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# QVAREIA - THE APPRENTICE

Module 7 - Elements as Tools

*Lesson 3: Fire*

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QVAREIA

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# WELCOME

*Welcome to this lesson of the Quareia curriculum.*

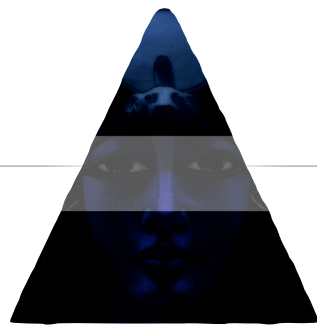
*The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.*

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[www.quareia.com](http://www.quareia.com)*

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

*Yours,*

*Josephine McCarthy*



# QVAREIA - THE APPRENTICE

## Module 7 - Elements as Tools

### *Lesson 3: Fire*

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#### *Overview*

Fire has been a central element in magic for as long as we have *had* magic. It is used extensively and for all sorts of applications in folk and tribal magic, but in Western magic the elements themselves are often looked over in favour of magical tools: the tools are aligned to elements and then used, as opposed to using the elements directly. In truth, a magician should use both.

Of all the elements in magic, fire is the most versatile in its use, and potentially the most dangerous. Fire can act as a doorway, an energy source, a transporter, and a tuning tool. It can also be used to bridge angelic consciousness, and many types of angels work through the elements of fire and air.

Most of the lessons in this module are hands-on, practical exercises and experiments, but before we dive into this lesson's practical work, let us just look at the concepts of inner and outer fire from a magical perspective.

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## *Physical fire and magic*

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Physical fires have been used in religion and magic probably since humans discovered fire. So far, you have worked with fire in the south as a directional element connected to the future. But life is never quite so simplistic. In truth, all the elements are in all of the directions, and the powers of creation and destruction all flow through each element, just in different ways and forms. As you progress through this module, you will discover just how complex the pattern of elements and directions can get; and to be able to work within that complexity, you first need a base understanding as a reference point to progress from.

The base understanding of the element of fire is that fire is a doorway for inner consciousness. When we wish to create a doorway, for example for dead spirits trapped in our realm, we light a fire with the focussed intent that it is a doorway. The fire allows the spirit to pass through the element and step into the inner worlds, away from the physical realm.

Using the same mechanism, magicians can use fire to send a being into the still point, into the void. If a being is in a vessel (statue or object) and the being is causing a major problem, the magician can direct the being back to where it belongs via the fire. The outer shell (the vessel) is destroyed in the flames, and the element of fire acts as a one-way door through which the being is propelled to a certain realm without being destroyed.

Magicians use flames and fire as doorways into inner worlds, and also to step into a still point. The flame becomes both a central focus and an energetic doorway through which a magician can pass. Of all the elements, fire is the easiest to use to pass into different realms.

Flames can also be used to create boundaries and as a tuning tool: when you light your directional candles, you create an energetic space where the flames make a boundary through which filtered power can flow. Working within this boundary of fire not only gives you a harmonic working space that is safe and contacted, but it also slowly adjusts your spirit to the power of inner fire, which is considerable indeed. Because fire is the trickiest and most dangerous of the elements, you work directly with the living flame, and not a magically focussed tool like a wand with all its inherent control is-

sues. The natural flame is balanced in its power; a magical wand is only as balanced as the person who created and enlivened it. Fire will burn you if you get too close; a wand will not warn you nor limit your actions should you wander into a dangerous area of fire magic.

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### *Inner fire and magic*

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The use of inner fire has been the downfall of many magical systems that have overstepped the very fine line into its misuse. Inner fire has lots of applications, which you will learn later in the course, and one of them is the construction of a temple or power pattern that will last into the future.

When the inner fire used in such construction is that which is resonant with angelic beings, the resulting structure is likely to be very stable and should last for a considerable length of time in the inner worlds.

However, some magical priesthoods used the inner fire of the sun in the construction of some large, long-term patterns, instead of the inner, angelic-based fire. This created aggressive, power-hungry kingships and outer systems (sacred cities, temples, priesthoods, etc.): a reflection of the issues that can haunt magicians if they try to control the inner fire/power of the south. So obviously, we will not work with this line of fire magic at this time!

You will, however, learn later in the course how to work with the angelic power of fire, and learn how to work as a co-worker with these beings in construction using the inner fire. For now, it is enough simply for you to know what can go wrong.

We will move straight to the practical exercises. These tasks will step you into the skill set of using fire as a tool to assist your work. Particularly with the fire element exercises, you will begin to learn the first steps towards working as an adept, with no tools or temple space; only the elements, your own power, knowledge, contacts, and your skills. When you come to use this technique in a magical act, the element of time will be woven into the techniques, so that the flame acts not only as a doorway or transporter between realms, but as a doorway and transporter through time.

As an adept you will work in many different ways, from high ritual and vision in a temple setting to working on the spot with no tools or any of the outer aspects of magic. This ensures that your magical skill and power is never limited by lack of space or tools: an adept should be able to work powerfully without preparation, accoutrements, or tuned spaces. If you are suddenly and unexpectedly faced with a destructive power, you cannot ask it to wait while you set up a work space or run home to get your tools! The magician should be able to work instantly, powerfully, and without hesitation. These exercises put you on the path towards this profound and very necessary ability.

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## *Practical Work*

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The practical work for this lesson is the learning and practising of pure technique. The exercises may have simple magical actions within them, but the real focus is the technical way the flame/fire is used, and simply practising those techniques. You will not be applying these techniques in a real magical act for now; rather this is an aspect of technique that you need to acquire before you then move on to place it in context of a full magical act. This way, you can practice without doing yourself or anything else any harm.

### ***FIRE AS A TRANSPORTER***

Fire by its magical nature is a great transporter of power and magic. As an adept you will learn how to create a full magical working pattern and send it through time and to its destination using no temple or tools, just a simple flame. To get to that point, the magician first needs to learn the art of using fire as a transporter. This apprentice exercise is the beginning of this (though you have already touched on variants of it) and something you can practice whenever and wherever: it uses only a candle flame and your mind.

So that you do not inadvertently switch on a magical pattern when you practise this technique, we will work simply. I would also like to you do this exercise in your work room with all the directions going, and then again away from your work room. When you do this technique in your work room,

you will find that all the tuning, power and contacts are energies that support and assist you: this will help you get going. But this technique also needs to be practised without any inner support, where you have to work it purely from your own power. To that end, once you have practised it in your work room, you will move on to practising it anywhere, at any time.

### ***PART ONE***

Set up your work room, put out the tools, and have a spare candle on the central altar for you to work with. Go around the directions and light the lights, but do not focus on the gates or contacts: you are turning the room on at a 'low setting.' Go to the central altar and stand before it, facing south. Pick up the candle and a lighter. Light the candle and hold it in front of you so that you can stare at it.

Look at the flame and visualise the letter A in the flames. Keep focusing until your outer vision is looking at the flame and your inner vision is looking at a letter A suspended in it. When you have built up the A clearly, then, using your inner vision with your eyes open, 'see' two gates opening beyond the flame, and the void (black emptiness) beyond the gates. Utter to the flame, "A, I send you into the void." Take a deep breath and blow out the candle, while seeing the A flow through the gates, and the gates closing.

Now repeat the exercise with four other alphabet letters. When you have finished, close down the room.

### ***PART TWO***

Using the same technique of candle, alphabet letters, visualisation skills, and your breath, practice the same technique again, but away from your working room. Do no meditation beforehand, no stilling exercise or any tuning of the room where you are working: learn to be able to do this on the spot.

Carry a couple of tea lights and a lighter around with you, and when you have some privacy for five minutes, and are away from your house, light the light, visualise the letter in the flame, visualise the gates/void beyond, utter your intention, and then blow the letter into the void via the gates. See

the gates shut afterwards. This is the beginning of learning to do magic on the spot, anywhere, at any time.

In the Initiate section, you will learn to apply this technique in a variety of different ways to move magic around, and you will be expected to do the technique clearly, without falter, and under difficult or distracting conditions. So make sure you practise it until you are good at it, and it feels easy to do.

You have done a similar thing before, which was preparing you to work with this. The difference being that this is done as a contained action, with no other magic around it. Using your skill of visualisation with your eyes open, the skill of utterance, and the flame as a transporting tool, you are learning to form a pattern and send it somewhere. Working with the alphabet ensures that you do not accidentally create a magical shape and trigger a cascade of action. Practice this as much as you can until it becomes easy.

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### *Fire as a doorway*

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The flame is also a great doorway for magicians. Learning how to use total focus and the element of fire to move quickly from one realm to another is a major skill in magic, and one that comes in very handy in tough situations.

This technique, which comes in two parts, will start the process of training you to move quickly from realm to realm using only a flame and your own focus. It is a technique that takes practice. You can work out your own schedule for practising this technique (and the other fire techniques) while you also move on to the next lesson.

### ***PART ONE—MERGED FLAMES***

This exercise builds on techniques you have already practised, and takes things a step further, namely merging your inner flame with the outer flame, then using it as a doorway. Set up your work room on a 'low setting' as you did in the previous exercise and stand in the west, before the central altar, facing east. With your eyes open, looking at the central flame, using



your inner vision, reach inside yourself with your left arm and cup a fragment of your inner flame in your hand. Reach out with that flame and place it in the central candle flame, and see the two flames merge together.

Now sit down and close your eyes. Using your inner vision, see the central flame that has a fragment of your own inner flame in it, and see beyond the flame the east gates opening. See the inner library beyond the east gates.

See yourself stepping into the flame and bathing in its fire. Feel the stillness (void) within the flame, the void at the centre of all elements. Step forward in vision with the intention of stepping into the inner library. Find yourself in the inner library and walk around the central podium. Once you have completed a full circle, see a flame burning in the air before you. Step into the flame and emerge back in the candle flame in your work room. Step out of the central flame and back into your body. Immediately open your eyes and look at the central flame.

With your eyes open, using your inner vision, reach out with your right hand and place it in the candle flame. Gather up your inner flame and place it back in your centre. Now blow out the central flame. Go around the room and close the directions down. If you need to practice this sequence a few times before you move on, do so. Once you are able to step through the flame into the inner library and then step back again, and get the full sense of being in the inner library, move on to the next part of the exercise.

## ***PART TWO***

Work in your temple space, but do not prepare the room or light the lights. Have a candle and lighter on the central altar. Light the light, merge your inner flame with the outer flame, and in vision, step into it with the intention of going to a place in the physical realm (your work place, a building, or a place in nature you are familiar with). See the destination just beyond the flame. Step out of the flame and look around. Walk a full circle in vision while observing the place you are visiting. Once you have completed a full circle, visualise a flame before you and step into it. Step through the fire, into the central candle in your work space, then step out of the flame and back into your body. Blow out the candle.

Think about how this felt. Was it harder or easier working without the room on a low setting? Was it easier or harder to go to somewhere in the physical realm than it was to go to the library?

### ***PART THREE—THE INNER FLAME ONLY***

This is a step up in the technique from the previous exercises and will take more focus. When you are away from your house/work space, sit down and close your eyes. Visualise your inner flame, and in vision, using your left hand, cup a fragment of your inner flame and place it in the air before you. See it hanging there.

Now step into it with the intention of going to the inner library—this is a good place to use for experiments, as it is by now a well-worn path for you, and your body/spirit is used to moving back and forth between the outer realm and the inner library. Step through your inner flame into the inner library, walk a full circle, and then stop. See your inner flame hanging in the air in the library and see it grow until it is big enough for you to step into. Step into the flame and through it, so that you emerge back at your body.

Step back into your body, and see your inner flame hanging in the air before you. Once you are back in, reach out with your right hand, cup the inner flame in it, and replace it back in your centre. When you are ready, open your eyes. When you are confident that you can move back and forth in vision through the flame with your eyes shut, try it with your eyes open—but still using your power of inner vision.

These exercises can be quite difficult, as they do not allow you the luxury of taking time to travel to a realm and back, which deepens the vision for you. Doing it this way makes it harder for the power to kick straight in, but it pushes you to learn about stepping through fire to instantly access another realm, which is a necessary skill for a magician, particularly in an emergency.

Practice these exercises as much as you need to until you are confident about moving from one place to another through fire.

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## *Fire as a boundary keeper*

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Fire is used a lot in magical construction. As well as air, it is the element used angelically as an adept in the construction of magical inner temples. The first stage of training for this is learning to construct a simple work space aligned to your own temple space using candle flames, inner flame, and sigils .

Do this away from home if at all possible. If it is not possible, do it in a room of your house that you do not normally do magic in. The exercise will be of no harm to any family member, as it is a simple tuning. If you use this technique in your home it will be easier, as the resonance of your work space will be easy to tap into. If you practise away from your home/work space—and the further away the better—then the exercise will be harder, but it will be better as a learning experience and for building inner muscle.

This exercise can be worked with in two different ways, and you will learn both: one is easier, one is harder, and a step up from the first version. Eventually, what you learn here will develop into the ability to tune to a temple space, and switch on all the powers and contacts, with a single focussed thought. But you have a fair bit of muscle-building to do before you get to that stage!

### ***TECHNIQUE ONE***

Have four candles and a lighter. Put the four candles in the four directions, but do not use a compass to figure out which direction is which; just put out for candles. Choose one candle and allocate it to the inner power of east. This allocation is done simply by deciding that you will work with that candle as the east threshold *regardless of its physical direction*. (All directions are within each one; all elements are within each one.)

Light the candle, and use your left hand to place a fragment of your inner flame into the candle flame. With your inner vision, see the gates of the east beyond the candle flame. Remember the feeling of standing at your altar in the east, and recover that feeling: in your mind, merge your work space's altar with the candle before you. Now do the same with the other directions, working clockwise so that you allocate south, west and north. All

the lights will be lit with outer candles and fragments of your inner flame, and all gates will be present.

Stand in the centre facing ‘south.’ Feel the directions around you, and see if they feel different in any way. Now focus on the south. To your left, visualise the sigil of the sword. Build it until it is strong in your mind and that you can see it with your inner vision, hanging in the air to your left. Now do the same to your right with the sigil of the vessel.

Do the anchor ritual. Instead of using the sword, have the sigil in the air above your left hand, and the sigil of the vessel above your right hand. The floor beneath you is the stone. When you have finished, using your right hand, gather up the sigils one at a time. Break them up by circling your hand through them, then blow their fragments from your hand and towards the flame of the west (compost direction)

Now go around the directions, starting in the east. Gather up your fragment of flame from the candle flame and place it back inside you. Do the same around the directions until all the flames are out.

This method can be used to create and dissolve a temporary workspace without tools, or even directional reference. Each direction has all four inner directions within them, and focussing on, say, the inner direction of the east will bring that power forward. It may feel slightly different from being at your own eastern altar, because you will likely get an elemental combination—for example, air within fire (east in the south), fire within water (south within west).

Later on in this module you will work with these elemental/directional combinations. Not only does this exercise train you to work with no tools other than a flame, it also begins the process of loosening up your understanding of the elements and the directions. It will teach you to recognise an element or inner direction in a different ‘home,’ and from there you can learn how to draw on those combined inner elemental directional powers.

## ***TECHNIQUE TWO***

Now repeat (on another day, give yourself a break!) technique one, but without physical candles to align your inner flame to. Simply reach within

yourself, cup a fragment of the inner flame, and place it in the air in each direction, with the intention of the first direction being east: in your mind, align the first fragment with the east altar of your work space. Do the same in all four directions, then do the anchor ritual with the sigils. When you have finished, go around the directions and reabsorb your inner flame fragments by cupping them in your right hand and placing them back in your body.

Have you noticed yet that the left hand is used to place the flame out in the world, and the right hand to reabsorb it? You are still working with the principle that the left hand outputs and the right hand inputs.

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### *Sending something through time*

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The full technique of sending magic into the stream of time is a vital part of adept magic, and the techniques you have just been practising connect with the act of sending magic through time. At this point in your training, there is nothing for you to send through time, as your skills at inner pattern making are still rudimentary. But the technique itself can be practised.

When releasing magic into the stream of time in a focussed way, you must make sure that what you are sending is balanced and will not create havoc. This is why you will not attempt the full act until you are an initiate. But there are stepping stones that you can work with now, and they will also build up your skill set.

Use the same method as you did when you worked with fire as a transporter. But when you come to put something in the flame, do not visualise a letter of the alphabet; rather visualise the word “hello.” Once you have built the greeting up using your inner vision and can imagine it in the flame, you need to give it a direction. Utter into the flame, “word of greeting, I send you into my own future, that I may see you in two months' time.” Using your inner vision, see the gates of south open beyond the flame, see the word hello in the flame, and focus your intent that beyond the gates is your future in two months time.

Once you have done this action, forget about it; do not keep an eye out for it returning in two months' time. Should the word surface, it will then

take you by surprise and you will know that you have been successful. The word may suddenly drop into your mind, or you will think that you heard someone say ‘hello,’ but nobody around you will have spoken. Or it could emerge in a dream where you see yourself greeting yourself. How it emerges, if it does (it is not always successful to start with) depends largely on how your own inner senses and natural inner sight work.

If your “hello” does come back, simply note down how it presented itself. This will tell you a lot about how you as an individual magician naturally send and receive inner communication. If your “hello” does not return, don’t panic; you have not failed. This technique is easy for some and very hard for others to achieve: we all develop in our own way and at our own pace. If the greeting doesn’t come back to you, then try again, and keep trying every two months until it does.

You can practice this on a full moon and a new moon to see if it makes a difference. Try it in daytime and then at night time. Keep a page in your journal where you track your progress with this experiment, and keep a note of the different time variables present when you send the message (full moon, etc.) You can also practice it with your partner if you have one, or a parent: the key is to practice on someone who is very close to you, so as not to intrude on the inner and outer space of another person. Good manners and restraint in magic are important disciplines; always work with integrity.

If you are sending a “hello” to a person close to you, then when you visualise the word in the flame, see their face beyond the flame. As you utter, state their name and then blow the word towards their image beyond the flame. It is really important that you do not abuse this technique to intrude on others: how you conduct yourself in magic will have great bearing on how other beings will be willing to work with you. Working with family members is fine, as you are all linked anyway, but do not try this with a person who is not deeply connected to you.

This technique can also be used to send a message to someone or to alert them to you. I used to use this when my children were away from home and I needed them to contact me. I would project a brief “telephone me” message into the flame and send it off to them. It invariably worked. These days, of course, we have cell phones.

Do not be tempted to use this for unhealthy ends, such as thinking “oh, I can get the hot girl down the street to call me if I project myself at her.”

Such behaviour is abusive and intrusive. As a magician, once you start down that road of manipulation, most inner contacts will walk away from you.

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### *Fire to clean hands*

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This is just a simple, well-known magical property of fire. Remember when you worked on your inner senses and went through thrift/junk stores handling things in order to feel the energetic dirt that can build up on an object? You used salt and water to clean your hands. This sort of build up can also happen after doing tarot readings, depending on what you are looking at. If you are in a situation where you have handled something energetically dirty, and you do not have access to salt and water, then use a flame. A candle flame or even a lighter will suffice.

Pass your hands, one at a time, over the flame; close enough for it to burn off the energetic dirt, but not close enough to burn your hand. Move the flame around your hands, one at a time, until it is all burned off, then rub your hands together to feel the difference.

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### *Fire to dispense of a vessel*

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This is not really something you can practice, but is something you can use should you need it. If, like me, you like to find unusual things in junk shops, or you have experimented with creating a vessel and bridging a being into it, and then discover that it is a major issue in the house, then you can dispatch it back to where it belongs via the fire.

Numerous times in my chequered magical past—and usually through ignorance or stupidity—I have ended up with a statue or object with a being in that subsequently created havoc around the house.

When this happens, the best, quickest, most balanced way to dispense with the problematic item is to put it in the fire, with the focussed intent of sending its unwelcome resident back where it belongs.

This does not destroy the being, only the vessel; and it releases the being back into the stream of fate. To ensure that the being does not just get released into your home, the fire is lit with the intention of making a doorway, with the still point of the void within its flames. The fire is tuned to the void by focussed intent, the intent is uttered into the flame (“I send you back to where you belong”), and then the object is placed in the fire.

When I first learned this technique back in my teens, I worried where the fire was sending these beings, or whether it was in fact destroying them. So I got into a habit of doing readings to check if the fire was indeed the best doorway to use. Most of the time, it is.

However, sometimes an object/being is troublesome not because the being should not be in the vessel, but because the vessel/being is in the wrong place. It is important to make the distinction. Usually, vessels which need to go in the fire are ones which the being should not actually be residing in, or which give the being a bridge to our world that it should not have. For example, in some magical systems, aggressive spirits are locked in vessels and then sent to a place in order to cause damage or attack.

There are so many variables. But should you have problems in your home or work space, and you manage, through readings or other styles of divination, to pinpoint them to an object, then your next step is to do a reading to see if going into the fire is the best option for sending the being ‘back home.’

If the reading shows that fire is not an option, and the being should not be separated from the vessel, then use further readings to ascertain where the object should be, or what you should do with it. This can be achieved by using readings to look at what element it should be in, and what direction. That will give you an idea of where to start looking.

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## *Task*

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Write up notes of your experiences on computer—just key points: what was hard, what was easy, etc. With your time experiments (“hello”) keep track in your journal of your successes, failures, and the different ways/times you sent the greeting.

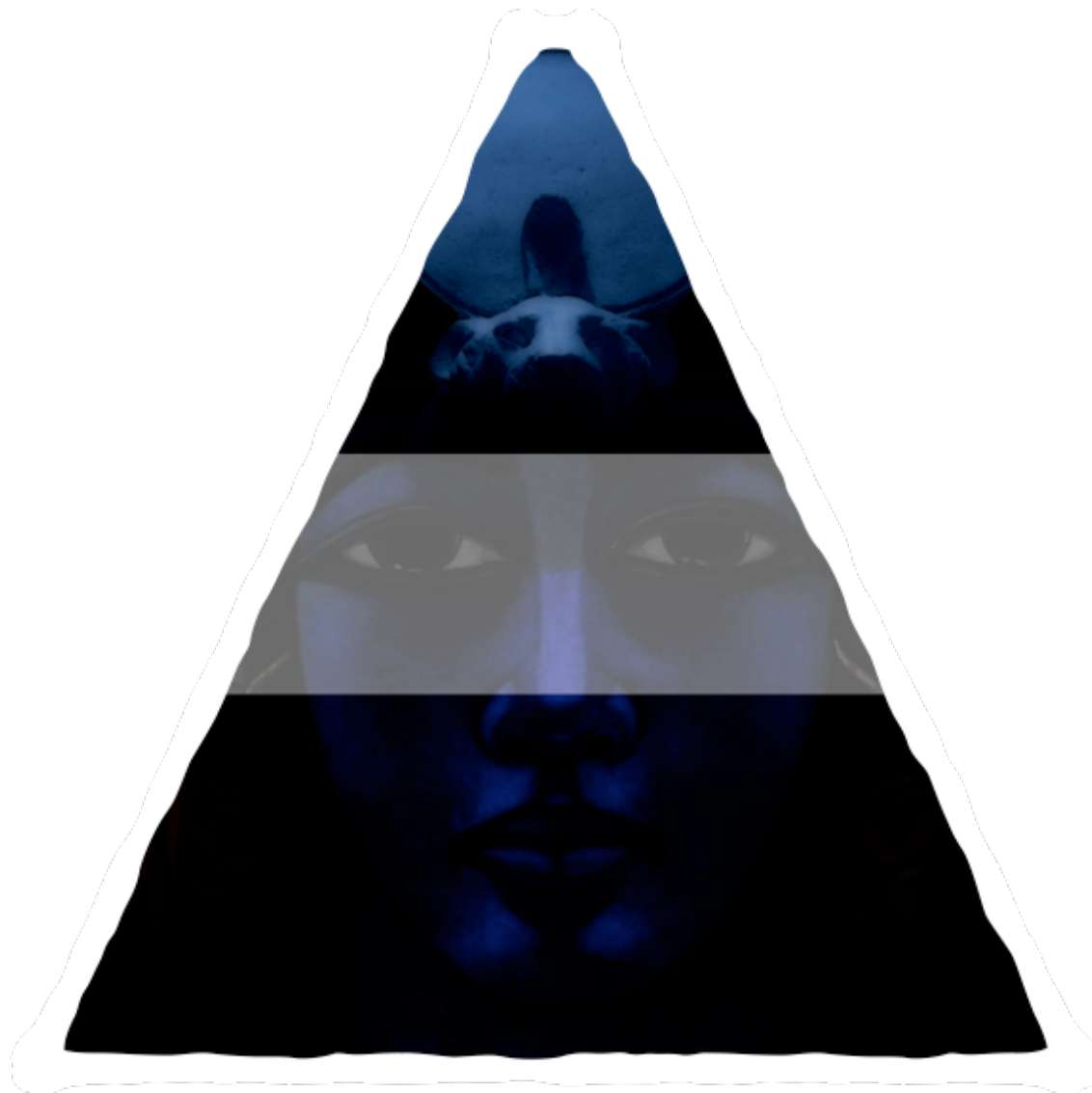




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