



QUAREIA—THE ADEPT
Module VIII—Mediation of Power
Lesson 3: Power and Force

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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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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 VIII—Mediation of Power

Lesson 3: Power and Force

A major component of working with power is how you regulate its flow. As an apprentice and initiate, you learned to mediate and bridge power, and you learned about the various filters that can be applied to step down power or to boost it: the gates, beings, inner and outer patterns, tools, rituals, visions, etc. all act as filters to adjust power levels to whatever is necessary.

However, when you work with mediating power without any of those filters, by not using ritual patterns, etc., you have to moderate the power as you bridge it if you are doing a magical act as opposed to passive bridging. As an adept you move more and more towards 'being magical,' i.e. magic flows through you without all its accoutrements, and mostly the adept learns to filter and temper the power to achieve something.

Think of it like a hosepipe. The water is the power, the hosepipe is the magic, and the hand on the end of the hosepipe is the magician. If you squeeze the end of the hosepipe, you speed up the flow by limiting it: the water shoots out, goes much further, and travels with more force as you apply the pressure. If you squeeze too much then it backs up: the water cannot flow properly and instead it seeks a weak spot to escape out of, usually the tap connector or a tiny hole or crack in the pipe. If you do not squeeze enough then the water flows but has no force behind it, and becomes a slow, steady stream.

Passive magic is where the water has no limitation and just flows steadily in a limited area. Active magic limits the flow and focuses it

like a nozzle, causing it to reach further and with more power. No magic is where no one turns the tap on. Unbalanced magic is where too much pressure or not enough is used. And remember, unbalanced magic is not about morals, but about cause and effect: if not all the components are in place, and there is no correct receiving vessel or pattern, then the results are haphazard at best.

This brings us to a mechanics dynamic that the hosepipe scenario does not cover—fate and time. For truly successful magic, there needs to be a receiving vessel to which the magic is perfectly matched, or a fate pattern with all the right connections and components to make maximum use of the power flowing to it.

When magic is formed and released with specific intent, the receiving pattern, at the moment of magical release, moves into position and lines up to receive the power. The triggering of the magic creates an instant response in the fate pattern it will connect with. That response, and the subsequent lining up, happens before the ritual even finishes.

If the pattern is not suitable or does not need the power then it will reject either all the power or some of it. This creates a backwash of power that is rejected and flows back to the magician. Magicians tend to experience this as a physical, mental, or energetic reaction to their magic: the instant headache, panic attack, emotional response, and so forth.

All this happens very quickly in human terms, and mirrors a similar trigger and response mechanism in nature: remember, everything is mirrored in everything else. If the pattern or vessel is wholly incompatible with the magic, then the vessel or pattern will not respond at all, and the power dissipates like water seeping into the ground. If too much power or continuous power is being bridged into a totally incompatible vessel or pattern then you will get ‘flooding.’ Again, think of this like water: bringing a lot of power through with nowhere to go will flood your home, work space, or even you.

That happens only occasionally, as most magicians capable of bringing through a lot of power tend to have their shit together and have a vessel or pattern lined up to receive the power. The more common problem is either some issue with the pattern or vessel for the magic, or a ‘crack in the hosepipe’: some weakness in the magical method used.

The other thing to think about with this dynamic is that when you focus power towards a pattern—the fate of a person, place, or thing, for example—you have a clear intent of what you are trying to achieve. That intent steers the power towards the part of the fate pattern actively

involved where you want to effect change, but the power also flows down the rest of the pattern. You cannot isolate one aspect of a pattern to trigger or affect it; the power will also flow down the lines of the whole pattern.

These are the inner mechanics behind cause and effect in magic. Remember the scenarios you looked at in your apprentice and initiate training to do with unforeseen consequences of conditional magic? Those consequences, good or bad, are triggered by the flow of power in a fate pattern.

To limit the unwanted effects with this dynamic, an adept learns to focus and limit the power to just the right pressure and amount. The power goes to the intended part of the fate to do its job, that area of the fate pattern soaks up the power, and not much of it remains to affect the rest of the pattern. This keeps any unwanted effects to an absolute minimum.

Let's go back to the hosepipe. You want to water a rosebush further down the garden at the bottom of a slope, but the hosepipe does not stretch that far. So you nip the end of the hosepipe with your fingers and it makes the water shoot out with pressure. You lift the end of the hosepipe, still limiting it, and the water shoots out in a high arc through the air and lands at the foot of the rose bush. When the rose has enough water, you shut off the water tap. Some of the water will have spilled on the surrounding ground and on some of the nearest plants, but not much.

If, however, you do not think to try that method, then your only other option is to leave the hosepipe running, place it on the ground, and hope the water will run far enough down the sloping garden to reach the rosebush. A lot of the water will not reach the rose bush; most of it will soak into the rest of the garden and pool around the area where the hose is on the ground. You end up with a muddy patch by your feet, and the rosebush still has not got enough water.

That describes a lot of magical methods out in the world today: an unpressurised stream of power that pools, disperses, and often fails to reach the receiver in enough quantities to make much difference.

Each time you place a layer on some magic, it filters it. That can be very useful, particularly with students, so that they do not blow themselves or someone else up, but at the same time it teaches them the focus of power: gates, threshold, inner beings, tools, ritual actions, elements, etc. All of these filter and layer the power.

But as an adept you often need to work without any of that, just using your body, mind, and intent. That means the power has less outer filters to focus it, so you must provide those filters and a focus of limitation.

Let us look at how the adept can filter without outer layers. Once you know and have worked with your filters, then you choose which method you wish to use: magical layers, or your filters.

A lot of the choice depends on what you are doing, why, whether it is a new pattern or an old one, and how healthy your body and mind are. For most adepts, it is usually the *rule of thirds*: a third of your work uses the traditional inner and outer layers and filters, a third of your work uses some as necessary but, not all of them, and a third is work where you provide the only filters.

Intent

As always in magic, the first filter you engage is focused intent. As it is the most complex and difficult filter to use, you started training with it as an apprentice, and learned all the ins and outs of how intent must be refined, focused, and held without interruption or fragmentation. Your stillness meditations also facilitated this learning.

When you are working without external or inner visionary filters, the focus of intent is even more critical, as it is the primary filter. The intent must be absolutely clear and unambiguous, and you must be aware of all the variables that can trigger. Your mental focus must be unwavering, and your projection must be like the squeezed hosepipe: just enough to focus the flow of water, but not enough to lock it down.

When you bring in minimal filters, like a tool or two, or a small ritual act, or a limited visionary interface, then the intent must still be well focused, but there is room for error. Bringing in many layers affords you more elbowroom for mistakes, but there will be less power behind the stream of energy flowing into the magic.

If you work without layers and work unconditionally then the power regulates itself; however you cannot gauge how much power is coming through and how long the reverberations will last.

Each way has its pros and cons. By working with all of them in different ways, you learn how to moderate the power appropriately for the task at hand, and which method works best for which purpose. You

have already worked with most of these methods in different ways for different types of jobs, and direct personal experience is the best teacher.

The power of the focused mind, properly trained and applied, is an extremely powerful filter and a tuning mechanism for the magic. It can turn a meandering flow of magic into a high-powered, highly accurate missile. When you realise that and work with it, you then learn when to use it—and most importantly when *not* to use it.

With such work the bridging hierarchy goes something like this: where the mind goes, there the eye goes, where the eye goes, there goes the magic. Note that it is an abridged version of the saying: the arms and feet are not mentioned, the externalisation being limited to the ‘eye.’

The mention of the eye can be literal or can tap into a Divine creative dynamic. When you focus intent in a highly tuned way, it triggers the deep dynamics of creation and destruction. The highly tuned thought becomes energetically parallel to the thought behind the ‘first breath’ of creation and the last breath of destruction. First comes the thought, then comes the utterance/breath, then comes the ‘seeing.’

Gods of the Western Desert, those who emanated from Re, from his brilliant eye, who came forth from his eye, he has assigned to them the hidden place to whom all humans and gods have been removed, as well as all living beings which this great god has created. This god, he takes care of them all, after he has approached them in the earth, which he has created from his right eye.

—First scene from the upper registry of the first hour from *The Book of Gates* from the tomb and coffin of Seti I—c. 1279 B.C., Nineteenth Dynasty Egypt)

The use of the eye is very old magic indeed, and can launch magic when there is no ritual or visionary filter to send it. Sometimes the focused intent, the utterance, then the seeing of the eye, or simply the focused intent coupled with the focused ‘seeing’ with an eye, is a powerful force that enhances the intent and bridges it into action.

The eyes played a powerful role in Egyptian magic, and the tradition still survives in many areas of folk magic, such as the ‘evil eye,’ and the old English way of cursing by looking through a ring. This brings us to the next filter: the body.

Filters: mind and body

Eyes

“Eyes are the windows of the soul.” That old saying contains a great deal of magical truth, not just about what can be ‘seen’ in the eyes, but how an eye casting a gaze can cause a change in something from a magical perspective.

In the Ancient Egyptian creation myths there are references to the gods and humankind flowing from the eye of Ra. We see the use of the eye to bring about cursing or blessing, creation or destruction, and in magic the focused gaze of one or both eyes is used to further bridge a power from inner to outer.

When an adept bridges power without external filters, the eye becomes one of the filters available to use. The inner vision and outer vision are brought together as a secondary focus beyond the mind, and the focus of the mind is given ‘shape’ or target. You have used this in your training when you gazed at a flame and projected an inner shape from your mind into the flame. This brought three filters together: mind, eye, and the element of fire. That exercise gives the magician a very useful tool while training them up for a more powerful version of the same technique.

The two eyes have different filter actions. The left eye holds the ability to project both creation and destruction: it works in the manifest realm, and is traditionally used to bless or curse, hence its passive use as an amulet. It can also be used to look forwards into the future to see where an already manifest power is going.

The right eye is all about the harvest: it triggers scales, judgement, justice, and knowledge of deeds. It peers into the Inner Desert and into the Underworld, before physical manifestation and after it. The left eye affects the material world; the right affects the inner worlds.

Magically, the power of the eye is a two-way street: it can take in power and information, and output power and information. It is a threshold of the magician and, as such, a filter.

Magically, both eyes can be used together as a focused gaze, or one eye can be worked with to put all the power through it. The gaze becomes

active: the magical focused intent is built in the mind, the eye is cast in a direction to act as a 'road' for that focused magic, then another part of the body, or an element, or both, is used to power, then project the magic.

In the practical work you will have a chance to use and practise all the filter techniques described here. Just remember: the eye can act as a target identifier, and the gaze can open a road for the magic to travel down; or it can be used as a final projector if the target is in front of you. It can also be used as an individual eye, focused both in the inner and outer realms simultaneously to 'see' something hidden.

Breath/words

You have worked a lot with the breath, so I don't need to explain too much. Uttered words can be a filter, a creator, and a trigger of magic. The spoken word can totally replace both vision and ritual if necessary. The words and their meanings work in the formation of intent within a pattern, or can indeed form the pattern itself. The sounds of the voice can create resonant, focused vibrations or sound that can carry a long way and affect anything in its path compatible with its nature. The breath, or action of breathing out with intent, which is the deepest use of the breath, when done with specific focused magical intent by an adept, can mirror the 'first breath' of creation or destruction.

It is the inner power, pattern, and contact behind the adept, and the mediation of power through the adept that triggers the magical actions of the breath. An ordinary person reciting or breathing will have no effect. But a fully trained adept using the breath as a filter or bridge in a powered, focused way can effect all sorts of changes.

Arms and feet

The arms and feet are interesting. The adept takes the power of the tools in their arms, and their arm and hand becomes an extension or replacement of the tool. Again, in an untrained person, a movement, gesture, touch, or position does nothing in particular and tends to be symbolic; but in a trained adept it becomes the deliverer of the magic, the limiting aspect of the magic, or the holder of the pattern.

The arm and/or hand is used to hold magic then throw it, push it, circle it, contain it, limit it, expand it, or weigh it. It can also tap into an established pattern by forming the shape of a particular aspect of power. Using the hands and fingers in mudras is an old and often misunderstood method of tuning into an aspect of a pattern by forming a small, resonant

shape that acts as a trigger. The shape of the hand talks to the shape of the pattern, and power then passes between them.

This is an old series of techniques and understandings that have popped up all over the world in various esoteric and ancient sacred systems. For example, in the Japanese Shingon esoteric Buddhist doctrine, the Mikkyo—secret teachings—includes the use of hand mudras not only as symbolic language, but as active tools to generate, sustain, focus, and finally express focused power. (See Wayne Muromoto Sensei: *Mudra in the Martial Arts*, 2003 for more information.)

Other systems did not use hands so specifically. Instead the placing and position of the arms and feet triggered a specific flow of power. When an adept steps forward or backward on one foot or the other, it will trigger specific flows of power and send them in a particular direction. This is why you spent time in your training working with different paths and floors, and learning how to tend to the soles of your feet. Your feet are the interface between you and the Underworld, and they are also the vehicle that propels you forward or backward in time. You learned a lot about this in your previous studies.

The stamping of the foot is also used magically to wake up deep sleeping deities or powers. A stamp can also be placed to bridge between one world and another. It is also used in magical focus to trigger a new pattern by 'setting foot in it.'

The hands, arms, and feet are used in these gestures along with the focused awareness of the Grindstone or Unravelling aspects of power, with limitation or release, with building up—Grindstone—or breaking down for harvest—Unraveller.

The magician injects these powers into their hands, arms, or bodily gestures by choosing which arm, hand, or foot to use, and keeping the embedded tools, stones, and dynamics in the forefront of their minds as they perform some movement. For instance, reaching out with the left hand, with awareness of the Limiter, and slowly closing the hand as if to grab something, will create either a filter of limitation, or instruct the power to limit something. Stamping the left foot with magical intent and focus triggers the Grindstone action in the land or building where the action is triggered.

The hair

Many ancient esoteric traditions have a special place for the hair: it stores memory, power, and knowledge of the harvest, and is an extension of the

self. Some of my earliest angelic encounters involved the angel lifting me by my hair, pulling my hair back to speak to me, ‘reading’ my hair, and placing things within my hair.

Eventually I learned to store magic in my hair that would be bound up with my hair and released when I let my hair down. If you do your research, you will find many different cultural and esoteric references to hair, but sadly many of these have gone by the wayside as we adopt short-haired fashions, and newer generations in religions veer towards the symbolic and away from the mystical.

If you are bald or have very short hair, then of course you cannot really work with this aspect of the magic, but it is only one of many physical tools that are part of your body. If you do have dense or long hair then you can use it to energise, store, or release magic or power as part of your mediation of power.

We will look at the practical techniques later in this lesson. So now that we have covered some of the body filters, let us look at modes of delivery.

Method of delivery

Launching magic in the physical world needs a mode of delivery to energise it and give it a form to energetically receive or transport. This usually works through the elements, in your experiments you have come across such modes of delivery. Sometimes the element used is also tied in with the body, and sometimes it is outside the body. Let us have a look.

Water You have worked a lot with water throughout your training. It can be a very good mode of delivery, as water travels great distances and works through the Underworld as subterranean water, and in the surface world as rivers, lakes, oceans, streams, rain, clouds, etc. It can be directed by the hand, eye, or word into a bowl of water and poured on the earth, or directly at a body of water. You can also use spit, tears, or blood.

Earth Beyond the usual methods you know, for example dust blown, a rock placed, etc. it can also be delivered over a fault line, power spot, stone circle, building, etc. Using the eyes or one eye directed with focused intent on a land, rock, hill, volcano, etc. is also a way

of using the element of earth, both as a delivery method or as a stabiliser.

Fire The use of the eye, word, hand, or breath can be delivered into a fire or flame. Notice how the ritual methods you have learned come up in different forms, so the ritual and vision is dispensed with, and the body and element are brought together to construct and send magic.

Air The storms, the breath, the wind, etc. Holding something in the hair and releasing it to the wind by unwinding the hair is a very old method of magic, and can be combined with the breath or word. Similarly, power can be 'caught' in the hair by releasing the hair to the storm to collect its resonance and store it in the hair. Seeing the storm through one eye with magical intent can be very powerful, as can projecting magical intent by the casting of the eye rather than utterance, or using the hand or arm with the wind.

These methods bring together the body and the land as well as the elements to externalise magic and launch it without any other tool, pattern, vision, or ritual. They used are sometimes as power builds to a peak, like just before the peak of a storm, or when you feel great tension in a fault line, or at the cusp of a full moon. In these cases the built-up pressure is used to fuel a sudden launch of the magic. Other times you would combine your body, the elements, and the place to create a 'dripping tap' delivery of magic.

I use that a lot where I live. When I go out for a walk, I let my hair down, I touch certain trees and stones, I talk or sing to the wind, I look at boundaries with intent, and I do the same thing each time, building up a circuit of magic that serves to protect and regenerate the valley where I live. If there is a threat to the valley then I use my breath, eye, hand, and voice in the dripping tap method: every hour I will stop what I am doing, go outside, and use the 'casting of my eye' and my breath on the wind as well as my hand to push out whatever is threatening or trespassing.

Remember, this way of working with the body and the elements is esoteric: it relies solely on all the magic already within you, and your connections to all the patterns. Working in this branch of magic takes you a step closer to the understanding that your body is the land and the land is your body. At this level of magic, what you do to your body affects the land, and what happens to the land affects your body. This tight enmeshing with everything around you will bring you closer to awakening the deepest aspect of yourself: the aspect that is not

individual to you, but that shows you how you really are part of everything, and everything is part of you.

The universe is within your body and mind, and what you do with your mind and body affects everything around you: the Divinity within. This takes us back to one of the major aspirations in magic and mysticism, *ascent*. Except you do not raise your mind, soul, or body upwards to the Divine realm; you find it within yourself, within the very cells of your living body, and thus within the land.

This realisation comes in fits and bursts, and is often deeply triggered by using magic in this externalised, physical way if the deep inner work has already been done. It is not a one-off revelation, though it can seem that way at the time. It is more like peeling an onion: you keep discovering layer after layer. Slowly you come to realise that you and the land, though in different physical units, are also one unit, and that you can effect change in the land by effecting change in your body, and vice versa.

Preliminary exercises for the body

First practise the formation of pattern and form with the body before you move on to the actual magical act. You know how to focus with intent, so you do not need to practise that again; nor do you need to practice the use of the breath. We will concentrate on hair, hands, arm, feet, and eyes.

Eyes

Start with the eyes. As you go about your day, choose a few five minute slots where you can practice working with your eyes. First look at a stationary object, building, or vista. Look intently. Do not look around it or at its details; look with the feeling of looking 'into' it.

When we look at something normally, we look at its colour, shape, depth, what is around it, and what shapes, features, etc. are on it. But casting the magical eye dispenses with the outer detail: it is there to lock onto something, then bridge something. This is different from looking at outer facades.

Once you have gotten used to just looking—who knew looking could be so hard?—then look with one eye. But don't cover the other one; look through one eye with both eyes open. That might sound weird, but it is

an old adept method that takes some getting used to. Look at something, but put all your focus through one eye. Hold this as long as you can, then withdraw the focus so that you are using both eyes equally. Then work with the other eye in the same way. Practise this for however many days it takes you to get the sense that even if both eyes are open, only one is active.

Once you have mastered looking with one eye, then practise bridging. Look through one eye and get an inner feeling or sense in your mind of energy flowing from behind you, through your eye, and into whatever you are looking at. Don't at this point put any intent on what the energy is, just have the a sense of there being a transfer or movement from behind, through your eye, and to the target. You will feel when you have got it: it is a subtle inner sense in the mind, and also the imagination, but there are no visuals or forms. Practise sending this energy from the eye to the target, then practise powering it down to just passive, one-eyed casting.

Hands

When you feel you have got the hang of the eyes, it is time to work with your hands. There are a lot of ways to work with the hands magically, and you started learning that through holding the lantern, using your hands to commune with doors, etc. In this type of magic they can be used simply, in the form of an open hand, a hand raised to block or guard, a closed fist to hold, etc. In such simple forms they can be used to manipulate energy and bridge it.

There are also more complicated techniques, like mudras: patterns or shapes aligned to a specific language of energy. This is where things can get interesting. If you are very familiar with specific vocabularies of mudras then they can be used actively rather than to 'signify'—the mudra instructs, filters, and focuses power in a specific way.

If you are not very familiar with the vocabulary of mudras then you can form your own. This is not done intellectually or artistically; instead you develop them just as you learned to form specific magical sigils that are unique to you. The more you work with your individual mudras, the more the pattern builds and solidifies so that it becomes an exterior extension to your mind.

I discovered the active element of mudras as a young dancer who was also a young magician. When I learned *Bharatanatyam*, an Indian dance form that uses mudras as part of its language, I realised after a while that

when I did certain actions with intent, power moved. So I developed my own way of patterning with the hands, and it worked very well.

The good thing about developing your own mudras is that they are unique to you and cannot be understood, hacked, or blocked by others. If you use an already-known vocabulary then you can draw on the many generations of its use, but it is also understandable by others and as such is more vulnerable. Remember the work you did on the dactyls and hand positions so prominent from the fourteenth-century on in Western mysticism? There are many ways to work with the hands.

Practice natural hand movements to push, hold, and release energy with intent. Then, if you are so inclined, move on to work with mudras or specific hand positions. As with the use of the eyes, do this with the focused intent of moving energy, and feel the difference.

Feet

Again, you have worked with this in a passive way by intentionally putting a specific foot forward. A foot can be moved forward to release magic or stamped to wake something up or otherwise affect it. And you can reach down into the Underworld through your feet. Your feet are also anchors, and if you reach down deeply with them it can not only anchor and connect you, but you can then bridge energy up through your feet and out through the eye or hand.

Practise reaching down into the Underworld through one foot and then the other, using the same sense as you did with your eyes. Have both feet on the floor, and feel down through one foot, then through the other. When you have got a sense of that action, place one foot forward and feel the flow behind you. Feel it come through the body, through the foot, and off into the path ahead. This can be used to define a flow through time, triggering something for the future by using the foot as a catalyst.

When the feet are worked with magically by an adept, it roots you deeply within the land, which in turn roots you strongly in this world and this time. When you withdraw your feet from the land, the reverse happens. Think about that.

With that in mind, look at certain mythical structures in which the foot of the monarch or high priest/priestess is often depicted on a cushion, stone, or creature, but very rarely on the ground. They have to be in many places at once.

Hair

The final skills to practice before you put everything together have to do with your hair. Now obviously this is limited to those who *have* hair, and mainly those with *long* hair. This is one of the reasons why in many shamanic, religious, and mystical traditions, the adept does not cut their hair. It is left to grow untrimmed, and becomes a storehouse of power, strength, and contact. For those of you with long or longer hair or who choose to grow it as part of your magic, work with these exercises. If not, or if you are bald, then just read what follows to gain an understanding, and don't worry about doing this aspect of the work when it is mentioned.

Practise the difference in working magically or with focused intent with your hair down and with your hair restrained in a braid or bun. Then practice standing with your hair down and 'feeling' through your hair: practice extending your awareness to the ends of your hair, and 'feel' using your inner senses what is around you through your hair.

Once you can do this, then when the wind blows, go outside with your hair down and feel your hair joining with the wind. Once you get a sense of connection with the wind through your hair, draw the power of the wind into your hair. Feel it mingle and merge with your hair, then bind it up. Go inside to a quiet place and release your hair with the focused intent of feeling an echo of the wind in your hair as you let it down.

Another exercise: go into a tuned place like a temple, church, or suchlike. Let down your hair, close your eyes, and feel into the space through your hair. See what the space feels like from an inner perspective using your hair as the gatherer of information. Then do the same thing in a busy shopping mall or such place.

First get the sense of feeling through your hair, then the sense of holding or releasing through your hair. You may find different ways to do this yourself, but the purpose of the exercise is to trigger first an awareness and feeling of the hair as an extension of your senses, then a sense that the hair can receive or transmit, hold or release.

Putting it all together

Once you have a fair idea of how best to work with your body, then it is time to put everything together and work with it, as well as experiment.

You will find, as you put things together, that some techniques will work well for you and others will not. We are all different, and our bodies bridge power in different ways. You will also find that one combination works well for one type of magical intent and not another. Experimentation is key.

To learn the different ways your body bridges and transmits power, do a series of experiments, some focusing on unconditional release and others with conditional mediation to trigger shifts in bigger projects, maybe ones you are already working on. Then experiment a bit with more immediate, simple magic for a specific result.

The key to all the experiments is your inner senses. You will feel when something triggers and flows through you, and you will feel if the parts of the body you are using are the right ones or not: you will feel either a smooth flow of power, or a slight antagonism if the filter is not right. If the combination is totally wrong, or the target intent is not needed, then nothing will happen. As always, this sort of failure will teach you just as much as a success.

The object of the exercise is to learn how your body works with intent behind it to trigger a magical act that would normally need a ritual, vision, and externalisation.

It can also be a major learning curve to revisit some of the magical work you did as an apprentice and initiate, where you used ritual, vision, or exterior acts—such as your work with rivers, hills, weather, buildings, etc.—and redo them using only your focused intent and your body. Also, choose some magical acts that you did earlier in your training, where you used only your voice in nature or your breath, or your hands on the land, and redo them to see how much more power is focused and released by using your body with magical intent.

When you hold focused intent, and then use part of your body as a tuning and tightening tool, remember the hosepipe analogy: keep that foremost in your mind. By doing that, you will learn which acts can ‘tighten’ that hose of power, which ones focus it too much, and which ones do not focus it enough. Remember: intent, dynamic—Grindstone, etc.—body part, and element.

As an adept, your steps to discovery are not so defined. You have lots of opportunities to develop your own unique way of working. The lessons have fewer defined steps, so that you have to put the pieces together yourself.

Also bear in mind that you have to repeat some failed experiments to ensure that the method or intent you were using caused the failure, and it wasn't just that you were not quite plugged in. Design and implement at least three different experiments, and more if you wish to try different combinations like intent/eye/hand/element, or intent/hair/feet/element.

A few years ago I was experimenting further with this method and I decided to drop pre-planned combinations. Instead I stood out in nature with the intent of letting nature direct, instead of me. For an apprentice or even initiate, that is not such a good idea, as it is hard for those students to differentiate between nature's true consciousness and that of a passing curious spirit.

I went to a high place on a stormy day, stilled myself, and tuned into the land. The city below was heavily polluted and overbuilt, and it jarred the land a great deal. I just wanted to do something, however small and insignificant, to try and balance the situation a little. I cast my mind down into the depths, then up to the stars, and then finally into the land around me. I let the power come through with the intent of letting the consciousness of the land use me to bridge whatever was needed.

My feet, hands, and hair started to work. I had no idea what they were doing; I just let them go with the wind. Power did start to move through me and flow out with my movements, and finally I was pushed to direct one eye as a final bridge. I had no idea what I was doing, but the beings and contacts I normally worked with were around and seemed okay with it. They did not slap me down for being stupid, nor warn me to stop, which is what usually happens if I experiment and overstep or do something silly.

By the time I had finished, a great deal of power had moved through me and gone off to do something. I was told to leave and never return. I did as I was told, and I never got to see what it did or where it went. But it did teach me a lot about how the body can follow and bridge without direction from me. I also learned new things about how the body can work, as I was prompted to do things that had never occurred to me before.

I later used those unexpected body movements, gestures, and actions in more focused, intentional magic, and found that they worked really well for me. I could not tell if it was because they had been 'woken up' by the passive bridging action, or just because they suited me well. Some things happen in experiments and you never figure out how or why they worked the way they did; other things come as total revelations. And be

aware that some things will always be unique to you, and will be impossible for others to work with in the same way.

My very first use of the body as bridge was one that basically woke everything up in my body in terms of magic and bridging. I lay on the land as a young woman just to watch the stars. Slowly I became aware of a more 'conscious' presence in the sky wishing to flow down into the earth. I let it flow through me and as it passed through, it affected everything in my body. I felt it go down deep into the earth, and the depths of the earth responded and flowed up to the stars: I joined with the skin of the earth between the stars and the Underworld. It was a stunning and powerful experience for a young woman, and it changed me at a very deep level. It also made me sick as hell for a few days, but it was worth it. It also triggered decades of work with angelic beings across the realms, which prepared me for heavier learning much later.

So be aware that the use of the body as the total filter can also bring change that unfolds for quite some time afterwards. Using the body really changes the gears in magical practice and training, and it can bring you into a much greater awareness of the connection between your body, the land, the inner worlds, the stars, the future, and the past.

Speaking of the past, you can use this method of 'whole body bridging' by lying on the land, bridging, and feeling deep into the land for distant ancestral consciousnesses that are still present. As you go down, you also go backwards through time, and you can act as a bridge for anything ancient that wishes to release and flow up to the stars—you become the ladder for those who have gone before you.

So you begin to see how a more surface magical method that can be used for short-term results can also become a deep, mystical, and powerful act that changes everything. Some of you will be drawn to that and some of you will not: just follow your heart. It may be something that draws you now, or it may pop back into your mind in twenty years' time. Or you may never consider it. It is what it is, and it is your choice.

Write up notes from your individual bodily aspect experiments, then write up notes from the experiments that you did where you combined intent, body, and the elements.

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