clue what it is or what it means, only that it has blown your socks off. It changes you for life.

I was a teenager when it happened to me. It left me stunned and sat in my chair for hours: I dared not move. I thought I was going mad, and it deeply troubled me. Then, later, I met someone who had had the same experience, who was also a young magician. Then I met another person, and another... all had had the same experience, and they were all involved either in magic or mysticism. But still I did not know what it *was*, and it troubled me.

Later I discussed it with my first teacher, who was also called Josephine, and who was my early mentor, and asked her if I was going mad. “No,” she said, “you are just opening up. It’s no big deal, and stop making a fuss about it.” And that was it.

Years later I read about magicians in history having the same experience, and how it changed their lives—for instance Josef Hoëné-Wronski, a late eighteenth-century to early nineteenth-century Polish occultist and mathematician, and a mentor to Eliphas Levi. In 1803 Wronski, as is stated in his biography, experienced a mystical illumination which he regarded as the discovery of the Absolute. Wronski had an experience of the Core: he witnessed the universe in its true and full form.

The list of magicians who have experienced this is long and distinguished, and will continue to grow with each generation. It is not a great revelation, just as my mentor said, but a normal sign of an awakening, and is something that a student will bring to their mentor at some point. The problem is, however, the vocabulary, which takes us back to aliens...

Before alien movies and stories, such awakenings were taken for what they are: awakening to the natural, powerful, and beautiful inner pattern of creation and destruction. But with the arrival of alien movies and stories, and the subsequent loss of debate, reasoning, and deep historical education, the only conclusion that some minds can come to is that they have been touched by aliens—the Anunnaki being the occult conspiracy-theorist’s favourite.

I have gone into depth on this first issue with mentoring because it will crop up many times when dealing with young, budding magicians; and if they are to advance in magic in a real, solid way then such beliefs needs to be laid bare for what they are. Discernment in some is a skill that must be learned, and that learning comes from mentoring that is understanding, firm, and logical.

You will likely at some point in such a discussion, come up against another major hurdle that has recently started to emerge, which is a combination of “well, I think it is right, so it must be,” and “I don’t want to read lots of words.” We are currently in a time where history, science, and academics are shunned in favour of populist ideas, and if a student magician follows that line of thinking then they will end up locked out of magic.

Magic walks a fine, narrow path between logic and academic study on one side, and exploration, experience, and imagination on the other. If the student veers too far to either side of those two boundaries, they will find themselves disabled in their magical study and practice.

A mentor is the lifeline that helps the student discover, absorb, and digest, and guides them towards the answers they seek. But first the right questions must be asked, and to ask the right questions a student needs to know what it is that they do not know—a mammoth task indeed!

In the past, students mostly had reference points in the classics, history, sciences, etc. to come to some conclusions. Now for a lot of people those reference points are non-existent, so the mentor has to provide them in a way that does not push the student away or dismiss them, but that will open doors for them to look through.

In terms of the Anunnaki, a student who really wants to know what that whole picture is about needs to understand some things about the development of ancient society in the greater Mesopotamian region, and how it related to an incoming population of people with certain genetic anomalies that gave them blue eyes, white skin, and the ability to digest milk.

From the mountainous region in what is now Eastern Turkey and its surroundings came people who carried these traits as well as the knowledge of agriculture. These people would have seemed at that time to be very strange, tall, and powerful—and ‘like gods.’

Their strange appearance was due to some interesting genetic mutations. Their blue eyes came from the OCA2 gene being partially turned off. Their white skin was a useful trait that let them live in more northerly climates without developing a Vitamin D deficiency, so they would not have succumbed to a lot of diseases that would have plagued their much darker neighbours. They would also have been taller.

If you look into the science of this whole picture, and imagine it from the perspective of a society that had never come across such people

before, then you can quickly see how they would be seen as godlike beings. In archaeology we find these people depicted in white figurines with blue eyes... you have seen them before in your studies.

So you begin to see the hurdles that some people have to overcome to study magic, and how being a mentor means often means having the patience of a saint while at the same time being willing to push back at the student and tell them to dig further for themselves. Having them read ancient history, classical works, and ancient mythology will help restore some balance to the magical vocabulary in their imagination, vocabulary that magic can work through.

How a person develops through mentoring

This is the crux of mentoring versus defined teaching: your job is not to teach them magic, but to facilitate their development. There is a big difference. If you are mentoring, then the student already has an outline of magical study and practice to follow. Your job is to help them navigate through that long development, and to help them learn how to peer below the surface layers to discover what is underneath, hidden away.

Practically, you do this by ensuring that they have done the work they have been set, or which they have set themselves, and you ask more questions than you answer. You also challenge them on their conclusions to ascertain whether they actually understand them or have merely grafted them out of some book.

In the Quareia course, the apprentice section is about learning vocabularies and how to operate ritually and in vision, and laying down a basic understanding of what magic is, how it works, and how you interact with it. The Initiate section starts to include the potential for key experiences. The feedback from those key experiences should alert the mentor as to whether or not the student is actually doing the work and, crucially, whether they are also 'getting it.'

One of the first problems you come up against when mentoring is that you can lay out the information and tasks, but you cannot in truth place understanding in the student. The understanding of actions and principles in magic comes from direct experience, and how the student translates those experiences. As you know, a lot of magic has many layers to it, and you cannot expect a student to understand and experience all

the layers, but if they get at least one of them then the deeper layers will surface in their understanding when the time is right.

To help with that process, the mentor talks with the student about a particular conclusion or experience. From that discussion, you will spot whether they have got the first layer, are merely intellectualising around it, or, worst, are faking it.

And this is where the magical experience of the mentor is of absolute importance. As an adept, you have gone through many different experiences, awakenings, and magical events. Though every individual draws something individual to them from such work, there are hallmark aspects of such experiences that do not change.

This is why, if you mentor a student, you must have gone through the training that you are now mentoring. You need to have walked the path fully to know and spot the timeless vocabulary of experiences that are triggered within a system. Then you will spot a student's individual version of the root experience, which is also a progression, and you will spot when they are faking it or bullshitting, which sadly happens from time to time.

Though a lot is described and explained in the Quareia training lessons, a lot is not. Certain magical acts in the course will trigger certain experiences in students, and when they report back you will know if they have done the work or not. It will not be the same exact experience you had, but it will be the same root power, and you will recognise it.

It is also important for a student to say when they still do not understand something, but it has worked for them: that is fine. In experimentation, if it works, great. Understanding how and why it worked can take a long time, and it can sometimes be decades before it unfolds fully. That is how magic works. You don't read a few books and you have 'got' it: it is a lifelong unfolding of ever-deepening experiences that bubble up in the understanding once you are ready and capable of understanding them.

So how you question the student is important. Think about your questions carefully, and listen to the answers with even more care.

Here are a couple of student answers that I was given when questioning them about a certain key visionary encounter with Neith.

The fake one:

I went into the temple and was greeted by priestesses dressed in white linen who were playing instruments. One, the high priestess, was covered in lots of fancy gold jewels and a long elaborate cloak. She took me into the inner sanctum of the temple. There stood Neith, who greeted me with hugs. She was very gentle and kind, and showed me a basket she had just woven, which was beautiful. She told me I would be a high priestess, and she put a crown on my head, telling me that I would be the high priestess of her power in the modern world. She then asked me to be a go-between for her, between mortals and her. So I guess I need to start my own class and get a statue of her.

The real one:

I went into the temple, which seemed to be in total darkness. I could not see anything. So I stood still, as I was scared that I might knock something over by accident. Then I saw a light ahead of me. I went towards it, and as I got closer I could see a woman standing at the far end of the temple, but she was far larger than human size. Her hair seemed to flow in all directions, and some hairs had lights on the end of them.

I moved closer to her and bowed, but she didn't move or say anything. I got the feeling I had to move really close to her, so I did, but I was terrified. She looked in my eyes and it felt like she saw everything within me, which was really scary.

Then she moved her arms like she was braiding something in front of me. She did it for ages, and then she blew in my face. When she blew, though she was not making a sound, I thought I heard a really high-pitched noise, just on the edge of my hearing. I didn't know what to do, so I just stood there. Then, suddenly, she just vanished, and I was standing in the dark again. So I came out of vision. Did I do it wrong?

Now that you have read those two accounts, let's take them apart a little. You will see how a mentor sifts through a student account, how questions are then formed, and how conclusions are reached.

Let us start with the fake account. Students will sometimes intentionally fake feedback to a mentor because they want the status of working towards adepthood without actually doing the work, because they had no experience and are trying to cover that up, or because they

have been magically shut down and only their imagination is operating. A fourth reason is drama: some students just live in a fantasy world and want drama as well as a shiny pedestal to stand on.

In Quareia, the apprentice section should filter most of these students out: there is too much work and too many tripwires in the apprentice section for such a person to truly do all the work and get to the initiate phase of their training while harbouring a strong wish for drama and pedestal-standing.

Analysing the fake feedback

When confronted with fake feedback from magical work, do not just dismiss it. Sift through it carefully, so that you gain an understanding of the various dynamics playing out with that student. That then helps you form questions for them, and helps you mirror back to them their failure.

This can also give you early warning of problems brewing. When an unravelling process starts in a student, you will spot the early signs in their feedback. So let's go through it piece by piece, as there are a lot of different things going on.

I went into the temple and was greeted by priestesses dressed in white linen who were playing instruments.

This is straight from a series of famous Ancient Egyptian wall friezes depicting a celebration. The musicians would play for festivals, gatherings, and suchlike. It likely came from the student's imagination, as she would probably have seen such pictures at some point.

One, the high priestess, was covered in lots of fancy gold jewels and a long elaborate cloak. She took me into the inner sanctum of the temple.

Egyptians did not wear cloaks: it was too hot. And it is not in the pattern of the outer priestesses to wear cloaks or lots of 'fancy gold jewels,' hence it is not in the inner priestesses' pattern, either. Again, this is straight from the student's imagination.

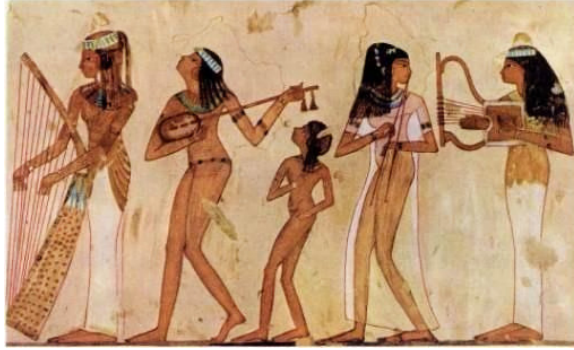


Figure 1: Musicians

There stood Neith, who greeted me with hugs. She was very gentle and kind, and showed me a basket she had just woven, which was beautiful.

Powerful root deities do not greet you with hugs. The more distant a deity is from everyday human concern, the less they present actions from everyday life, particularly Neith. The connection with basket-weaving is straight out of populist New Age books and poor quality history books.

At this point the account has gone beyond imagination, and the mentor may start to suspect a bit of bullshitting going on. Either way, this is not a deity contact. At this point in the feedback, the mentor should also suspect a cross-dressing parasite.

She told me I would be a high priestess, and she put a crown on my head, telling me that I would be the high priestess of her power in the modern world. She then asked me to be a go-between for her, between mortals and her. So I guess I need to start my own class and get a statue of her.

And here we have the pedestal trap starting to show. The student is displaying early symptoms of wanting power and control, at a point in training that is totally inappropriate, and is positioning herself as a “go-between,” which really means acquiring power and status. The end comment, about starting their own class and “getting a statue of her” shows a massive lack of understanding about their own capabilities and limitations, and a breathtaking lack of understanding on how to work with such a power.

Really, what this fake account shows is someone who is either not doing the work at all, or who has reached their limits and has been locked

out. Either way, there is no sign of deity contact, inner contact, or temple contact in the account. In its place is a mixture of imagination, drama, and the first stage of the messiah trap.

After we have looked at the real account, then we will look at ways to handle such a situation, as it will crop up at some point if you are mentoring.

Analysing the real feedback

I went into the temple, which seemed to be in total darkness. I could not see anything. So I stood still, as I was scared that I might knock something over by accident. Then I saw a light ahead of me. I went towards it, and as I got closer I could see a woman standing at the far end of the temple, but she was far larger than human size. Her hair seemed to flow in all directions, and some hairs had lights on the end of them.

I moved closer to her and bowed, but she didn't move or say anything. I got the feeling I had to move really close to her, so I did, but I was terrified. She looked in my eyes and it felt like she saw everything within me, which was really scary.

This is a real account from a student—as was the fake. They did not know anything about Neith, and did not know what to expect. The darkness of the temple is a common thing that crops up with root creation deities: out of the darkness comes light.

That dynamic plays through everything to do with creation, and the same pattern presents in vision when a real contact is made. This is one of the reasons that, in Quareia training, you look repeatedly at these dynamics from different angles, so that you will recognise them when they crop up unexpectedly in vision.

If you find yourself in a totally dark temple, and then a faint light dawns in the distance, you know that you have stepped into the temple of a deity power involved in creation.

The fear is also a hallmark presentation. Feeling real fear in vision tells you that something very powerful is ahead: you may not have seen it, but your deeper self picks up on the power, and you get an emotional response.

Then she moved her arms like she was braiding something in front of me. She did it for ages, and then she blew in my face. When she blew, though she was not making a sound, I thought I heard a really high-pitched noise, just on the edge of my hearing.

You should recognise what this is, and the mixture of braiding/weaving and blowing is also a classic creation deity motif: weave the fate pattern, then the power of air is released into the pattern. So you have a deity of creation and fate weaving. The high-pitched sound tells you that this power works with the future that is yet to be formed.

I didn't know what to do, so I just stood there. Then, suddenly, she just vanished, and I was standing in the dark again. So I came out of vision. Did I do it wrong?

This student worked purely from instinct, and when in doubt became still, which is the perfect reaction. Once the deity had done what she needed to do, she withdrew. There were no trumpets, dancing monkeys, or swishing of cloaks: this was a real, powerful, and productive interaction with Neith. However, at the end the student was seeking an answer to a question that highlights a learning narrative of reward and punishment, which we will look at later.

So now we have looked at these accounts, let us look at how you as a mentor would pose the right questions to move the student towards where they need to go next, or reflect back to them their gaps in knowledge.

For the 'fake' account, the questions posed would probably need slowly to unwrap the experience presented by the student, give them an opportunity to spot the messiah complex building, and reflect to them, or confront them with, their flights of fancy. Always give space for the student to spot their own mistakes.

So a mentor would ask questions like:

"How did the vision make you feel?"

"What impressions did you have about the power of the deity?"

"What do you think came from your imagination?"

"What work can you draw from this encounter, how would you open it out further, and to what purpose?"

“Why do you think you should be a high priestess?”

“What would be your function, and would it be in life or death?”

“Why does Neith need a go-between, and why would she choose a student?”

“Why do you think you would make a capable teacher when you are still a student in the early stages of your training?”

If you look at the questions carefully, they are divided into two sections. The first three questions are straightforward mentoring ones that seek to unfold any true experience hidden beneath the imaginary creation. The fifth question is the fulcrum of the discourse: it takes the questions away from the encounter and plants it firmly in the person’s centre. “Why do you think you should be a high priestess?”

This reaches into the person and seeks to uncover any underlying wish for power, control, and status. If the student pauses and thinks, then they may at that point spot how much their own imagination and wish for power has overridden any potential inner experience. But if they are closed off, or too far down the road of their unravelling, then their response will more likely be a display of egoism and potential messiah syndrome: “only I can do this, I am chosen.”

The next three questions are progressively more challenging. The question about whether they would serve in life or in death puts them in a position where a potential threat to their lives can slowly become apparent. Sometimes people *are* taken out of life to serve, and quietly pointing this out through the question can expose just how deep their problem goes. If they are going down the road of narcissistic self-absorption then they would likely postulate that of course they would serve in life, and they would then go on to describe a fantasy world in which they are the key to everything.

If they have simply been caught in a minor trap then the question would bring them into focus a little more and make them ponder about what they were actually experiencing. If they start to question their experience then you are helping them towards learning to differentiate between true and fake contact, or the intrusion of their imagination.

The last two questions are more confrontational: really they ask “who do you think you are?” They challenge the student’s perception of themselves and their path, and give a final opportunity for you to see a glimmer of hope... or for you to fully expose mental instability, stupidity, or both.

If the answers to these questions give a poor result, then as a mentor you will have to tag this student as potentially at the end of their ability, and they may need to be dropped from mentoring. Give them time away from work, and see how they do with the next step. If the same picture presents, then there is little else you can do to help them advance themselves in magic. If you are truly unlucky then you will find that the student is mentally ill and on the edge of breakdown.

For the 'real' student, who has obviously made some sort of contact, the questions would need to dig into the person to see if it was indeed a contact, and if so, what effect it had on the student beyond their surface emotional reaction?

The reason for this is that human consciousness often undergoes layers of reactions to powerful contact, the most superficial one being the obvious emotive reaction. Beneath that is one that speaks to the deeper, timeless aspect of the person. And beneath that, inherited memories carried in the blood can surface.

It is also important to phrase questions that would not only look at the encounter, but, more importantly, what they might *do* with it. Magic is not just about experiences: true magic is born when an experience becomes a catalyst for action, change, and evolution. So it is important to see how the student would take that experience and develop it into a line of enquiry, experimentation, and communion.

Lastly, the mentor would question the student about their ability to analyse their own responses to these encounters and draw conclusions about how they respond to power, and whether those responses need to mature.

So the sort of questions a mentor would ask would be:

"What was the impression you got when you first saw the deity, beyond emotion? What came up in your mind?"

"Why were you scared that she could see right into you? What did you fear?"

"When you heard the sound as she blew, what did it make your physical body feel like?"

"What went through your mind at that point?"

"When she left you and you were in the darkness again, what occurred to you?"

“How did you feel emotionally, and what came to mind beyond the emotions?”

“How would you develop work with that contact and to what purpose?”

“Why did you feel you had done something wrong when she left you?”

“What are you measuring ‘right’ and ‘wrong’ against?”

So you can see that these types of questions first tease what impressions the mind and body came up with beside the emotional reaction. This allows the student to pause and think. Sometimes impressions get swamped by emotion, and it is important for students to learn to dig beneath the emotive reaction and see what lies beyond it. This gives them the chance to recognise faint impressions, ideas, and responses, and to let ancient knowledge surface.

Regarding ancient knowledge, I am not talking about past lives, etc., but the inherited responses that can sometimes surface. Humans have been connecting with these powers in different ways for thousands of years, and this brings changes to innate responses to inner power. With careful examination, those ‘whispers’ from the distant past of our ancestors can sometimes come back up to the surface.

This is like a fear of snakes in populations that do not have dangerous snakes. Stick a snake in front of an Irishman and you will get a fear response, yet there are no snakes in Ireland. It is a programmed response that is beyond modern media, and is a historic fear that is possibly an inherited memory for survival.

The questioning then moves on to a classic mentor question about how the student feels they could take that encounter and work with it in the future to develop their magical experience and knowledge. It is that lone development of a contact that can truly develop a student into an adept. Many early students take an experience and it does not occur to them to push it further. Until they do take that step, they will stay as an eternal student. The mechanism of mentor questioning can be the catalyst that spurs a student to return to a contact and develop it, work with it, then craft outer work to bridge the power of the contact into their magical work for an active purpose.

Rather than telling the student to do this, you ask the question and let the possibility of opening the work out dawn on them—if they have not already figured it out for themselves. The impulse then comes from them rather than being ‘forced’ from the outside: they have to take initiative.

When a student asks if they have done something wrong, it should alert the mentor to the possibility that the student is one who will constantly 'ask permission' to move their development forward. This is a sign of passive learning, and should be gently challenged. A student who seeks permission from a mentor or teacher will flounder when they reach work of real power.

In some students, seeking permission will have been programmed into them by their general education, and it can take a while for them to recognise this and try to step back from it. There is a difference between them feeling that something they have done magically has gone wrong, and them feeling that they must seek permission for their actions. The two feelings are superficially similar, but beyond that are very different.

When an unbalanced magical act has been done, the unbalance is felt in the magician. They will realise that something is not right, which will lead them to look back over what they have done, and set it right. But when a student is expecting a round of applause from a contact or a pat on the head and they don't get it, they may feel they have behaved improperly and seek clarification. That seeking of approval alerts the mentor that the student is still in the *reward versus punishment* phase of their learning method, which can inhibit their advancement: they are still learning like a child.

You can start the process of their moving away from that behaviour by gently questioning their rationale for it. Why do they seek approval or permission? Move them towards making their own assessments and choices. Once they learn to make their own assessments, they can shift to using their deeper inner senses to ascertain if they have caused an upset with a contact by their magical actions. Then they can seek to remedy that upset, as opposed to seeking the permission and approval of the deity.

It is ultimately about taking responsibility for their own actions while stepping away from emotive responses and towards logic and analysis. When you switch on a light bulb, you do not seek the approval of the switch or the light, or pause for a round of applause; you simply expect the light to come on. If it does not, you check the bulb, the fuse, and the power source. Moving students away from more human, emotive responses and towards more cause-and-effect ones helps them establish a healthier, parasite-free magical progression.

Magical pattern of a training system

Some magical training systems are *ad hoc* patterns thrown together because that is how past generations did it. As an adept, you should see the issues such a system would cause. Other training systems are crafted into a coherent magical contacted pattern that becomes a holism: the symmetry of the system's pattern creates a vessel for consciousness to flow through, so it becomes a 'living thing.'

If you teach and mentor through an *ad hoc* system then it will become a series of stages of studied knowledge, like a college course with added rituals, and it can be dipped into at any point to retrieve information and advancement. For instance, if an adept moves systems and is accepted into the new system straightaway as an adept, and that works within the system, then you have a pattern that is not a holism. That is one way of running a magical system. However, such a pattern does not have a coherent inner contact system that operates like a complete 'family' of deities and contacts to protect and advance the student. *Ad hoc* systems have their positives and negatives.

Complete systems that are holisms cannot be stepped into at random points in the training, not only because the outer information will not make much sense, but also because the student, even if they are an adept, will not have gone through the trigger stages which weave them into the consciousness of the overall pattern. If they are not within the holism then they will not fully tap into the protection and evolution that such a system offers.

Think of it in terms of being a human. You have to be conceived, born, and go through childhood to reach adulthood. You cannot drop into life as a fully-grown adult from another species, as your physical system will not have gone through the stages of physical, emotional, and mental development necessary to survive.

Quareia is built as a holistic pattern. On the plus side it affords development, evolution, protection, and ever-expanding inner contact. On the downside, everyone has to start at the beginning to weave into and connect fully with the pattern. When you take part in such weaving, you can detach from it and move on to other things, and the knowledge, contact, and evolution you developed will stay with you. However, adepts cannot parachute into the course midway, as they will not have the foundations of the weave within them.

All this is important to think about if you wish to mentor magical students generally, i.e. ones who are not Quareia students. What system are you working with to teach and mentor? Is it a holism, where your students all have to start at the beginning, or are you going to use an *ad hoc* system where you can teach by subject matter?

There is no real better or worse solution here, only different options. When you decide to teach or mentor, scratch below the surface of the system you are teaching so that you fully understand what sort of inner pattern it has. This will inform your teaching approach. That will affect how you choose students, where they start in the training, and with what material.

For years, I taught *ad hoc*, by subject matter, despite teaching from a place of an inner pattern. I did not bring those students in the pattern; I just taught what I felt was appropriate. While that had its advantages, I realised that it was not actually training solid adepts, which is why eventually this course was written. But how and what you teach also depends on where you are in your magical development and your everyday life. When I taught *ad hoc*, it was the right method for me at that point in my life. I would have been unable, for lots of reasons, to teach wholly within a pattern.

Now that I am older and have fewer family responsibilities, I can operate from within the pattern and bring that pattern right out for students to develop within. So a lot of how you teach and mentor is also about what stage of life you are in, what responsibilities you have, how much you are willing to give of your time and energy, and how much you are able to say “no” to students.

If you are teaching within a holistic system, you will occasionally be badgered to allow a student to start in the middle of the training or towards the end. They will already have some magical accomplishments and status, and will want to retain that status, which is what such requests are about. You have to say no, and insist that they start at the beginning or not at all. This is one more of the many reasons why proper long-term training does not make a good business model: many will not be willing to ‘play by the rules.’

Mentoring involves less strain than teaching, and when you switch from teaching to mentoring within a complete system, and keep firm boundaries, you will find that the pressure eases off you considerably.

There is a great deal more I could say about this subject, not only about its practicalities, but also about the inner aspects of patterned and unpat-

terned systems. But as an adept, you should work these out for yourself. Just remember, the pattern of the magical system you choose to teach and mentor within is as important as the subject matter covered. It is the true, deep aspect of magical development, and if the system's pattern is right and fit for purpose then the rest will have a strong foundation to sit on.

Mentoring checklist

To finish, here is a short checklist to remember when taking on mentoring. The following points will help you develop as a mentor while keeping you sane and healthy.

- Do not allow dependency to form. Push the student back on their own responsibility.
- Do not be tempted to step too far from mentoring into teaching. Sometimes a little teaching is necessary, but it should be kept to a minimum for the sake of the student's development.
- Do not push beyond the student's current level of understanding. Stay at their level and just a bit ahead when mentoring, so that they find the deeper layers for themselves.
- Do not get involved in the student's dramas and emotions; keep a good separation so that you can be an effective mentor. Do not become a counsellor, or a 'go-to' crisis person.
- Do not let the student push the responsibility for their learning onto you.
- Do not take their word for it: check their work. Sadly, people lie.
- Do not allow a student to continue with training if they have not gotten a key lesson or concept. Make them go back and do it again. Insist on correction and relearning. It will not make you popular, but then you are not here to be popular, you are here to do a job.
- Give praise where it is due, but be careful not to fall into the 'reward versus punishment' trap. Encouragement can help a student when they are struggling, and acknowledging their achievement will be a major boost for a student. Ensure you give praise when it is due.

- When a student hits a wall and slumps into a depression, stay with them. Do not drop them. Check in with them, go over previous work where they did well and discuss it, and bide your time with them until they are ready to move forward again.
- Help them a lot with divination. Of all the outer disciplines it is the hardest to learn practically, and is best learned from working alongside someone with experience and knowledge. Get them to do the readings and interpretations, then go over the interpretations with them. It helps the student to relax and not feel so alone, and will also help their general development.

Every man must overcome his own obstacles, expose his own illusions. Yet others may assist him to do both, and they may enable him altogether to avoid many of the false paths, leading no whither, which tempt the weary feet of the uninitiated pilgrim. They can further insure that he is duly tried and tested, for there are many who think themselves to be Masters who have not even begun to tread the Way of Service that leads thereto.

—*Liber LXI vel Causae*

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