

QVAREIA - THE APPRENTICE

Module 6 - Different Types of Beings
Lesson 1: Deities

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QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

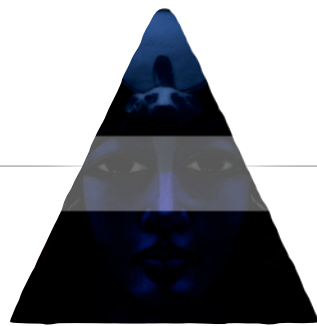
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

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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



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Module 6 - Different Types of Beings

Lesson 1: Deities

Overview of Module Six

Before we dive into this lesson, I would like to give you a brief overview of Module Six. This will help you understand the various lessons in this module, how they link together, and how their subject matter often shifts from one identity to another.

How we view beings in Western cultures is very much coloured by the religions that proliferate in these cultures today. The Abrahamic religions do not recognise deities; rather they 'deify' Divinity, which merges two different streams of power into one. Divinity is given a human consciousness, and is treated like a deity.

This separates people from the complex and diverse kinds of communion that are possible with the different types of beings that exist around us. Instead, these beings are relegated into two camps: goodies and baddies. The goodies are thought of as angels, and the baddies are fashioned as demons. Everything is squeezed into one of those two camps, or else ignored altogether.

On the other end of the spectrum from Western cultures, Animist cultures acknowledge consciousness as being present in everything, from a

force of nature to a rock or an insect. Everything has a purpose and function, regardless of whether it is bad for humans or good for humans. Many types of consciousness are considered to be a mix of both good and bad. This view is far closer to the ‘truth’ that magicians work with.

In this module, we will look at some of different types of beings, and how the magician works with them, and why. The one thing to start thinking about now is the concept of good and bad. As we go through the lessons, we will look at beings that are considered ‘bad’ and others that are considered ‘good.’ It is important as a magician to ask, “good/bad for whom?” We tend to look at the world from a human perspective, because we are humans (duh), but what is bad for a human is often good for another being or creature.

This is a fundamental question for magicians, as it takes us out of the human-centric world and places us in the midst of a community of beings, creatures, forces, and landmasses. In the last few decades, Western societies have moved from being civil societies where everyone contributes towards a greater good, to consumer societies where everyone looks out for themselves. This has seeped into religion and magic, which has in turn affected how we interact with magic, and with everything around us.

Although that self-centred perspective has always been a part of humanity (it is, after all, a survival mechanism), it has not been quite so polarised or extensive as it is today for quite some time. This has affected how magic is operated, and in turn it has also deeply affected how we interface with everything around us.

So with that in mind, when reading and working with these various lessons, keep that fundamental question in mind: “good/bad for whom?”

This module does not cover all beings, as that would be impossible and also not necessary at this stage of training. However, the module shines a light on some of the more key types of beings that western magicians are likely to come across during magical training. This gives you a foundational understanding of different types of beings, which in turn will give you the skills to ascertain and understand other types of beings you may come across that are not listed in this module. As you progress through the course, your understanding of the wealth of different beings will slowly widen out as you encounter some of the vastly diverse inner and outer community through your work.

Deities

What is a deity? This is a question that must be answered from a magician's standpoint. This is based on direct experience of working with deities, rather than reading theoretical, philosophical, or psychological texts. You can theorise and postulate until the cows come home, but at the end of the day, understanding comes from direct, long-term experience. That is how, as a magician, you too will slowly come to an understanding that you can successfully work with.

Asking “what is the nature of a deity?” is like asking “what is the nature of a human?” In one sense it is easy to answer these questions, but in another sense it is almost impossible. Deities are both understandable and confounding at the same time.

Rather than delve into a deep discussion about the theory of what a deity could be, I think it far more productive to explore the root, fundamental powers from which most deities flow. That will give you a working platform from which you can launch yourself into your own direct experiences, and those experiences will help you to shape your own understanding.

What is a deity?

This is a more complex question than it seems. As you go through your training, your understanding of what a deity is (and isn't) will most likely change and develop as you gain more direct experience of interacting with them. For now, we will tackle this subject from a basic magical understanding that you can work with, and then it will develop from there.

Essentially, a deity is a consciousness that is a part of creation. Divinity is the power from which everything flows. This is a power that we cannot grasp an understanding of. Deities can act as halfway points between Divinity and nature (humanity included): they are the bridges between everything in creation, and Divine Consciousness.

A magician uses a deity like a window into a consciousness that humans can interface with. For example, rivers tend to have a powerful female consciousness (the elemental root power of water) that flows through them. We can interface with that power/consciousness in the form of river goddesses.

Deities are not ‘all-knowing, all-powerful,’ but they are a damn sight more powerful than we are. Over millennia, a relationship between deities and humans has been built, for good and for bad, whereby we can connect, communicate, and live alongside these powers.

In the early days of human relations with deities, this was more of a classic Animist-style relationship: everything has a consciousness, everything is talked to, and the vocabulary of the powers of nature is a channel for communication between the conscious powers of nature and humanity.

As humans became more proficient in this vocabulary, we learned how to create vessels that would filter the vocabulary, and we thought it would also filter the power (humans love control).

Staying with the example of a river goddess, such evolution of magical interaction would have gone something like this:

Human recognises great power in the river, and relies on the river for life.

Human learns that they can communicate with the river, and that certain creatures tend to turn up when such communications are active.

The human develops a level of communication whereby the river can warn, through augury, that a potential catastrophic flood is coming. This warning comes not only from acute observations of the river’s behaviour, but also through dreams, and the signs that the river’s creatures display. But the human is still at the mercy of the river.

The humans slowly learn that they can create images, in human, animal, or mixed forms, which allow them to communicate far better with the consciousness of the river. They also find that if they create vessels for key animals connected to the river goddess, in the form of images or statues, they can build a relationship with the spirit/consciousness that flows through these animals.

The human becomes a magician when they learn how to *bridge* a connection between the power of the river and its animals, and the images/statues, so that the consciousness of the river/animals can talk directly through the images.

When a magician creates a deity image in the form of a human or humanesque being, they are teaching the river's consciousness how we see, hear, talk, feel, move. The statue as it is made works magically, so that the ears 'hear,' the eyes 'see,' and so forth. So there is a shift between the human learning the vocabulary of the river, *to the river learning the vocabulary of the human*. But this still leaves the human at the mercy of the vast power of the river...

The human offers things they feel are of great value to appease the deity. The deity takes the energy from the gift, and also from the heartfelt intent of the human offering it. In return, the deity cooperates more with the human, so that a mutual relationship develops. This forms a delicate basis of balance and order that requires a lot of hard work to maintain. It is worth noting at this point, that the deity would often much prefer the human to work to maintain the health of the river that to shower it with gifts. However, the energy of those gifts can be transformed by the deity in order for that energy to be worked with, so it becomes a trade off.

Of course, as humans become more sophisticated, they begin to resent not only the power that the deity has over them, but also the wealth that has to be offered to the deity. This was a major step in many ancient cultures, and we can see the point at which it occurred quite clearly in their various histories. This is the point at which the magician priests learned how to subdivide the deity forms. What was, for example, a goddess of creation and destruction became two goddesses: one of creation, and one of destruction. Of course, the goddess of creation became more popular, and the goddess of destruction was feared.

This subdivision method was based around the technique of the vessel/image/statue. So in the case of the goddess of creation and destruction, the characteristics that displayed each power in the image were divided: one statue was fashioned with only the creative keys/symbols, and the other with only the destructive keys/symbols. This does not limit the power of the deity, rather it limits the ability of the human and the deity to interface: it vastly shortens the vocabulary of communication.

Eventually, even the subdivided goddess was thought to be too powerful and unmanageable. So the images and identities were subdivided further and further until the filter of the deity image no longer allowed any power to flow back and forth with the humans. We ended up with the situation where various cultures had many gods and goddesses, and each one of those filters/images allowed only one or two specific powers or characteristics to flow through it.

This became the degenerate end of the ancient world. Rome learned a harsh lesson on why subdividing deities so much was a bad idea. When they got into serious trouble (remember the Punic wars?) they had to bring in a goddess who had not been subdivided at all (Cybele).

It is not that the subdivision made the deities themselves weaker; rather it overfiltered the window of connection until there was really no point to it. Think of it like a sheet of black cloth draped over a doorway, with people in the room beyond. To communicate, if you cannot move the cloth, you would have to shout through the cloth.

If there is a big round hole cut in it, the situation is a lot better. You can see into the room and see the people, and communicate with them using your voice, your body language, etc. You can see how the people are, what they need, and what is coming at them from behind them.

If that hole in the cloth is sewn up and two smaller holes, spaced apart, are put in, then your view gets worse. You can only see through one hole at a time, and you can only see a part of the room. If you close up those two holes and make a few even smaller ones and space *them* out, then it becomes almost impossible to see into the room other than in small, snatched glances. The cloth does not stop you existing; it just stops you looking into that room. So you can either walk away, or just go back to trying to communicate by shouting through the cloth.

So it is between deities and humans. The deities are always there, and were there long before we arrived on the scene. But we created the interfaces (images, statues, forms) so that we could have a better, clearer two-way relationship with them.

Is that method of interfacing still valid? I think my answer would be yes... and no. I have worked for years with deities, and have found that a strong and healthy way forward is using a mix of traditional interfaces, but

also working with deities in a less formed way. (We will look at that in a bit more detail in the practical work of this lesson.)

What is not a deity?

In more recent times, humans have taken to the idea of creating their own deities. Kings/Pharaohs/Emperors becoming gods is one example, and the more modern version is deities that are essentially created out of misunderstandings of texts, or from psychological expressions, or from sheer modern magical fashion.

These entities can be the most problematic to work with as deities, simply because they are not deities, they are something else entirely. The human-turned-deity is more akin to an inner contact, which we will address later in this module. The modern recreation of what *someone assumes to have been* a deity, and also the creation of a false deity, is essentially working with an unbalanced vessel that a parasite or any other type of being can step into. Again, we will address that later in this module.

For now, just be aware that some of the so-called ‘deities’ that proliferate within magic and paganism are in fact not deities at all, and treating them as deities can trigger all sorts of unwanted issues.

Similarly, different ancient cultures classified the beings they connected with, or were aware of, in different ways. This also can cause untold confusion to the modern magician. What some cultures would call a demon, others would call a deity. This is often the result of the influence of the Abrahamic religions, particularly Christianity. The Christian religion does not recognise deities, and instead classifies everything as either angel, saint, or demon. This reductionist approach has had a deep and abiding influence on how Western magicians view the inner and outer worlds.

That influence has served to cut the Western magician off from the complexity of the various different types of beings, and everything is reduced to good or bad, up or down, for or against. That in turn has also vastly limited how the magician works and what they work with. So as you go through this module, keep your Abrahamic influence in mind as you work.

The way through this maze can be complex. The way we are going to approach it is through looking at these beings in respect of their power, action, function, and magical presentation. A common vocabulary is needed for the magician to function and discuss the subject matter, so we will work through the lessons using a common, already-known vocabulary—but also look at what is behind that classification.

By the time you get to the end of this module, you will have a much better idea of the different types of beings. Always know what you are working with, and also know *why* you are working with them.

So let's get back to deities.

How and why we work with deities

Deities are the consciousness of the land around us. They flow through the elements, and they also flow through the powers that form in the inner worlds before expressing in the manifest world: powers of creation, destruction, balance, imbalance, judgement, death, etc.

For a magician, learning to interact and work with these deities allows us to step into an active role, not only in the upkeep of ourselves, but also in the upkeep of everything around us. The deities and the magician become a major part of a working team.

What can get in the way of that teamwork is when the magician drifts away from working with the *actual* inner power of the deity, and instead spends their time making pretty altars with expensive statues that they cover in 'bling.' This quickly devolves down into religious-style worship, prayers, and impressive photos shared on social media. That dogmatic outer relationship cuts the inner contact. It is a step backwards for magicians, and the 'deity' becomes more of an acquisition, fashion, and plaything than a real contact.

To stop Quareia magicians falling into that trap, you will first learn how to work with deities without the outer 'man-made window' and identity filter. This will let you learn the real feeling of what it is like to work with a deity in depth. Once you have that strong foundation, it is far less likely that you will get into such problems.

So why do we work with deities? The most helpful (and also powerful) aspect of working with a deity is the protection, guidance, and learning that they can offer. They protect the magician from serious danger. They guide the magician in their magical work, and warn them of things the magician needs to be aware of. Also, many deities will teach you a great deal about their specific flow of power and about magic in general.

In return, the magician works in service to assist the deity. We offer our physical capabilities (we can physically move objects from A to B, for example), and sometimes we give them physical substance that they can draw energy from, if they need it.

The key difference between a religious approach and magical approach is the lack of routine and dogmatic behaviour. In a religious interface, the magician is told that they must behave a certain way with a deity every day (daily prayers, offerings, etc.: things that always stay the same). But with a magical interface, things are far more dynamic: deities go to sleep (vanish) for prolonged periods of time, or suddenly turn up and want you to work with them. They may want food/drink/flame for a short period of time, and then want nothing for ages. They may work seasonally, or they may work erratically: the key for a magician is to learn to be flexible, attentive, and ‘go with the flow.’

If a magician has a deity statue in the house that demands food, energy, action and sacrifice all the time, then it is very likely that what they are interfacing with is not a deity, but a parasite.

The best and truest way to learn how to be with deities is to actually work with them. Once you have become used to working with deities over a period of time, you learn to feel the difference between a true deity and something else that is masquerading as a deity.

Practical work

MEETING THE DEITIES

At this stage of your training, you are going to work with deities who are foundational element deities that operate through the wind, the sun, the water, and the earth. You will not work with them in a human-formed way, i.e. using known names and dressings that have been created by humans. This is really important: learning to work with the deities as they choose to present to you, not with the dressing or interface that you place upon them, is a major foundation step in magic. Again, this work highlights how important it is for you to learn to get your conscious mind out of the way to allow the deity to present to you in *their* form of interface, not yours.

The reason this is so important is that it lets you get to know the *real* power behind the façade that humans have built up, twisted, and subdivided. People who are involved in magic have often taken to working with a known deity (Isis, Hecate, Jesus, Set, etc.) but using a modern approach that often clashes with the actual power behind those façades. There is also a lot of misunderstanding about many of these deities, and that in turn can cause all sorts of problems.

But if you learn to work with root deities first, with their interfaces and presentations, then it puts you in a position as a magician where you have to learn for yourself. Through your work with them, you learn what they are, how they work, and what sort of relationship is best for both you and the deity in question. That in turn teaches you a great deal about how deities operate and what they actually are, which in turn teaches you to how to work properly with the known deities.

It also teaches you how to spot ‘false deities,’ i.e. human constructs that are operated by parasites and are not actually deities at all. That understanding can save you a lot of wasted time and energy—and also keep you safe and on track as a magician.

This round of practical work is going to take some time, as it is involved work that needs to develop and unfold. Not rushing through this prac-

tical aspect of the lesson will give you a firm foundation (and also deity backup) for the problematic aspects of this module that you will encounter...

Once you have worked with all of the deities that will present themselves throughout this practical work, they should then become a routine part of your magical work when opening the gates and working in your ritual space. That means anything from simply acknowledging them when you open the gates, to working directly with one that may appear or present powerfully when you begin your ritual work. Go through these workings in sequence, spending at least two weeks on each one, more if you need to, but certainly no less. Remember, this course is not a race, it is a major training: treat this course in the same way you would treat an undergraduate four-year degree with a possible three-year Ph.D. afterwards—immerse yourself in the work without racing to the finishing post.

DEITY OF THE EAST

In your workspace, set out the cloth, the central altar, and light the directions finishing with the central flame. Now put the tools out on the directional altars, and go around the directions again, opening the gates. See the contacts on the thresholds, and then do the Anchor ritual.

At the end of the Anchor, ensure that the tools are once more on all of their respective altars. (The sword should be propped against the front altar just off to the left, blade down, tip on the floor.) Stand before the central altar, facing south, close your eyes and be still. Be aware of the Divine Power above you, the consciousness that all of creation comes from. There is no form to use to visualise this power; just be aware of that overarching power, unknowable, ever-present, above, around and within you. Once you have built up that feeling, in vision see yourself stepping forward into the central flame and stepping into the void, the place of nothingness that everything comes from.

Feel yourself expand in that nothingness: you have no boundaries; you are everywhere. Feel the absolute peace and stillness of that power, and bathe in that stillness. When you feel still and silent, open your eyes while still feeling that stillness, and go to the east altar. Stand before the east altar, see the contact on the threshold, bow, and ask if you can meet with the deity of the wind.

Sit down in front of the east altar, and close your eyes. See the altar before you, and beyond the altar see the contact on the threshold. Repeat in vision the request, if possible, to make contact with the deity of the wind.

The contact steps to one side, and two creatures come from beyond the gate to the threshold. Just observe what animals/birds/whatever they are, and watch as they separate and stand on either side of the gate on your side of the threshold: they create a gate for the deity of the wind; they are the messengers of the deity.

As you look through the gate, beyond which is mist, you begin to see something moving. You feel a slight breeze on your face, and the mist begins to disperse as a gentle wind moves it around. Something emerges out of the mist, and moves to the threshold of the gates. Let the image form itself. It may present fully in this first working, or it may take a few sessions for the deity to present a form that you can recognise.

Regardless of whether you can tell what the form is, when you feel the shift in power, however subtle, bow your head to acknowledge that power, and ask, using your voice and your mind, if the deity of the wind is willing to work with you, to help you learn about their power, what they do, and how you can work with them in service. Once you have asked, be still. Sit in the stillness with the power before you, and just 'be.' When you feel the power withdraw, open your eyes, stand up, bow, and thank the deity of the wind for visiting you.

Go around the directions, starting in the south. Bow, see the gates close, step back, and go to the next direction, finishing in the east. Then go around again and put the lights out, finishing in the east.

Note: this working needs to be done a few times until you have established a defined contact with the wind deity. Take your time, and take however long you need to make a connection that you can recognise for yourself. The deity can present itself as anything from a tornado, to a storm, a bird, an unshaped form that exudes a certain energy, or a humanesque figure. Don't try and pre-empt how it will appear, as the deity of the wind can appear in different forms according the particular power on the land where you are working.

If the deity presents as a storm or column of wind, then the best way to work with that deity outside of the working space is by talking to the wind and the storms as they come over your house. When the wind blows, go outside and talk to the wind deity: that presentation tells you that the main way you can work with them is through the weather, and through your voice. Slowly you will learn how to pick up on changes in that power, so that the wind can tell you of dangerous storms that may be coming. Over time you will also learn how to work with the wind to carry magical utterance to where it needs to go.

If the wind deity presents as a kind of bird, then start to take close notice of that type of bird in the world around you. As you build up a relationship with the deity power, it is very likely that the birds around you will start to connect with you at key times to warn you, confirm something, or guide you (augury). If they start turning up around you or appearing to you at key times, treat that sign as if the bird was a messenger of the deity. If you are not sure what the message is, use your tarot deck and ask the following questions using the Tree of Life layout: “Is there something that the birds are trying to tell me?” “Is there danger coming?” “What is it that I need to know?”

If the deity presents in human form, then this form is the one to be the most careful of. Whenever deities use a human form, particularly if it is a complete human and not half-creature, half-human, then you have to take into account that the deity will filter their power through human emotions and personalities. This is the form that can get the stickiest for an apprentice to work with.

For example, a male magician working with a female deity can often have problems if the deity becomes jealous of the magician’s female partner/wife (and boy does that happen a lot...). If a human-type deity appears, use what you know about human relations, emotions, needs, and wants as a reference for how to keep solid boundaries with the deity without pissing them off.

However, the magical method you are using in this lesson is much more likely to connect you to the wind deity at source: as the wind or a creature of the wind/bird. A human form is more likely to appear on a land that has had a long history of working with a wind deity in a human form.

If the deity presents as half-creature, half-human, take note of which bit is what: if it has the head of a human, then the deity power will filter

through a human mind. If the head is a bird, then the deity will filter through the mind of a bird. Paying close attention to human/creature deities, as to what bit is what, will tell you how they work, how they will behave with you, and how you should behave with them.

Task

Work with the contact ritual/vision over a period of fourteen days, more if needed, until you have built up a good connection with the deity in the east, and have an understanding of how to work with them out in nature. Because they are elemental root deities, their strongest action is out in nature, not in temple methods.

The way to start the process of working with them is outside, breathing out to the air while keeping a sense of the contact. Say hello to the wind (even if the deity presented as a bird or something else, work also with the root power, which is wind). Whenever you go outside, keep the wind deity in mind and take note of gusts of wind and changes in the wind. And always quietly acknowledge the wind when it blows.

When a wind storm comes in, go outside and welcome the storm. However damaging they may be to our structures, the storm is doing a job, cleaning the land. Thank the storm for what it brings, tell the storm it is magnificent, and breathe/blow into the wind. This is a baby step towards learning how to interact magically with the weather: instead of doing magic to make the weather how you would like it to be (which is often in conflict with what the weather needs to do), you will eventually learn to work with the wind and storms to get advance warning, to be protected, and to learn how to work with the wind to carry magic from one place to another.

Also acknowledge birds: talk to them, be aware of them, and when a bird tries to connect with you in some way, talk to it and also still yourself. Feel to see if your emotions slightly alter: that is one of the ways of communication, through your emotions. Is the bird warning you of danger? Is it telling you that something good or bad is coming?

Don't just do this as an exercise and then move on: keep up your relationship with the elemental deities throughout your magical life. They are a critical layer to your magical skills, knowledge, and magical communion. And that process starts with these exercises. You need to connect, make friends, and learn to understand these powers before you really start to work with them. Opening a line of communication between you and the wind deity can be a slow process, but it develops into a powerful one, and is far more potent than invocations and rituals. As an adept, the skills you learn now will flower into your becoming a part of the elements around you. They operate as an extension of yourself: the birds become your communicators, and you learn to look through their eyes, to listen to the warnings on the wind, and to work with the storms.

When a magician interacts with the elements in this way, it is the action of intention to connect with them which triggers them to interact with you in a conscious way. Normally a human would protect themselves against the elements, and give no thought to them truly having any consciousness. But for the magician, the first act of reaching out to the elements triggers a response ("oh, here we have a human who is not deaf, blind, and stupid"). Slowly, over time, the magician and the elements begin to interact, to communicate, and to respond to each other.

In this time of climate change, rather than trying to force the elements to do magically what we want them to do (magic to bring rain in a drought, for example), we instead ask the elements what they need in magical terms. The need is communicated back, and then it is up to the magician to act intentionally to fulfil that need. That in turn creates necessary change. These magical acts as an apprentice are simple: use of voice, thought, and action with intent. As an adept, the magic becomes a catalyst that is worked with in service for the good of the elements. We will cover this more fully in module seven as you learn to work in service for the elements, and also learn how to work with the elements as magical tools.

DEITY OF THE SOUTH

To connect with the deity of the south, you will be working with the deity of the sun. Repeat the same method that you used for connecting with the deity of wind, but this time working in the south. Spend the same

amount of time on this direction, and work until you get a strong sense of the deity's consciousness presenting at the south threshold.

The two gatekeepers that will appear first to create the doorway for this deity will be lions. Acknowledge them and respect them. The solar deity can present in a variety of forms, but if it presents as humanesque, just as before, be very cautious.

Once you have a strong sense of the deity and have communed with it a few times on the threshold, then it is time to connect with the raw power in nature. When you go outside, greet the wind, and then greet the sun. If you get up early in the morning, regardless of whether it is sunny or cloudy (the sun is still there!), greet the sun and thank it for bringing you life, and for ensuring that everything has life, warmth, and strength. When you are rushing to work, look up briefly and thank the sun in your mind. The sun is our battery charger and life support. It has a powerful consciousness, and is the root deity for many cultural deities around the world.

The sun, more than any other deity, can become problematic—particularly for men—if it is not worked with equally with the other root elemental deities. The sun's consciousness is pure power, and in history many cultures have become unstuck by priesthoods leaning too much towards a solar deity without the balanced inclusion of the others. When the power of the sun becomes unbalanced in a human (it affects men more than women this way), it tends to lead the male priests/magicians towards war and conquest. It is pure power, but how you work with it will determine if it is balanced power or destructive power.

The simple way that the apprentice learns (making friends with all the elements) to connect with the elemental powers ensures that balance is kept. Also, the learning process is a series of small but solid steps that teach you the depths of these powers from the bottom up. When you come to work as an adept with these powers, you will then fully appreciate the beginner steps that you took in this training, even though they are seemingly unglamorous and simplistic.

DEITY OF THE WEST

Again, you will work using the same methods you have learned for connecting with the wind deity. The guardians that hold the gate open for the de-

ity of the west can appear in many different forms, so just take note of how they appear: they will give you clues as to what aspect of the deity you are connecting with.

The deity in the west that you will reach for is the deity of moisture: it is the root deity of the rain, the dew, the rivers, the lakes, and the sea. Spend at least the same amount of time, or whatever is needed to connect with this deity, and be able to commune with them in vision as they stand on the threshold, and also out in nature.

DEITY OF THE NORTH

The deity of the north is connected to you through the land. You have already worked with deeper aspects of this deity in a couple of different forms (deep in the underworld, the stone, and the old woman in the cave). But you also need to learn to connect with the root deity power that is the land all around you.

This deity can present in numerous ways in vision, and that presentation very much depends on the land where you are. Once you have a formed idea from vision as to what presentation you are working with, then keep an awareness of the deity as you go about your life. The deity is all around you in the trees, the rocks, the ground, the mountains, the plains: it is the root deity of the earth from which springs the more localised deities of land features.

Be aware of the earth deity in the form it presented to you in your work, and keep that awareness when you connect with the land. Place your hand on the ground when you are outside and acknowledge the land as your parent, as your foundation. Thank the land power that gives you your body, your food, your shelter. Talk to that power while holding the image or sense of the root deity that presented to you. These actions create a slow but powerful connection to the deity. Always talk to the land around you and especially when you travel: always connect to the land, place a hand upon the ground and introduce yourself, and say thank you. If you are eating outside (a rushed sandwich for example), give a bit to the land. Just simply break the first bit off and place it on the ground and say thank you.

As you gain more experience of the subtle feeling of the deities around you in the elements, you may find that the unique presentations that they

showed you (how they appeared at the threshold) will slowly start showing up around you. It can presentations that are as silly as a toy, or an image you spot while out driving, or as dramatic as a root creature turning up at your door or presenting to you everywhere you go. (I have a raven that turns up at key times and which is connected to the land deity here where I live.) This is why it is important for magicians to pay attention to everything around them.

Summary

This round of work should take you a minimum of a couple of months. It is designed to plug you into these root deities without any cultural dressing or magical filters, as these can get in the way of a true and pure connection.

Never ever give more attention to one of these deities over the others. This is really important. You must keep the balance between all of the elemental deities at all times. As you work your way around the directions with this work, always 'see' the deities you have already connected with in vision, standing at their thresholds as you work. Once you have finished this round of work, in the future always acknowledge these deities in the directions before you start any magical work in your working space, and acknowledge them all when you go outside.

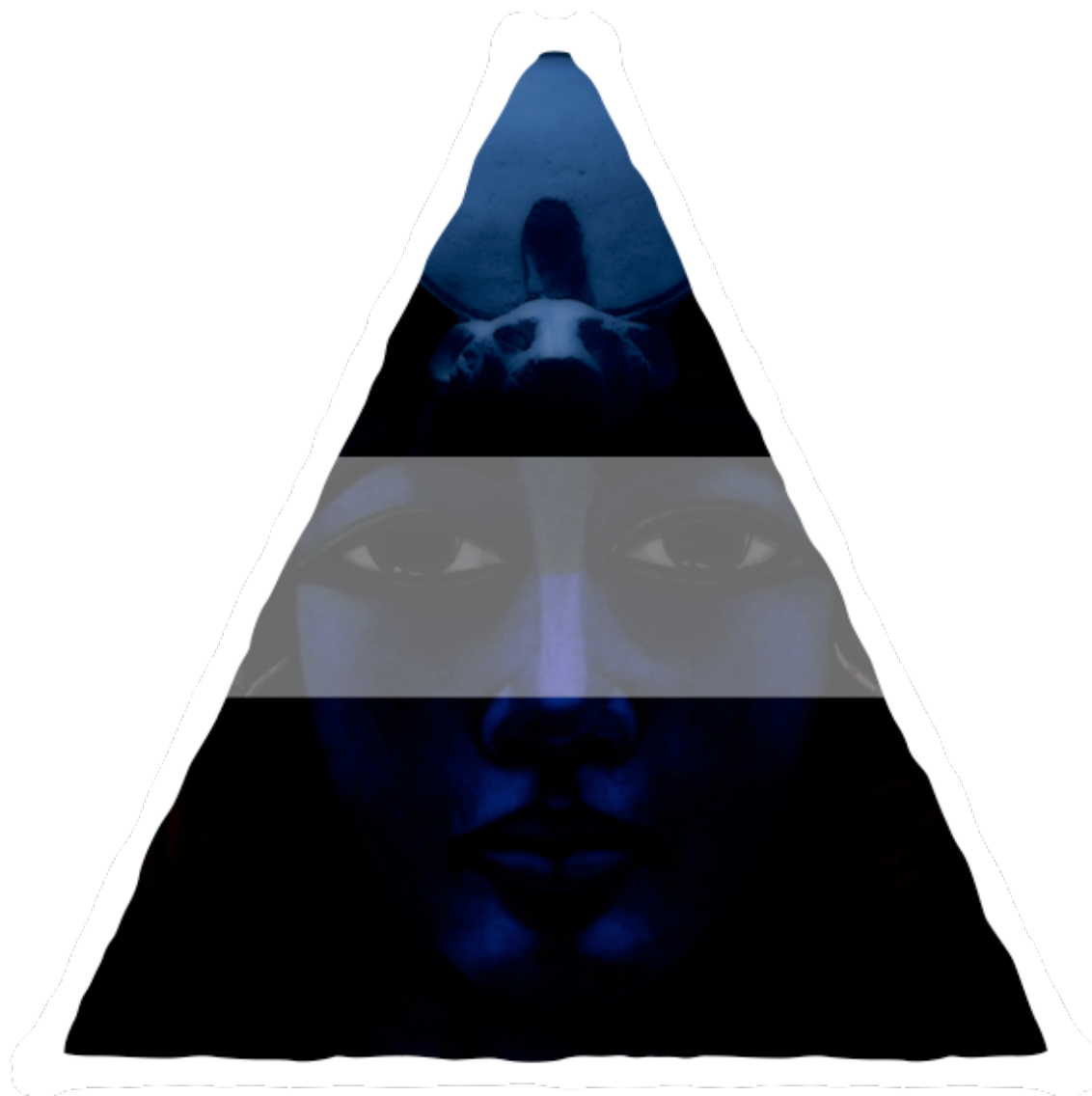
All of the deities that magicians work with have their roots in these core deities. So to truly understand and be able to work with any deity in a balanced and powerful way, you must first be on good working terms with these core deities. This also takes your work right back to the dawn of magic, before it became too overlaid with dressings: you are going back to the source.

Through this work, you will also gradually come to understand that the powers of these deities, which are a dynamic aspect of our planet, are also dynamic aspects of your own body. Our bodies are octaves of the planet, and the deity powers that flow through nature also flow powerfully through us.

As you progress in your magical training, you will become more and more aware of this dynamic. It is something that cannot be intellectually understood in real terms; it has to be a direct experience and dawning.

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