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# QVAREIA - THE APPRENTICE

Module 1 - Core Skills

*Lesson 4: Ritual Techniques*

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QVAREIA

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# WELCOME

*Welcome to this lesson of the Quareia curriculum.*

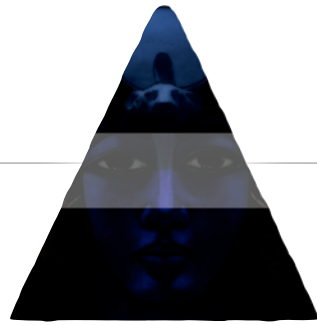
*The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.*

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*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 1 - Core Skills

### *Lesson 4: Ritual Techniques*

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Before we dive in to learning how to do a ritual and how to do ritual magic, let's first have a look at what ritual magic actually is. You would be surprised at the number of people involved in magic who have no real understanding as to what a ritual actually is and how it works. Many people think that the robes, tools, altars, speeches and officers are the ingredients that make a ritual work. That is a common incorrect assumption.

A ritual is a pattern of energy created by a certain action, utterance, substance and tools brought together in a certain way and then infused with inner power and contact to bring it to life. The latter part of that description is the part that is most often missed. Why? Because so much modern magical training only focuses on the outer aspect of the ritual, i.e., the recipe book. The grimoire or ritual text is often mistaken for being the whole ritual, but it is not. It is only fifty percent of the actual ritual; the rest consists of magical skill applied through the use of inner vision, power mediation and inner contact. Throughout history magical texts leave that part out, not just to protect the magic from dabblers, but because there is no point in adding it in.

Either the magician is properly trained and knows how to switch the ritual into life, or they do not. If they do not, they will achieve at best a fragment of what the ritual has the potential to trigger. This protects the dabbler

from their own ignorance, protects the integrity of the magic, and protects everyone around the dabbler.

If a ritual pattern has been used repeatedly in the same way over a long period of time, it can potentially work regardless of who operates it, provided it was originally constructed with inner contact, and it is conducted with the key elements present. But in general, the inner connection is the key to success. You can give someone a script for a ritual, a robe, a wand, a sword, an altar, officers, the whole works... and nothing will happen if they do not have the power and ability to make it all work.

On the other end of the spectrum, a properly trained adept can walk up to a candle, or go out into the sunshine or the wind, or can walk into a church or temple and just stand there. They can utter a single ritual call or intent with no dressing, no candles, no robes, scripts, or wands, and all the power will immediately switch on and start working. That is because the adept is plugged into the power properly and the simple action of intent with focus, uttering that intent or using a physical action to trigger exteriorization of that intent, will bring the magic powerfully into action.

It is this need for both sides of the coin to be present to make the work successful that protects the ritual texts, grimoires, and ancient temples. You can recreate complex rituals from books and grimoires till the cows come home, but if you do not have the ritual plugged into power, or do not know how to access that power, then it just will not work; or if any beings are around you, it may raise a small puff of power—but nothing more.

That is why it is very important for any budding magician to ensure that they learn both ritual magic and visionary magic: ritual magic is the construction of outer patterns and also puts out the call, and visionary magic accesses the power and consciousness of inner worlds, and bridges the beings that bring the ritual magic to life. Ritual magic gives form to the inner power, and the inner power fuels the ritual. One without the other is a waste of time.

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## *How does a ritual work?*

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The construction of a ritual has two main aspects: human and energetic. The actual style of magic used (the language, tools, robes, incantations etc.) largely depends on what type of magic you are doing and what you are trying to achieve. The elements of the style of magic are not the magic itself: they are the surface variables, the details of the ‘dressing,’ and they are not actually necessary for the foundational construction of a ritual; rather they give the ritual a particular ‘accent’ which in turn attracts the attention of specific spirits.

The foundation of the ritual itself consists of the combined platform of energy and humans. Let’s have a look at the human aspect of ritual first. All humans have ritual in their lives whether they realise it or not. Rituals make things easier, more predictable and more efficient. They are the things we do the same way every day: how we brush our teeth, how we wake up, how we drink our coffee, how we dress. We all have our own ways of doing things, and as we get older our patterns become more settled and predictable.

A ritual begins to form when a person chooses to do something in a particular way. If they continue to repeat this action in the same way over a long period of time, the action becomes ‘engrammed’ into their brain and consciousness until it becomes an unconscious action. Driving a car is the most commonly understood example of engramming, which means repeating a pattern of action in exactly the same way on a regular basis until it becomes second nature. This method of pattern making, which is what both magic and engramming is, can often be observed in the training of gymnasts, acrobats, ballet dancers and silk weavers. Repeating a movement exactly the same way over a long period of time results in your being able to execute the action at far greater speed and power than an untrained person could.

When you combine an engrammed action with the focussed use of your mind, you have the foundation of a ritual. Making your coffee in a certain way each morning to help you get focused and ready for the day can become a ritual: it is the use of a repeated action to affect consciousness. It is not a magical ritual, but it is a ritual nonetheless.

So what does this have to do with ritual magic? Everything. It is very important to understand the different forms of ritual that exist in our lives, and it is very important to know all of the components that go into the construction of a successful magical ritual.

How you physically do your magical ritual, particularly if it is one that you often repeat, is very important: your own physical pattern of behaviour builds a doorway in your consciousness and your body which enables your mind and body to then fully engage with the power the ritual can connect you to. That physical engagement with the ritual can take the form of processing around the directions, standing before an altar, using physical stances, mudras, body actions... all these physical patterns can be components of a ritual.

As the magician becomes more advanced in ritual, something happens that very few magicians are aware of, but which can ultimately undermine rituals that use high levels of power. That something is called a 'micro action.' This is a pattern of behaviour that you need to be aware of from the very earliest stages of your training, so that you can spot it when it starts, and remove it from your body.

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### *Ritual Micro-Actions*

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When a magician repeats the same ritual on a daily basis over a period of time, it becomes engrammed. Once the ritual action is engrammed into the brain, the brain starts to get 'bored' and will fight the engram by introducing a micro action into the ritual. This is a phenomena that is known in the various forms of classical dance that require the dancer to perform repetitive actions over a long period of time. A micro action manifests in a way that is very subtle and can seem harmless, and it is often mistaken for 'personal style.' Let's have a look of a practical example of micro actions invading an engram so that you get a good idea of what I am talking about.

A magician is working a hexagram ritual each day to instil balance within herself and balance in the working space, as well as using the ritual as a moving meditation. The ritual involves her moving around the room, making certain arm actions and speaking certain words. After a few months of

repeating this ritual, the magician can do it without thinking and often works through the ritual without remembering doing it: she is on autopilot, and the ritual is an active engram.

One day, without noticing what she's doing, when the magician uses her finger to trace shapes in the air she finishes the tracing with a small flourish of her finger or wrist; and when she walks from direction to direction, she turns in a small 'flourish' or adds in a particular small head movement. These little novelties immediately reward her brain with a small dose of 'feel-good'—and that is how you recognise when your brain is fighting an engram. Repeated engrammed movements do not reward the brain in the same way as change does: they are not as interesting. So the brain adds in new actions in order to generate rewards in those parts of the brain that like to receive performance feedback. The brain does not wish to work like a machine; it likes to perform with tiny variables that are quirky and interesting.

So what has this to do with magic? Well, quite a lot actually. That tiny micro movement of dissent can change the structure of the inner sigil or pattern that is being formed by the repeated ritual, which subsequently undermines its power. It is also a signal that the magician's focus is not as good as it should be. Magic is all about absolute focus, where your conscious intent is in total control, not the body itself. Micro actions are the result of a subtle power struggle, and the sooner they are recognised and restrained, the better the magician will be.

You are essentially teaching your body to work in a way that gives no immediate reward: each time the brain adds in a small flourish it gets a chemical treat and the magician feels 'important' or 'powerful.' But it is a fake feeling, as it comes purely from brain treats, not from real power itself. When a magician's brain chemistry is out of balance, it can often be spotted in the over-exaggerated use of flourish during rituals (and also during conversations, public speaking etc.). The person will have a series of body movements that are like 'catchy phrases': our own brains become interested when we see them and we latch on to them. This is how subtle advertising works at its best. The catchy phrase or action is hard-wired to give a 'brain treat'.

In everyday life we are constantly exposed to these 'brain treats,' and if one's personality is young, underdeveloped or weak, it will immediately latch on to those brain treats in order to get the chemical boosts which generate feelings of pleasure and power. This is why such underhand advertising

methods work best on teens and young adults: that is a prime time for feeling powerless, and also when the personality is still not yet fully developed. In everyday life, enjoying these brain treats does no real harm and we often grow out of them naturally.

In magic however, micro actions can be the little grains of sand that slowly grind away until they have torn apart a chunk of the magician's power. Hence the need for this rather long section on the subject: knowing about micro actions is fifty percent of the problem solved. The other fifty percent consists of being vigilant, spotting micro actions as they occur and reining in your focus. Once you have learned a ritual by heart and you are working in an engrammed way or on autopilot, watch for these tiny flourishes trying to creep into your actions. As soon as you spot them, be aware of how they make you feel on a subtle level, recognise at which point of the ritual action they creep in, and stop the flourish from happening.

It can feel surprisingly intense to block such micro actions, but it is the start of learning how to be completely and utterly focussed, and in control of your mind and body. By slowly training out any micro actions, you are beginning the real training of absolute focus of action, and that in turn will blossom into a magical focus that is like a laser point. In time you will learn how to create and dismantle magical patterns simply by looking at a flame, and the skill set required to perform such powerful actions comes first from being able to direct a focussed action without any interference from your brain, body or wandering mind. In this way, the inner patterns and inner sigils you create will be exact, powerful and solid.

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### *Body stretching*

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The other important element of preparation for powerful ritual is the flexibility and stability of the musculoskeletal system. Traditionally this preparation for magical power was done through the practice of yoga. Yoga prepares the body slowly for the influx of power that advanced ritual brings, and ensures that the body's structure can process that power properly.

It is not about building muscle, but flexibility: the more the body has the capability to properly stretch and flex, the more power it can cope with



as it passes through and around the magician. Through learning physical flexibility, the inner body too becomes more pliant and able to bend and flex against impact: by training the outer body, you also train the inner body.

When you begin any serious practical study of magic, such as this course, it is important also to take up a physical discipline like yoga, martial arts, classical dance, or anything that pushes the body in terms of stretching and long muscle strength and stability. Body building, circuit training or other heavy impact or aerobic exercises do not have the same benefit: you do not want to 'bulk up' against power so much as learn to 'bend' and flex with it.

To this day I still do a daily stretch and muscle stabilising routine. Just ten minutes a day is all that is needed to maintain my flexibility and core strength. Find something that works for you and do it daily. If you cannot do it daily, then a minimum of three times a week will suffice. When I walk into a room of magicians, I can spot immediately which magicians have such a routine discipline and which do not: the way their body holds itself energetically is directly linked to how it is maintained and cared for.

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## *Energy*

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The second component of a ritual is energy. Energy is needed to construct an inner pattern that will focus and channel power in the intended direction. And I do not mean physical energy. In the energetic component of a ritual, energy from the elements are lined up and woven into a particular inner shape which in turn creates a pathway for power to be conducted along. Think of it like a circuit board: the energetic pattern of the ritual is the lines and channels that power flows down that in turn triggers a successful outcome.

That energetic pattern is built from the directional elements. When someone looks at a ritual that has been properly constructed, a successful one will have ingredients of energetic directional patterns: these will include a properly enlivened tool (i.e. sword, wand, or finger), the use of speech to call a being which is often, but not always, connected to an elemental direction (St Michael/south is a popular example), people/magicians, spirit/

beings, an altar or multiple altars, and the use of elements themselves (flame, water, rock, speech/air/incense).

Often when people are taking part in a ritual, they do not realise this is how these objects, words, beings and substances work. They think the objects, words and flames ‘represent’ something, but they do not—they ARE something. Let’s put this into a practical context to make it easier to understand.

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### *Example of a directional ritual*

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Let us look at a ritual designed to protect a space from a specific threat (as opposed to giving general protection). The magician places an altar in the east. She puts a plain white altar cloth upon the altar and also a plain white candle. She takes a magical consecrated sword out of its scabbard and places the sword on the altar. She then goes to prepare by taking a ritual bath. The magician returns to the ritual space in clean clothing, closes the door behind her and sits down in the centre of the space. She meditates for a short while and works with visionary meditation to go into the void, into a visionary state of nothingness. (That is the first step of the ritual—cleansing, clearing.)

The magician then stands up, staying within the state of nothingness, and faces east towards the altar. Instead of walking straight to the eastern altar, she simply bows, and then turns and walks a full clockwise circle around the room before arriving at the south. The magician stands before the south wall, is aware of the power in the south, the solar deities, angelic beings, spirits and inner contacts. She bows to them and utters an acknowledgement of them. She repeats that action in the west and north before turning back to the east.

As she approaches the altar in the east, the magician takes a deep breath and, within her stillness, remembers the feeling of the power of air in its purest, most magical form; and she breathes that power through her into the direction of east. She is still holding the sense of nothingness and thinking about nothing except the simple ritual actions she is undertaking. Then it is time to light the candle.

The magician stands before the altar and deepens the sense of the void within her. She becomes aware of herself as a shell that encases a spark of Divinity. She sees that spark of Divinity as a flame. The magician stands, aware of the flame within her, aware of the power of the south/fire/male to her right, and the power of earth/north/female to her left. She is aware of the west/cup/water behind her and of the east/air/sword before her. With that pattern of awareness building, the magician then lights the candle flame. That is the construction of the energetic pattern from the elements. To do that construction successfully, the magician must have absolute single focus, and be able to connect at an inner level with the magical power of a direction just by thinking about it.

The magician positions the sword on the altar so that it lies across the altar like a barrier. The magician, using her mind, builds up the image of the gates of the east opening, and feels the wind of the east blow over her as the gates open wide. She becomes aware in her mind of the contacts and spirit beings that work regularly with her, and she acknowledges their presence and thanks them for helping.

The magician then places her hands upon the blade and, using her voice, calls into the east for the particular power that she wishes to come and help her. This could be a deity power, an angelic power, a demonic power, or a land consciousness power. How she calls upon them depends on what type of being it is. For example, deities often have specific prayers and appeals that trigger them, whereas angelic or planetary beings have specific words that trigger them but tend not to need or want appeals—they prefer simple, direct instructions.

As the magician is reciting the request, she has full physical contact with the consecrated sword, thus bringing it into her energetic sphere. She has been maintaining the void meditation throughout this ritual, but at this point she becomes still more deeply aware of the void and its potential. All things flow from the void, and the opening and holding open of the void creates a threshold for beings and power to pass through. Then the magician, as she is reciting, picks up the sword and turns around to face the room. The sword is held up, blade pointing down (guarding/defence) and at the end of her recitation the magician takes a deep breath, holds the awareness of the open east gates behind her, and blows the power of air over the sword while uttering the name of the being she wishes to help her. The magician closes

her eyes and becomes aware of the power streaming out of the east, through the sword and into the room.

The use of the sword focuses and directs the beings/power into a defensive or guarding stance: it is a filter that says, ‘defend.’ Still holding the sword, the magician walks to the centre of the room and then conducts a ritual action to specifically direct the beings and the sword to defend the east, south, west, north, centre, above, and below. The magician then places the sword on the floor in the centre of the room and goes to the east altar. She bows and thanks the spirits for their help. The magician will then either blow out the candle but ‘see’ in vision the inner candle still burning and working, or the magician will leave the candle burning indefinitely.

This is just one of many different ritual forms that can be done to protect a space, building or town. The size of the area protected depends on the mental projection of the magician during the part of the ritual when she defines to the beings what area she wants defending. The use of the four directions when working in the centre defines the shape of the space: if the magician wishes to protect a large area, she projects the sense of ‘south’, for example, as being as far south of her as necessary to hit a city boundary. The magician should already know where those boundaries are, so that she can project that mental image to the beings working with her.

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### *Analysis of the ritual*

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So let us have a closer look at what was going on in that simple ritual, and what ingredients were used to make it work. The first thing to notice is that the ritual did not rely on grimoire-type magic or prescribed recipe book magic—this is not a type of ritual that anyone can do if they have the book/script and description. This ritual depends almost exclusively on the skill and knowledge of the magician: it is an adept ritual, but one that clearly and simply demonstrates the use of basic, simple elements and ingredients in creating a successful ritual.

You will also notice is that there was no use of banishing or protection before the ritual started. The need to banish and protect is drilled into almost all beginner students these days and they are told it is the corner stone

of adept magic. No, it is not. Those actions were originally introduced into ritual magic as a beginner exercise, and while there are different versions of banishing and protecting rituals that you will learn on this course, it is very important that, as a student, you understand that they are not a major part of adept-level magic—and let me show you why.

The first action of the magician was to take a ritual bath. This purifies her of all energetic dirt, minor magical attacks, any hangers-on, etc. It cleans, purifies and helps the magician to think clearly and cleanly. She then puts on clean clothing. It is important that her body, mind and clothing are clean with nothing that can potentially interfere with the magic. She did not use ritual robes. Ritual robes have two real magical functions: the first is that the robe is ritually clean, and the other use of a robe is where the robe has been consecrated and worked with magically to shield the magician.

A robe can act in some circumstances like a bullet-proof vest to deflect attacks when needed. But it is very rare that such use in ritual is actually necessary if you are properly trained. How many times do you wear a bullet-proof vest in your everyday life? And how many times, when you have been in sudden danger, have you had time to put on a protective body shield? It is important to learn how to work without such robes, so that you can learn to be ever-ready, using simply your own skills and knowledge.

Once she is clean, the magician returns to the ritual room. The first thing she does is meditate, and then she goes into the deep nothingness of the void. That is the inner bullet-proof vest needed for inner work: absolute stillness in the ‘nothing.’ Should a being try to attack her, then because she is holding the nothingness, not only is she more or less unseen in the inner worlds, there is no discernible form for that being to grab onto—she appears shapeless.

This skill takes a long time and a lot of practice to acquire, but it is with you at all times and instantly accessible. If you are used to hiding behind robes, amulets and banishing rituals, you will get caught out one day. You cannot spend your whole magical life hidden behind armour: there comes a time when you need to learn inner social skills, true magical martial skills, and safety awareness.

From that stillness the magician introduces a pure element that she will work with as the primary threshold—the flame. She also works with the element of air, and uses her knowledge of the inner power of air to bring

that inner power and outer breath together. From there, she can use that empowered breath to call upon the beings that she needs to help her. The empowered breath ensures that her call is heard by the beings it is directed to—a bit like a personal telephone. That empowered breath comes from long-term training in the use of the magical elements as tools, something you will learn during the Apprentice section of the course.

The intent and the names used direct the call, and the empowered breath fuels the call; it also ensures that it reaches the right frequency of beings. The use of breath and name informs the beings that they are being called to work with a human who is plugged into the inner Divine manifestation of life: the use of sacred breath is the most powerful magic of all. Sometimes the magician will not call upon beings, but will use the empowered breath to utter a sacred combination of letters or sounds that express a particular aspect of Divinity. That action triggers a specific type of inner pattern that can then power a ritual, and it is also an inner pattern that automatically protects the working space along with the magician.

From there, the magician then used a ritually consecrated tool to direct the being/power into action. The use of a magical sword says defend, guard or attack, and when the beings see the use of this ritual tool and feel its frequency, they know what is being asked and expected of them. They can work through the sword, using its substance, its consecrated power and its shape to do their job. The magician used the four directions to map out the area that needs defending, and the breath across the sword ensured that the deep inner power of air was awakened within the sword. That awakening creates another layer of automatic protection: an awakened sword in action blocks out interference.

The sword will then be kept out of its scabbard, with the scabbard kept close to it, and it will work for however long it has been directed to work. The beings that were called upon to help will have empowered the ritual pattern and they will uphold that pattern for the required length of time and will also protect it. Each day the magician will tune briefly into the pattern, and she may also light a candle in the east each day, just to keep things ticking over.

So the ingredients are: fire, air, sword, inner contact, utterance, meditation, void, and movement around the directions to establish a pattern. The use of speech, breath, use of mind/vision, movement, a candle, a sword and

an altar is all very simple, and also very effective. The pattern, elements and actions create a frequency in the space which automatically excludes interference by beings, powers or other magicians.

Let's have a look at how that ritual will operate in and protect a space. If you went into that protected room to look at it from an inner point of view, there would be a few things you would see. The first would be open gates in the east: notice she did not close the directional gate down; she simply blew out the outer candle while letting the inner candle still burn, and she left the gates open.

The second thing you would see from an inner point of view is the pattern of the four directions and a clockwise walking pattern. That creates an inner pattern that looks a bit like a spinning circle. It is a turning circular movement that, once set going, will continue to turn until it is closed down.

The third thing that you would see is the inner pattern of the sword. Every outer object has an inner version. Every outer consecrated sword is merged with the one, big, original, archetypal consecrated sword, and if you looked into that space in vision, what you would see is a very large, very impressive-looking sword with a lot of power emanating from it. This sword will create an environment whereby nothing gets into the space except the being that was called upon to help and any others who are compatible with the work being done: the space becomes tuned to a very specific frequency.

And that will be the fourth thing that you would see: the being that was called upon. If the being called was a deity, then the deity itself would not be stood in the room, but the power signature of the deity would be there, and that power signature works in the same way that the deity does. Anything that tries to interfere with that space will bump up against that deity power, and if that deity power is aggressive then the intruder will most likely get attacked.

If the being that is working with the ritual is angelic, it will appear as a pattern or shape in the room that nothing can penetrate. No matter what any intruder tries to do to magically invade the space, they will just bounce off as though there is an invisible barrier (which there is).

If the magician called upon a land being or spirit, or a demonic being to guard the space, then the being will appear to anyone who is trying to in-

vade the space: they would see a terrifying face with lots of eyes, teeth and weapons threatening them.

The cleanliness of the magician ensures that the being sees only the magician and does not mistake them for anything else, so clean equals safe. The specific use of directions and elements ensures that the frequency of the ritual is such that it excludes low-level beings, invaders, ghosts, parasites, etc. (hence no need for banishing), and the use of the sword, inner contact, empowered breath, utterance and being ensures that no aggressive spirit or magician can interfere. It also ensures that energetic filters are in place to stop any sort of power surge.

A power surge is where the gates are opened, power is called upon, but there is no proper filter to step down the power to make it safe. The inner contacts in the directions, the gate, and the constant working with the circular pattern in vision which then triggers during ritual, and the consecrated sword across the threshold of the altar all ensure that power filters are in place.

So you can see how there are many different skills that are brought into work with a ritual, and that it is not just a matter of having certain robes, speeches, actions, etc. Effective ritual cannot be copied out of a book; it is a coming-together of a varied amount of well-practised skills.

The first step towards acquiring that skill level is learning how to open and close gates in ritual, how to move around a space in ritual, how to use tools, how to use your voice, and how to pull all of those things together, along with using your mind in vision while also doing the ritual. We will start that process by looking at the use of the elements, tools and directions in ritual, and then we will go on to practical exercises.

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### *Directional ritual*

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Many ritual foundations, regardless of style, work with specific magical directions that allow the magician to access certain streams of consciousness and power. Not all ritual uses directional application, but once you have learned it and know how to work with it, you will begin to recognize it



in many different forms, and not just in magic—the use of the directional powers is also evident in many ancient and more modern religions.

Some styles use directional ritual in a very obvious way, whereas other styles use a pattern that is not obvious in its directional use. Once you have learned the skill and have worked with it for a while, you will recognize its use in the most obscure ways. The knowledge of how to operate with magical directions allows you also to access the inner and more mystical aspects of religions, as well as magical forms.

The first thing that is important in a ritual is to know the physical directions of the space you are working in, and to be clear about which direction/directions you are working in and why. The reason for this is that each direction has a certain quality of power that flows through it, and that flow of power will affect your work. If you have a working space that is not aligned straight to the directions, then you choose the magical direction by working with the walls/altars that are the nearest to a direction. So for example if a wall in a working space is NNE, then it becomes magical north.

The definitions of directional powers vary according to which tradition or magical method is being used, but in the northern hemisphere it is generally expressed as follows:

- **Air**, utterance, sword, religions of the book in the East
- **Fire**, creativity, wand, solar religions in the South
- **Water**, emotions, cups or vessels, religions of the waters or moon in the West
- **Earth**, land, death, shield, religions of the underworld in the North

The use of directional magical patterns can also be apparent in many religions that use ritual, if you know how and where to look. For example, if you were to walk into a Norman church, you would immediately recognize the magical use of directional powers in the layout of the church.

The altar is in the east and this is where the priest works. East is the power of air, utterance and the ‘Word.’ The priest works in that direction, uttering the sacred words to the people and offering the ritual to the deity (Jesus) who is in the east. When you read parts of the New Testament, you will find many references to the ‘Word’, and also to the ‘Sword’. It is also a religion of the ‘book.’

If you look west in the church, you will find the doors that open out to humanity (God in the east, humans in the west). And the baptismal font, the vessel of water, is in the west. The priest stands in the east and mediates the Word of God from the east to the people in the west. To the south, usually depicted as a south transept, you often find images of St. Michael the Archangel, who is the power of fire. In the north transept you will find the Lady Chapel or side chapel to Mary, the female divine power and the female expression of the Divine Container (Earth).

Also in the north, particularly in very old churches, you will find the Lyke door: a door that opens out to the graveyard which is traditionally in the north; North/earth/ancestors/female. In many churches after the reformation, the north transept was ritually blocked off and you will find that area of the church is often walled off, curtained off and filled with trash, old furniture, or the organ. This is a deliberate attempt to block both the power and the worship of the female Divine powers.

This layout is not used throughout the Christian world, but it was a feature of the Norman conquest of northern France and Britain, and the magical mysteries they brought with them. The blocking off of the north transept is most commonly found in Britain and was a direct result of the protestant influence. Churches in other countries that were not part of the Norman territory have different ritual layouts and it can be very interesting indeed to go around these sacred places in different countries to see how various magical ritual patterns were used. Most churches built after the 1600s do not have ritual layouts, as by then that knowledge had been lost.

The idea of the ritual layout in a church was that it enabled directional powers to be brought into the space and gather at the centre where all the directions came together. Some churches had their altar there, a stone altar known as the Corpus Christi (Body of Christ), and all the powers were funnelled into that substance which then became the centre of the ritual. All of the powers, the utterance and the magician/priest worked with the stone/substance of the altar to bring Divinity into physical manifestation, which was then taken in by the people (transubstantiation ritual).

You can see examples of this sort of ritual patterning and use of power in European churches, and once you know the techniques for opening the gates, you can sit in a church, open the gates and feel the power flow into the space. One word of warning though: if you do such an action, do it with re-

spect for the religion. If you open the gates, do it with the intent that the power flows through the Christian pattern and nourishes the congregation.

It serves no purpose to be hostile to any ritual expression of Divinity, no matter how humans have corrupted it. The other reason for being respectful is that such churches often have guardians, and you can get your ass slapped if you do not operate with integrity. So now that you have an idea of how the directional powers can work in ritual, it is time to learn the basics in a practical way. For this you will need a compass.

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### *Practical directional work*

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The first step is to choose a working space. This can either be a room set aside for ritual, an actual temple space (lucky you!), or it can be a regular room in a house used for normal life. Or you can work outdoors. Indoor work is usually best for ceremonial/ritual magicians, and outdoors for earth magicians/witches, etc. In reality, for training purposes, it is wise to work in both ways, to learn how the different spaces operate and how different the magic can become.

A good magician can work anywhere, at any time and with any style. And if you are being trained by me, then you will learn all ways: I expect my students to be adaptable and able to work in any magical form from shamanistic styles of magic to high ceremonial ritual magic.

We will start with indoors. Pick a room and stand in it with your compass. Take a note of the directions and if your room is not directly lined up with the directions, assign the magical directions to the nearest four walls (a south east wall can become 'south' if it is more south than east). Take a note of where the windows, doors and any fireplace are (potential portholes), and take a note of potential altar surfaces. This can be cabinets, chests of drawers, tables, chairs, bookcase tops, etc.; I have even worked on top of the cooker in the kitchen when needed. You need four clear surfaces that you can use, and a central surface (like a stool or box). You also need five plain white cloths to use as altar cloths. A good cheap way to do that is to get a plain bed sheet and cut it up.

Mark each cloth with the initial of the direction, so that you can identify it and continue to use it in the same direction. Get five white candles and also mark the candles and holders so that you continue to use the same candle/holder in each direction. Why? Energetic build-up. When something is repeatedly used in the same magical direction, it slowly builds up a harmony with the energetic frequency of the direction. So a skilled magician will potentially be able to pick up a directional candle holder or tool, and will be able to sense which direction it has been working in. The repeated use of the same things in the same place is the very beginning of energetic ‘engramming’: we looked earlier at physical engramming, but it also works in terms of ritual energy.

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## *Altars*

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Set up your altars in the four directions and one in the centre. Each altar should only have a cloth and a candle at this phase. It is very important to learn how to operate altars properly. An altar is a workspace and a threshold. All that should be on it are the specific tools you are going to work with. A magical altar is very different from a spiritual or religious altar, and all of them are different from a New Age ‘feel-good’ altar. A religious altar will have a deity image, offerings, and the preferred tools of that deity on it.

A new age ‘feel-good’ altar will have various deities, images, gifts, trinkets, oils, incense, and lots of other trash. Such an altar does nothing spiritually or magically, it just makes the owner feel good (in the same way a toy train collection does) and it becomes a status symbol splashed about on social media. All it actually does is advertise how little a person knows.

For now you will work with no tools until you learn how to open the gates. Before you learn how to open the gates you need to learn how to create the energy pattern in the room. This is done by ‘working the directions’.

Once you have set up your altars, have all five candles ready and a box of matches. Then it is time to prepare yourself. Go and get a bath or shower, or at least wash your hands and face, brush your teeth, and put on clean clothing.

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## *Working the directions*

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Start in the east. Whenever you work directional magic, always start in the east. This is where the power opens, and it also helps you to tap into a ritual pattern that has been used for millennia. The pattern you create will resonate with the ancient pattern and will be fuelled, stabilized and brought to life through this resonance.

When you walk into the room, walk a full circle around the central altar, walking clockwise, and then approach the altar in the east. Always walk clockwise to build up that flow of power, and never approach the east altar directly; always walk a full circle before you start any initial ritual action.

Approach the east altar and stand before it. Take a few moments to close your eyes and still yourself before you begin to work. When you are ready, open your eyes and light the candle. Stand for a moment before the candle and try to empty your mind. After a few minutes, take a step or two back, turn and walk to the south altar and repeat the same action - stillness, light the flame, be silent for a few moments. Repeat this in the west and the north. When you have finished in the north, step back, turn, and go to the central altar. Repeat the same action. Once all the candles are lit, walk a full circle around the central altar and approach the east altar.

Stand before the altar and close your eyes. Imagine that you see two large gates beyond the altar. Take your time. Build up the image, note if they are made of metal or are wooden doors; allow an image to build. When you feel you have a nice strong image of an east gate, take a step back from the altar, turn and go to the south. Repeat the same action in each direction. You may find that each gate in each direction is different; each direction will have a unique type of gateway.

Once you have finished in the north, turn to the central altar, stand before it (facing south) and close your eyes. Imagine a large column of fire that reaches up beyond the ceiling and stretches into the stars, and it also plunges down into the underworld: a column of fire that is like an axis that goes through all the worlds.

Open your eyes and walk a full circle around the centre altar and approach the east. Place your hands upon the altar at either side of the candle flame and look beyond the flame. With your eyes open, use your mind's eye to imagine the east gates. Using your voice, utter the following words:

*“I acknowledge the gates of the east, I acknowledge the angelic threshold of the east and I acknowledge the wind of the east.”*

Step back from the altar, turn and walk to the south. Repeat the same exercise, using the words,

*“I acknowledge the gates of the south, I acknowledge the angelic threshold of the south and I acknowledge the fire of the south.”*

In the west, do the same and repeat the words,

*“I acknowledge the gates of the west, I acknowledge the angelic threshold of the west and I acknowledge the water of the west.”*

And in the north,

*“I acknowledge the gates of the north, I acknowledge the angelic threshold of the north and I acknowledge the stone of the north.”*

When you have finished in the north, take a step back, turn and stand before the central altar. Remember the visual of the column of fire and utter the words,

*“I acknowledge the central fire that flows through all worlds, all times and all substance, I acknowledge the angelic threshold of the void, the threshold of Divinity as it flows through all things, and the light of all living beings as it flows from the stars to the underworld.”*

Close your eyes and imagine the stars in the sky above you. Imagine the earth below you, the east wind to your left, the western water to your right. Be aware of the power of fire in the south before you, and of the power of the earth in the north behind you. Imagine a spark or flame deep within your centre, a light that stretches up to the stars and down to the earth—it meets in your centre in the form of a small flame within you. This is the spark of Divinity within all things and it embeds the pattern of the central axis not only in the centre of the ritual room, but also in the centre of your own body. The use of the word Divinity does not denote a deity; rather it recognises the creative and destructive power of the universe.

Build up that sense of the elemental powers in the directions around you. Open your eyes and look at the central flame. Hold out your arms and declare “

*The sword in my left hand, the cup in my right hand,, the fire of inspiration before me, and the rock of my ancestors behind me.”*

Drop your arms and walk a full circle around the flame and once you have done a full circle, go to the east and turn to face the central flame. Hold out your arms and declare,

*“The wand of creative fire and the future in my left hand, the shield of the ancestors and the past in my right hand, the cup of humanity before me and the breath of God behind me.”*

Eventually you will learn to do this magical positioning with the powers and tools for all the directions, but two directions is enough to get you started. Eventually you will be able to use this directional and elemental tuning within seconds by simply thinking about it, but that skill is built through repeated use of this ritual in the early stages of training.

When you have finished, walk a full circle around the central altar and go to the east. See in your mind’s eye the gates of the east. Blow out the candle and see the gates vanish. Step back, bow to acknowledge the powers, and repeat that action in the south, west and north. Step back from the north, bow and turn to face the central flame. Stand before the central flame and see in your mind’s eye the column of fire that reaches through all of the worlds.

Notice that in the centre of the column, where the candle flame is, there seems to be a small void, a nothing in the centre of the light. Utter,

*“I acknowledge the void in the centre of the light, the nothing from which all comes.”*

Blow out the candle flame and bow.

Sit down and close your eyes. Meditate for a few moments to still yourself and be aware of the directions around you, the east to your left, the west to your right, and remember the elements in each direction, air, fire, water, earth, the light in the centre, and remember the magical tools in each direction: the sword, wand, cup and shield. Remember the void in the centre of the flame. Allow those images to rise and then fall away from your mind un-

til you are simply seated in the room. Remember what the room looks like, see the door in your mind's eye, see the walls, the room's contents, and see yourself seated before the central altar. When you are ready, open your eyes.

Starting in the east, collect up the cloths, fold them up, and wrap them around the candles or put them carefully in a box. They must not be used for anything else. Put the room back into its normal state.

This exercise is akin to learning how to sing scales. It builds up the magical directions, the elements and tools in your mind, it starts the building of the gates that you will learn how to open and close, and it starts to form the circular motion of power in the space. This should be done weekly for at least a couple of months until it has built strongly in your mind and until your body has become used to walking the room in a certain way (clockwise starting in the east). At this stage of your early training, it is likely you will feel nothing happening in terms of power, unless you are a natural magician. Don't worry about that. At this stage you are simply learning the scales: once that pattern is built up strongly within you by memory, then the power will slowly start to flow: at that point you will start to feel the power that the simple tuning ritual can trigger.

Do not skip this exercise; it is probably the most important foundational exercise you will ever learn. Do it again and again until you can do it automatically, from memory, without needing to refer to notes. It also instils within you the power connections between your body and the directional magical tools. The repetitive element of this exercise instils these dynamics deep into your psyche, like learning something rote fashion. When you come to wield the magical tools in the depths of power, this rote learning will trigger deep reservoirs of power within you, and will allow you to plug directly into the inner magical powers that flow through the tools.

Once the full extent of the directional powers are embedded within you, when you come to work different forms of magic, it will automatically trigger this deep pattern just by the action of thinking about it, and it will open out the deeper hidden aspects of many magical rituals. You will be in the midst of a ritual and suddenly become aware of all the inner powers around you, the directional gates opening, and the enlivened tools plugging into their directional 'batteries.'



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## *Tasks*

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Do the directional ritual once a week, on the same day each week for two months. You will be doing other tasks through each week that are assigned in the other lessons of this module, so ensure that you have enough time set aside to do this discipline.

Once you are coming to the end of the two month exercise, experiment to see how well it has engrammed into your mind: stand in a room, any room, or outside, and face east. Close your eyes and imagine you are standing in front of the east altar, imagine the south altar to your right and the north altar to your left. Once you have a feel of that, now take three steps forward, turn and face south. Imagine the central flame before you, that sense of the column of fire that reaches from stars to underworld, and imagine the south altar in front of you beyond the central flame. Hold out your arms. Imagine the sword in your left hand and the cup in your right hand. Do you get a sense of the ritual? Can you imagine all of the altars around you, their directions and their flames? Can you imagine the four gates in each direction and the flame before you? If you can, then you have established the pattern within you.

If you are still struggling to retrieve that sense of the ritual, or to imagine the four directional powers, gates and altars, then you need to work with the ritual for another month, or two to three times a week until it is embedded in your mind.. At the end of the month, try this testing exercise again. It does not matter how many months it takes you; there is no competition or deadline, it will take as long as it takes. The important thing is that you do get it.

This is the foundation stone for learning how to switch on a ritual at speed, how to switch on a sacred space, and how to bring power around you at a moment's notice, wherever you are and whatever you are doing. Eventually you should be able to retrieve this pattern in your mind and senses within seconds, in the midst of a busy city street, or in a room full of people.

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## *Journal*

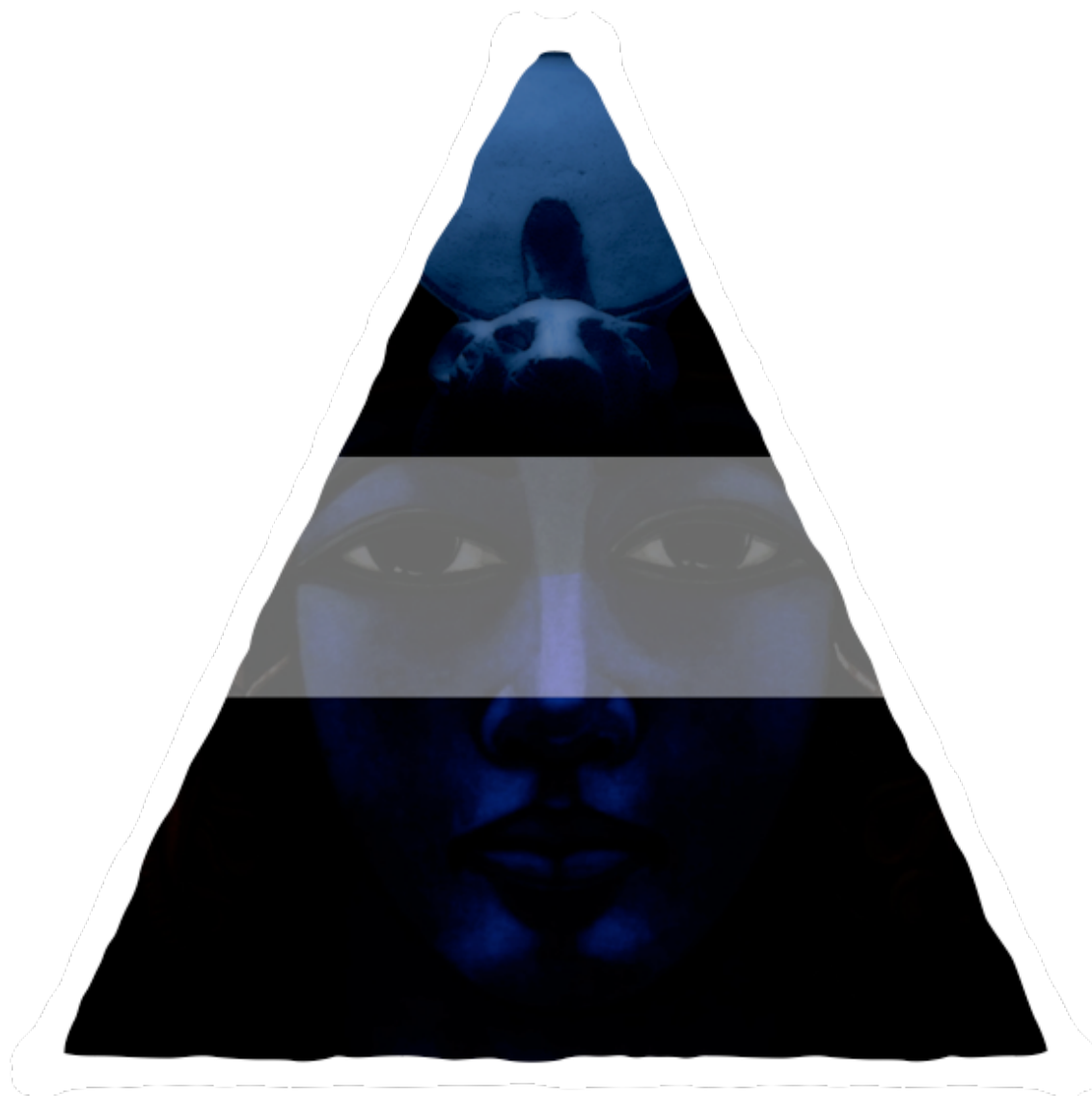
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Keep notes in your journal of when you do this ritual, what dates you work on, what it felt like, if it was easier or harder than usual, and anything else that crops up. When you look back over the journal, you will be able to track your progress and see if your ability to work is enhanced or withheld by astrological or physical variables. Is it harder or easier at a full or new moon? Is it harder or easier during a period if you are a woman? Or is it constant? Write down everything you observe and reflect back on your notes from time to time.

QVAREIA

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