

QVAREIA - THE APPRENTICE

Module 6 - Different Types of Beings

Lesson 5: Titans/Primordial Deities and Vast Land Beings

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QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

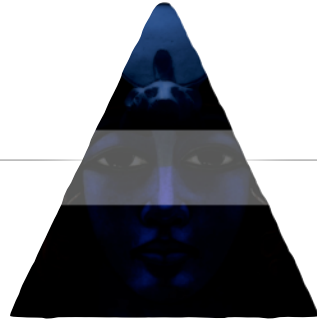
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

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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 5: Titans/Primordial Deities and Vast Land Beings

The understanding of Titans and vast land beings is an important aspect of learning about our planet, our past, and the huge land powers that underpin our world. The term 'land being' can cover anything from the consciousness of a rock, to a river or sea, to mountains and continents. It also covers the larger consciousness that operates behind these planetary beings: the Titans.

Titans

Many assume, because the Greeks had the Titans within their mythology, that the Titans were Greek. Not so. What has survived in Greek mythology (our sources are mainly Hesiod; his are the only direct writings about the Titans that have survived) are remnants of their version of understanding regarding these vast and ancient beings. Titans are/were all over the planet. They are also the deity expressions of the planet itself. What came down to us in terms of knowledge were highly constructed stories that outline some of the powers of these beings.

The Titans are very ancient deities from before the dawn of humanity. They are essentially the original, pre-root deities that formed as the planet

shifted, changed, and eventually became populated by various species. These pre-root deities are the consciousness of creation: they are the progenitors of the deities we know about from the last five thousand years of human history.

The Old Kingdom Egyptians also had knowledge of these powers: they were depicted as the Ogdoad, or the eight root deities who allowed the world to exist. These eight deities sprang from four powers, and each deity had a male and female side to them (undivided powers). They were: Nu and Naunet, Amun and Amaunet, Kuk and Kauket, Huh and Hauhet.

These vast powers set the stage for creation and out of that came the root deities such as Atum, who in turn gave birth to Shu, Tefnut, etc.

So let's back up a bit and have a closer look at this, as it will give you a much better idea of the formation of deity powers, as well as the understanding the ancients had regarding the formation of our world. The first stumbling block you will come up against is one of semantics.

The names and words used in the translation of texts can cause easy misunderstandings from a magical perspective. This is seen, for instance, in the understanding of the primordial waters, Nu and Naunet. "The primordial waters" essentially refers to the great oceans that life crawled out of: we were born from the sea. This, in various ancient mythologies, is sometimes translated into English as "the watery abyss," which then leads some inexperienced magicians to think that the abyss and the primordial waters are the same thing, which they are not. So tread carefully in your reading and understanding.

All these deities have the full positive/negative polarity which is expressed as male and female pairings. These are not separate deities; rather they are the two sides of each coin. Here is a brief run-down on them.

1. Nu and Naunet: a power that was the soup (oceans) from which all life crawled onto the earth. Nu was/is the roots of the genetics of all species, and this power set the stage ready for various life to evolve over time. It was also the power that helped create the driving force and catalysts for weather systems, ecosystems, climates, etc. (but not the weather elements themselves).

2. Amun and Amaunet: the atmosphere, the ‘nothing’ between the stars and the earth. The powers of the weather, or air, moisture, sun, etc. play out in the arena which is Amun/Amaunet.
3. Kuk and Kauket: the darkness before the light, the stillness before the action of creation, the chaos out of which order was formed. In this joint male/female form, this power is not only the darkness from which sprang the light, but also the light to which the darkness returns: the cauldrons of creation and dissolution.
4. Huh and Hauhet: Infinity, Divine existence before time, the void from which all creation flows.

In the early creation myth of ancient Egypt, there was a massive release of energy that caused a land mass to rise, and that land mass brought Atum to the world. Atum is (and means) “the complete one”: everything was contained within him, and from him came the other deities. Straight away we start to see the knowledge that the ancient Egyptians had of the dynamics of early life on the planet—pretty impressive. Their imagery shows reptiles (frogs, snakes, etc.): very old life forms, whose age tells us just how old these deities are in the order of species they connect with.

From Atum flowed the deities Shu (wind/life) and Tefnut (moisture/order). From their names, you can look up the rest of the creation myths and deities for yourself. To make sense of all this from the perspective of the magician, we will choose one pre-root deity and look at the progression of that power as it steps down enough so that humans can work/interact with it. We will look at the power of air to illustrate how the flow of root deities works.

Air

We start with Amun and Amaunet, the undivided power of the air, regardless of what chemical make-up that air has. Although today we think of air as being a mix that we can breathe (nitrogen, oxygen, water vapour, argon, and carbon dioxide), it has not always been that way on this planet, and the undivided power we know as Amun/Amaunet is the root of *all* the various mixes that our atmosphere has had over time.

(As an aside, here is a misstep that ancient Egyptians made: they later focussed on Amun as a divided male deity of the air, thus creating an imbalance in the power exchange. Also, reaching for Amun, a deity who was an eternal root power, rather than working with the powers that sprung from him and Amaunet, was not such a great idea.)

From Amun/Amaunet, we step down one notch to Shu: the emptiness that divides the sky and the earth (his two children). Shu is a step closer to our experience of air, he resides in the power of Amun in that Shu is the root consciousness of the air *that moves around us*: the air that we can breathe, as opposed to the total atmosphere that surrounds the planet. He is the power that carries the weather (but not the weather itself) and is the power that enables life to exist.

From his children, the earth and the sky, sprang the deities we are more familiar with in Egyptian mythology: Isis, Osiris, Set and Nephthys. A couple of other key players appear on the scene early on, who are essentially bridges between the Ogdoad and the deities closer to our world and our humanity. They are Djehuty and Ma'at. Djehuty is the balance of utterance, the root of communication, magic, knowledge, and the 'accountant of souls,' he who records the results of life. Ma'at, his female counterpart, is the power of balance that flows through everything, order from chaos, and the scales themselves. (In Western magic, Djehuty is the sword/utterance/word, and Ma'at is the scales.)

It is at this level that magicians work with the deities in magical forms, as these deities form a structure that humans can interact with. Trying to work with Amun/Amaunet in deity form is too overarching: you would be plugging into the power of our planet's atmosphere, a vast consciousness that could potentially fry a human mind. It is also too big, too formless, and too expansive for direct, successful communication.

Similarly, working directly with Shu is likely to trigger all sorts of weather issues, as he is a deity who flows across continents and rises directly out of the power of the oceans. Shu is not a deity who has a form that magicians can work with. He is the overarching power of air in nature, and is not stepped down enough for us to communicate with him properly—we simply acknowledge and respect his power.

As humans we like to dabble, and we think we know what we are doing, but magically engaging such a deity directly is biting off a bit more than

humans can chew. These powerful forces are acknowledged, respected, and recognised...but not directly plugged into. It's a bit like going round to a friend's house where their grandmother and great grandmother also live. You interact with your friend easily, as they are so similar in age and understanding to you; but you are very polite to their grandmother and great grandmother, and you don't try to sit down and play video games with them.

These powerful root creation deities flow in fragments through other deities that are closer to our understanding. These other deities, who are stepped-down filters of the overarching powers, are the ones we would connect with magically. One of these deities is Djehuty. Of the two deities of balance and order, Djehuty is the one that magicians work with directly. Ma'at—who is a power of balance who underpins everything—is recognised, respected, and her laws are adhered to, but a magician would not usually try to communicate directly with her. Instead, the magician would veer towards Djehuty. Why?

Djehuty is a pivotal deity for priests/magicians, in that he filters the vast powers of air into a form that is compatible with our existence: the Word. In their magical training, the priest/magician first learns the powers of magical utterance, limitation that brings balance, and all the powers of magical east/air. At the same time, they learn to connect with the element of air out in nature—not as a deity, but as a 'being-to-being' contact, something you have been doing in your lessons by talking to nature. As a result of that work, the priest magician begins to understand the deeper underlying powers that flow through these deities, and slowly inches their way towards the knowledge and understanding of the power of the utterance of creation, and the power of the magical breath upon the wind: the closest we can come to communion with the powerful creation deities that are the consciousness of the air, the weather, and communication.

So where do the Titans come into all this? The Ogdoad are the Titans as understood by the Egyptians, who had a better handle on it than anyone else we know of. Although the Titans are not worked with directly by magicians, they are known of, recognised, honoured, and respected. This keeps their action within your orbit of understanding, and enables you fully to understand the powers that flow around you and through the deities.

There are, however, deities like Djehuty who span both the first primordial deities and the language, culture, and magic of humanity. They are a di-

rect filter to these vast powers, and because of their closeness to humanity, they can step down or step up the power of their interaction depending on which human stands before them—they can filter their power according to the maturity and capability of the human.

This does not mean that the magician necessarily works with the deity Djehuty, unless they are operating within the Egyptian pattern: the bridge power of Djehuty is inherent within all cultures, with all different groups of humans. Djehuty is simply its Egyptian expression. When you work with an image and description of the Egyptian deity, you also get all of the dressing that comes with that filter. Magicians make this mistake repeatedly, and often mimic the ancient priesthoods by having statues that they give offerings to, recite prayers to, etc. But this can be an unbalanced way to work with these powers. If you are an adept working on a specific line of work that is in particular orbit to the Egyptian pantheon, then all is well and good.

But that is working with these deities as contacts and tools; it is not a foundation of magical understanding and experience. First the magician must learn to connect with, recognise, and work with those powers without a cultural dressing, so that they can find the expressions that flow naturally within the landmass that the magician lives upon. This will also help the magician to recognise those same powers in different cultures around the world.

And you have been doing this in small steps. In the first lesson of this module, you connected with a deity of the east, of the wind. You were not given a name, a deity form, or an image; rather you were directed to work with the power itself and how it naturally presented itself to you.

When you work in the library and connect with the beings there, you are connecting with the power of Djehuty, the recorder of all things, the keeper of knowledge, the conversion of the wind into utterance and the Word. The power of the library is a filter whose overarching power is a deity the Egyptians named Djehuty. So you are already taking the first steps towards working with these powers and understanding them. By doing it this way, not only do you learn the real power without the dogmatic dressing that built up in various cultures over millennia, but you also sidestep the first trap that catches magicians: dogmatic adherence to a decaying understanding. There is no statue to go out and buy, no altar or deity to dress and

take pictures of and then show off in social media, no title of priesthood, no special outfit—these are traps laid to catch the unwise.

And yet, once you have come truly to understand the undressed power, you can work with the dressed cultural expression of that power (a named deity) without falling prey to such traps, as you will be able to understand the true function of the deity filter without putting a human-style dressing on it. Then, and only then, will you be able, as an adept, really to tap into the powers of these deities and work with them properly.

When you worked with your magical tools out in nature, you took a first step towards the dynamic of direct contact when you connected with the deity of the river. Behind this deity is a deeper, more powerful force of water/moisture, and behind this is the power of the ocean and the atmosphere (the two dynamics that form water we can drink).

As the magician progresses towards adeptship within their training, when they connect with the river, they would also keep a magical focus on the vast powers *behind* that river. It is like a series of gates: you open the one before you, but you are aware of the other gates behind it, which in turn gives you an understanding of what lies *beyond* the gates. And here comes the full circle of action: an experienced adept, who is aware of these vast powers beyond the river and may have lightly connected with them magically, will return their focus to the first gate, and approach the river in the same way as an apprentice.

The difference is that the adept has a full, in-depth magical understanding of those vast powers, so that when they do a simple act of acknowledging the power of the river, the river responds with the full powers of the root deities behind the river. This dynamic comes into play in all the work an experienced adept does. They have no need to do complex rituals or deep visions; the power in its full depth is immediate wherever they turn their focus. For you as apprentice magicians, all this translates to first learning the base power of the east, which you have been doing through your ritual and visionary work. As you step into initiate training, the work begins to focus on the deities and powers who translate the power of the east into knowledge of the power of utterance, both in ritual and in nature—the foundations of which you have, again, already started. As you progress, you step into the orbit of deity powers who bridge magical knowledge, structure, and method.

As you step into the work of an adept, you learn to reach through those ‘front’ powers to recognise and begin to understand, in full magical terms, the forces that lie behind the deities. From there, the adept brings all these vast powers of creation back down to ground level and returns to simplicity. But it is a simplicity full of gnosis: the fool who has traversed the universe and returned to the beginning. (Old tarot decks sometimes had the Fool as the first major card...and also the last.)

Land beings

In previous lessons and practical work, you have been introduced to local land beings around you in a tentative, slow way. As an apprentice, your connection to and work with these beings is rudimentary, as such connections need to be taken a step at a time. This is because these types of beings do not think or act in the same way as humans, and it is easy to get in a mess by making a misstep with these beings, so the connection is worked with a step at a time. This way, both you and the land beings around you normalise to one another. When you come to work in more depth with them, you will both know each other’s working methods, intentions, and you as a magician will have learned not to humanise them.

The major mistake that many magicians make when working and connecting with land beings is approaching and interacting with them as if they were a type of human. They are not. We expect them to act in human ways, have human emotions, human sensibilities, and human boundaries of behaviour. Nothing could be further from the truth. And by approaching land beings in such a way, the magician can trigger a destructive response without meaning to.

Beyond the local land beings, there are vast beings of land consciousness that are all around us. Often they are not aware of us as individuals. Within the orbit of these vast beings are many other different layers of being and consciousness that magicians connect to and work with.

To get to this stage of fluency, you need first to know about these large continental beings, what they do, and how they operate. From there, you will be able to connect with the beings that bridge between the huge powers

and the local species, humans included. This is akin to the relationship between the Ogdoad and Djehuty: within the vast sphere of land consciousness are beings who can be connected with and worked with as adepts. In some cultures they are viewed as deities, and in other cultures they are considered as the consciousness that resides in a mountain, or a chain of mountains, or in the ocean.

As magicians, we approach these various bridges of consciousness in a variety of ways, which help us to recognise these beings depicted in various magical and ancient texts.

Let us first look at some examples of the massive land beings who are so often unaware of humans—just as we are often unaware of insects that live around us. From there, you will be able to understand the wide variety of these beings in the landscape.

Mountains

We often think of mountains as individual beings of nature, which they are—but they are also deeply connected with all other mountains. The individual mountain is also connected deeply to the range that it belongs to, and the range itself can be approached as an individual land being. But over the years, various magicians have learned that mountain ranges at seemingly vast distances from each other are deeply connected. They can be worked with as a ‘family’ of ranges: what happens to one range can affect mountains thousands of miles away.

From a magical perspective, mountains are very active energy-wise. They are often home to many different layers of beings: smaller land beings, deities, ancient sleepers, etc. The energy of a mountain is often volatile; in fact, I have yet to come across a mountain or range that is peaceful. If the mountain or range has been worked with for a long time, they become *friendly* volatile as opposed to *hostile* volatile. But either way, mountains are rarely—if ever—passive in their energy.

As magicians, it is almost impossible to commune directly with the power of a mountain or range, and most of the lesser land beings who inhabit mountains are often hostile or difficult for human contact. Sometimes

the difficulty is not about hostility but strangeness, and the presence of a lot of powerful energy that our bodies do not know what to do with. To make more sense out of this for you as an apprentice, we will now look at mountain power in its different octaves and presentations, which hopefully will clarify things a little.

PEELING THE LAYERS OFF THE MOUNTAIN

We will start with the smaller beings and work up/down from there. From a psychic energy perspective, some mountains are more active than others. So we will look at the dynamic of an ‘active’ mountain perspective.

An active mountain is often populated by a wide variety of land beings who present in a vast array of guises. The most immediate contacts tend to be nature beings (faery beings). These present as part animal, part human; or as a small or very tall human, or as humanoid beings who incorporate twigs, horns, fur, rock, etc. into their presentation. They are not cute; they are not twinkly with wings and glitter. These are powerful nature beings in their own right, and they will defend their territory quite aggressively if they need to. It is this layer of being that gives humans nightmares or attacks them in their sleep if they feel the human is threatening their territory in any way. Think in terms of folk legends of trolls, Bigfoot, monsters, Krampus, etc.

They can become physically violent: they can throw things, hit people and injure them, or torment the minds of their victims until the humans withdraw from their land. They can also be responsible for the disappearance of humans, and can cause all manner of confusion and disorientation in humans—being ‘pixie-led,’ for example. They reside on the surface of the mountain, and can also be found deep in the caves of mountain ranges. At the end of the lesson you will find links and book recommendations from which you can learn more about these beings, should you wish to.

One step up from these beings, we find beings who can act as ‘bridges’ between the vast consciousness of the mountain/range and humans (or other species). Similar to Djehuty, these ‘bridge’ beings are a part of the larger, powerful force of the land, but are also a consciousness that humans can connect with. These often crop up in mountain cultures as deities who ‘come from’ or reside in a mountain range. Although they can communicate

with humans, they are land beings, and as such often do not have human emotions or sensibilities. They are themselves, and it is folly to try and form a relationship with them with the idea that they think emotively, in the same way you do.

Often the deities of these mountains appear attended by large predatory animals; or they appear as part-human, part-predatory animal or large-toothed creature (e.g. lion, bear). These deities are essentially the doorkeepers for the deeper powers that reside in the mountains.

Now we get to the vast land being itself: the mountain consciousness. Once you get to this level of being, you have to switch how you think. The more surface types of beings appear as animals, birds, reptiles, and humans: they mirror the species they have had contact with, or are part of. Mountains and ranges do not. They are a totally different form of consciousness, and are more closely related to the elements than they are to any species.

A curious thing about these powerful mountains—one which many magicians have found when working with them—is that their complimentary element is *air*. I do not mean the air around the mountain, but the air *within* the mountain. This is not a physical manifestation of the element, but an energetic and inner one: air and mountains go together, and are found together magically. We work with that dynamic in a much smaller sense with the sword and the stone.

This strange (to me, anyhow) union of the elements shows up when the magician goes deep into the mountain or ranges in vision in a particular way. It also shows in various ancient magical imagery: Moses goes to the top of the mountain to gain the Utterance of God (and the utterance is carved in stone). In the Western culture's death vision, beyond the river is a mountain range that must be climbed, a mountain of whispers and utterances. As the spirit climbs the mountain, they hear the many dogmas in life that weighed them down or in some way limited them. The link between words/air and mountains varies from an incidental connection (the Essenes hiding their scrolls in caves), to a deeply mystical one (the cave of the four winds).

For your practical work, you will go into the depths of the mountain to find the junction place that joins up mountain ranges, and where the four winds of the underworld flow together, deep in the heart of land. Before we get to that, and before we move on, let me outline some practical, simple

ways you can begin a gentle, outer connection with these vast mountain powers should you live on them, near them, or go visit them.

Mountains are vast beings who are often not directly aware of us, and we cannot get into direct contact with the large being itself. But we can use our inherent bridge power to gently tap into their consciousness. We tend not to get a direct answer from the mountain itself in the form of direct magical communication, though sometimes—rarely—that can happen; but we do sometimes get favourable responses from the lesser beings or nature around the mountain, or a rumble of communion from the mountain itself. The bridging power inherent within humans is the ability to make sound/vibration in a specific way with our voices: it is the quality of ‘Djehuty’ within humans that allows this trigger to happen.

This is done in a very simple way, a way you have already been learning: through the use of your voice in song. Mountains react to human song, and if there is a steady, non-confrontational energy in the song, it is usually favourably received. It is akin to our reactions to insects. Most humans do not like earwigs, beetles, woodlice, etc. But we smile when we see a beautiful butterfly. The human voice raised in song elicits a similar reaction from land powers: they pick up on it as something beautiful. We cannot talk directly to the butterfly and hold a conversation with it, but we can admire it; and that admiration often translates to humans planting flowers to give the butterflies food and shelter. And so it is between humans and mountains, if the connection is done properly.

Do bear in mind, though, that if a mountain has been attacked by humans (underground bomb testing, mining, blasting, etc.) then it is far less likely that you will be welcome. In such cases, connecting with a mountain will trigger a need for balance, and you will be expected to work magically to redress the balance, which can be a lifetime’s work of hard and difficult magic. So tread wisely.

The place to sing to the mountain is in its caves, so that the sound is within the mountain, not on top of it. Sometimes you sing and there is no response. That doesn’t matter: you can continue to sing to the mountain until it notices you, if you are close enough to visit often. Occasionally you can get a huge, or at least interesting, response.

When I was a young person, I used to do a lot of caving and potholing. When I was deep in a cave system, I would often stop for a while and sing to

the caves, to the mountain, and to the rocks. At first I got no response at all. And then slowly, after a while, I started to feel a shift in the caves as I went through them. A couple of years later, I was caving a long system in Yorkshire that opened out into a huge cavern, and I stood in the centre of the cavern and sang to the hill. I did not get a physical response, but I got a sudden ‘opening up’—which is the only way I can describe it—of the energy of the cave system: it was like all the energetic lights went on, and I was surrounded by a vast consciousness that heard a faint sound. It woke up, and was listening. But the energetic output of that brief, simple contact was too much for me at that age, and it overwhelmed me. It was like seeing, from an energetic point of view, the whole range of mountains in the country in one brief flash. I was too young (eighteen years old) to process the experience, and I admit it scared me a little.

Many years later, I had a more immediate answer from a mountain. This time, I was strong and experienced enough for the contact to be better formed. I went to visit a cave with a group of magicians, a cave within a very powerful and magical mountain. I sat and sang old folk songs from my childhood, and held no intent in my mind other than to sing to the mountain in the same way I would sing to my children at bedtime.

As we crawled out of the cave and set off walking back down the mountain, I felt a distinct rumble under my feet. I stopped and listened, and yes, it was like a small earthquake: the mountain was singing back. I am very sensitive to land activity, and can often feel very faint earthquakes that others cannot. I asked the others if they felt the quake and everyone said no, and one person pointed out that the mountain range had no active fault lines that they knew of.

When I got home, I got on to a university website that records all earthquake action, no matter how small. When I was standing on the mountain and felt the rumbling, there was indeed a small earthquake recorded. This was the mountain communicating back at a very low frequency: a rumble. We cannot understand each other, song and rumble; but we acknowledge each other and are aware of each other, and that is enough. Sometimes the teeny tiny action triggers a reaction.

If you go to mountains, find the caves and see if you can safely access one. Sit down, and sing songs that trigger either childhood feelings of safety (lullabies), or old folk songs of love, for example. We use these gentle songs

because the rhythm and cadence of the song tends to be slightly diffuse and does not hold harsh, regular beats. The harsher and more regular the song's beat, the more aggressive a response it will trigger. The different responses that humans get from nature in relation to the pitch and beat of a song can vary wildly, and this is something you will learn to work with more directly in your training.

As you leave the cave, spend a little time on the hillside, listening, watching, and meditating. If you should suddenly be overwhelmed by an unexpected wave of fear or adrenaline, then get off the mountain immediately: the response is aggressive. If you get a strong compulsion to go back into the cave and sleep there, also get off the mountain immediately: the beings within the mountain want you to leave humanity and go live with them. Going to sleep in such a situation can end up with you dying in your sleep and having your spirit stuck in the mountain as a play companion for the land beings. I am not joking about this, and I have known it to happen before, so be warned. These vast beings and all the other land beings around them are beautiful but also dangerous at times. Their allure can be overwhelming, particularly to sensitive people, so keep your wits about you. The same holds true for any connection with any of these huge land powers: do not be romantic about this, as you are dealing with powers that can entwine you and blot you out in a second.

If you do not get such an extreme reaction, but are allowed just to be on the hillside with no major pull either way, enjoy the nature around you and keep a close eye on the birds, the wind, and the weather reactions. If all is good, go back a few times and sing in the caves, but don't overdo it. Spending a lot of your apprenticeship just making friends but not necessarily doing anything pays massive dividends in the future...as you will discover in your own time.

Oceans

Oceans, like mountain ranges, are vast beings that hold whole magical inner ecosystems within them, as well as their outer ecosystems. The whole body of planetary seawater is one very large being, and the areas where it set-

bles into particular oceans are offshoots of the main consciousness of water on the planet.

Each ocean has its own personality and a job that it does, and within that are many beings and contacts. Some of them work with humanity and others do not, or are not even aware of humanity.

For us as magicians, these ocean consciousnesses are too diffuse and too far removed from humanity for us to interact directly with. But within the oceans are powers that present to us as deities, inner beings, inner priest-hoods, and contacts who we can work with if we need to.

Whereas mountains have a strong connection with air and all that air brings to us magically (word, sword, etc.), the ocean brings and takes waves of humanity, and gives us knowledge of life and death, of blood lines, races: it is directly connected with the vessel (but not the scales) from which life flows, and to which life returns. Magically the oceans also connect strongly with the magical element of fire (south, future, genetics), and you will find that many older cultures that live by the sea had numerous fire rituals where fire was gifted to the sea.

Within each ocean is an undivided deity form which is still far beyond our ability to reach. These ocean deities are similar in scope and power to the Egyptian Ogdoad, and are treated as such by magicians. One step down from that level of power are more localised powers that we can connect with should we need to. These present as partially divided deities (they have a specific gender, but undivided power) who can be connected with where the land meets the sea: at the threshold. Adepts work with these beings as a part of work that is connected to the ebb and flow of humanity, and the evolution of our species. These beings are not involved or worked with for more mundane magical purposes, as their power structure is very specific.

One step down from these threshold deities are beings who present to us as a priesthood, male and female, sometimes humanoid, sometimes not, who mediate death and life with the tides of the ocean. It is not individual death; rather it is death connected to species and races. When these contacts appear in magical visions, it tells us that we are at a time of major change in our populations, cultures and even species.

Time, and our concept of time, is very different from the concept of time that these large beings have. What can be immediate for them can be

hundreds of years for us. This needs to be kept in mind should a magician have any contact from the ocean.

The ocean, as a magical being, is far removed from us: we may live as humans by the sea, but it is not our living environment, and as such is not usually part of the 'family' of beings with whom magicians work. However, some magicians who live by the sea do become deeply linked to the ocean, and the being that bridges between the shore and the ocean. For these magicians, work with the ocean often becomes the only work that they do, as they align their magical system to become compatible with the sea, as opposed to the powers of the land.

And that brings me to an important point for you to remember. Working deep magic upon or with an element you live in or around is generally stable magic, and compatible with life. But working deep magic with something like the ocean, something you could not possibly live in (we need air to breathe), can quickly become dangerous in many different ways. Our bodies and our magic have developed to live and work on dry land. To plunge magically into the ocean with the intent of long-term projects is at odds with our survival as individuals.

This can manifest in various ways, from slowly finding it hard to function on dry land, to being swept into the ocean as the being tries to bring you deep into their realm. This almost happened to a magical sister of mine who works deeply with the oceans. One day, while visiting the sea in Ireland, she was suddenly pulled by a freak wave and sucked down off the rocks. She survived, but with a badly broken ankle. The sea recognised her, loved her, and wanted her to join it. As with all these large powers, the word 'caution' should be tattooed across your forehead so that you look at it every day in the mirror!

But if, as an adept, you are called to work with ocean beings, it is likely that you would work on the threshold, where you would be bridging races or species from the ocean to the land, and from the land to the ocean. This sets up an inner pattern that eventually manifests itself physically. Hopefully we will not need that work in this century, but knowing about it will inform you should you see it in action, or have contact with the ocean in vision or dreams.

Other land features

The other vast land powers that express in our world are volcanoes, plains, fault lines, and large ice sheets. Smaller powers are expressed in certain valleys, areas of hot springs, etc. Every one of these has the same kind of structure as mountains and oceans: a vast consciousness with a prime deity expression, a smaller deity form that bridges to humanity, beings who are divided expressions or aspects of the larger consciousness, and then beings who live within that environment.

Each land feature will have a central place that acts as a pivot between the inner and outer power. Finding that central place allows the magician to understand how the inner powers, outer powers, beings, and contacts all come together. This is where the visionary magician makes contact, and then works out from.

We will work with a pivotal place in vision in the practical work so that you get an idea of how it all fits together. Later, as an adept, you will work with some of the more volatile, large land beings who manifest through volcanoes, fault lines, etc. But first, by working with the mountains and the vast land being beneath your feet, you will start on the road to acquiring a technique that will enable you to connect with the various land expressions in their more powerful forms.

The Land beneath you

In your previous lessons, you have worked step by step with various forms of beings, and also with nature around you. This in turn has slowly introduced the nearby land powers to you in their lesser forms. It has also introduced you to them. It is important to do this before you attempt to connect with the larger consciousness of the landmass on which you live. Get to know and respect the small guys and make friends, *before* you climb up the corporate ladder!

By connecting with the garden around you, the rivers, the hills, the underworld, and all in small steps, you have allowed your body and mind to

normalise to the land powers, and for the land powers to become aware of you.

You have also learned to work with the power of the stone in various ways. This, too, has prepared you for deeper connection to the land being on the continent where you live. Each landmass, regardless of regional boundaries, holds a huge consciousness that is the being of that landmass. We are less than fleas on the surface of that land, but slowly, step by step, we can make connections with that landmass through the various 'bridge' beings who present upon a land.

The bigger the landmass, the further away from our consciousness the land becomes: it becomes too big and we become too small to make overall contact, and usually magicians work with regional expressions upon a land mass. And that is, for the most part, how you will work. However, it is vital to understand the larger power that resides behind the regional presentation, and to start a faint connection to this consciousness, via bridges, if you are to work in any real magical depth as an adept. You at least become vaguely aware of each other, which in turn becomes protective both for you and the land.

If you live on an island, as I now do, it is easier: the landmass is smaller and more contained by the ocean, so the power is more focussed, which makes it more accessible. It is harder to make that connection if you live on a large continent (as I have also done), but it is still necessary to attempt that connection in a simple way. Connecting with the overall landmass brings a different layer of meaning and understanding to your relationship with the land, above and beyond the area you usually connect to.

Think of it like the politics of a country. There are city and county councils, regional administrations, and a national government. Although the majority of a population do not have a direct role in the running of central government, by casting a vote in a democracy, everyone plays a small part, and you, by casting a vote, affect the nation in a tiny way. So it is with connections with land beings. You work most intensively with the beings directly around you, and you have occasional connections with larger land features like rivers, mountains, etc. You would not usually work directly with the whole consciousness of your continent, but your single voice connecting to the continent does bring about change. Your voice acts as a tiny catalyst that then filters down to the region, the area, and finally your own patch. It is a

bit like a chain of command, but not very organised in the way we understand organisation. Slowly you inch your way up the pecking order, say your hello to the being at the top of the power ladder, and then wait for the answer to filter back through the underlings at the bottom.

The way to do this is by intention and focus. You have slowly been expanding your consciousness outwards as you work magically, first through your garden, the wind, and then through regional land features. You would not work in vision or ritual directly with the power of the continent, but by keeping a focussed awareness of its presence and the fact that you are its 'guest,' more lights begin to turn on for you magically. The method for doing this is included in the practical work, and is something you should incorporate into your magical work from now on.

Practical Work

We will do this work in two stages. The first stage weaves in the start of connection with the continent, and the second stage is the technique for going deep into the pivotal place that connects mountain ranges.

Before you start your practical work, there are some things that need saying at this point in your training. Although they may not seem particularly important at this stage, they are the most powerful things in magic you will ever learn. So remember these points: learning them now puts them in your consciousness, and they will unfold in your understanding as you develop as a magician.

What needs saying is this:

There are three root powers within a human that are the powers of magic: *observation*, *resonance*, and *connectedness*. On the surface, these can seem simple things, psychological things, things we already know. But that would be missing the true power behind those three words.

When you *observe*, you trigger change. When you *resonate* at the same frequency as something else, you learn and acquire the skills inherent

in whatever you are resonating with. When you *are connected*, you can change/rebuild/destroy vast patterns with your own small actions. All magic springs from these three dynamics. But the understanding of these dynamics, in a true sense, comes from direct experience. Remember these three words whenever you do any magic, and you will spot one of these dynamics in action.

STAGE I

As you prepare to do the ritual to prepare the space for the vision (Anchor Ritual), instead of putting your cloth on the floor, drape it round your shoulders. Put out the ritual tools in their place, and then stand facing the central altar, facing south. Be aware that in all four directions and below you is the continent that you stand upon.

Be aware of it as a conscious being that you live and work upon, and as you keep that awareness, remember the drops of blood you have placed on the land in the past, the songs/poems you have sung to the river, and all the land beings you have connected to in various ways. Hold out your arms and declare, using your voice, that you are a child of that land.

Close your eyes. Be aware that each direction stretches out across that land until it reaches the sea. However large the continent is where you are, allow your mind to reach in all four directions, one at a time, starting in the east. Be aware of how far that land stretches. Roll your consciousness out in the direction until it reaches the sea, pause briefly in that place, and then slowly bring your consciousness back over the land, back to your workspace and then body. The way to do this is through stillness, then expanding your mind/imagination beyond your body in a direction and visualising key elements that are between you and the sea (cities, mountain range, vast plains, etc). While you expand your imagination outwards, you also keep a sharp awareness of your body and the room you are working in. As you pull your consciousness back, do it slowly, back tracking the way that you rolled out.

When you have finished, kneel down and place your forehead on the floor. Feel your head and your mind touching the land beneath the building where you are. Acknowledge the land as your parent, as the thing that upholds you, as the land that contains every being, element, and society that makes you who you are. Thank the land in your mind for allowing you to live

upon it, and imagine that your mind and the land blend thresholds, so that your mind can flow into the land and the land can flow into your mind.

The land becomes your body and your body is the land: what you do to your body is mirrored in the land, and what happens to the land is processed through your body. Stand in that understanding for a while and just be with it.

When you are ready, stand up and begin the Anchor ritual. Keep the vast land being in your mind as you work. Everything that you acknowledge in the directions stands upon the continent; you are all its children, so keep that in the front of your thoughts as you work.

Once you have finished the ritual, sit down. Choose for yourself where you should sit. Use your energies to feel each direction in turn and decide where you need to be. Now it is time to do stage two of this work, the vision of going to the pivot of the mountains.

STAGE II

In vision, see an opening in the floor before you. Remember your acknowledgement of the land, and ask the land for safe passage into it. Place your hand on the floor and declare that you will treat the land with honour, both in this vision and in your life. (And live up to that...no littering, dumping, etc.)

As you look at the opening, you see it is a vast, deep, black hole that seems to vanish into the depths of the earth. You are intending to go to the root place from which the breath of the mountains flows. State that intention in your mind, stand up in vision, and look down the black hole. You have to trust the vast land being to take you where you need to go without suffering any harm.

Take a step forward, and allow yourself to fall down the hole. Stay still in your mind as you fall through the earth with the intention to go to the pivotal place where the breath of mountains flows from. You will fall down and down in the darkness, you will see nothing in the darkness, no reference point, nothing; just blackness as you fall and fall. You will seem to fall for quite some time until you land on a pile of sand.

Get up. You will find yourself in a small, shallow cave. Before you is a short tunnel with a faint light glowing at the end of it. Follow that light until it brings you into a vast cavern that is circular, with four main tunnels, one in each direction, leading off from the centre.

In the centre of the circular cavern is a large white crystalline stone that emits a light that shines around the cavern. It also seems to emit sound and vibration. This is the source of the breath of the mountains, and is the heart of the vast land beings that we know as mountains. As you move closer to the stone, its sound becomes more like a pressure that you can almost hear but that you can definitely feel. Stand before the stone, kneel down, and place your forehead to the stone. You can feel it pulsing, contracting, as though it was breathing, and with each contraction, you can hear a very low vibration, like a rumble.

Be still. Allow your mind to pulse with the stone. This stone is the beating heart at the root of all mountains: it is the beating heart of the vast consciousness of the mountains, of the land being that your consciousness is currently within. This is one of the elements that you came from, that all of your blood line and species came from. Although your distant ancestors were birthed from the sea, this stone was the womb that emitted the first spark of life, the first vibration, which then flowed into the ocean before being born.

Place your hands on the stone and let your body tune itself to the rhythm of the stone's pulse. Your heart and the heart of the mountains beat together, and for a moment you can feel the body, power, and consciousness of the vast mountain ranges around the world. You can feel the timelessness, the power, and the stillness of these beings. And the beings can feel you: your tiny consciousness encased in a small body, too small for them to register, but your consciousness can expand beyond your body. Allow your mind to flow outwards. Feel yourself filling the cavern. You have no shape, no body; you are pure consciousness and energy.

Feel yourself merge lightly with the rock before you, and with the rock walls all around you. The consciousness of the rock feels you, and the vibration emitting from the crystal rock changes and shifts as it becomes fully aware of you. When you feel that shift, slowly bring your consciousness back to your visionary body but retain that stillness and feeling of expansion.

Now get up. Wander around the cave and look at the walls. You will notice tiny holes in the walls that seem to be minute tunnels reaching up to the

surface world. Put your hand up to one. You will feel a slight wind on the back of your hand: placing your hand there has interrupted a faint flow of 'air' that is emitting out of the central stone and travelling up these thin tunnels to the surface. Wander around the cave and look at these holes/tunnels in the rock. One will draw you in particular. Put your finger in one of the holes, and be still.

After a moment, you will feel the length of this tunnel, but using your inner senses, you will also feel that this reaches up to a mountain or mountain range. An image will flash into your mind of the mountain on the other side of this tunnel where it hits the surface world. You may recognise the mountain, or you may not. As you hold your finger there, in your mind, say hello to the mountain. Then remove your finger so that the breath of the rock can continue its journey unhindered to the surface.

Step back from the wall and wander round the cave again. This time cast your mind to the four tunnels leading off in the four directions. Now is not the time for you to explore these tunnels, but in the future you will. These lead to various beings and consciousnesses who are in long term service to the land and the mountains.

As you edge nearer to one of the tunnels, you will notice that its entrance is covered with a fine spider's web, with a spider guarding the centre. Do not disturb her, as she will attack: she is guarding the contacts and beings who are deep in the tunnels, constantly working to keep the breath of the central stone healthy and strong.

Go back to the central stone, and once more place your hands on it. Every time you touch a stone in the future, either in vision or in physical life, remember this central stone. Every time you place your foot upon the stone which is your shield in your magical work, remember that it is connected to the stone floor before the great goddess in the underworld, which in turn is connected to this stone at the centre of all things. Your focus of thought will renew the connection between them, and will strengthen your communication and connectedness with this place. Just stay in silence and stillness with the central stone for a while, and when you are ready, step back.

Stand and look at the stone for a while. Watch it gently pulse, notice colours that reflect within the stone, veins of different types of rock and metals that you had not noticed before, as they create a weave pattern over the stone.

Before you leave, there is something you can give to the stone. The stone constantly breathes and contracts to keep a flow of energy, vibration, and wind flowing into the mountains. You can do the same for the stone. Breathe in and out and let your breath flow over the stone: give back a little of the air that it constantly gives out. As you do this, think of the times you have sung for the land, and you will realise that although you were singing to the small land beings and land features, you were also, in a small way, giving back the breath, vibration, and sound to this rock at the centre of all things. This is the rock that birthed mountains, ranges, outcrops, and tiny stones. Its breathing keeps the consciousness of all rock alive and healthy. When you sing to the land, you are also singing to this stone, and this stone will always respond: you have breathed together, and you are now connected.

A strong light starts to emit from the stone. It shoots upwards, reaching though a hole in the ceiling you had not noticed. You lean forward to look, and you can see that the light shoots far up through the rock and will emerge in the surface world: the light of the land.

You are drawn to the light, which is purer and brighter than any light you can remember seeing. As you step closer, you find yourself stepping into the light. The stone allows you to pass into it and then flow with its light upwards. The light is like a beam of power that fills you with energy and pulls you upwards, through the ceiling of the cave, through the rock, up and up, until you emerge through the floor of your work space. The light fills your working space and continues to rise through your ceiling and out to the stars. This is the light of the earth, the true energy and essence of the land, which is always in constant union with the stars.

Sit a while and bathe in this light. Slowly its brightness will subside. When you are ready, open your eyes, and sit quietly for a while. Remember what you saw, and remember what happened. Go and place your hands on your stone shield. Remember the stone at the centre of the deep cave, remember its breathing, its vibration, and how it is connected to this stone. Lift your hands from your stone and place your fingertips very lightly on it, so that you are still in contact, but hardly touching. Remember the stone in the centre of the cave, how it breathed and vibrated. Feel through your fingertips into the stone, feel it moving, shifting: a 'feeling' that translates more

in your mind than in your sense of touch. Spend a little time in communion with the stone.

When you are ready, write your experience down in your journal before you put out the lights and close the gates. Copy the notes from your journal into your computer log when you have time. Whenever you pick up a stone, or visit a hill or mountain, remember that deep cave and the white crystalline stone, and spend a few moments in meditation, recovering the feeling of being in that place. It will connect you more deeply with the mountains, hills, and stones around you.

Reading tasks

TASK 1

Look up the Ogdoad and read about them. Read the creation myth that involves them. Then read the creation myth in Genesis. Keep in mind that the Egyptian writings predate Genesis by a long way.

TASK 2

The Secret Commonwealth of Elves Fauns and Faeries by the Rev Robert Kirk. Get a copy of this book: there are cheap and free PDFs all over the net if you do not want to buy a paperback. Don't try and read it from cover to cover; rather let your intuition guide you through the pages. This book contains the experiences, observations and tales of the local folk written down by a 17th century Scottish Minister and scholar who worked among them. His book outlines the villagers' experiences of faery beings, and is the best book to read for information on these smaller land beings.

TASK 3

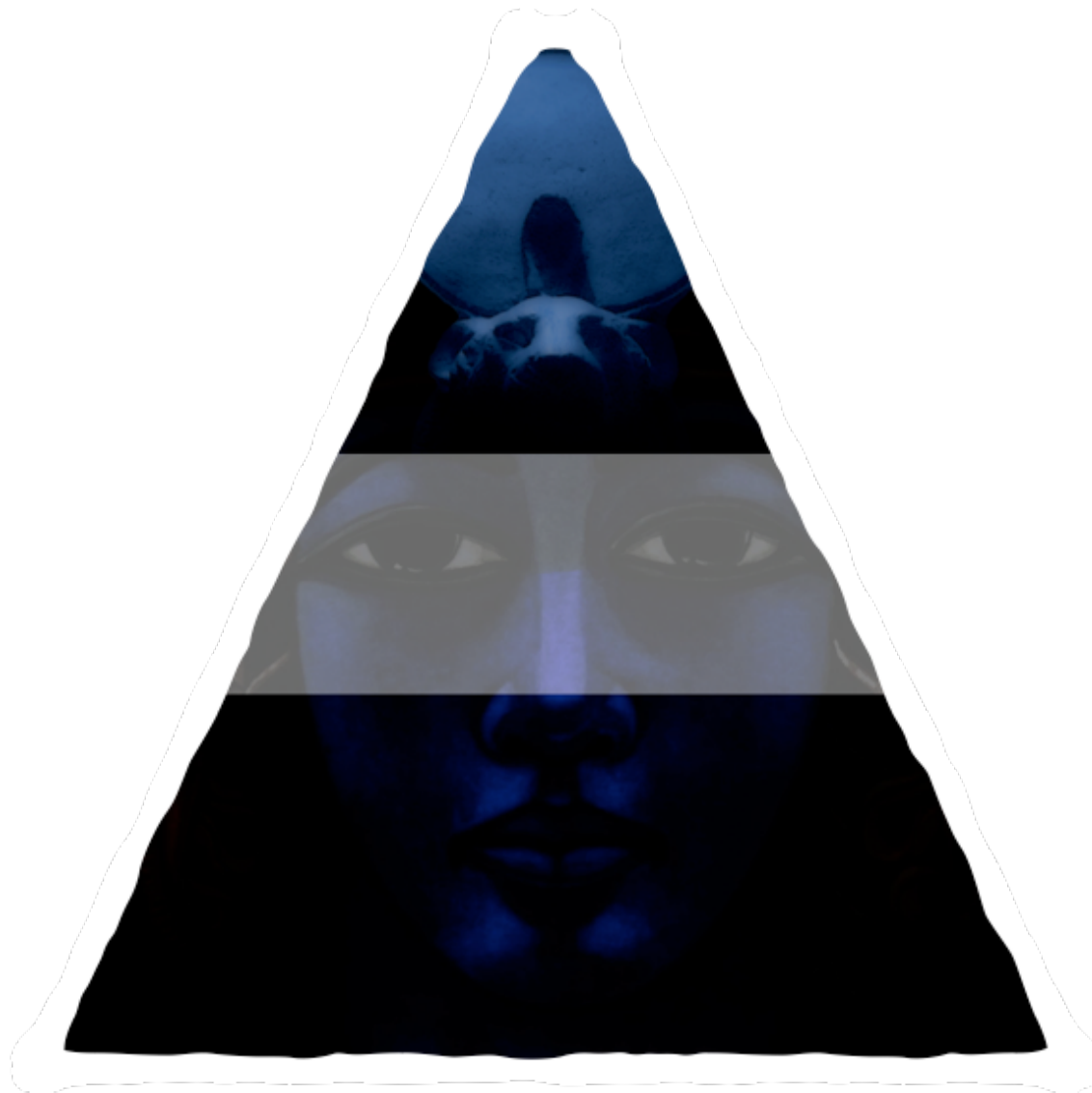
Magic of the North Gate, Chapter five: faeries and shrines. This will give you some basic background as to how to connect with the smaller land beings around you in a semistructured way, should you wish to.

Note: Should you wish to research the bright light that emits from the stone in the deep cave, it is connected to female deities/powers in various cultures. In Britain it was Brigh, the Bright One, a goddess who was/is the light of the land. She eventually was dumbed down to Bridget the midwife.

But if you dig deeply, you will find much more about her connection with the mountain/cave, and bright light (the word bright comes from her name). She is also connected with weaponry, being the forger of swords; with white springs, and with thresholds. Her undivided form is the Cailleach, a goddess of life and death, who is the British version of Cybele. She is Brigh in summer, and the old hag in winter.

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