

QVAREIA - THE APPRENTICE

Module 7 - Elements as Tools

Lesson 5: Earth

BY JOSEPHINE MCCARTHY

QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

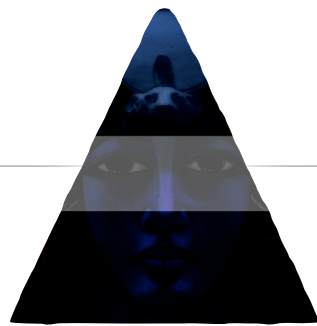
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

*For more information and all course modules please visit
www.quareia.com*

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

Yours,

Josephine McCarthy



QVAREIA - THE APPRENTICE

Module 7 - Elements as Tools

Lesson 5: Earth

The element of earth can be used as a magical tool in many different ways, and has been so used for millennia. Earth is a container and a keeper of time: the heartbeat of stone beats out the pulse of time, time that was formed in earth's opposing magical direction of south/fire.

The power of earth slows things down, measures, contains, stores, and protects. These qualities can be used by the magician, and the element of earth is often the anchor around which magic orbits. Earth is also the container through which we can work with the inner powers of various metals, the ancient consciousness of creation, and the female polarity of the Universal Power that expresses itself as the manifest world.

This lesson, like the others in this module, is mainly practical work. You will work with various stones in different ways, including white quartz. Do not work with crystals that have been bought in a store: invariably they have been blasted out of the earth, which is a violent assault upon the land. And they are often from lands far removed from where you live.

Work with stones you find out on the land, in riverbeds, caves, etc. Quartz is a common stone found in many different places, but if you happen to be unlucky enough to live in an area where there is no quartz at all, you may need to travel a bit further afield, or have someone you know and trust find some in their area (but still on the same continent) for you and send it

to you. Natural, unblasted quartz can appear very dull: this is not an issue. You are not looking for a bright, sparkly New Age crystal; a stone with a line of quartz or a small clump of quartz within it will work well. So will a stone of milky quartz, which is a very common stone and should be easy to find—it is often found in river beds.

While you are hunting for your quartz stone, also look for stones that would be happy to work with you in the magical directions of east, south, and west. You find these by wandering round, looking at different stones and seeing which ones you are drawn to. When one catches your eye, pick it up, hold it, and in your imagination see each of the three directions in turn: east, south, west and north. Take your time. See the altar of the direction in your workspace, and recover the feel of how that direction feels. Now see how your emotions shift from the influence of the stone. Is it happy with any of those directions? If so, you have found a stone for that direction. Once you have all four and the quartz for the centre, you have what you need for the working you are about to do.

Earth as a boundary keeper

Set up your work space, and put out the tools but not the candles. Place each directional stone in the direction it is willing to work in. Place the quartz on the central altar. Go round the directions, open the gates, bow to the contacts that appear, and note what type of contact comes forward—land spirit, deity, angel, etc. Go back to the east altar and tell the contact that you wish to work with the stones as boundary keepers. Do the same in each direction, then return to the east. Pick up the stone of the east and hold it in your hands.

Close your eyes and still yourself. Once you are still, look at the stone in vision. Tell it you wish to work with it as a boundary keeper, but that you respect the wishes of the stone and should it wish at any point to go back out into nature you will release it from its service.

Open your eyes and hold the stone out in your left hand over the altar. Close your eyes again and ask the contact in the direction to tune and enliven the stone. Watch what the contact does to enliven this stone of air. Once

the contact has finished, open your eyes and hold the stone up before your face. Say:

“Stone of the east, you are the boundary keeper of the east, the container of the wind, the container of the power of the limiter; keep watch over the threshold of the east.”

Blow over the stone with your breath. Put it back on the altar, and with your left hand, draw the sigil of the sword over the stone. In your mind’s eye, see the sigil sink down onto the stone and then into it: the stone becomes the scabbard of the sigil.

Stand back, bow, and go to the south. Repeat the process in the south, and watch what the contact does to the stone. When they have finished, hold the stone up before your face and say:

“Stone of the south, you are the boundary keeper of the south, container of the fire, container of the future; keep watch over the threshold of the south.”

Hold your left hand over the stone. In your mind, be aware of the flame that gently burns within you, and see a fragment of it pass from you and into the stone. Feel it flow through your hand, and keep your hand there until you feel the flow of power subside. Place the stone back on the altar, and in your mind’s eye, see the flame within the stone. Stand back, bow, and go to the west.

Repeat in the west and watch what the contact does with the stone. When they have finished, hold the stone before your face and say:

“Stone of the west, you are the boundary keeper of the west, container of the scales; keep watch over the threshold of the west.”

With your left hand, draw the sigil of the vessel over the stone and see it lower down to the stone and sink into it. Then hold the stone up to your mouth and let a drop of your saliva fall onto the stone. Your saliva holds life and the history of your lineage. Place the stone on the altar, step back, and bow.

Repeat in the north and watch what the contact does with the stone. When they have finished, hold the stone up and say:

“Stone of the North, you are the boundary keeper of the north, container of the past, container of the heart beat of the world; keep watch over the threshold of the north.”

Hold the stone in your right hand and place your left hand upon your stone shield/tool. Feel in your mind’s eye the slow pulse in your stone tool. Feel that slow pulse pass through you and out into the boundary stone through your right hand. Holding or touching both stones, recover the memory of the white stone in the depths of the earth, in the cave of the four winds, where the roots of mountains come together. Remember its vibration, its heartbeat. Now remember the stone floor before the goddess, deep in the underworld. Feel all these stones vibrating and pulsing at the same frequency.

Place the boundary stone back on the altar, bow, and turn to the central altar. Sit down before it and put your left index finger on the quartz stone. Now close your eyes. Still yourself and meditate briefly.

When you are ready, using your inner vision, see the four stones in the four directions. See their brightness and power, and see the contacts standing on the thresholds. Each stone gives off a vibration, a colour, and a specific energy. Watch as the stones harmonise to each other, like an orchestra. Once they are all working in harmony with each other, you see a light begin to shine and pulse within the quartz. As you watch, lines of energy flow from each directional stone into the quartz. The light within the quartz becomes a pattern made from the energies that flow from the directional stones: the quartz mirrors the directional pattern of the four stones.

When you are ready, open your eyes and pick up the quartz. Starting in the east, go round the directions and pick up each directional stone. Hold it to the quartz so they touch. Do nothing to interfere with their union; keep a blank mind and just hold them together. When you feel it is done, put the directional stone back on the altar. Repeat this in the other directions.

Place the quartz back on the central altar. Starting in the east, pick up the directional stone, bow to the contacts and see them withdraw, see the gates close, and turn to face the central altar. Put the directional stone on the east side of the central altar, touching the central stone. Repeat this in the other directions. Now put away your tools.

At this point, decide how you will use the boundary stones. They can enhance the boundary of your property, house, apartment, or room. Put each stone in its proper direction at the boundary you wish to work with. If you have land or a garden, then put them in their directions around your land. You can do the same in a house: place them against the walls (inside or outside) in the directions of the house, apartment, or room. As you place each stone (start in the east and keep the rhythm of working clockwise), make sure it is safe, will not be knocked, and preferably cannot be seen. Tell each stone, “guard this directional threshold.”

You can carry the central quartz stone around with you in your pocket. It holds all of the directions within it, and is anchored with the stone in the underworld. If you wish to tune yourself when you are out at work or are travelling, simply hold the stone, close your eyes, and be still. See all the directional altars around you with you and the quartz in the centre. This offers a mild protection, as well as tuning you into your working space when you are away from home. Practice this so you can hold the stone and immediately feel the power and stillness of the working space, and the powers and contacts of the directions surrounding you.

Having the stone in your pocket or in your hand triggers the powers of the boundaries around you. This can come in useful if you have to go into a crowded place that is unhealthy, or into a situation where you are potentially vulnerable. You can also work with this stone and your cloth shield to unfold the powers of your temple space in a room far from home. Just put the stone in the centre of the cloth and it will harmonise with the power of the shield, adding extra tuning.

Note: I do not know if you have realised yet, but you are slowly building up a series of filters and layers around you and your working space. These filter out unsavoury energies and beings, yet let in the beings and energies that are conducive to you and your work. These filters are heavily rooted in the powers of nature, and do far more for you than any banishing ritual would.

The pictures, sigils, contacts (land beings, adepts, deities, angelic beings), elemental substance, tools, and actions all create subtle layers of magic that are woven into your living and work space, your fate, and your vital energies. Because you are not overcontrolling them, but allowing what-

ever is needful to come forward, the energies around you will give you what is needed...and withhold their influence should you need to experience something unpleasant. But such experiences will not be a major danger to you, and will assist your development. You are slowly learning how to *live* magic rather than just *do* magic.

Take time to sit in your work space and be aware of all the different things you have done and created that are now linked into your work space; of all the different types of contact who flow back and forth over your space's thresholds. Many of these things I have only had you work with once or twice before moving you on. How you continue to work with them or keep awareness of them is up to you: you are responsible for your own magic.

Earth as a container

Rock can be a wonderful container, and not only for magic, but also for beings, if necessary. This is not an exercise you can practice, but it is knowledge that you need to absorb and keep in your repertoire should the need for it arise. I will outline the basis of the technique now, and as an adept you will learn how to put very dangerous beings who are compatible with stone—like dragon power—into rock, where they will not be able to harm anything but will be ‘at home’ in the rock.

This technique is very simple, but it relies on your understanding of how stone works, and also on your inner sense of focus and sight. It is not a highly technical action, but it is a useful one. Because it is not very technical, I will outline how it works by telling you how I use it and have used it: giving you an example will teach you far better than simply outlining the method.

Not too long ago, my partner and I started to have disturbed sleep. The cats in the house were on full alert, and would not come into the bedroom. The beings and contacts in the house were also pretty active, but they were not telling me there was danger or serious intrusion. I assumed it was just an energy flowing through with the weather.

On the third night I had a very vivid dream of a child sitting on the top of the wardrobe, who seemed to be trapped there. In the morning I sat and went into vision and looked round the room. Sure enough, on top of the

wardrobe was a small being. It was staring at a nearby wall-hanging that is covered in mirrors: it seemed mesmerised by the light reflected in the mirrors. It could not get away, and was in distress. I tried to pick it up and carry it outside, but for some reason I could not hold it. I observed the being closely, and realised it was a form of faery being.

I went outside to an area near my house with a standing stone, a spring, and lots of small rocks scattered on the ground. I talked to the spring and the stones, and asked if one of the stones would make a good container for the faery being, so that I could transport it out of the house. One long, smooth stone stood right out above the others, so I picked it up and took it back home.

I put the stone on top of the wardrobe, then stood and went into vision. I caught the being's attention and showed it the stone. I told it to get into the stone so I could release it back into nature. I told the being to look at the stone and not the mirrors, and not look back at the mirrors. It took a while for the being to shift its gaze from the mirrors to the stone. I waited until it stepped into the stone, then picked it up and took it outside to the spring. I washed the stone in the spring as a release action, then put the stone back where I had found it.

I then went back to check the top of the wardrobe: the being was gone. I did a reading to see if the being was able to release itself from the stone. The reading showed for its conclusion the Chariot and the Child of Earth: the faery being had moved forward—it had released.

I do not know how the being got into the house. My guess is the twinkle of the sunlight hitting the mirrors drew it in, and once it was in, it was trapped like a moth near a flame. The following night, we had peaceful sleep...and the cats were happy to slob out on the bed again.

A stone can act as a vehicle for faery beings and many other types of land beings. Putting it back out on the land allows the being to release back into nature. The water of the spring helps to bridge the being back out, but it not always necessary: however this being most likely came from that spring area, which is a strong local faery spot.

Also, putting the stone back where it came from returns the stone back into its own natural pattern: I just borrowed it for a short while. Everyone was back where they belonged.

This also highlights why knee-jerk magical reactions are so unnecessary: the being was frightened and trapped, but it meant no harm. Too many magicians would respond to such sleepless nights and vivid dreams by doing aggressive banishing. Such a response is totally unnecessary and would have caused more suffering. It pays to take the time to see what is really happening.

Should you find yourself in a similar situation, go outside and find a stone that is willing to work with you. To do that, go outside with a clear intention, utter your intentions, and see which stone stands out. It is important to do this, as some stones already have beings living in them. An empty stone will stand out. Place the stone near where the being is trapped, tell it to get into the stone, and show the being the stone using your inner vision.

Wait for about ten minutes, until you are sure the being is in the stone, and then take it outside. Read through the example again, and you will see the little details of how to get the being into the stone, and then what to do with the stone. Taking such care rather than using magic to blast a being out of the house is not only kinder, but it tends to make friends. When you help faery beings this way, they do not forget, and often the favour is returned at some point in the future.

Once you have had a chance to work with this dynamic, you will realise that this method also has other useful applications. But you will find these applications only through actual practice of the technique: then the knowledge will dawn in you.

Earth as a tuning fork

Whereas water travels, earth tends to stay in one place. This dynamic can be utilised, along with earth's ability to contain, regulate, and dispense in a fixed place. Remember the work that you did with the water, and fusing pyramids of rebalance into it? You are going to do the same thing with earth/stone. There are differences in the technique, as you are working with a different elemental tool; but using a working that you already know will help you learn how to work with earth.

Go outside and find a stone, preferably quartz or part quartz if you can find it. (And make sure there is no being residing in it.) Use it on the central altar as the vessel for the powers and patterns you are going to build. When you create the two pyramids, you will lower them into the stone.

The difference in the working is that you do not work with the phases of the moon; rather you work with the sun. Do the first part of the working during daylight, the second part at night, and the third part again in daytime: the whole working is to be done over twenty-four hours. Look over the speech aspects of the working, and see where you will need to adjust them: you will be directing the ritual towards earth, not water, and it will all take place over a twenty-four hour period. To ensure the magical pattern works, you will need to change the words regarding time: in the ritual the magician tells the element and the pattern what the time-frame for formation is. The ritual of water was spread out over a month; the ritual of earth is spread out over a day and a night. Be sure to change your words accordingly. You do not need to store the stone in anything, or mark it.

Once you have finished the ritual and you are ready to dispense the stone's contents, simply take it out and put it back where you found it. If you can bury it a little, or at least cover it over, do so. Do the same observations for the land and the effect of the work with charts and tarot as you did for water.

This technique teaches you how to create an energetic pattern that has a specific action, and then how to place it or store it in stone. Rather than dispense the magic as water does, doing this with stone creates a pulse on the land, like a beacon or metronome, for rebalance. It does not affect as wide an area as water, but it makes for a more defined and contained action within its specific area. If you know of a land area that has severe issues, you can work with this method and place the stone on the problem area. Its action is subtle, and slowly helps to retune an area.

So what types of imbalance are we talking about? The ability of stone to hold vibration and pattern is linked to the nature of stone: we utilise the nature of quartz to help keep a rhythm of vibration, like in a clock, for example. From a magical perspective, the stone is the natural scabbard for the sword, the sword being the magical externalisation of the power of sound, utterance, and the wind (remember the connection between mountains and

wind?). These qualities connected with the sword and the scabbard operate within the action of limitation, and part of that limitation is the regulation of a pulse. All these qualities are inherent within rock.

When humans trigger underground nuclear tests, or explosions for mining or drilling; when they run underground trains, underground malls, or block up underground springs with concrete, they affect and change the natural pulse within the rock. A city built upon and embedded within the rock also changes the pulse of the land, and all these various actions, from the smallest to the most powerful, affect the rock and land beneath us. When these assaults become too many, too frequent, or are too powerful, the heartbeat within the rock changes or becomes disordered. As human magicians, we stand physically and magically upon the land: it is our foundation. If that foundation is shaky, the whole thing begins to shift and destabilise. We do not know the various frequencies of different rocks, and a land area is often made up of different frequencies all working in harmony together. We are too primitive in magical terms to be able to reset each vibration. But we can create a magical pattern that will trigger a reset where imbalance is occurring.

The two pyramids, made up of the powers of the different elemental directions, create a pattern of harmony and a pattern of rhythm. The two pyramids combined are a harmonic of Divine Power, and when lowered into an element they trigger a reset button. That stone with a reset button embedded within it is then placed on the land where it acts as a whispering metronome for the various pulses of the land. It does not force anything or replace anything; rather it acts as a tuning fork. It vibrates out a pulse and tone that the land can then use to reset itself, should it need to.

The very best stone for this purpose is quartz. But it must be natural quartz that has not been exposed to man-made blasts which would interfere with its more subtle qualities. If you manage to find some rough quartz out on the land, then that would be perfect for this magical exercise.

However, if the area has problems that are not man-made, i.e. its *nature* is to be volatile, then the stone will have little or no effect. It will trigger a rebalancing from human-caused imbalance in a subtle way. The way time works for stones is slower than for water or humans, so you may have to watch the area for longer.

Sleeping in the rock

Powerful magic, particularly if the magician stretches far in different directions of time, or works for prolonged periods deep in the inner worlds, can trigger a condition whereby the energies and vital force of the magician become overstretched, a bit like overstretched elastic. The vital force of the magician becomes ‘baggy,’ dispersed, or fragmented. This in turn can expose the magician to weakness, ill health, and at worst, loosen their ties to their life force.

In such a case, the magician, like the disordered land, needs retuning, stabilising, and strengthening. One way to do this is to descend into the rock and sleep. The natural pulse within the land reorders our own natural vibration of life, and helps us to reform our boundaries: we become the sword placed in its scabbard.

This work is done in vision, within the protective boundaries of our work space, with all the gates open and the contacts present. Doing this as an experimental exercise lets an apprentice learn the technique and familiarise themselves with the feeling of this work, which in turn enables them to apply this technique for themselves as needed. It is not a technique to overuse: like all magical techniques, when they are needed, they are powerful. When they are overused, particularly when they are not needed, they can actually weaken the magician.

Doing this technique once so that you can get a sense of the work will add another technique to your repertoire that you can use should you need it. As your work develops through the initiate phase and into the adept phase, there will most certainly be times that you will need it. Also, as apprentices, if a massive wave of power flows over the land that seems to ‘suck the life’ out of you, applying this technique can help anchor you.

To prepare for this work, set up your work room, put out your tools, light the lights, and open the gates. See the contacts on the threshold, then go round the directions starting in the east. You need to ask for help and protection while you do this work. Ask the power of the sword and the east contact to limit the technique in accordance with what you need. Ask the power of the southern fire and the noble ones to protect your vital force through

your inner flame. Ask the powers of the vessel and the contacts of the west to uphold your scales. And ask the power of the stone shield, the ancestors, and the contacts in the north to make sure that you do not sink too far into their arms.

Stand before the central altar and with your arms outstretched, ask the powers of the father above to keep a hold of your thread of life and future; and ask the powers of the mother below to refrain from taking you into her arms, and subsequently into death.

Now lie down. As you lie on the floor, but before you close your eyes, utter a version of the breastplate:

“The future is before me, the past is behind me, my work is to my left and my harvest is to my right. The father is above me and the mother is below me. Within me is stillness, within me is the void.”

Still yourself and be aware of your flame within, and within that flame the still point: the void. Now close your eyes and see the altars, gates, and contacts around you. Using your inner vision, feel yourself sinking down into the land. The ground below you slowly lowers, and you find yourself passing deep into the land. Sink lower and lower, your mind searching for a cave.

You pass down through the soil and tree roots, down through rocks, sinking lower and lower into darkness. As you sink, you become aware of a faint vibration in the rock around you, a regular vibration like a slow, rumbling pulse. You sink lower and lower, sinking towards that vibration, until you find yourself being lowered into a small cave.

As you lie on the ground of this small cave, you can feel the stillness, silence, and slow pulse of the rock all around you. You are in total darkness and total silence. As you become still and adjust to the space, you begin to sink lower again, sinking slowly through the floor of the cave and into the solid rock.

The rock wraps around you. Its slow pulse is like a mother rocking you to sleep, and you find yourself gently spreading out into the rock until you are not sure what is rock and what is you: you are deeply wrapped in the womb of the land. The rock is warm, its pulse is gentle, and the energy all around you feels safe, quiet, and peaceful. Stay in that peace and allow yourself to fall asleep.

When you wake up and open your eyes, remember that sense of being in the rock, and with your eyes open, imagine yourself rising out of the rock and into the cave. From the cave, see yourself rising slowly up, through the rock, the tree roots, the earth and soil, until you are rising slowly up through the building, through the floor, and into your body.

This last bit of the technique is important. When you wake in your room after having fallen asleep with your consciousness deep in the land, sometimes part of you tries to stay behind in the rock, or gets forgotten. By working with eyes open, but seeing yourself in vision slowly rising and joining back with your body, you ensure that you do not leave part of yourself behind, deep in the earth. To do so can weaken you and fragment you further.

When using this technique, it does not matter if you sleep for five minutes or five hours: your spirit will stay however long it needs to in order to stabilise and solidify. Just ensure that you are not disturbed under any circumstances when doing this work: coming back too quickly or unexpectedly can cause a rift within you, stretching you between the two worlds.

If, however, the unexpected happens (a fire alarm goes off, for example...been there, had that), as soon as possible, sink back down but do not go to sleep; simply sink, join with your spirit still in the rock, and slowly bring yourself back up in one piece.

When you have finished this technique, give yourself an hour or two to readjust: this can feel a little like emerging from a drug-induced sleep, so don't immediately spring back into everyday activities. Give yourself time to come back properly, and have a cup of coffee afterwards. (Coffee is a good substance for bringing you back and breaking off deep inner connections.)

Task: Work this technique once to get a feel for it. Write down your experiences in your computer log. Keep a log of how you feel immediately afterwards, then how you feel a day later and a week later. The effects can reverberate for a few days while your system readjusts to the reset.

Stone as a life anchor

We have touched on this in some of your earlier lessons and your work with stone shield. Just to reiterate and expand a little on the use of stone as

an anchor, this use of stone can be applied to magical and health emergencies. It is also a tool used by esoteric exorcists.

The stone you work with as your magical tool, the stone rooted in the underworld, can act as an anchor in times of great need. As an apprentice, this stone is best worked with only for yourself, as you are still embedding your unique ritual signature into it by having it on the altar every time you work.

Once it has become a solid, complete part of your magical sphere, you can work with it to help others in great need. Before you get to that stage of completion with the stone, you can if necessary, if you need to help another person, work with a second stone and tune it to the same frequency as your magical stone. The method of doing this is a technique you have worked with in many different ways already, so figure it out for yourself.

If you or a person connected to you becomes dangerously ill, or has been hit by a powerful magical attack, or is being viciously hounded in their sleep, one of the things you can do is provide an anchor for their life force. Like many magical techniques this is not all-powerful, but used alongside other techniques it can tip the balance towards survival instead of death.

A magical stone shield, tuned to magical patterns and the power of the underworld goddess, can act as a literal anchor for the life force of a living being. When the affected person sleeps, the stone must be placed just beyond their feet to create a block between their feet and the inner worlds (energetically, we die from the feet up, or we 'walk' into death). It can also be placed under the person's seat if they have to stay sitting up, as in an exorcism, for example.

The stone's frequency breaks up patterns and partially blocks incoming destruction. And when the stone is directed to protect the life force of a person, it can help anchor their spirit in this world.

Such dangerous situations are never deflected or solved with a single magical act; rather they are dealt with using a complex weave of different magical techniques to give the person a fighting chance. This is why popular 'recipe' magic often fails in extreme circumstances. It takes a mix of spirit contacts, angelic beings, elemental tools, magical patterns, and recitation to really protect the life of someone in danger. If the protection is for yourself, you use among other things, your magical stone shield. If the protection is

for someone else, you use a temporary stone and align it with your magical stone.

However, if the person is at the end of their fate span, nothing will work: if the illness is deflected using magic, then a truck will hit them. You can dodge hotspots in fate, you can dodge magical interference in the fate of a life, but when the measure of fate has come to an end, then death happens regardless of what anyone tries to do.

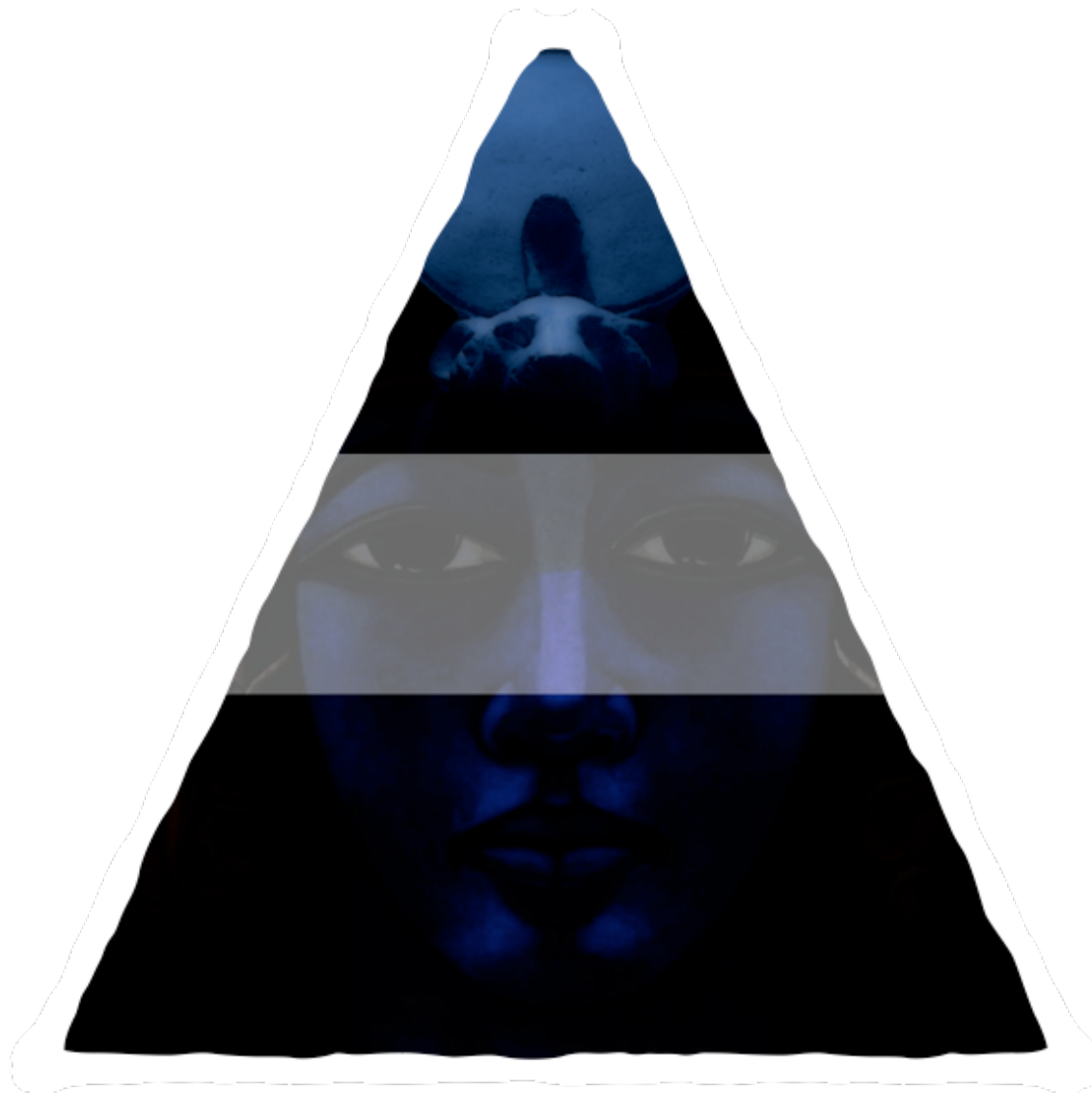
Look back over your work with the magical stone, and over your work on transferring energy and frequency from one thing to another. In there you will discover the techniques for tuning a regular stone to your magical stone. Once the temporary stone has done its job, you should put it back out on the land: don't be tempted to keep it.

Because the temporary anchor stone is tuned to your magical sphere and pattern, it will draw upon you and your work in order to bolster its strength. Your magical stone is an extension of the eternal you; it is woven into your life. So do not become evangelical about using this technique, as its overuse will begin to fragment you. This in turn teaches you a very necessary lesson in magic: you deal with what is in front of you, with what presents to you within your own life pattern. You do not run around being Superman or trying to heal everybody: that is unbalanced thinking from the 'Disney' realm. You can only do so much, and you must be mature in your approach to magic if you wish to survive.

If a member of your family or a close friend becomes dangerous ill or is badly attacked, you use the anchor stone and other techniques. If you are badly attacked or very ill, you sleep with your own magical stone at your feet. But beyond that, particularly as an apprentice, you do not interfere. Later, as an adept, particularly if you specialise in healing or exorcism, you will be on solid enough ground to be able to assist strangers should they reach out to you. But such a situation is complicated, and the consequences for you as a magician are necessary considerations. The ins and outs of such situations are something you will learn about in depth in your adept training.

QVAREIA

COPYRIGHT



© Josephine McCarthy 1993-2014

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means without the prior written permission of the Author. Permission granted to reproduce for personal use only.