

QVAREIA - THE APPRENTICE

Module 7 - Elements as Tools

Lesson 8: Working with the Raw Elements

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QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

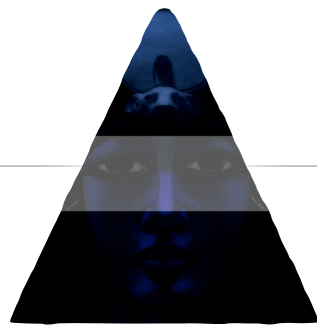
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

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

Yours,

Josephine McCarthy



QVAREIA - THE APPRENTICE

Module 7 - Elements as Tools

Lesson 8: Working with the Raw Elements

Working with the raw elements as tools can take a long time to perfect, years even, and should be viewed as a long-term aspect of your training that you should include in your regular practice. Starting this training now, as an apprentice, gives it time to become second nature, and by the time you finish your adept training you should be able to work with the elementals in nature as easily as you work with your tools.

The raw elements are vast planetary powers. Getting to know them individually and working with them puts you *into* the flow of nature instead of fighting against it, which is what so often happens in human communities these days. This work also steps you from being simply a magician to being a mystical magician, minus the religion. Instead of working mystically within a religion, you work mystically with Divinity within substance: nature.

This step of working in nature is one of the major steps in magic that has been so woefully forgotten in the Western tradition. Working in a temple room with magical patterns and tools is, in truth, a minor aspect of magic: the true power is outside in the power of the wind, lightning, rain, mountains, lakes, volcanoes, and creatures. All these elemental expressions have inner consciousnesses, angelic beings, and flows of inner powers. The

magician learns to work with all the different layers that express through the natural elements in order to create or maintain balance.

Such work is one of the responsibilities of a magician, if they choose to take it on. Particularly since World War Two, humans have created more and more havoc in so many different ways through the mindless manipulation of the elements, overbreeding, and the stripping of resources above and beyond what is needed. This creates not only an outer imbalance, but also an inner imbalance that affects the entire physical world.

From a magical perspective, we as humans created that chaos, so humans alone hold the key to rebalancing it. Magicians can help the rebalancing process by working with the elements, the beings, and the vast consciousness. To some this seems overwhelming, as we see such destruction all around us, and the vast forces of nature lashing back in an effort to create stability. But if each magician did simple work over a long period of time, the inner process of rebalance would gently drip away, which in turn would express in the outer realms of nature.

I have worked with the raw elements for forty years. When I began, I had no other motive but curiosity and a wish to connect. I slowly began to see that small, regular acts can make a difference from an inner sense, and particularly over the last five years I have seen that we can effect small changes in ourselves, the creatures, and the environment in our own lifetimes.

The first steps to working directly with the elemental powers is to learn what they feel like, what their ‘signatures’ are, and how our bodies react to them. Once you truly understand an element, and can recognise it in vision, through its ‘pattern,’ and through how your body reacts, then you can really begin to work with its powers. The added benefit is that if you are in the path of danger, either from the raw element itself (storm, flood, fire, etc.) or from magical attack (fire magic, air magic, earth magic) you will immediately recognise the signature of the element used. This allows you to work directly with the raw power of that element, or through its angelic threshold, to dissolve the magic, avert the threat, or ride it out safely.

In the early modules of the apprentice training, you started the process of learning how to connect with the raw elements. Now it is time to take this a step further. At your present stage of training, this is very much about learning, recognising, practising, and becoming very familiar with the outer

and inner expressions of the elemental powers. Make no mistake: these powers are vast and can blot you out in a second. Don't be tempted, at this stage, to try and use them for magical gain. Later in your training, you will learn how to work in tandem with these powers in various magical ways. But first you need to get to know them. This type of work draws on methods and actions that generally would be classified these days as 'shamanic' or tribal magic. But these classifications are for the most part pointless: magic is magic, and you learn all of it.

This lesson is laid out in a similar way to the last one: instead of practical work at the end of the lesson, it will come at the end of each elemental section.

Air

There is a wide range of methods for working magically with air in nature, and they draw on a variety of magical skills. You have been doing various workings with air already: working with wind in the depths of the mountains, blowing and breathing the wind, and uttering. These are all very basic, beginning aspects of working with air. So let's look at some of the aspects of nature air work that you have not really touched on yet.

FLYING

Flying in vision is a common skill in magic used for all sorts of reasons. Doing this visionary act outside in the wind/air teaches the apprentice to recognise air's signature, and also teaches them how to work with birds. Once you become malleable with your own inner form, then as an initiate you can learn to work with birds, working from within them, seeing through their eyes, and travelling across the land in vision.

When a creature flies, they not only pass through air, but they also pass through energetic pulses, magnetic patterns, bacteria (yes, there is bacteria in the atmosphere) and the consciousness of storms. The creature

learns not only to pass safely through this energy highway, but also how to use it for their own benefit.

Before you can work with birds in vision and magic, you need to be able to fly for yourself through these various energies, so that you never become a burden on the bird—or for that matter on a storm or wind. When you work with any of the natural elements you must stay in communion and harmony with them and pull your own weight: you must act as a co-worker, not as a helpless, whiney child.

To begin this process of flying, you need to work outdoors where you are in communion with the air. You need to be somewhere without buildings and all the other energetic mush that surrounds cities. If you live in a city and not in the countryside, then take a day to travel out into the country. Because of the time constraints that so many people have these days, look through the various elemental exercises in this lesson, and set aside one day for all the ones where you need to be outdoors. Doing them all in one day can be exhausting, so if you can break up the workload over different days, then do. If you cannot, then plan a day out in the countryside, and do all the elemental exercises one after the other.

Learning to fly using vision is easy if you can disengage your conscious mind that tells you human flight is impossible. Find a good place to sit. If you are near hills, mountains, or rock outcrops, then get yourself higher up than the valley floor. Sit on a rock outcrop if you can find one. If not, find a suitable spot where you will not be disturbed. From a visionary perspective you can see yourself as a bird; or, which is best, as a being without defined physical boundaries. Doing this draws on your experience of going into the void, into stillness, and dissolving your boundaries so that your consciousness passes through everything.

Whichever method you use, getting started is always the hardest part. If you are working with the image of a bird, see yourself in inner vision climbing a high rock, hill, or tree. If there is nothing like that in the landscape around you, you are going to have to launch from the ground like a bird. See yourself launching into flight and rising until you are high above the ground. If you are not working with bird imagery, then be still, see yourself spreading beyond your boundaries, and cast your consciousness up into the sky.

See the land below you, and fly in a large circle above your body. Be aware of the air around you, of the clouds, and of the sun. Let the wind take you from your circle and just flow with the wind, higher and further away from where your body sits. Once you have adjusted to the feeling of flying, be aware of the constant ‘chatter’ all round you: vibrations and sounds coming from the clouds, from the sun, and from distant birds.

Feel something pulling you gently into a specific direction, and when you feel that gentle pull, let go of the feeling of ‘flying’ with wings, and just let the air carry you. As you relax into the air, you become more aware of it all round you, upholding you: you allow your own boundaries to soften so that you and the air blend together as one being. This causes a deep inner shift, and you cease to see landscapes below you and the sun above you. Instead, you begin to see lines of energy flowing within the air, crisscrossing in a complex weave all round you.

Some of the lines or threads of energy seem brighter than others, and you are drawn to one of them. As you reach out to that brighter thread, you feel a pull, like a gentle tide that pulls you into its stream.

As you flow into that stream, it pulls at you to follow it, like a beacon. These are the ‘highways’ that birds fly along when they are travelling long distance: they can navigate via these highways, which tell them where they are and where the destination at the end of the thread is. Follow the thread, and as you are pulled along it, instead of looking down to the changing landscape, feel the differences in the energies and tides around you. You are learning to recognise different areas of landmass by how the air above it feels.

If you are travelling near a mountain, you will feel the breath of the mountain join with the air and create a mild ‘turbulence’ around it. If you feel that, breathe back at the mountain to communicate with it as you travel round or over it. Remember what the mountain’s breath feels like. If you fly over water, breathe over the water as you pass by, and feel how the air around you changes in response to the water.

Now it is time for you to return. The more you practice this, the longer you can stay in flight, but for now it is time to head home. Feel yourself hovering. Remember your body and the feel of your body. As you remember and focus on your body, an energy highway will make itself known to you: this is the trail of energy that stretches between you and your body.

As you fly back towards your body, following the energy signature your body puts out like a beacon, be aware that when you travel in vision through the air, you are a guest of its power. Its consciousness is upholding your consciousness as you explore. Thank the air around you for your safe passage, breathe out to it as you fly, and breathe in the air as an act of communion between you and the air.

As you get closer to your body, the beacon will get louder and more obvious. Once you reach your body you may find that your consciousness has expanded way beyond its size. Land beside your body, and give yourself time to assume a human form again, slowly shrinking down until you fit into your body.

When you are ready, open your eyes and look up at the sky. Breathe out and say thank you to the air for allowing you safe passage. Recover the feeling of the air, of its consciousness, and of the energy highways that flow through it. Spend some time just sitting, and allowing the various sensations in your mind that you experienced while flying. Note them down in your journal.

Flying is easy for some, and very hard for others. As with all things, practice makes perfect: once you have tried to fly out in nature, you can practice at home by sitting outside your house, or sitting in a room with the window open (you must be able to flow with the air outside). It is easier for some to take the form of a bird, and for others just to flow without boundaries.

Learning to flow with an element and commune with it is not easy, but it is a hallmark of true magic and worth practising regularly whenever you can. Notice how the communion with the air is expressed through shifts in feeling, through sensations within your mind, and through patterns, highways, and vibrations. This is how air works. Notice how you can learn to identify aspects of the land by the changes in the air. You connect with the air by recovering these feelings and focussing on them. The next time you pick up your sword, recover the feeling of the air and of being in the air, and you will begin to notice a difference in the power of your sword: you are learning to vibrate at the frequency of air, and the sword will begin to resonate with that frequency.

Learning to affect air tools by recovering the memory of a sensation/experience of air is the first act of resonance: as you recover that feeling,

your frequency changes, which will in turn effect change within anything connected with air.

JOINING WITH THE STORM

You have learned about going outside and talking to storms. Now it is time to take things a few steps further. There are different ways to work with storms. Also, it is important to get used to them...and for them to get used to you.

Now you have had a go at flying, the next time a big storm comes in over you, you should learn to fly and commune directly with the storm. Air is diffuse in its personality and communication; storms are very different, and often have a defined personality of their own. In ancient traditions, air as a deity is often ‘unknowable,’ but a storm deity is very knowable, and much easier to work with as a magician. Storm deities are the filters that we as humans put on to the personality of storms; but we can also commune directly with the nature force itself.

The way to do this is to open a window or be outside (if it is safe) and fly with the storm. In vision, launch yourself into flight and fly up and into the storm. As you fly within the storm you will feel its personality and emotional quality; and you will also feel, as a subtle presence, any bacteria in the storm’s clouds. These bacteria (ice-nucleating bacteria) affect the freezing point of water and let water freeze at warmer temperatures than ‘clean’ water does. This in turn affects how the water will fall to the earth: as ice, snow, or rain.

These bacteria also have a form of consciousness that you can commune with, and they are part of the family of different forces that express as a storm. When you fly with this ‘family’ of air, water, bacteria, lightning, hot and cold, geomagnetic pull, energy thread build-ups (which happens in some storms), all of them come together to form something you can interface with.

As you fly, use your inner senses to feel the personality of the storm and its intentions. Is it angry? Joyful? Busy? Peaceful? Each storm expresses an emotional quality that will tell you a great deal about its intentions, and the effects it will have on the land creatures (including humans) and powers.

The key to working with storms is to learn how they ‘feel’ to you and then be able to remember that feeling, so that you can recognise its approach from a distance. Always tell the storms that you fly in that you respect them, that you feel the storm is beautiful, and that it brings much-needed balance to the land. When you try this, I am sure it will surprise you how storms respond to such direct human communication.

Ask the storm what it wants from you, and what can you do for it. Sometimes the answers are quite unusual and astonishing. In my magical novel, ‘The Last Scabbard,’ I touch on the relationships between magician and storm. This passage is based upon one of the many interactions I have had with storms.

I feel the storms rushing over me, whispering their intent as they pass onwards, and I dance for the storm, intriguing it, entertaining it.

“What do you want?” I ask the storm.

“Safe passage,” says the storm.

“Done,” said I.

And I dance a path through the land, waking up Mother who washes her dust and stones in the heavy rain. The flowers turn their face from the storm, the animals seek the shelter of caves, and the humans watch in wonder as the light flashes angry power from mountain to mountain. “Behold the power of all in its dance of refreshing,” I say, as I pass over with the storm.

—The Last Scabbard

Storms are very sensitive to vibrations. The easiest way for a human to make use of this is to sing or dance upon the ground outside. Such subtle actions are picked up on by the sensitive storms, and they respond in kind. As you fly with the storm, sing to it. As you land back down on the earth, either physically or in vision, dance for the storm, create patterns of movement with your body, and create whirls of energy by turning and spinning for the wind. The storm will respond.

Storms are very sensitive to human consciousness, and the projection of that consciousness. It is a natural instinct to fear a storm, and with certain storms it is wisest to avoid direct communion (tornadoes in particular). But in general, storms will respond well to a human who respects them and does not fear them. The storm is doing its job: it is a being of creation, and should be respected as such.

The more you commune with storms, either in flight or on the ground with your body, the more they will pick up on you, and you on them. Just as animals and birds do, you will feel them coming long before they arrive, as you will recognise their signature approaching.

This type of ‘nature magic’ connects you deeply with the powers of the storms, and after doing it you will find it much easier to work with storm deities: you will know each other well. You will fully understand the power of the storm deity, and will not be limited by dogmatic writings about storm deities that are often fragmented and twisted orthodoxies that have lost their knowledge and power. This deeper connection will, as a fully trained adept, allow you to ‘call the wind’ and temper a storm, to get out of harm’s way, or even, at times, to convince the storm to go round you. Remember, these skills depend on your ability to interact at a basic level with the storm.

High notes (voice or instruments) draw a storm’s attention; deep, resonant voices and sounds create an oasis in a storm. Dance and spinning attract the attention of the storms, and slow, energy-moving actions, like Tai Chi, allow you to join with the storm while you are still on the ground, and again create an oasis of safety: the storm will either go round it, or will lessen in strength as it passes overhead. This is not forcing the storm to change, rather it alerts the storm to you and the storm may choose to be gentle upon the area where you stand.

These sorts of actions with nature powers are discussed in my book *Magic of the North Gate*. By now, you should understand what that book’s title means.

Next time a storm comes your way, go out and fly. Dance for the storm and talk to it. Get used to treating storms as vast beings who flow across the surface of the earth: they clean, shake things up, and most important of all, express the east power of the Limiter. Think about the powers of the limiter and the effect that powerful storms have on the land below and its creatures (including humans).

CATCHING THE WIND IN CLOTH

This is an old and simple magical action that you can start practising now as an apprentice. As you progress in your magical training into adeptship, you will slowly learn what to do with this technique, and how to utilise and dispense it. But first you need to learn its basic mechanics.

Get a square of white or dark blue silk: handkerchief size is perfect. Mark it with the sigil of your sword, and find a clean metal (any metal except lead) container to keep it in (preferably round). Every time there is a storm, take the silk and go outside. Hold the silk to the wind with the intention of infusing it with the wind: you are capturing a fragment of the storm. When you have two or three storms infused in the silk, at a full moon (for the power surge) take the silk out of its container and wrap it round the blade of your sword. Keep it there for three days.

After that, put the silk back in its box until the next storm, and then repeat the process. This is passive resonance and acts like a drip-feed that tunes your sword to the powers of the storms. Your sword learns the powers of the storms and will learn to communicate: the sword and the storms are brothers/sisters. This in turn will strengthen your sword and slowly, over time, tune it to the power of the storms so that as an adept you can work with the sword and storms together.

Also, as the resonance builds up, the sword will put out its own frequency that will tell the storm a friend is below—the result being a bit akin to a human watching where they put their feet.

Fire

Fire is a dangerous element, both physically and magically. Yet it is also a positive, powerful tool for magicians. When fire is worked with and made friends with, it becomes a porthole and a deliverer of magic into the future.

For magicians to learn how to work with fire as a tool, first they must come to understand its power, make friends with its consciousness, and

learn its inner signature. Fire also has the power to create its own weather, in an out-of-control forest fire, for example. It can also create an inner storm of power that consumes everything in its path.

This destructive inner quality of fire is used by less-than-ethical adepts to attack a human, place, or group. This is a major reason why magicians should get to know fire intimately, in order to deal with and disperse such violence. Such a skill takes time to develop, and like all pure elemental work the development starts at apprentice level.

As an apprentice begins to learn about the pure elements, it changes how they work with the elements and magical tools: it deepens their understanding of what they are working with, and opens up their vista to the myriad of beings, powers, and thresholds that operate through the elements.

To get started with fire, first you must familiarise yourself with its pure inner and outer personality.

MAKING FRIENDS WITH FIRE

The first step of this work is to recognise the inner signature of fire and also its outer personality. To do this, you need to have more of a fire before you than a candle flame: you need a less contained expression of fire. This can be anything from a fire in your fireplace to a camp fire out in nature. If you make a camp fire, do it safely: ensure there are no tree roots directly underneath it, and wherever possible place stones not only around the fire, but also underneath it. Take large bottles of water with you, and a hand shovel to cover the fire with sand or earth when you put it out.

Build a fire and sit before it. Once it is going strongly, still yourself and close your eyes. Using your inner vision, see yourself stepping into the fire and bathing in its flames. As you bathe, you become less and less aware of your physical body and of the physical surroundings you are sitting in. All that you know is the fire and you.

As you deepen into the fire, you begin to see its inner aspects: its energy flows in circular patterns that interlink and interconnect. Watch the flows of the patterns, and feel yourself flowing within them. You become one with the pattern, and your own pattern begins to join with the pattern of the flames.

The inner quality of the fire becomes aware of you through this inner communion, and together your energies flow, dance, and circle. Feel yourself offering deep respect to the fire as you move within it, and feel the fire become intrigued by your presence. The fire begins to communicate with you by way of expansion and contraction: the patterns expand, speed up, and become filled with bright energy. As you flow within that expansion, it triggers a feeling of excitement within you. Your inner self responds to the change of tempo by speeding up your moving pattern, and you feel the exhilaration of the fire uncontrolled.

Do not get too immersed in this feeling of excitement: you understand what an out-of-control fire can do. Make a defined effort to slow down your own pattern, and thus the pattern of the fire. Slow your emotions down, slow your inner movement down, and bring the action of the inner fire into a more controlled, gentle movement. You guide the fire to settle down and ask it to watch you.

Start moving your mind in a regular, slow, but rhythmic dance, and invite the fire to follow your lead. The fire slows down its action and joins with you in a tempered dance. If the fire gets excited, again encourage it to slow down and keep tempo with you. Slow your actions down further, and ensure the fire is following your lead. By this time, you should have a good sense of what the personality of the fire ‘feels’ like. Now it is time for you to withdraw, but do so gently: never use sudden movements or actions with fire, as this will trigger it to expand. Slowly find yourself separating from the fire and assuming your human shape.

Thank the fire in your mind: feel yourself taking on a movement or emotion that says “thank you, my friend, for dancing with me,” and gently step back from the fire, bringing your consciousness back to the land and your body. Step carefully out of the fire, bow to the fire, and step back into your body.

Do not open your eyes yet: give your body chance to disengage fully from the fire. Starting at the top of your body, focus on the water and earth that is part of your physical being. Go down slowly through your body, and where you see any signature of fire in your inner body, encourage the water and earth around it to gently extinguish it. When you have reached your feet, feel your mind flow past your feet and slightly down into the earth. Feel its denseness, and pull on the denseness as you bring your mind back up

into your body. Let that solid feeling flow up through your body, which in turn will extinguish any remaining fire (other than your own inner flame) in your system.

Now open your eyes, take a drink of water, and pour some into your hand. Wash your face and pat some water on the top of your head. Pat some water over your heart and chest, then sprinkle some water over your head like a mini shower.

If you are working outside, put out the camp fire safely (unless you are planning on staying), and ensure the embers are distributed outwards, watered and then covered. Turn the stones and pour water over them. Pour water over the embers and make sure the fire is fully out. Because fire can spread so quickly, always ensure that any fire you build outside is properly extinguished, and also that it cannot burn downwards into the ground or into tree roots (a major cause of fire spreading). Also ensure nothing hot is left that a creature could stand on, or where wind can fan the embers back to flames.

This work introduced you to fire's inner signature. You learned how easily the fire excites itself, and how to tune to the fire's pattern so that you can join it in inner conversation. Learning how to join with fire using your inner senses and movement is the first stage of learning how to expand or limit the outer action of fire.

This also lets you feel the signature of fire in the different directions, and how to recognise fire magic when it is approaching you. Just as it takes time to get to know a person, it also takes time to really get to know an element; but the more you converse with an element, the more you will get to know them, and they you.

The next exercise takes this primary action a step further. Now you have been 'within' fire and learned its feeling and signature personality, you need to learn how its signature expresses through the different elements, and what those combined signatures feel like. You can do this in your work space, or outside.

FIRE IN THE FOUR DIRECTIONS

Open the directions and gates using the directional candles. See the contacts on the thresholds and light the central flame. Using a candle (not a tea light; have a regular white candle), light it using the central flame and stand in the east. Bow to the contacts, then still yourself. Recover the feeling of the fire that you worked with, and be aware of its signature within the candle flame. Stand for a moment and allow that feeling of the fire's signature to build within the candle flame.

The contact in the direction will become aware of what you are doing, and will lean forward across the threshold with a flame of their own. They will join it through the candle flame on the altar, and then to the candle flame you are holding: they are passing to you the fire within the east, the fire of air.

You will feel the quality of the candle flame you are holding change slightly. Feel into the flame using the same method you did with the fire. It will be different, and will respond differently to you. Take note of the difference: how does it feel, how does it react, how does it alter the tempo of the fire?

Once you are ready, bow to the contact and thank them. Blow out the candle you are holding (to extinguish the air/fire combo), turn to the central altar, and relight the candle (pure fire). Now repeat the exercise in the other three directions. Each time, when you have finished, blow out the candle and relight it from the central flame to reset the pure fire.

When you have done all four directions, then do it with the central altar flame. Again, note the difference in inner feel, inner presentation, and how you react to it. When you have finished, immediately write down your findings in your journal. What did each directional combination feel like? How did the fire respond to the directional element? How did those combinations make you feel?

The purpose of this exercise is to introduce you to the different types of fire, and the different inner qualities of fire when it is in union with other elements. Just as the fire you worked with in the fire exercise changed to combine with your pattern, so fire adjusts its inner pattern in response to any other added element or being. To be able to recognise this change/

combination, first you must know the signature of pure fire (the first fire exercise). Learning to detect such changes is the first step of recognising fire power that has been magically sent at you: its inner signature will have been changed by the magic and the magician's interactions with the fire. This in turn, if you know the feeling of pure fire, will let you extract the 'feeling' and pattern of the magician who is manipulating the fire in a hostile way. A magical fire attack will combine the base signature of the fire, the individual pattern of the magician, and the pattern of the magic.

As an adept, you will be able to separate out these three signatures, which will help you identify which type of magic has been used: you can use the signature of the magic to trace it back to its source. I am sure you can imagine all the different ways you can work with this aspect of elemental work. As you progress to adept level, you will learn more and more how to merge with the elements and work with them in nature and in ritual work.

From now on, every time before you light a candle in your ritual space, recover the feeling of the signature of pure fire and 'see' that signature in the candle flame. This will strengthen the inner power of the flame, which in turn will strengthen any magic done using those flames. I will not remind you in the future to do this: it is up to you to remember and act accordingly.

Note: when you have worked through the different elemental exercises, you can return to this method (elements in directions) and repeat it with a bowl of water and a stone.

PASSING THROUGH FIRES

You have already worked with this technique to a small extent. If you wish to practise it, which is a good idea as it has a lot of applications, then use the fire as a threshold to go to various inner and outer places you have already visited.

The key to this technique is to step in vision into the fire and still yourself within the flames. Once you are still, focus on a specific intent to visit a place—the inner library, the underworld forest, your work place, your home, a place in nature you have visited in vision. With that intent within stillness, step forward out of the flame and find yourself in the place you had focussed on.

You will find it harder to focus on the place when you step through the flame, as it is an immediate jump for your consciousness. This is normal, and something you have to practise. As your mind and spirit become stronger and more flexible, you should be able to pass through the flame to anywhere you need to visit quickly.

In general, and particularly as an apprentice, it is good to take the time to go through the various stages of travel when you are working in vision. But sometimes, in an emergency, you need to arrive somewhere quickly, and passing through fire/stillness with intent is an adept skill that can be used for this purpose. This has more impact on your body and is harder to achieve, but if you practise it becomes easier and smoother on the body.

Here is an example of pulling various adept skills together in a potential emergency situation. I was away from home doing a lecture series, and my teen kids were at home. I called the girls on the phone a couple of times a day, but one day I started feeling very unsettled—this was my house’s guardians setting off an alarm. I called out to the inner guardians of the house, and they showed me that there were strangers in the house and there was the potential for problems. The guardians did not like what was happening and were agitated. I stilled myself, lit a flame, and stepped through the flame into the house. I could see my girls, I could see the parrots (you see living beings through their energy signatures, which is why you learn first to spot such signatures in the elements), but I could also see the energy signatures of two male humans. Ha! Busted.

So I called, but not at the scheduled time. My daughter answered, and I could feel the agitation of the house in the background. I asked her if all was well, and she said yes. So I asked her who the guys in the house were, and asked her to put one of them on the phone. Stunned silence, and then a denial. So I asked again, and warned her about the family rule (if you screw up but tell the truth, the punishment will be far less than if you lie). She handed the phone to one of the boys in the house. I told him he had three minutes to leave the house, and if he didn’t he would have me to reckon with. This took care of that issue (and totally freaked the boys out). The girls were not in any real danger, but the energy of the two boys was rubbing the house guardians the wrong way. Magic does come in handy when raising kids...

Practise this technique, and include it in your magical practice: every so often, light a candle and go somewhere. At first it will be difficult, and you will find it hard to see: the impressions will be like whispers. But the more you pay attention in your experiments, the stronger this sense will get.

Water

You have worked quite a lot with water: with rivers, dispensing, succussion, etc. But now you need to learn to feel the actual signature of water. This enables you to tell the difference between fresh water, sea water, and water with magic in it (very important to be able to spot that).

Now you have merged into elements a couple of times to make friends and recognise their signatures, it is time for you to figure out the first steps of accessing water in order to introduce yourself, merge with the pattern of the water, and learn the signature/pattern of the water for yourself. Instead of outlining a vision for you, I will give you basic details, and you can structure it yourself. (And it will save my poor, tired fingers from more typing.)

FRESH WATER

If you are near a fresh water source like a spring, canal, dam, or river, then physically go to that location. Sit down and go into the water in vision, into its actual elemental make-up. Feel its pattern, join with it, and see how the pattern changes. Make friends with the water and commune with its consciousness.

If you are nowhere near fresh water, you can either pour a large bowl of water and go into that, or you can take yourself in vision to a large body of water that you know of.

SEAWATER

If you are near the sea or can travel to it, repeat there the work you just did with the fresh water—or you can fly in vision to the sea and descend into

it. Each time you go into an element, you have to pass through the physical manifestation (seawater, for example) until you get to its energetic pattern (its inner manifestation). Again, learn its pattern, merge yours with its, or commune in some way using your instincts. If one method fails, try another: experiment.

MAGICAL WATER

This one can be fun. You can either use any water you may be keeping that you have worked on magically, or you can time-jump. If you want to work with time-jumping, open all the directions and the gates. Sit in the room, and remember back to when you formed a magical pattern and lowered it into the water. Remember what it felt like and what you did.

When you have a good fix on the event, close your eyes, still yourself, then pass through the central flame with the intention of going back to that moment in time. Step out of the flame and find yourself in your work space, and see yourself working on the ritual where you lowered magic into water.

Spend a few moments watching yourself work. Look around the room. See what is happening, what contacts are there in the room working with your past self that you were maybe not aware of. Once you feel solid enough with your presence, focus your attention on the water that holds the magic. Dive into the water and flow deep into its element. Remember what fresh water's signature looked like? Now compare. What does magical water look like? What is its pattern? Can you commune with it?

When you have finished, retrace your steps. Come out of the water, look at the central flame, and pass through it back to your body. When you have finished, go to your notes from that past magical working with water. Read them, and see if there were any impressions you wrote at the time that may correlate with what you saw in the room before you dived into the water.

WATER OF THE UNDERWORLD

You will need to put a bottle of water on the central altar.

Go to the underworld forest in vision, using the regular route that you have learned. When you get there, merge with the water that flows round

the trees. Again, look for the water's signature. Try to communicate with the water, and be aware of how different this water may be.

Before you leave, take a pattern of the underworld water into your body to store it there. In return, leave a pattern of your own body in the underworld water. (These patterns are like DNA: each element and life form is full of them, constantly repeating.) Bring this water's pattern out with you.

When you have finished the vision, stand before the central altar, pick up the bottle of water, and breathe into it. As you breathe, be aware of the underworld water's pattern within you, and see it pass through your breath into the bottled water. Once you are sure it has transferred, give it a good shake, seal it, and label it. Place it in the west of the room: it may come in handy in future.

Once you have learned how to move successfully into the raw element of water in its freshwater, underworld water, and seawater forms, and can readily identify each signature, you will be able to work with various forms of water in many different magical ways that will slowly dawn on you as you progress in your training.

Earth

Learning the inner elemental signatures is a foundation skill that you can apply magically in many different ways. One of this skill's uses is identifying the natural element, and separating out any magical pattern that is hidden in it.

It also helps to give you a much deeper understanding of the nature of the element, which is crucial to advanced work with the elements. It also teaches you to move into the raw element and pass through it to its deeper energetic make-up. This deeper knowledge of the elements is crucial when you come to advanced working: you will know which element is best to store specific types of magic, or to dispense them.

Magic is essentially energetic patterns that effect change. Knowing all the variable shapes of the elemental signatures helps you match a magical

pattern to its most harmonic elemental shape, a shape that will hold it, disperse it, trigger it, or trap it.

The element of earth is a slow consciousness, and one that can be engaged to store beings, to act as alarm system, and as a protector. Knowing the base signature of the element within rock helps you to trigger the rock/earth to a more active 'setting' that can then be worked with magically.

Just as in the previous exercises, descend into rock to discover its signature, then into earth/soil (it feels different). Once you can tell the difference between rock and earth/soil, try out different types of rock (e.g. limestone, granite, sandstone), as each has a slightly different signature.

Make friends with each type of rock and figure out for yourself how to do that, drawing on your previous experiences. You may find that one particular type of rock is more harmonious to your own pattern: this is a rock that you can use to sleep in, to regenerate in, and to work with to talk to the vast land that you live upon.

Also pass into stones that you have placed around your home or property as boundary stones. Let your signature and theirs blend briefly, as this will strengthen the ties between you and them. It will make it much easier for them to warn you of problems that may be approaching (it will help the rock identify you as an individual being). Just remember that time, for rocks, is different to human time. The way to figure out the time aspect of your boundary rocks is to pay attention. If you suddenly get a feeling of something approaching, or something that is not quite right, cast your mind to the boundary rocks. If the warning is coming from them, then see what happens at your home over the next few days or week. Note down the time and day of the feeling, then wait to see what happens. When something does happen, it will give you an idea of the timeframe the stones are working with.

The alarm could be about something as simple as a stranger coming onto your property, or it could be about something as serious as a dangerous storm appearing a few days later. A magician I know worked with a circle of boundary stones as a grove. It was worked with and tuned, and one day it 'buzzed' him: an intruder had come onto the magician's land and was cutting down branches of his trees for firewood. The stones warned the magician that the tree beings were under attack and needed help. Needless to say, the intruder was chased off.

You can also experiment with the feeling and pattern of a stone before and after magic is placed within it. Learn to separate the natural signature of a stone from the magical pattern within it. You will find that the magic not only imprints its pattern into the stone, but it also changes the elemental pattern of the stone itself.

Also work with this technique to pass into your magical stone shield, as it is deeply and actively connected to the female Divinity within the land. Do the same with the stone at the centre of the deep cave, the stone at the centre of all things. Be careful, polite, and allow the pattern of these deeply magical stones to observe your own pattern as you observe theirs. Note the difference in patterns between a passive, raw stone and a deeply magical one. Note how the patterns express themselves, and how the pattern of the magical stone affects your own elemental life pattern, and vice versa. Write down your observations in your journal.

METAL IN ROCK

Metal in rock has a profound effect on the land, and is the vessel that is the home of inner serpent and dragon power. Different veins of different metals store power in different ways. This is often expressed in tribal magic as black or red serpent power, and white serpent power. One is dangerous and volatile to humans, and one is harmonious.

Passing into these metal veins is not a good idea as an apprentice, as you can get into trouble very easily. But what you can do is a bit of research. Where there are cultures that talk of red/black/white snakes, wyrms, serpents, or dragons, look up what the rock and metal properties are for that area.

See if you can find correlations around the world between specific metals in the land (gold, silver, tin, lead, etc.) and the local or tribal legends. Where you find such legends, look at what rock(s) predominates in that area. If it is a type of rock you have access to, pass into it (granite, quartz, limestone, etc.) and observe its inner elemental pattern. Look at the shape of the pattern, and use your inner senses to feel it out. Note down your findings. Looking at the shape/feel, see how that particular type of rock would potentially be a good partner for the metal (do the patterns of the rock correlate to the personality of the metal?).

Later in the course you will work with the inner consciousness of dragons, serpents, and metals. But for now, just learn about how that combination expresses through the land in different areas, and how the local people have picked up on that power and expressed it in their myths and stories.

Task—Tarot work

Besides learning about the elements as tools and the individual inner and outer aspects of the elements, you also need to learn about the predominance of certain elements in your own make-up, your own fate path through your life. It is also very useful to learn how to spot which inner elements are expressing through your outer life at various times.

The way to do this is through readings. First you will read to ascertain which elemental forces are currently expressing in your life. Then you will read for the deeper picture of what inner elemental powers predominate in your fate/life pattern, a predominance that affects your whole life. You can then, if you wish to, compare these readings with your astrological transits and your natal chart.

READING ONE

Using the four directional spread that uses six cards, ask:

“Show me what elements are most active in the inner directions in my life at present.”

You read the positions in tandem with the cards that fall. Look at the element of the card and also its meaning. So, for example, if you have the four of pentacles in the west/water, it shows earth with water (stone sinks in water) and the four of pentacles is the holding on to substance. This can show an influence in your life whereby you are clinging onto emotion within substance (a possession, or a person). This information can guide you to look more objectively at how you relate to possessions and people, and to see if you need to make gradual changes in your life. If you get a trump card, it indicates a powerful influence, and you would read the meaning of the

trump in relation to the directional element, and the meaning behind that position.

This is not an easy reading to translate, so write it down and keep returning to it to gain more insight. Mediate on it, think about your life, think about the directional influences both magically (east/air/word/limitation) and also the outer influences (east/learning/words/beginnings). This sort of reading can be a bit of a puzzle sometimes, but stay with it and let its meaning dawn on you slowly.

READING TWO

Using the same layout, ask:

“In my lifetime, what are the overall, predominant elements that express through the inner directions for my body and spirit?”

This will show you the overall pattern for your lifetime during this incarnation. It tells you what powers are strong that you can draw upon, and what powers have a lifetime influence that express through various events in your life.

This can be straightforward or yet another puzzle, so take your time with it. Read the element of the card in relation to the element of the inner direction, then read the meaning of the card in relation to the directional element and qualities. Write it down, ponder on it, and let it unfold over time. This reading will give you clues as to where your strength lies, where your weaknesses are, and also any lifetime service (which will show as the Hanged Man). Write this reading down in your journal so you can go back to it as often as you need to.

Writing Task

Look back over your notes for this module. Write a summary of the parts of this module that stood out for you. What were the key experiences and dawns of understanding? Do this summary on computer, and store it as a Word file.

Summary

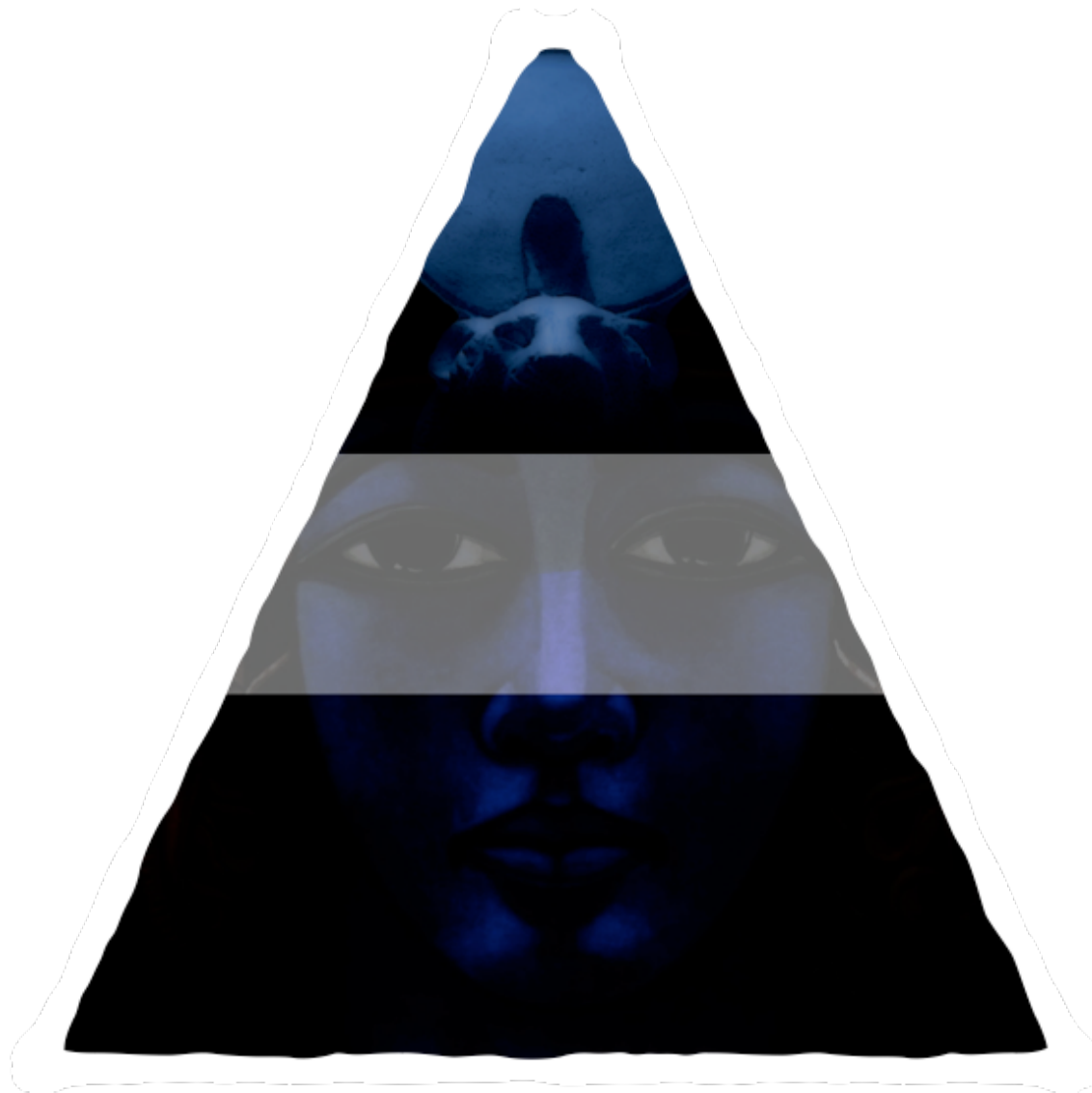
By now you should have a better understanding of how the elements work in their own right, and how they can be used in magical practice. This lays a deeper foundation for you so that you can learn to draw upon everything around you in the practice of magic. Always be respectful of the elements, and always uphold their integrity.

Once you feel comfortable working directly with the elements, you will be ready to lay magic on top of that foundation and work with elemental angels, deities, and forces with much more ease and understanding.

Well done for getting this far! You will start to find that the lessons and exercises slowly get less repetitive and become more experimental and experiential as you go along. By now you should have fairly good working discipline and be able to apply yourself to a body of work. This is a firm foundation that you can now start to build upon in your practice. Each module, as you progress, will take less time to complete, as you are now getting to a phase whereby many (but not all) of the aspects of magic you are learning no longer need long-term repetition: you are starting to add to the foundation, rather than simply laying the first stones.

QVAREIA

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