

QVAREIA - THE APPRENTICE

Module 2 - Patterns and Maps in Magic
Lesson 5: The Elemental Patterns and Maps

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

STUDY GUIDE FOR MODULE TWO

A lot of the lessons in this module are about learning to execute certain ritual patterns (and you have two easy lessons with not much action). It is important that you learn each ritual in turn, learning the recitations by heart, and learning the coordinated movements.

Once you have learned a ritual and are able to do it properly, and have absorbed the lesson, you will have been instructed to repeat that ritual for a certain period of time. As you practice, you are also ready to continue on to the next lesson.

So your rhythm of study should be: read the lesson – practice the ritual movements and learn the recitations – do the ritual ‘proper’- set up a timetable to repeat it –start the next lesson.

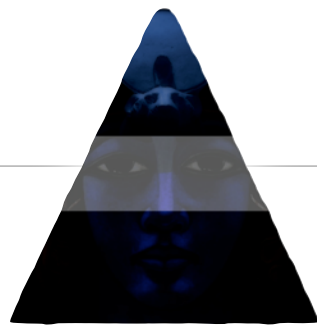


So by now your magical training schedule should look something like the inverted pyramid on the previous page.

Each week you should be doing meditations, tarot reading practice, practicing rituals from previous lessons, learning new ritual/lessons, doing research or writing.

If you have a heavy work schedule and cannot commit to that type of a time frame, work at your own pace: the main thing is that there are things you do regularly, and that you are practicing the previous lesson while learning the new one, so that they overlap a little.

Above all, make sure that you stay in the sequence of lessons and do not hop forward a few lessons.



QVAREIA - THE APPRENTICE

Module 2 - Patterns and Maps in Magic

Lesson 5: The Elemental Patterns and Maps

Note: for this lesson you will need your tarot pack, a bowl of water, a stone, and a candle/flame—and somewhere outdoors to work.

In the last few lessons, you have learned about the elemental powers that flow out of the magical directions. Now you need to know how they express through a patch of land, as that pattern varies from landmass to landmass, and also from small region to region.

This in turn will enable you to learn how to draw on local power flows in your magical work, and also how to adjust your magical work to take into account regional fluctuations. This is very important because if you do not take these local flows into account, you can run into some rather difficult power imbalances that will directly affect how you work, what you work on, and also how your body copes with the magic.

This is also the first lesson in the course that begins to teach you ‘nature magic.’ Magic should never be solely removed from your environment. Magic should be fluid, and should be in harmony with the land upon which the magic is done. There are times for working magic in a temple space, times for working magic out in nature, and times to combine both approaches.

This lesson works with magic outdoors and then brings the outdoors into the ritual space. If you live in a city, pick a day that you can go to the

nearest patch of countryside that is close by, to an area where you can work undisturbed, or find a local park, or best of all work in your garden if you have one. If you work at dawn, it is less likely that you will be disturbed, be vulnerable, or look like a nutter.

Before we get to the practical work, let's look at what it is we are actually going to work with. Let's look at how it works, why it works the way it does, and why it is so important in magical training.

The magical elements in nature

When I say magical elements, I am talking about air, fire, water and earth. Some systems and cultures add in other elements or work with a different set of elements entirely. No one system is 'correct' or 'incorrect,' they are just different in how they work with the world around them, and that difference is often deeply connected to their land mass and culture. Western magic works with the four elements, so we will focus on those.

The magical element system is a pattern that expresses on the cusp of manifestation. It is a pattern (among many) that is an inner pattern, which is to say it is a deeper expression of power which is then filtered through form which in turn finally expresses itself into physical manifestation in our material world. So wherever you are in the northern hemisphere, that pattern will work in deep magic. What happens to it in the southern hemisphere is a mystery to me, as I have never worked magic south of the equator.

Speculation in magic is useless. You have to have direct experience to be able to talk with certainty; you cannot hypothesize where magic is concerned (hence everything in this course is work that I have done and that I know works). So if you are south of the equator, you are going to have to figure out for yourself by experimentation how it expresses for you.

Once that inner pattern externalises on a landmass, it shifts and changes according to the vessel. Each area has its own unique expression of how it externalises the elements, and that can be specific to a small area or a large area. You cannot generalise with elemental magic, as its variant expressions can be very localised indeed.

These localised elemental variants can have a direct effect on your magical work and development. When you work magic, you work with the elements around you whether you are aware of them or not. They are part and parcel of the forces of nature, forces that magic directly engages. These forces can make your work harder or easier depending on how you work and how conscious you are of these power flows.

The inner elemental fluctuations around you, along with planetary influences and the outer elemental expressions around you (rivers, mountains, volcanoes, hot springs, desert, etc.) all affect how you work magically and how your magical work affects you, the land, and everything around you. It can be harmonic or it can be an aggravator. So it is important to know all the variables so that you can work with them in cooperation, modify them when appropriate, draw upon them, or strengthen them.

They are sometimes worked with and sometimes not dependant upon what it is you are doing. But to get to that stage, first you must be able to magically identify what is around you and where it is.

So let's have a look at a practical example which will give you more idea of what I am talking about, and we will look, though that example, of how it is worked with by a magician.

Regional elemental expression

You know by now the magical expressions of the elements in the four directions. A magician moves to a patch of land he is unfamiliar with and before he starts to work magically, he first needs to identify what type of land he has moved to, what the powers are like and what elemental expressions are there. He works first to talk to whatever beings are upon the land (something you will learn how to do later in the course). Then he begins the process of learning what elemental expressions are upon that area of land.

The magician will be working with the four magical element system, but he has to take into account the regional expressions of the elements in the directions in order to work harmoniously with the land. If the magician does not do this, he will be working against tides rather than with them.

In the preparation to work magic, the magician must first find out what physical elements are expressing through the directions so that he can adjust his working space accordingly, and also combine the outer and inner elements in his work. The magician goes out on the land near his house and prepares to work in two very different ways, so that he can compare the two results and make a decision based on his findings.

First he needs to find out the gender that expresses through the land. In modern magic we always think of the earth as ‘female’, which in a deeper magical sense it is. But within that ‘female’ overall identity there are small regional ‘flips’ of the polarisation. Just as with the magnetic polar expression through the planet: there is an overall ‘polarity’ in the northern hemisphere and an opposing one in the south, but small pockets of the reverse ‘pole,’ condensed in a particular area, can be found scattered across the planet.

To find out what the gender of the patch of land is, the magician uses divination to ask the gender of that part of the land. After that, he will need to find out how far that ‘gender’ stretches—it can be a few square miles or it can be a huge area. Also, within that area there can be changes and differences, so it can get complicated. To avoid confusion and making mistakes, the magician defines an area as his working area (within a few miles of his working space) and double-checks through divination the gender power that flows through that space. He then also looks beyond the defined area to see if it changes or if it is constant.

That is important for more advanced work that would draw on a larger area, or for magical work that is intended to support the wider landmass. If you are going to support and work with something, first you need to know what it is you are working with.

So the gender is established. Let’s say the magician found that his particular patch is male. As a male magician, that means for him that the power flowing through the land does not compliment him; rather it amplifies his male power. If the magician is fairly young and has high testosterone, he will be aware that he will have to tread cautiously so as not to overwhelm his hormone system or to have the emotional issues that manifest when testosterone is too high or out of control (violence and mental instability for example). If he is older, he would be aware that he would be at greater risk of prostate cancer if he is working on a powerful male land for an extended period

of time. So he would have to make adjustments to that work by incorporating modifying influences, for instance working with a female deity.

Now that the gender has been established, he needs to identify which elements are the strongest in which direction. The first method he uses relies on his inner skills (which you started to learn about in module one). He starts with a candle flame in order to search for the strongest directional expression of fire. The magician has not worked with a compass, so he is not aware which direction is which on the land. This is important, so that you do not subconsciously identify element to direction (i.e. fire/south).

The magician first works the direction facing him. He walks a few steps forward holding a candle flame. Because it is slightly windy, he has the candle in a jam jar to protect the flame. As he steps forward, he holds an intention in his mind to find where the element of fire expresses upon the land. He is totally focussed upon that intention and when steps forward and stops, he 'sees' the inner candle flame within his inner imagination.

The flame does not appear to change. He waits for a few minutes, feeling into the flame to see how it is reacting to the direction. Nothing happens. So then he moves to the next direction, following the same method of walking around the directions that he uses in his magical space. He repeats the same action: waiting, intention, watching, feeling. Again, nothing happens. He then moves on to the next direction. Again he repeats the same action, but this time the candle flame that he is observing with his 'inner vision' leaps to life, growing stronger and glowing brightly. He has found where the flow of elemental fire expresses through a local direction. He places that candle on the floor in that direction to mark it.

Next he takes the bowl of water and repeats the same exercise, going around the directions until he finds one that appears in his inner vision to cause the bowl of water to overflow. The bowl of water is placed on the ground to mark that direction. He repeats the same exercise with a small rock. As he goes around the directions he notices that in one particular direction that the rock seems heavier and denser. He places it on the floor.

So now he must find the last element: air. This one is harder, as there is nothing to hold. So he goes around each direction in turn, faces that direction, and then turns around. He stands, takes in a deep breath, and then exhales slowly. He takes note of how it feels and how it appears in his inner vision. In one particular direction, as he exhales, it feels and looks from an in-

ner point of view as if a large wind is blowing through him. He also has found an added bonus: as he breathes out in this direction, a physical wind suddenly picks up and blows around him. The magician smiles. He has hit the jackpot.

Not only has he found the air direction, he has also found that the land is very responsive, and that the air element is very strong on that patch of land. This will really help him magically in his work. As he mediated magical breath, the physical outer wind responded by blowing all around him: the wind answered the call.

To confirm his findings, the magician then uses a second method: he goes around the directions on the land with his magical tools and observes how they react to each direction. The tools will feel different, they will suddenly but subtly spring to life when they are held in a direction that is elementally compatible with their magical element. This is something you can practice once you have come to the stage of training later in the apprentice section which deals with magical tools.

At this point the magician gets out his compass and marks down which direction is which. If he has been working at cross quarters without realising (for example where he placed the candle is WNW) then he will look at which is the nearest straight direction and will assign that as a specific direction. So WNW becomes west. This is important, as it enables the magician to tie in the outer directional elemental expression with the magical pattern he has built up of the magical directional powers and contacts in his working space: he places the magical elemental pattern and the outer elemental pattern together and brings them into sync.

Analysis of the findings

So let's presume the magician's findings were as follows: east – air, south – water, west – fire (WNW) and earth, but in the north – nothing. And his divination told him the land is 'male'.

This presents the magician with a bit of a dilemma. This is not the best place for a male magician to be working magic. But then there are few 'per-

fect' places, so the magician must adjust how they work to accommodate the local dynamics. But why is this such a difficult area?

We have already addressed the issue of a male magician working on a male land: it can quickly become 'too male' which in turn can seep aggression and conflict, ego and anger into the magic. So he has already thought about working with a female deity that can balance but also match that power (a gentle mother goddess will not cut it).

His second stumbling block is the east/air elemental dynamic, coupled with the magical element of air in the east, all on a male land. It will be very powerful, hence the gust of wind when he breathed out. East is also male, and when used in unskilled hands it can become very fundamentalist and combative. In skilled hands it can be very powerful, but it will be very focussed and difficult to keep in check. East wind/male/sword on a land that oozes testosterone can make for a very conflict-ridden mix if it is not worked with properly.

It is tempered a little by the water in the south (a male/female mix) and the fire in the west (again female/male mix). The earth in the west is a double female mix and will help to 'take the fire' out of the male pattern, as will the water in the south. It also gives him a clue as to which female deity to work with: west is the threshold of death, fire and earth in that threshold is a male/female mix in a female direction. Death, female, fire, testosterone in a female vessel, and earth all point to a warrior or destructive goddess: so for example Sekhmet would be perfect for him to work with. She works with death, disease, the out of control 'warrior killing frenzy,' and she also carries the power of the sun/fire. Sekhmet is an ancient deity that is very primal in her power and therefore very stable. She is also a deity that is not tied to a specific landmass: even though she appears to us as Egyptian, in magical reality she appears in the land throughout the northern hemisphere in various forms. Her deeper power has a long reach.

But would that not be too dangerous? No. Would it not be better to have a watery female? No, definitely not. The powerful, focussed and unemotional (air) male power upon the land needs a polarity that can match it in battle, a power that has equal strength to keep it in check while also having opposite qualities: she is emotional, she rages and she is female. The two powers are equally matched in combat. A watery feminine power would be quickly overwhelmed and slaughtered.

So the magician decides to work magically (not religiously) with Sekhmet as a guide and advisor, as a guardian and teacher, and in return he would do 'jobs' for her as requested. He would have to ask her if she was willing to work with him and if she says no, he will have to try and find a similar goddess and ask her. This is where working with deities comes in as an aspect of magical work, something you will learn about further into your apprentice training.

The magician also needs to think about how he works with the outer and inner elements in combination, in relation to his work. So let's look at the elements, physical and magical in their working combinations, as they presented to this magician.

East is air, so it is the same pattern as the magical direction. This will make that aspect of the magical pattern very strong indeed. So the magical work the magician does will make use of that dynamic by ensuring that the work engages with a lot of magical utterance and sigil techniques, lots of giving/releasing of new patterns into the future and lots of creation work. The sword will be totally focussed on balance/justice work and not used in a defensive way as it would engage the blood-lust of the overly male power on the land.

The water in the south is a combination of inner fire and outer water that works with the future. The inner fire 'heats' up the water, and south is the future: the magician will engage that direction to 'cook' magical aspects for the future. Heat and water are ingredients for the birth of new lands (volcano/sea), and that very ancient pattern in the land can be tapped into on a land with such an elemental combination to enable very long-term magical projects that will birth new substance in the future.

The fire and earth in the west, which is a water direction, will be an interesting one for the magician to work with. The inner magical element is always stronger than the outer element so the water will dampen down the fire and nourish the earth element. This again points to perfect conditions to focus magic on long-term projects that will 'birth new substance'.

The north has no outer elemental expression, and it is the direction of earth/female. It is also the direction of past/ancestors. This means that the land is not conducive to ancestor work, death work or underworld work: the whole pattern of the land is about the birth of new substance, new land mass, new patterns for the future: this land is a cradle. Think in terms of our

planet's ancient history when it was a bubbling mass of hot lava, seas, earthquakes and the birth of new islands, landmasses and the beginnings of life. This is the sort of magical pattern you would expect to find in a country such as Iceland, where that process is still happening in a very visible way.

The magician is intrigued. He gets online or goes to the library and researches the history and mythology of the local area, along with looking at the geological outlay of the land. He finds that the geology is very much about 'new land': fault lines, young mountains and a constantly shifting and evolving landscape. The history of the land is littered with tribal wars, conflict, male dominated societies and examples of very 'testosterone' men. Now he finally understands the foundation layer of the land that he has moved to and will be working with.

This tells him that he cannot do certain types of magic on the land as certain types of magical work will aggravate the power flow and be volatile. It also tells him not to try and do ancestor work, any magic that involves conflict, and not to work with any male warrior deities. Once he has engaged the elemental patterns properly, he can work with that elemental pattern to make friends with the local land beings so that he works in harmony with them.

He thinks very carefully about his magical work for the length of time that he will live on this land. He consults through divination to see what positive role he can take while he lives here, and he also consults with his inner contacts to see why he is there from a magical perspective. He then decides on two courses of action. One is to adjust his regular and ongoing magical work that is his usual project or training work so that it flows more harmoniously with the elemental pattern; the other is to directly engage the volatile creative aspect of the land to assist in that ongoing growth dynamic in the land. He will work as a mediator and conductor for the flows of power: one human directly and consciously engaging magically, in gnosis, with the ongoing land dynamic will have a long-reaching effect far beyond the normal capacity of one human: he becomes a catalyst.

He will most likely never really see the outcome of his work, but he will observe change, sometimes quite big change, in the land and the people as a result of his work. In terms of land/time, his work will be a contribution of less than a second in a time span of a million years. And yet that 'second', because it is magically focussed and in tune with the flow of creation, will be a

key ‘second’: a turning point in a vast expansion of development for the land.

Practical work

So now that you are beginning to understand why it is so important to work in harmony with the combination of magical, inner and externalised elements, it is time for you to experiment and discover for yourself.

You will also begin to see how the course is slowly introducing more and more plates for you to ‘spin’ in your magical work. This approach does away with the forcing of a generic magical pattern that most magical systems use, an approach that was popularised in the nineteenth century and is still used to this day by magical groups. That approach severely limits the growth, expansion and power of magic and effectively hobbles the magician.

Learning to work magically by taking all these different aspects and powers and weaving them into a pattern that is unique to the magician and the land upon which they stand allows the magician to truly tap into the vast resources of power that flow through a land. It also works in harmony with the land, the elements, and the dynamic forces around you, so that you jump into a fast-moving river of power rather than trying to dam and deflect it.

TASK ONE – IDENTIFYING

First, find out what externalised elemental manifestations are around you: rivers, mountains, caves, hot springs, etc. and take note of them.

Using the method outlined in the practical example, work on the land upon or very near where you live. If you do this work too far away from where you live and do magic, you might find that you are working with dynamics that are not relevant to your actual working space.

First, work with your tarot deck using the Tree of Life layout to ascertain what gender the area of land is. The final card will give you your answer. The question you need to ask is, ‘tell me the gender of this land area where I am standing. Is it male or is it female?’

The interpretation may be obvious - a queen, the High Priestess, or Strength (it is a female card). Or it may not be obvious and may take more than one reading to get a straight answer. If you get a non-gendered card (the Wheel for example), mark that result down in your journal (keep very tight records of these readings, even if you do not understand the outcome – the information will quite likely will be helpful in the future). Don't forget that almost all of the trumps have one gender power or the other, although many are not obvious at first glance.

If you are not sure about which trumps are male and which are female, look at the depiction of the card, and place it in a direction from the four directional elemental patterns. Remember which directions are male and which are female. So for example the tower would go in the west, which is female (a destructive power that is breaking something down), or the death card which belongs in the north which is also female.

With a non-gendered answer, you need to ask in a different way. You would ask, 'is this land female in its power'? If you get a card such as the three of swords (separation) then it is likely that it is not female. You would then ask, 'is this land male'. If you still get a 'no' answer, there is a possibility that the land patch is not gendered.

Non-gendered patches of land do happen but they are not common: they are either neutral, which can be easy to work with, or it could be that the patch of land has no gender but has a specific quality of power that flows through it. That can express as the fool, which tells you it is a young and not yet fully-formed power. That tells you that although it is currently un-gendered, it will eventually transform into a gender power. So then you would ask, 'when this land matures into its own power, what gender will it be then'?

Again it may appear as a non-obvious gender, or as a power that has no gender. Whatever your final conclusions are, write them down.

Now it is time to work, as the magician did, outside with the candle flame, the bowl of water, the rock and your own breath, and find out which elements are the strongest in which direction. Once you have identified the direction where an element is at its strongest, use a compass to identify where the actual directions are. Adjust the direction as necessary so that you

end up knowing which elements express through which compass directions (i.e. if the bowl of water you placed on the floor shows on the compass as ENE, then mark it down as east).

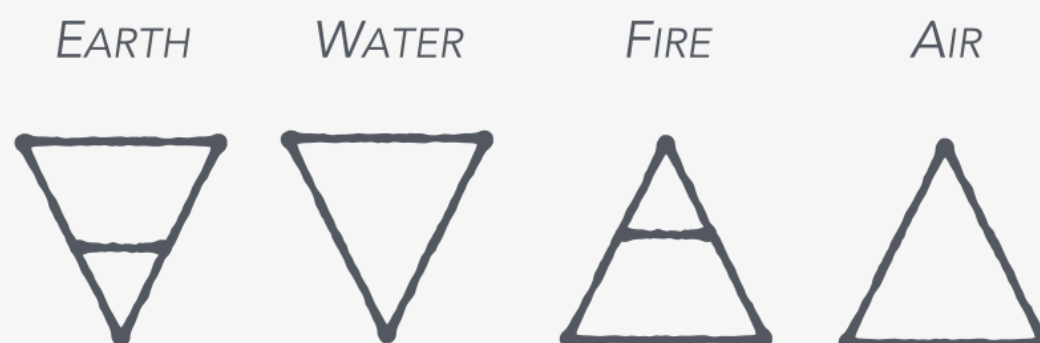
As the magician found in the example, sometimes you can get more than one element in one direction and none in others. This is unusual but normal. Just work with what you find.

TASK TWO – MAPPING

Now that you have your gender and elemental information, you need to map it and look at it so that you can then use that information in your future magical work. Get paper and pen.

Mark out east, south, west and north on the top, bottom and edges of the paper. Now draw a small pentagram in the centre: this is you. Draw the sword in the east/left hand of the pentagram and a cup in the right hand (keep this small, so that you have room to add things in around the pentagram). Now get out your journal notes from Module one lesson six. Remember colouring in aspects of your pentagram? Using those colours, colour the top, bottom legs, and side arms of the pentagram in the colours you assigned them in lesson 6. (Once you have finished mapping, have a look at the elements and the colours in your pentagram to see if here is a connection between the elements and the colours of your pentagram).

Now you need to list the elements in the directions that you found them outside. You can use the words (fire, water, air, earth) or you can use the elemental symbols.



Notice the use of the triangle ‘up’ and ‘down’ for female and male powers. If you have a male and female element in one direction, place them over

each other to make a hexagram (and let the implications of that sink in to your mind).

If your land's gender is female, draw a down-pointing triangle around your small pentagram to enclose the pentagram, and an upward triangle if the land is male. If the land showed in the readings to be both, then draw a hexagram around the small pentagram (and again think of the magical implications of what that is telling you). If the land showed as being neutral, but of a particular type of power, you need to settle upon a symbol that will tell you what power type it is, using magical symbolism.

So if it showed as a destructive power you could use the lightning flash that would pass through the pentagram. If it is a combative power, use a cruciform shape inverted (battle-ready sword) passing through the pentagram, if it is a power of justice/balance, use the upright cruciform (justice). If it is a nurturing power, circle the pentagram (encompassing), etc. There are many combinations and part of the learning process is to be able to reason, identify and apply the right shape to the purpose at hand by using instinct and logic. Just think carefully about what you use and why.

Now go to your journal notes from the astrology lesson in module one. Remember mapping out your planets around the pentagram/directions? Look at where the different planets of your chart are on the two-dimensional layout. Remember that the centre is you, and the left side is the rising sun/left arm of your chart. Look at your natal chart and your notes. Mark down on the map, using the astrological symbols for those planets, where Saturn, Pluto, Jupiter, Neptune, Uranus, Mars, Venus, Mercury, the Moon and the Sun lie in this two-dimensional pattern. Look up the elements assigned to the planets so that you know which ones are fire, water, air, etc. Colour the symbols (draw over the symbol with a coloured pencil) according to their elements – yellow/air, red/fire, blue/water, black/earth. Now do the same with the elemental shapes or words.

Study this map for a few minutes and see if there is an elemental/colour cluster in any particular direction or if they are fairly evenly spaced out. Look at those elemental clusters in relation to the magical elemental directions and the natural homes of magical tools (sword/east, wand/south, etc). How do they match or clash?

In your journal, divide the map into four sections. Look at all the different influences flowing into the space, gender polarities, the elements, the

planets, etc. and look where the planets and gender influences strength an area, where the influences compliment each other and where they are either too strong or too antagonistic. It may take you some time to work out the subtle combinations and how those combinations may affect the power that flows around your working space.

If you have a heavy concentration of one element in a particular quadrant, that could become counterproductive: for example too much fire, particularly if you live in a hot place, can bring a volatile element to your work. A simple remedy for that, when you come to do any magical work in your space, is to place a bowl of water in the work space that is right where the fire is. So for example if you have fire in the south, and Mars and/or the sun near or in the south, then you are going to need a bowl of water there.

If however you are going to be working magically with fire, then that is the area in your space to work. If you are a man, ensure you are aware that it might trigger latent aggression in you. Awareness is half the problem solved, and learning to control and channel it through physical work like digging, running, martial arts, and mediating it through you will solve the rest (put your hands on a rock and ‘see’ the fire/aggression flow into the rock or the land).

So you begin to see how such a map can be very useful in your magical work. As an adept it can truly make a major difference to your magical work as you learn to gather up and work with all of that power.

If you have the luxury of a dedicated working space and you can mark the floor, then mark it with the elements in their positions, and if possible mark the planetary symbols on the ceiling, sides and floor (the floor would show the planets that are below the horizon) etc. That way you stand and work from within the map.

If that is not possible, just redraw the map on a good-sized bit of paper, do it neatly, and hang it on the wall of your working space.

Note: if you live in an area where there is no green space fairly close to your work space, i.e. you live in a large sprawling city with no green space for miles, then as a last resort you can do this in your working space itself. But that is a very poor option, as it truly cuts a lot of the pure elemental connections—you cannot breath the wind indoors, for example.

Even if you have to drive out of the city for an hour or so, do that so that at least you get to feel what it is like to connect with the elements out in nature. This is very important for the land magic that you will do later in the course.

So by now you should have a map that shows the power flows in your workspace. Each direction should be marked with the magical elements in the directions, the elements that express naturally through the land should be marked in the directions, the gender of the land should be on the map, and the planets of your natal chart should be marked around the map as they appear on your chart. Because you are working in a two-dimensional setting, remember that the ‘down’ aspect of your natal chart (below the horizon) is the north aspect of your working space.

This map does not become a ‘gospel’ that you have to work to; rather it is a tool that you use should you need it. If, when you come to do more involved magical work, you are finding energetic resistance for example, then you can look to the map and see if what you are doing is clashing with the power that flows through the space. Similarly, if you are doing some powerful work and you need every bit of energetic support that you can get, then you can look to the map, see where the strongest powers are, and incorporate them into your work. This is something you will learn to do in the later part of the course.

To get to that standard of work, first you simply need awareness of what flows around you all the time and to know how to interact with that flow: this map is the first step of that awareness. Later you will learn a similar technique for finding the inner contacts that flow naturally around the space where you work, so that you can start to make friends and communicate with them. You will learn that there are ‘families’ of beings that cluster in particular land areas, and as a magician you can learn to connect, cooperate and work with them to mutual benefit.

TASK THREE — WORKING: THE RITUAL COMMUNICATION WITH THE LAND

Note: you will need ten pieces of paper, a marker pen, a rock from outside near your home, and then rocks, bowls of water and extra candles for

the land elements aspect of this work. You will need three good sized sticks or twigs, or a length of string, and a pin to prick your finger.

The extra rock that you find outside near your home is a key element of this ritual so you need to choose it carefully. The way to do this is: walk instinctively around the land with the intention to find a rock that would be good as a vessel to work with.

It does not matter how big or small it is, just that there is no resistance in the rock to working with you. In your mind, talk to the rock and tell the rock that you are about to work magically for the good of the land and ask the rock if it is willing to act as a vessel and mediator of that work. If you feel no resistance, then you are good to go. If not, and you feel resistance, then put the rock down and go find another one. It is not the substance of the rock that any resistance will come from; it is any being that happens to be residing in the rock. What we call faery beings, land beings, often take up residence in rocks and stones.

You have to make sure that the rock is not occupied, and if it is, you need to ensure that the occupant is willing to work with you. Having a pissed off faery being in your work space is not a good idea.

You do not need to do this for the other rocks that will mark out where the earth element is in your space, as they will not be directly interacted with. Just ensure that you put them back where you found them when you have finished the work. Remember this: if you work with rocks magically and directly, remember that there are sometimes beings in those rocks that can assist or block your work.

Read through this ritual and note down the elements and planets in the directions that you are going to identify and work with. Insert their names into the ritual recitation and write out the recitations for each direction with the elemental and planetary variants in it so that you have a ritual script that is unique to you (I have only written the recitation for the east; you can do the rest using that same template).

Warning: the recitations with the inner contacts in the directions are very specific: do not do your own interpretation or add in words. Through the recitation you ask the inner contact to put into the rock whatever is needful for the land. Should you decide to change ‘needful’ for something else, like ‘regeneration’, or ‘peace’, you can trigger untold damage. It is not for

you to decide what the land needs; that is the job of the inner contact. Do not be arrogant enough to presume that you know what the land needs.

Do this on computer or in your journal, choice is yours, so that you have a record of it and can also use it for the ritual itself. If you do it on computer, print it out and place it in your journal afterwards.

In your workspace, set up the four directional altars and the central one, and then place upon them the magical elements (fire/south, water/west, etc.): a candle flame in the south for fire, a bowl of water in the west, a rock in the north, and just the usual candle in the east – you do not need anything for the magical element of air; it is all around you. Some magicians use incense but that is actually a combination of 3 elements, not one (fire, earth and air).

So each altar will have a candle (which is the working threshold), and a magical element (so south will have two candles at this point).

Now place on the altars the inner local elements that you discovered outside on the land: an extra candle flame in the direction where the fire is, a rock for earth, bowl of water etc.

Get three sticks or twigs or a length of string. Remember that south is ‘forward and up’. Make the shape of the triangle that relates to the gender of the land that you are on and place it around the central flame. So for example if the land is female, create a downward pointing triangle with the ‘down’ pointing towards north. If you are on land that has no gender but has a power dynamic, put on the altar, under the flame, the tarot trump that is closest to the description/image you have of the land.

Get ten pieces of paper and draw out the planetary symbols and their names. Place them on the floor in relation to where they would be in the two-dimensional natal chart. Put the pin on the central altar inside the triangle. Finally, get the extra rock that comes from the land around you and place it on the central altar inside the triangle. Now you are ready to get to work.

Open the directions and gates. Then do the Hexagram ritual to tune the space to Divine working. When you have finished, turn to face the central altar. Pick up the rock and hold it quietly. Tell the rock you are about to begin working with it, so that any being inside is prepared.

Walk around the directions and then go to the east altar. See in your mind's eye the gates opened and an inner contact standing in the shadows of the threshold. Look at the elements depicted on the altar: these will act as a filter for the work. Hold the rock out to the inner contact (careful of the candle flame) and recite:

“I ask the inner contact at the threshold of the east to bridge into this rock whatever is needful for the land upon which I work. That power is filtered through the elements of air and (insert whatever element if any is there).”

Now stand in silence. See in your mind's eye the inner contact reach out and place something into the rock. It may take only a few seconds or it may take minutes. Wait until the inner contact withdraws their hand.

Recite:

“The gift from the inner contact resides within the rock. The powers of the elements (say them, air and the others) in this direction fuel that gift.”

Bow, pick up the rock and step back.

If there is one of your natal planets close to or in that direction, moving clockwise, go and stand on the paper with the name/sigil of the planet (so at the east altar if the planet is to the left of you/the altar and more than one step away, do not go against the clockwise flow, work with them at very end of the cycle).

Recite:

“I ask the angel of the planet X, which flows through me in this direction, to help me use my own potential to assist in this work. Help me to find what qualities and gifts the planet X bestows upon me, that I may engage those gifts in my service.”

Think about the influence of that planet in that direction (i.e. Mars would bring a potential for vitality and energy). Build up in your mind a shape that represents that potential, any shape that reflects to you that energy. Now see yourself within and surrounded by that shape. See energy streaming into you from the planet and filling the shape. Cup the rock in

your hands and hold it to your chest. See in your mind's eye the rock being brought into your energy pattern/field. Let it bathe in that pattern/energy.

Now move on to the south and repeat the whole process. Work your way around the directions, working with the inner contacts, with the elements and the planets until the rock as been filled by the four inner contacts, and has bathed in each of your planetary influences. When you have finished, go and stand before the central altar with your back to the north. Cup the rock in your hands and hold it to your chest.

Recite:

“Great Mother (or Father—use the gender of the land or the name of the power that flows through the land), bless this rock, that it may carry back to the land all of the gifts, powers and energies we have mediated in to it. May the gifts held in this rock flow out upon the land, and bring whatever is necessary to this land.

I thank you Mother (or Father) for allowing me to live here. I thank you rock for working with me and for being a vessel, and I thank the inner contacts for their gifts. May this service begin a process of change.”

Now pick up the pin and prick your finger, dripping the blood on to the rock. Hold it back to your chest.

Recite:

“I give of myself to the land, to be a part of the family of the land, to be a brother/sister to all beings that live upon this land for however long or short a time I will be here. Father above me, Mother below me, beings all around me, flame of life within me, please help me to be a part of the family of this land and not an enemy or outsider. Guide my hand, my thoughts, my deeds and my eyes, so that I may see, hear, feel and sense when my family needs my help. May my feet tread wisely upon this land and may the land uphold my footfall.”

Bow and step back. Leave the candles burning (make sure they are safe and cannot cause a fire), go from this space and take the rock outside. Let the rock guide you as to where it wishes to be. You will feel instinctively where it wishes to go. Place the rock down and ensure that it is hidden enough that someone will not randomly pick it up.

Before you leave, stand before the rock and take in a deep breath, and as you breathe in, see in your imagination the sword held in your left hand, blade down and the cup in your right hand. Breathe out with intention. Breathe out with the sense that the wind is breathing through you. Breathe out with the magical intention to mediate Divine Breath to the wind. Breathe out as if it is your first breath of life.

Now go back to your working space. Put out the flames in the four directions but see in your mind's eye that the gates stay open and that the inner flame of the candle still burns. Leave the central flame burning if it is safe to do so (if not, put it out but see the inner flame still burning). Get a cushion and walk around the directions until you feel the part of the room where you need to be. Put the cushion down and lay down. Still your mind with your eyes closed for a few minutes, and then allow yourself to drift into sleep or semi-sleep. Stay there for however long or short a time you feel you need to be there. Sleep there all night if you feel that is right.

By doing this you are allowing yourself to bathe in the energy of the work you have just done, and it will allow your deeper inner spirit to continue working with the rock out on the land. You may find that you fall asleep and dream wildly. If you do, write down what you can remember of those dreams as soon as you awaken. Do not leave it until later as you will forget.

When you are ready, get up and blow out the central candle. See in your mind's eye the inner candles in the four directions going out, and the gates closing. Bow and leave the room.

Note down in your journal where you replaced the stone and what direction it went into. Ponder upon the choice of direction that the stone took, and see if you get any inspiration as to what the stone is doing: where it wanted to go, what direction it is in, and what it is near will give you clues.

Start to keep a close eye on the area and the happenings in the area. The change, if it comes, tends to be slow but defined. What you have done is

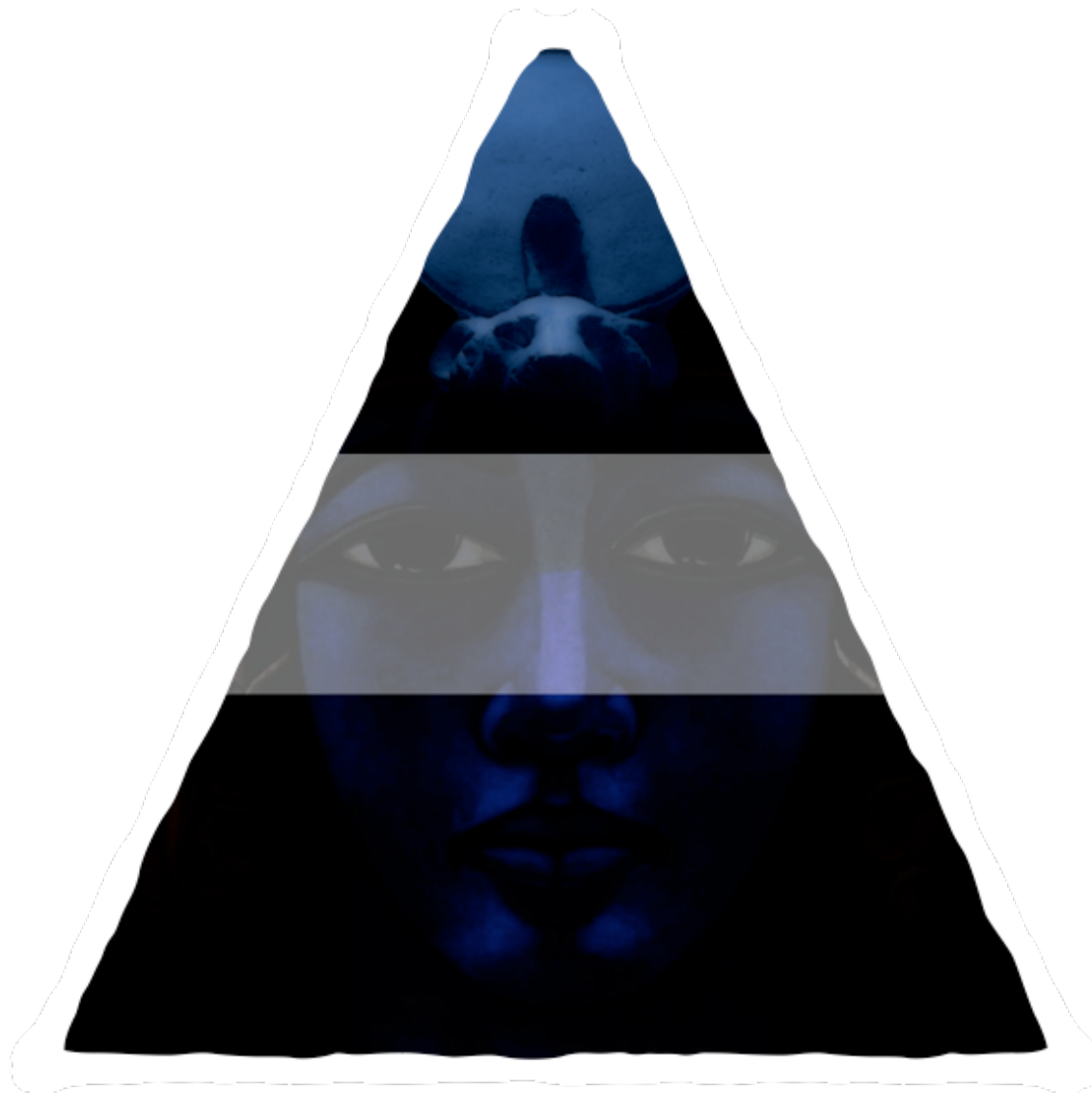
create a small catalyst, a gentle nudge of power that triggers a process of change. It is like dropping a stone in still water and watching the ripples move outwards.

When I did this work on the land where I live, the change indeed came slowly but in a very specific way. People who were bad for the area moved out, people who were good for the land moved in. Rare local plants started to make a comeback out of seemingly nowhere. Within three years of doing that work (and I used to go and talk to the rock regularly, pour water over it, honey over it, etc.) very rare creatures started to make a comeback. We now have a glut of badgers, we have beavers here for the first time in centuries, ravens, eagles, reptiles, rare butterflies—the local land is really changing and renewing itself. This small action is like popping a boil that has come to a head: it does not take a major powerful action. It is often better to do a small but well-timed and specific action that is small enough to not trigger resistance, but magical enough to awaken the rebalancing process. It also has deeper implications for the magician: you are learning to start the process of cooperation and giving back with the land around you. Magic does not flourish in a climate of control and hostility. But it does flourish in a space of mutual cooperation, respect and work.

Later in your training, you will learn techniques that work deeper with the land and bring the contact with the land beings into sharp and immediate focus. This action you have just done opens a conversation with the land and all the beings that live around you, and brings you into a more aware space of how everything around you has life, has consciousness and is a family that you are a part of. Guard your land, respect it, tend it and communicate with it.

QVAREIA

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