

QVAREIA - THE APPRENTICE

Module 7 - Elements as Tools

Lesson 6: Ritual combining and directional work

BY JOSEPHINE MCCARTHY

QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

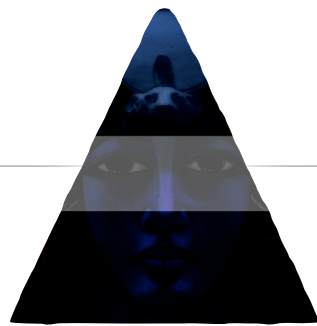
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

*For more information and all course modules please visit
www.quareia.com*

So remember - in order for this course to work, it is wise to work with the lessons in sequence. If you don't, it won't work.

Yours,

Josephine McCarthy



QVAREIA - THE APPRENTICE

Module 7 - Elements as Tools

Lesson 6: Ritual combining and directional work

By now you should have an understanding of how the elements work in different ways, how your magical tools work, and how the qualities of the powers that flow from the magical directions have different applications. You are starting to build up a complex understanding of the myriad powers and tools that you can work with in various ways to achieve something.

For example, you know that the east is a threshold of knowledge (library), limitation/guarding (the sword as limiter), utterance, air, and the power of the grindstone/Saturn. It is also the threshold of the winds, the breath of life, and the beginning of something. These different applications, when worked magically, create a pattern or filter for a particular essence of Universal Power to flow through, take form, and be utilised by the magician.

Now comes the stage where you learn to combine the powers of the elements in different ways. Each different combination brings through harmonic qualities that tune the stream of magic to a particular frequency. You have learned about all the different ingredients; now it is time to start mixing them together to make something or trigger something.

Because you are still at the apprentice stage of training, I will not plunge you straight into the depths of these techniques, as they can get pretty fearsome in terms of power and impact. But learning the basic ritual steps of this method will give you insights into how combining elements

works, and as you continue to use these methods you will gain more insight into their potential applications and powers.

Every magical direction is made up of the four elements (and more), with one element being more prominent than the others. Usually the most prominent element is the one that naturally belongs in that magical direction, but this is not always the case. In truth, the powers of the magical directions ebb and flow in their own tides, but the thresholds remain fairly constant.

These magical thresholds are filters for the powers that lie behind the directions, and these powers do not change. However, once this power comes up to the threshold, how it chooses to express through elemental power can shift and change depending on what is needful at the time. The elements are essentially vessels for the powers that lie beyond the thresholds. These vessels hold and dispense the power that has crossed over the threshold to express in our world. It is a natural dynamic, and one that magicians can tap into in order to form magic.

The success of such magic depends on your ability to understand how the elements and powers work, and your being flexible enough to act upon/work with their different expressions and tides. If the magician is fixed in his or her working methods, the power cannot express adequately, and either backs up or returns back behind the threshold, blocked by the magician's rigidity. This is why rituals that are set and cannot be changed can create barriers for the evolution of the magician: the set ritual effectively becomes a barrier. In the early stages of your training, you learn set ritual patterns. As you progress, those ritual patterns will become more flexible and will eventually become unique to you.

No power that expresses in the manifest world is consistent: everything in physical creation is constantly shifting, growing, fading, expanding, or contracting. The power flows through a regular rhythm—like the seasons, for example—but within the rhythm are many changes of expression. Fixed magic will eventually fail; mutable magic will succeed.

To begin to build your understanding of this complex dance of power, you will learn to work with the magical directions and elements in a fluid way that allows the different powers to express themselves in your work. The ritual patterns create stability for the power and trigger the formation

process, but the mutability of the use of the tools and elements allows that power to flow down its easiest, most successful route.

You have already touched a little bit on these methods, maybe without realising it. But now it is time to take matters a step further, so that you are fully conscious of the fluid combinations you can potentially work with. As is usual with an apprentice, you will not be given a job where you can inadvertently cause chaos: once again your focus will be the land around you and yourself. So let us get straight to the practical work, as you will learn more by doing than you will from reading.

Practical Work

In this practical work, the central altar will be your working altar and the directional altars will be your power sources, assistants, and directors. You are now at the stage of learning how to pull all the threads of directional power to one central altar that will essentially act as your ‘work station.’ Have your journal to hand, as you will need to take notes as soon as you have finished this working.

Working the powers

Give yourself plenty of time to do this working: it can sometimes take a long time depending on how easy or hard it is to connect with the powers.

To start this working, place a candle on the central altar and light it. Bow to the flame at the centre of all things, and the void within the flame. Now place your tools on or around the central altar, and any other directional pieces that you have had on your altars (stones, cloth shield, bits of nature/twigs, etc.), and one unlit tea light. (Don’t move your scales/feather; they should always be static, in one place.) Pour clean water into your vessel. All your magical working bits, bar the scales, should now be on or around the central altar.

Once you have done this, starting in the east, go to the directional altar, bow, and close your eyes. You are going to start this working without a tool or element/flame in the directions. See the gates open. Once they are open, go to the next direction until all the gates are open.

Go back to the east, place your hands upon the altar, and close your eyes. See the mists beyond the gates, and see a shadowy contact come to the threshold. You cannot see who or what it is; just that someone is there. Bow to them and say:

“Whatever is needful.”

Repeat this action in the other three directions. Note that you do not offer anything or ask for anything at this point; you are simply stating that you are willing to work with whatever is needful at the present moment. This is called unconditional working.

Once you have finished in the north, turn and stand before the central altar. Close your eyes, and stand in the pentagram position. Still yourself, then utter the simple breastplate (which tunes you),

“The future is before me, the past is behind me, my work is to my left, and my harvest is to my right. The father is above me and the mother is below me. Within me is stillness; within me is the void.”

Open your eyes and pick up your sword. Feel its power, the Limiter, the power that slows you down, makes you work (Grindstone), and also guards you. Now clear your mind and be still inside. You are going to walk around the directional altars, starting in the east. Holding your sword in your left hand, point down, with your right hand over your left hand, stand before the east altar with an empty mind. Be aware of the contact on the threshold. Do they reach out their hand for the sword, or do you feel a strong pull from the sword that it wants to be on the east altar? Or do you feel nothing, or even feel a slight rejection?

If the east contact wants the sword, prop it up on the left side of the altar, point down. If the east contact does not want the sword, then go round the directions until you find out who *does* want the sword. If you get no clear indication the first time round from any of the directions, try it again. If you still get nothing after three circles around the directions, put the sword outside of the working area. If you do find its direction, then put it in the direction, to the left of the altar you are standing at, with its point down.

Now pick up your vessel and do the same thing until you find where it wishes to be. Place it on the altar it wishes to be on. Again, if all the directions reject it, put it outside of the working area.

Now work with your cloth shield, folded up, following the same routine. And finally do the same with your magical stone shield.

Light the unlit candle/tea light and go around the directions and do the same exact thing. When you get to the direction it wishes to be, put it on the relevant altar. Now do the same with any remaining directional pieces: any stones, or anything else you have had on your altar through the work you have done. Take them one by one and see what direction they wish to be on.

Once everything is out, stand at the central altar and look around. What elemental tools are in what direction? What elemental combinations do you have? (i.e. sword in the south/limiting/fire/air/future/formation) Are they all clustered on one or two altars? If so, what are the directional time dynamics where they have clustered? (i.e. south/future, north/past, east/forming, west/dissolving.) Take some time to look around, and see what powers are wanting to do what. Remember also your planets in the directions: how do they combine with the directions and tools that are active?

Once you have had a good look around and thought about what you are looking at, then it is time to close your eyes and still yourself.

Once you are still, go to the east altar, place your hands upon the altar, and close your eyes. See the contact on the threshold, and physically, as well as in vision, hold out both your hands. Either something will appear within your right hand (harvest/completion to the power), or the contact will put something in your left hand (accepting work/learning from the power). If you are giving to the direction, see the power flow from your hand and cross the threshold to the contact. As it leaves your hand, you will see a thread of light/colour/energy from your hand to whatever it is you have just released.

If you are receiving power, a thread of light/colour/energy will appear from the hand of the contact and will connect to your hand. Whether you have given or taken, you will now have a thread of power connecting you to the contact beyond the threshold.

Turn and take that thread, walk to the central altar, and connect the thread, using your inner vision, to the flame. Physically hold out your hand that has the thread so that you direct the thread to the flame.

Now repeat this in the other three directions until you have four threads that connect the contacts on the thresholds to the central flame. Even if an altar has no element or tool on it, make sure that you still connect all four directions to the centre (to maintain balance). You have done this before, so you should be used to it by now.

Now we get to the second part of the ritual. Stand facing south before the central altar; this is where your work is done. In your inner vision, with your eyes open, see the threads of power all coming to the central flame, and see the lights and powers of the tools in the directions. Keep using your inner vision with your eyes open, so that you can ‘see’ the inner aspects of the power while still moving your body.

Using your left hand, point at the central flame. From there, trace a line with your finger going from the centre to the east, east to above, from above down to the west, and finally from west to the centre of the flame again. See the lines of energy flow with your finger. You pick up power from the void in the centre of the flame and connect it to the east, then you pick up a thread from the east and trace it to above, and so on until you end up with an upright triangle traced in the air that has its base at the midpoint of the central flame. See the lines of energy that make up the triangle, and see the lines of energy flow from the directions into the central flame. The triangle’s base should sit on the east–west axis of the threads of power.

Now repeat the action for a down pointing triangle: start again in the centre of the flame, using your right hand this time. Point at the central flame, and see the thread of power start from the void in the centre of the flame. Now trace west, down, and east; then return the thread to the centre of the flame to complete the downward triangle.

Once this is complete, drop your hand to your side. Then raise your left hand, pointing with your index finger (have you figured out yet that your finger is the wand?) and point to the apex of the upward triangle. Leave your left point up at the top apex, and lift your right hand to point to the apex of the downward triangle. Moving both hands at the same time, bring the upward triangle down and the downward triangle up until they merge to make a hexagram. The central flame should be in the middle of the hexagram.

See the hexagram hovering in the air with the flame in its centre, and the void within the centre of the flame. Using your inner vision with your eyes open, ‘see’ the hexagram shrink until it is the size of your torso. As you see it shrink, see the power/brightness of the hexagram gain in strength, and see all the directional threads come together and meet in the central flame within the hexagram. Take a step forward. Reach out your hands so that they are on either side of the flame, with the hexagram around your hands. Using your inner vision, see your hands cup the central flame and at the same time, physically cup your hands very briefly through the central flame and bring them to your body in one smooth action. Flatten out your hands to your torso, and at the same time see the hexagram move with the inner flame and settle into your body, so that the hexagram is within you. See the flame within you, the directional threads all coming into you, and the hexagram within you with the flame in your centre.

Step back, sit down, and close your eyes. Spend some time meditating and seeing the flame, the directional threads, and the hexagram around the flame all deep within you. This is the pattern of Divinity within you. How and what it will trigger depends on what filters (tools and elements) were in which direction. It will depend on what flowed to you from a direction, and what flowed out of you to a direction.

When you are ready, stand up, bow to the central flame, and go to the east. Bow to the contact. Now you will be able to take a closer look at what type of contact they are: take a mental note, bow, and step back. Turn and repeat in the other three directions. Return to your position at the central altar with the south before you, beyond the altar. Hold your hands out to your sides, and declare:

“Whatever has passed between the powers of the inner worlds and myself, I accept and will work with. Whatever is needful has been started, and through my own will and perseverance I will bring it to fruition. Thank you for all the gifts you have bestowed upon me.”

Blow out the candle, and immediately sit down and map out in your journal what tools and elements went in which direction, and what contacts you were able to perceive in which direction.

Analysis of the ritual

This ritual work teaches you a particular method of magic where the magician is not the controller, but rather the catalyst and co-worker. In this instance, we used it to connect and enliven the apprentice with the powers of fully polarised Divinity (male and female) that are inherent within all living things. It is always there: the ritual did not ‘put’ that aspect of Divinity ‘into’ the apprentice; rather it was reaffirmed and awoken magically. This shifts the communion between Divinity and magician from a passive relationship to an enlivened one.

This action also included the declaration of ‘whatever is needful,’ which is an open-ended request: it could mean whatever is needful for the magician, or for the house, for the land, for the community...whatever. It refers to and focuses on whatever is in the web of fate of the individual magician: if there is an imbalance that is not helpful or is no longer serving a purpose, or there is a lack or surplus of something within that fate pattern, the magic will flow like water down that pattern. When it reaches a point that needs adjustment, the powers will trigger that adjustment.

Remember that your own fate web pattern includes other people (past or future), places, beings, and events. Anything within that collection could be rebalanced as a result of this work. Truly you are not an individual, but a holism of everything around you: what affects you affects others, and what affects others has an effect on you.

When you are working magic with such a complicated weave, it is wise for the magician to have as little control as possible, and hand that control over to powers and forces that the magician works with and trusts. What we think we need and what we *actually* need are often two very different things. For that reason, working this way is the safest, most productive way to trigger change.

Because of the potential complexity of the work, the magician steps away from the dogmatic adherence to elements/directions/powers, and recognises that such a pattern is merely a primary foundation out of which come many different permutations. When the magic is fairly simple, the primary pattern is best. When the magic is about something more complex, the

magician needs to allow that complexity to express itself in the magical working.

This is done by allowing the elements and tools to find their own preferred working direction, and to allow the elemental powers to work in more complex combinations. Similarly, the contact on the threshold is not defined: we put out the call over the threshold, and because of the magical structure that has already been built in the working space, that call is at a frequency where only certain types of beings will be able to hear it.

Whichever type of being is best for, and willing to work within that magical ritual will step forward, and will work with the magician. The types of beings that will step forward will be ones that work within the orbit of that magical direction and element, but within that selection of beings will be one who is best served to filter the power in relation to the job being requested. For example, the east is the deep elemental power of air, and that never changes, but the being who steps forward could be an adept, a deity, an angelic being, a land being, or something else. If the flame chose to be on the east altar, then it is likely that the air being will be one who is also combined with the element of fire, which means it would most likely be an angelic being (air and fire are the root elements of angelic beings).

The tools and elements that choose their positions are clustering in combinations that will create a favourable doorway for a specific power to flow through; a power that can give or take whatever is needful. Where a contact gives you something, they are adding to your pattern to fill a need; when they take something from you, they are removing from your pattern what is no longer needful, something that is holding you back or should not be there: you give or you take. Note that when you are working magically and the power is coming from you alone, the left hand gives (active/service/work) and the right hand receives (passive/harvest/completion). When you are working with other beings, often the left hand receives (takes on work) and the right hand gives (releases from your own harvest).

Either action creates a change, and that change creates a new thread of fate and power. The magician takes this thread and anchors it in the central flame, which is tuned to your own centre. Once all four threads are anchored, the hexagram is created *from those energies*: your energy/fate expresses the sigil of Divinity (the hexagram) and then the sigil of Divinity is placed within you—again, you give and take. The placing of the hexagram

within, with the central flame in the centre, is an ancient pattern indeed, which exteriorises the pattern of Divinity within humanity, and humanity within Divinity.

Not only does this tune the magician even further, but it also opens inner doors and triggers a slow unfolding of the mystical aspect of that person: you are a Divine vessel and not a shell. This is a much more profound version of working with your web of fate, even though it seems much simpler.

The use of combined elements

Although the last working was a deep balancing action, in terms of learning it was simply a vehicle for you to learn the technique of how to work with combined directions and elements. This technique can be used with the elements and tools, or simply four natural elements (a stone, a bowl of water, a flame, and your breath). It can also be used with just the tools, allowing them to decide which direction they wish to work in—and if they all want to work in one or two directions together, so be it.

This technique is particularly useful when you are unsure of all the parameters of a magical working but you need to take some sort of action. It can also be used in magical experiments to learn how the deep directional powers can express through various tools and externalised elements. Learning to work in one direction only, with all the tools and all four elements present, is a very different experience to working with the four altars.

Working with two opposing altars, or with three, with the four elemental expressions and the tools in whatever direction or directions they choose, can make for some very interesting magic and contact.

Task: Pick up a stone from outside your home—if there are any left by now! You will use it as a container/dispenser. Stones are the most stable element to work with for experiments. This one will be your container of magic, not your work assistant.

Work with the intention of ‘whatever is necessary for the land.’ You have done enough work on yourself for now, and it is not wise to overdo it.

The land is the other option for experiments, as you are less likely to cause any damage.

Use the methods from the last working. But instead of using all four altars, see which altars/directions want to work with you: go around and visit each directional altar and see which ones spring to life, and which ones stay dormant. Use your inner senses to feel which directions wish to work, and which ones do not.

Then repeat your earlier exercise to discover which tools and elements wish to go where. Use the same methods of give and take, but this time take the stone around with you: allow the contact to give or take from the stone, not from you. See the threads go to the stone.

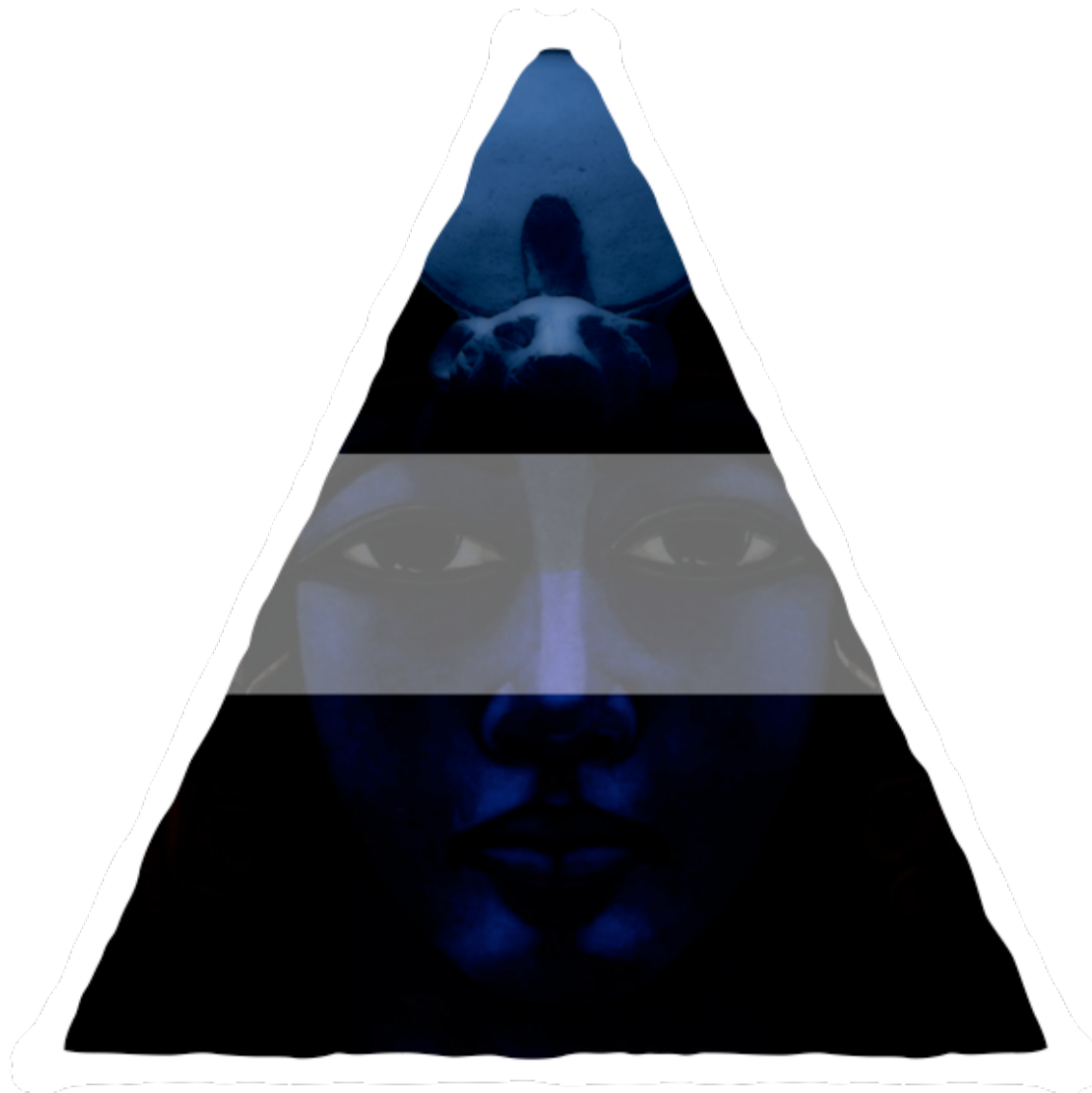
When the working directions have finished (don't go to any altars that are not working), put the stone in the centre, but do not form the hexagram. See all the threads going to the stone. Close down the working altars, bow to the contacts, and close the gates. Then take the stone outside and put it back where you found it.

Task: Write up on your computer log which directions were worked, which tools and elements went where, and any identifiable contacts. Also, run a chart for the time and location of the ritual and see what planets were exerting an influence in which house: this may give you a clue as to how the work will affect the land. These workings often time in with certain planetary positions and influences.

This is one of the reasons why a lot (not all) of ritual is not intentionally timed to a specific date for astrological reasons: it is often best to allow the influence itself to guide the event, rather than the magician trying to enforce such influence.

QVAREIA

COPYRIGHT



© Josephine McCarthy 1993-2014

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means without the prior written permission of the Author. Permission granted to reproduce for personal use only.