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# QVAREIA - THE APPRENTICE

Module 1 - Core Skills

*Lesson 7: Magical Protection*

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QVAREIA

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# WELCOME

*Welcome to this lesson of the Quareia curriculum.*

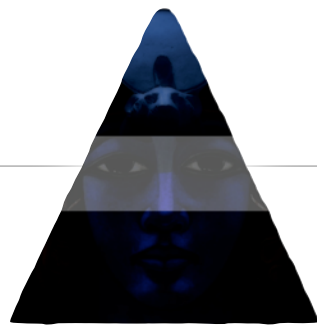
*The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.*

*For more information and all course modules please visit  
[www.quareia.com](http://www.quareia.com)*

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

*Yours,*

*Josephine McCarthy*



# QVAREIA - THE APPRENTICE

## Module 1 - Core Skills

### *Lesson 7: Magical Protection*

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In this lesson, we will look at the beginnings of basic magical protection: how it is used, when it should be used, and when it should not. We will also look at the wider issues pertinent to magical protection, to give you as a student a much deeper understanding of magical protection than is normally taught this early on in your training.

How to protect yourself magically is a major part of any magical training, but for the most part, this sort of training tends to consist of ‘recipe’ magic (spells, rituals, talismans etc.) to address specific situations, for example how to protect against another magician hurting you, how to protect yourself and your home from invasive spirits, etc. This approach to magical protection is commonplace and very few magicians actually stop to think past the recipe and look at the deeper and more long-term consequences.

Throughout your magical life, there will of course be times when you need to protect yourself, your family and your home by using magic, and throughout this course you will learn a variety of approaches and techniques so that you will have a wide range of skills to draw on for specific situations.

But before you learn how to protect yourself, you need to learn to distinguish between what are true dangers and what are not, and most importantly, when not to protect yourself and why. The latter is complex, as com-

plex as creation itself, but with some insight, you will hopefully be able to make more informed choices.

For the first part of this lesson we will look at the rarely considered or discussed peripheral issues that have a direct influence on magical protection. Then we will work practically with basic early-level protections that you can easily handle and not do yourself any harm with.

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## *Threats and Saviours*

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Because of modern media, film and TV, a lot of the western world in general lives in a constant state of fear. We are told that there are threats around every corner, that our children must never go outside without supervision or an all-over body suit, and that if we go out at night the zombies will eat us. The younger generations in particular, who have had a very poor quality education, have no discernment or reference point beyond what the media tells them, and they drink in the bullshit which consequently puts them in a daily struggle with fear.

The second lump of proverbial concrete around a person's neck is being raised in a religious country. Most American and English folks would not say they had a religious upbringing or that religion had affected their lives, but the subtle conditioning of a person's mind from birth within such a culture leaves its mark. It defines how we view the inner worlds, how we view magic, and it also defines what we fear. We Westerners live in a heavy dualist society, with the angels, faeries and good folks on one side, and the demons, spirits, devils and evil people on the other. However much a person may have risen above that childish view, some of it still sticks. And what sticks affects the magical training of a potential magician. So we need to look at that a bit closely, so that you fully understand exactly what really is a threat and what is not.

The first tripping point for people is our culture's lack of understanding of the difference between Divinity and Deity. In Christian societies, 'God' is approached and thought of in a way that is actually deity worship, and not a direct connection with Divinity. So God is appealed to as you would appeal to a father, as though you were communicating with a human being, and

when such an appeal is not answered, or something very bad happens, God is blamed or the person feels abandoned.

In a later module we will look in depth at the difference between deity and Divinity, and also at the many different types of beings that surround us. But for now, just keep an awareness that the way you think of religion is heavily coloured by your culture. Jesus is a deity. Divinity is Divinity: it has no religion, but flows through all of them. And this takes me to my second point, which it is important that I make before we go any further. And that is the validity of religions. Many pagans and non-Christian magicians are very hostile to Christianity, without really understanding what it is they are hostile to.

Religion is a pattern constructed by man in order to talk to Divinity. As a human construction all religions have great failings, but they also have sparks of Divine wonder within them, along with magical patterning. Various religions can become very useful to the magician, not in terms of worship, but in terms of operating systems. The true communion between Divinity and humanity is an individual relationship between a human and non-human Divinity.

But religions have within them various 'programs' that can be worked with in order to achieve something, usually protection. Think of religions as computer programs within an operating system, whose worshippers are often akin to the viruses, cookies, bugs and god knows what else that slow that system down and make it inefficient: just think of the way people throughout history have used religion as an excuse, a prop or a tool of status. But a magician can dodge past most of that and tap into the program itself to get a job done.

So do not discount using certain religious patterns for protection because of your dislike for religions. Through your training you will learn how to navigate such work without falling into traps or using obsolete techniques that leave you defenseless.

The threats that most training magicians think about are ghosts, demons and devils, with the odd evil magician thrown in for good measure. During the early part of your training, some of these (well, the ones that actually exist, not the fantasy versions) will generally not be a threat to you as you will still be very much 'below' their radar in magical terms.

The three most common threats to a budding magician are parasites (low-level beings that feed off people's emotions and energies), land beings that you happen to trigger and/or otherwise piss off by mistake, and predatory humans. Apart from these threats there is also something that is rarely thought of and addressed, but is very simple, and that is psychic muck. This is decaying energy that is composting, and you can get covered in it if you are not careful. Some cities are full of it, as are some people. Think of psychic muck in terms of excrement. If you don't have good personal hygiene; if you wallow in sewers and wash your hands in a toilet full of faeces, you will get sick.

The majority of magical protection, particularly at the early stages of magical training, consists of three things: stay clean, stay balanced, and stay alert. Those three things alone will keep you out of trouble. A fourth protection technique is an actual shield that you raise when there is real threat. Later in training, you will learn many different methods of protection, as no one size fits all situations and you need to be ready to deal with anything that can potentially come along. But if you learn powerful shielding too early on in your training, you will not develop any magical muscle-power at all. You do not walk around in a bullet-proof all-over body suit in your everyday life, and you certainly don't need to do that in your magical life.

So lets first have a look at staying clean. You have already started this process in your lesson on inner senses. Now you get the next step.

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### *Getting clean and staying clean*

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You must never over-use any form of magical cleaning or protection, as this would begin to make you more vulnerable. Being exposed to some low-level threats helps to slowly build up your inner immune system, which is vital for every magician who wants to stay strong and healthy (just as a child needs to be exposed to certain types of virus and bacteria).

Ritual cleaning can be used more often than protection, and use your common sense when it comes to how often you use it. If you have been into a city or a place that is particularly psychically grimy, you will feel it. You will feel 'dirty' and tired. Then it is time to have a ritual bath. Once you have

felt what it is like to be clean, and you get used to that feeling, you will be able to better recognise when you suddenly become energetically dirty.

This type of magical cleaning should not be used routinely, but only when it is needed. Think of it in terms of real life (if you are ever stuck for a reference point in magic, always convert it to a real life equivalent and go from there). You do not scrub your hands excessively every hour of the day: some bacteria on your skin and in your system is very necessary for your health, which is why antibacterial soaps are so damaging to us. It is the same with magic. A bit of psychic dirt helps us to gain immunities, too much makes us ill, and too little makes us vulnerable.

But it is vital that a magician knows when they need to get clean, because it can save you from all sorts of problems. If you go a magical gathering which is unbalanced, and you come home feeling odd, dirty or drained—then get a ritual bath. You need to learn the ritual by heart so that you can do it on the spot without papers should you need to. Take the time to learn and practice it.

The following are two versions of the same ritual. One is to cleanse the body and the other is to cleanse the home. If there are serious energetic problems in your home, then you will obviously need to ritually clean it on a regular basis. If your house suddenly starts to feel ‘wrong,’ or still feels grimy even after you have physically cleaned it, then it is time to ritually cleanse it.

To get the ritual into your head and get used to it, do it for your home and your body once a week for six weeks. This will also peel off any deep layers of muck on you and your home, which in turn will help you to recognise what ‘clean’ actually feels like. After that, only use these rituals when needed.

Bear in mind that, as with most magic, ritual cleansing is not a cure-all, but it is a useful tool. It handles low- and medium-level problems very well; but if you are on the receiving end of an attack from a serious magician or a major land or underworld power (very unlikely early on in your magical career), ritual cleansing will be one of a range of tools you need to use, not the only one. And get out of the mindset that magic has one banishing ritual or one protection ritual that can save you—that is not only incorrect, but potentially very dangerous. If you are under serious attack that threatens your life, you have to use a combination of methods that are specific to the problem: real magic is truly an art form.



These rituals, because they are so important and useful, have been placed on all of my websites and in most of my books. If you have already used them, then make sure you know them by heart and do not need notes/scripts to perform them. It is very important that you know both versions of this ritual inside out. If you already know the ritual by heart and have used it on yourself and your home, then move on to the next part of this lesson, but first read through this section of the lesson in case there is something here that you have missed.

When it comes to the list of the clearing (where it lists all the things to be removed) if there is a specific thing that is not listed, something that you need to be rid of, then add that thing to the list. If that thing is a nature being (like a faery being), then do not cast it out, simply talk to the space, tell it that it needs to go, open the doors so it can get out, or put a stone down in the room for half an hour and tell it to get into the stone. Once it is in the stone, take it out and put it on the earth and then simply sprinkle the mix around the room.

### ***THE RITUAL CLEANSING OF A PERSON***

Teaching Note: when you exorcise by the ‘gods,’ you are calling upon the deities, the ‘substations’ of Divinity to act, and are calling upon the substance you are exorcising to ‘stand to attention’. Then a specific name of Divinity is used that bridges between the substations and Divinity. That name focuses a particular quality of Divinity that is relevant to the substance in question. And then finally the element or object is consecrated into the service of Divinity unnamed (not deity) so that it will work regardless of area, religions, styles, etc.

Have a bath full of water and a large bowl of salt. Light a candle in the bathroom. Use the first two fingers of the right hand to point at what you are working on.

Where you see ‘+’ it means make the sign of an equal-armed cross over whatever you are working on. This is nothing to do with Christianity; it is about the sign of earth, of Malkuth: the action of the equal-armed cross is used whenever you are tuning or consecrating something that is substance: a body, a stone, salt, water... anything of physical substance. It is the reiteration of the four directions.



Recite over a bowl of salt while pointing first two fingers:

*“I exorcise thee, creature of the earth, by the living gods+ the holy gods + the omnipotent gods+, that thou mayst be purified of all evil influence in the name of Adonai, lord of all angels and men. (Hold the flat of the hand over the salt.) Creature of the earth, adore thy creator. In the name of God the father+ and God the mother+, I bless thee and consecrate thee to the service of Divinity.”*

Recite over the bath while pointing first two fingers:

*“I exorcise thee, creature of the water, by the living gods+, the holy gods+, the omnipotent gods+, that thou mayst be purified of all evil influence in the name of Elohim Savaoth, lord of all angels and men. (Flat of the hand:) Creature of the water, adore thy creator. In the name of God the father+ and God the mother+, I consecrate thee to the service of Divinity.”*

Recitation of pouring; recite the following as you pour the salt into the bath.

*“Lord God, father of the heavens above; great Goddess, mother of the earth, grant that this salt will make for health of the body, and this water for health of the soul. (Pour the salt into the water.) Grant that they may be banished from whence they are used all powers of adversity; every artifice of evil shall be banished into the outer darkness, in thy holy names, Amen.”*

Now that the salt and water are consecrated and primed, you need to instruct the mixture in what needs cleaning off whoever is going into the bath. With the two first fingers of the right hand trace a triangle in the air over the bath while reciting:

*“In the Names which are above every other Name, and in the power of the Almighty (point to the top of the triangle), and of the Mother (to the bottom right hand corner of the triangle) and of the holy spirits (bottom left hand of the triangle). (Complete the triangle and then point in the middle of the triangle:) “I exorcise all influences and seeds of evil from the person who will bathe in this bath: I exorcise all*

*demons, parasites, thought-forms, golems, all ghosts, I exorcise all spiritual dirt and evil influence, I exorcise all magical attacks: all spells, curses and bindings sent by other magicians. I cast upon them all the spell chains and I cast them into the outer darkness where they shall trouble not these Servants of God. Amen, Amen Selah.”*

Now get into the bath and make sure that you go under the water at some point, so that every inch of your body has been submerged. When you get out, put on clean clothing.

### ***THE RITUAL CLEANSING OF A SPACE/ROOM/HOUSE***

Have a bowl of water and a bowl of salt. Light a candle and put the two bowls in front of the candle. Use the first two fingers of the right hand to point at what you are working on.

Where you see ‘+’ it means make the sign of an equal armed cross over whatever you are working on.

Recite over a bowl of salt while pointing first two fingers:

*“I exorcise thee, creature of the earth, by the living gods+, the holy gods+, the omnipotent gods+, that thou mayst be purified of all evil influence in the name of Adonai, lord of all angels and men. (Hold the flat of the hand over the salt.) Creature of the earth, adore thy creator. In the name of God the father+ and God the mother+, I bless thee and consecrate thee to the service of Divinity.”*

Recite over a bowl of water while pointing first two fingers:

*“I exorcise thee, creature of the water, by the living gods+, the holy gods+, the omnipotent gods+, that thou mayst be purified of all evil influence in the name of Elohim Savaoth, lord of all angels and men. (Flat of the hand:) Creature of the water, adore thy creator. In the name of God the father+ and God the mother+, I consecrate thee to the service of Divinity.”*

Recitation of pouring; recite the following as you pour the salt into the water.

*“Lord God, father of the heavens above; great Goddess, mother of the earth, grant that this salt will make for health of the body, and this water for health of the soul. (Pour the salt into the water.) Grant that they may be banished from whence they are used all powers of adversity; every artifice of evil shall be banished into the outer darkness, in thy holy names, Amen.”*

Once the salt and water are poured together, the mix is ready to cleanse and purify anything it touches.

### ***CLEANSING OF A SPACE***

Once you have consecrated the salt and water and poured them together, then it is time to use that mix to cleanse a space. If you are doing a house, make sure you do each room individually. If a room has been changed from two rooms to one room, do the original two rooms.

Stand in the centre of each room, and with the two first fingers of the right hand trace a triangle in the air and then point through the centre of the triangle while reciting:

Recitation of clearing

*“In the Names which are above every other Name, and in the power of the Almighty (point to the top of the triangle), and of the Mother (to the bottom right hand corner of the triangle) and of the holy spirits (bottom left hand of the triangle). (Complete the triangle and then point in the middle of the triangle:) “I exorcise all influences and seeds of evil from this room. (Now begin to sprinkle the mix around the room as you recite. Sprinkle above, below and around the directions) I exorcise all demons, parasites, thought-forms, golems, ghosts and I exorcise all spiritual dirt and evil influence, I exorcise all magical spells, curses and bindings from this space. I cast upon them the spell chains and I cast them into the outer darkness where they shall trouble not these Servants of God. Amen, Amen Selah.”*

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## *Other Cleaning methods*

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There are other things you can do to keep your living/working space clean, and also to keep yourself clean. These techniques use sound and smell, which both affect inner beings quite strongly.

Different beings react in different ways to smells and sounds, and this can be useful when it comes to staying clear. Versions of the use of sound and smell can be found in most older religions and magical systems, and they can range from super-efficient to sort of okay depending on what you use and what you use it for.

Smells come in handy for discouraging certain types of beings from wandering into your home, or to stop them from invading your body-space. The same goes for sounds. These are methods of ‘passive cleansing,’ which means they will not work alone when a banishing is needed, but they are a tool that can be used along with banishing methods. The use of sounds and smells really comes into its own when you have ritually cleared a space and want to keep it clear. The right sounds and smells discourage parasites, land beings, faeries etc. from trying to invade your space or from taking up residence with you. But if you go into a space that is already heavily infested, you need to clear first, and then use sounds and smells. You can also use them before an exorcism (which you will learn in the adept phase of training) to loosen the grip of powerful beings in a space before you remove them.

So let’s have a look at smells.

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## *Smells that clear*

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Each country around the world has aromatic plants or tree resins that affect intrusive or aggressive beings by discouraging them from entering a space. There is great wisdom in nature, and when nature has a poison, the cure is usually found very close by: the two are always presented together. This is a dynamic that is crucial for a magician to understand, as it helps them to navigate through some of the more difficult sides of dealing with en-

ergies and spirits. And just as a poisonous plant often grows near its curing counterpart, so a difficult or badly-haunted patch of land often has its cure nearby.

If you have a garden or a patch of land, it is very helpful (and it also earns massive magical brownie points) if you take the time to research what should be growing there naturally (bear in mind it can be different just a few miles down the road). If you can find out, then get those plants growing in your garden: they will come in very useful at some point.

Back to smells. An example of a natural solution in nature is one that we will easily recognise, and that is wild garlic. Wild garlic grows in abundance where there is natural death energy in the land. These areas are like portholes into the underworld and they are often heavily haunted, energetically disruptive and generally difficult to learn to live with. If you live in such an area, grow lots of wild garlic around your boundaries, and always have some hanging and drying in your house: this is where Bram Stoker got his vampire/garlic shtick from: it is a local folk cure.

When it comes to oils and incense, it depends upon the strength of the problem and also what area you are in. For example, in Montana, white sage and sweet grass (used seasonally) is a good cleanser for the home, but it doesn't work in Britain. So don't follow the plethora of recreated spiritual paths that are now so abundant, think about where you are and what you need.

Frankincense is a good all-over cleanser for a space, and it seems to work everywhere. Smudging a home with frankincense resin on charcoal (not incense sticks), or making your own mix of frankincense, oppopanax, cloves and benzoin will clear most spaces anywhere from low-level issues. Similarly, pure frankincense oil either worn or on a diffuser in the home will deter low-level beings from coming into the house. This is why it is used so extensively in Orthodox and Catholic churches, and why it was so precious to the Egyptians.

Experiment with smells. But use pure resins and essential oils, not other people's mixes, or incense sticks etc. as they often have a lot of chemicals in them which doesn't work in clearing and can sometimes make the problem worse by attracting parasites. Parasites gather where there is a place or a person they can feed from. When a person uses a lot of chemical perfume on their body or in their home, it slowly affects their outer and in-

ner immune systems, making them more vulnerable to being fed off. This is why it is rare to find a proper magical adept who wears chemical perfumes or uses them a lot around the house.

If you build up a range of essential oils and resins, you can begin to experiment with smells. Use one at a time for a week or so and just observe any subtle shifts in how they make you feel or how the house feels. Write your results down in your journal.

The smells that work well are the ones for you to focus on using in your magical practice. This can be very individual to the human and the space: there are only a few 'one size fits all' smells. If you have a very aromatic plant growing naturally around your home or in the area where you live, harvest some and bring it into your home. Again, see if there is any subtle shift in the space. If you have sleep issues, try putting some of the local aromatic plants in your bedroom in small bunches and see if your sleep changes. If it does, then your sleep disturbance is not physical; it is psychic. If it is a plant that an essential oil is made from, then you have found an oil that can be an ingredient for your own personal magical oil mix.

If there does not seem to be an oil made from a local aromatic plant that works for you, get some frankincense oil and use it as a base. Put a few chopped and bruised leaves from the aromatic plant into the frankincense oil, and that becomes the 'starter' of your own magical oil mix.

It can take a while for you to hit upon the series of smells that works very well for you, but once you have found the right combination, use it regularly on yourself and in your home. If you are going out to a difficult or crowded place, put your oil on and observe the reactions of the people around you. Some will gravitate into your space and will subconsciously feel safe around you; others, usually people who are heavily parasited, will react strongly to the scent of your oil and will back away from you.

Here is a short list of what I call 'priestly oils,' which are smells that seem to be universal in their actions; and then a list of nature oils that tend to be more localised in their action to where these plants live. It will give you some ideas that you can then build upon and experiment with. This is the beginning of the alchemical side of your magical training.

**Priestly oils:** Frankincense, Myrrh, Oppoponax, Vetiver, Benzoin.

**Nature oils:** Cloves, Garlic, Pine, Mint, Cedar, Sage, Sandalwood, Wormwood, Osha root, Rose, Jasmine.

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## *Sounds*

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Sounds are also very important for affecting change in your space and in your own body. The deeper you go into magic, the more you will learn about how different sounds, voices, and music can subtly affect you at a deep level. Some types of sound and music ‘call in’ parasites, underworld beings and loads of psychic dirt, whereas other types of music can dispel such forces. There are also types of sound and music that cannot clear dirt and problems, but once the space is clear, they will keep it clear.

The same is true for your body and spirit: once you are clean, certain types of music can keep you clean and help to keep you balanced.

So let’s have a look at some different types of sounds that can cause a change around and within you. And bear in mind this is not about finding music that is to your personal taste for entertainment; this is about music that will work as a specific magical tool. If your personal taste in music includes music that can attract parasites, just bear that in mind—and put clearing music on afterwards.

As you become very clean, you will find that some of the music you used to enjoy listening to starts to make you feel drained: that is caused by the parasites that come with the music, and your clean state is allowing you to feel the difference.

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## *Chant*

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Chant, particularly very old chants without modern mixing or instruments can be very powerful in rebalancing a space and quietening it down. A fashion evolved in the 1980’s for mixing chants with drums, electronic music or flutes etc., and while these versions are all very nice and relaxing to listen to, they do not work in the same way or with the same level of power.



The sounds and vibrations of the human voice can have quite a strong effect upon a space, and when this is coupled with particular uses of language, the result can become quite powerful magically speaking. Bear in mind though, that just as there are powerful peaceful chants, there are also types of chant that are designed to destroy, or to wake up the more dangerous side of humanity. These types of chant were used to prepare for battle, so choose your sounds wisely!

The most common forms of chant that are available to us on modern media (CDs etc.) and that are effective to work with magically are plainchant, Sufi chants, and Tibetan chants. Before you rush off to search for things to download, bear in mind that an MP3 file of a chant may be nice to listen to but it will not work magically. When a music file is converted to an MP3 the sounds that the human ear cannot hear are taken out and the overall sound is shortened: the result is that the magical power within the sound is disabled and becomes useless. What is left may still relax you, but the sound will not work at a deep level, which is where magicians really need it to work. It is best to work with CDs which were made before recordings began to be shortened and messed with, or with modern recordings that have not been squashed.

Each type of chant works in a slightly different way. Plainchant for the most part stills a room, and tunes it to a specific 'priestly' connection. This is why chants were used in the churches: to keep that inner priestly connection going. Eventually the music devolved down into hymns and chants that were 'showy' and were more about showing off, gaining funds and being 'pious.' But we are lucky in this day and age that we can buy CDs of very early Christian chant, where the early notations have been revived and adhered to.

Look for chants from the Syriac church, and also the Armenian Church - though many of these have been affected by the Soviet era style of music, there are still some Armenian chants available that are the very old traditional ones, and these are one of the oldest forms of chants still being used today. Look also for Orthodox chant and early chants of the Catholic Church.

True Sufic chant is harder to find, but there are some out there. Sadly Sufism has been hijacked by Western New Age fashions in Europe, so if you wish to work with Sufic chant, look for ones produced in the Near East, like ones from Turkey and Egypt. The Egyptian Sufic chants are a lot stronger

than the Turkish ones, and are less likely to be the product of pseudo-Sufism.

The same is true of Tibetan chants. Most modern recordings are whimsical and specifically designed for a New Age Western market. But there were solid powerful chants recorded in the seventies and early eighties, and these tend to be a lot more effective and work magically. Tibetan chant works in a different way to plainchant; they tend to push out parasites and low level beings, and pull in powers that are protective and cleansing. They are best used after doing a ritual clean of the house. They can also be put on to still the house during volatile times: just set them going and leave them going while you are out of the house.

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## *Drums*

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Certain drum sounds can also quieten a house down, depending upon what they are. Most African drums wake things up, get things ready for war or for sex, or raise spirits. Traditional African drum sounds should be used with caution, as they can be powerful and they tend to be specific calls to land beings in the region that the music comes from.

When African drumming is played on foreign soil, it can trigger an aggressive reaction from land spirits, so do not use them unless you know what you are doing. In fact, most indigenous drum sounds are designed to stir things up, to wake things up and to pull in energy, sometimes energy that is a bit too adrenal for cleansing a home. But when you come across a single drum with a slow beat, it can act like a heart beat for the land and calm the room down.

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## *Nocturnes*

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Classical music by visionary composers, particularly nocturnes, can really still a house in a very natural way. The power that can come through them is not ritualised or sacred; however it is often the voice of nature that flows through the composer. Playing gentle meditative compositions with

the windows open, so that the trees, plants and birds can hear them, can bring a settled energy to a house and a person.

Not all classical music works this way; it seems to depend on the visionary quality of the composer. If you are not familiar with classical music, learn to experiment. Nocturnes and adagios have layer upon layer of emotive frequencies within them, and those intricate frequencies weave a solid 'airspace' in the house.

The beat of Africa has woven its way throughout all modern music. At worst it can trigger violent energies, and at best it is a great mind entertainment or a raiser of energy. But modern music has no inner quality by nature of its composition and use of electronic instrumentation and mixing. The sounds that a real physical instrument makes have a very different effect on a space compared to the sounds that a computer or electronic instrument makes. Use modern music for your own pleasure and entertainment, and more ancient music for your magical work, and learn to feel the difference.

If you are not used to listening to classical, sacred or indigenous music, your ear will not be tuned to their sounds and it may take a little while for your ear and mind to get used to them. Modern music wires the brain one way, and ancient music wires it a different way. As a magician, you need the capacity to understand both.

Experiment, and you will find your own repertoire of music that fits with you and that you can work with. To get your ear and brain used to music that is strange to you, put it on while you are doing mundane jobs like cleaning, tidying etc. Let your brain listen to it while it is doing something else. Like all strange music, you probably will not really like it at first, as we are beings that like familiarity with sounds and smells: it is part of our make-up. But once you have heard some new styles of music enough times, you will learn to differentiate between which work for you and which don't. Here is a short list of music and sounds which can be bought on CD. The sacred music is particularly effective at stilling a space. But you will notice that on all of these CDs, some of the tracks work while others do not: this will make for a good lesson in learning how to feel what different pieces of music do magically. When you feel the difference, note that difference down in your journal. The list of sacred music will get you started, give you some ideas, and lead you to finding your own sacred music. The short list of classical music will give you somewhere to start in that genre, too, and when you

start hunting for your own taste in classical music, look for adagios, nocturnes and meditative pieces. Some of these will make you feel still, but would not necessarily still a room. A lot depends on the composer in question, and whether they were tuned into inner powers or not.

Once you have listened to some of the sacred music, you will learn what 'still' feels like, and then you will have a reference point when it comes to discovering other types of music. Essentially, any music that is the voice chanting and nothing else will have an effect on a space: it is up to you to discover exactly what effect each piece has and whether or not it was the effect you were looking for.

### ***SACRED MUSIC***

- Any chants by Hildegard von Bingen
- Shvedov: Liturgy of St John of the Cross
- Ancient Voices/Vox Sacra by the Anonymous 4 and Soeur Marie Keyrouz
- Armenie 1: Chants Liturgiques Du Moyen-age et Musique Instrumentale (the folk instrumentations on this album are a particularly good 'nature' tuner)
- Any Gregorian Chant without instrumentation
- Chants de L'Eglise Milanaise
- Tibetan Sacred Temple Music by Eight Lamas from Drepung
- Tibetan Buddhism: Tantras of Gyuto –Sangwa Dupa/Mahakala.

### ***CLASSICAL MUSIC***

Chopin complete Nocturnes, JS Bach Cello suites, Debussy, and if you want to feel what it is like to draw faery beings into your house, play Stravinsky with the windows open. A lot of his work was influenced by faery contact.

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## *Getting and staying balanced*

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In the previous lesson, you learned about using the Pentagram as a tuning mechanism for your life force. That was the first step of learning how to actively and consciously engage your humanity rather than just riding through life unawares. The action of mentally tuning yourself to the Pentagram, with the other magical symbols, the sacred language and the shape pattern bring you into a 'wholeness' and tune you properly to a consciously magical state: this is the magical equivalent of learning a martial arts fighting stance. The martial artist learns how to form a stance that is ready for action and that puts their body in an easily defended position. It is very hard to knock a martial artist off-balance once they adopt their fighting stance.

In the early stages of magical training, the first line of protection is learning how to adopt a 'prepare for action' stance, whereby you can easily defend yourself and cannot be easily knocked off balance. The most an apprentice magician can expect to have to cope with are parasites, curious ghosts, curious land beings, infantile magicians trying to harass you magically, and unhealthy objects inadvertently brought into your space.

Serious all-out magical attacks or super-aggressive beings are in general a rarity in the western world, but when they do make an appearance, it tends to be more of an issue for adepts or the occasional initiate who has either crossed a line somewhere in their behaviour, or become very visible to hostile humans or beings.

Before you can learn anything about defensive magic, you have to learn how to balance, be still, be solid and be strong. Then the more intricate defensive techniques can sit on that solid base, which in turn makes them very efficient. Most low-level issues, attacks, etc. can be dealt with in two steps: anchor and then shield. To anchor means to create a state whereby you are hard to knock over, hard to grab, and not easily manipulated emotionally (many beings try to scare humans).

One of the best anchors is the pentagram pattern. The pentagram was used by the original nineteenth century Golden Dawn magical group as a method for teaching beginners ritual patterning using sound, shape and movement. However, it somehow morphed into a mishmash of fragmented

understanding, immature use of deity patterns and Divine names, and a good sprinkling of drama. That became known as the Lesser Banishing Ritual of the Pentagram: the only thing it really banishes is the magician's common sense.

However, the pentagram pattern itself can be a very powerful anchor, as the pentagram is about being a human. It is a magical pattern that consciously declares, tunes, and roots a human life: it takes you to conscious awareness of the powers that flow through your space, the powers that open your future, and the powers that support you through your blood, and it is a pattern that reiterates the directions around you. It also establishes in your sphere the patterns of the two foundational magical tools: the sword and the cup. Eventually you will learn how this pattern operates through Kabbalah, but for now it is your solid anchor: it is your fighting stance.

If you have practised your pentagram seal exercise from your previous lesson, you should by now be able to stand, close your eyes and 'see' with your mind's eye the pattern of the pentagram all around you, with the magical signs, root declarations in your own language and the root magical tools. The pentagram is never projected outside of yourself (the big mistake of the LBRP), rather you are 'in' it: it is the pattern of your humanity that you stand within.

If you feel yourself to be at magical risk in a situation, you can make mental use of the pentagram. If you have practised, you will be able to stand with your eyes open and visualise the pentagram as your body, the hexagram over your head, your ancestors/the earth/family name (Mother) below you, the magical implements in your hands, and your spark of life in your centre with your first name. Once you are able to do that, then you can declare what is known as the breastplate (I will talk about its origins and actions in a moment).

The breastplate as used with the pentagram is a ritual declaration which can be spoken out loud or said in the mind when you need to be verbally silent. The skeleton action of the breastplate has many different styles and usages, but to use the breastplate with the pentagram, you would declare this recitation once you have the image of the pentagram around you:

*The Father is above me, The Mother is below me, the sword to my left, the cup to my right, the guardian angel behind me, the Sandalphon, the noble Companions before me, within me is life, within me is the breath of God: I Will Be.*

Before we move on, let's just take a little time to see how that recitation works, why it is constructed that way, and when you would use it. As I said earlier, this is a 'passive' form of protection: it is an anchor or fighting stance. The shape of the pentagram is the shape of humanity. That is the first layer of its anchoring strength: in our modern day of trying to be everything that we are not, we also subtly loosen our understanding of what and who we are. Impressing the shape of the pentagram upon ourselves reiterates the magical pattern of creation in terms of the human body: the human body is the body of clay that is ready to be filled with the breath of Divinity.

The second layer is the conscious awareness of Divinity 'above' us in the form of the hexagram, which in turn is a shape of Divine completion. In magic, 'up' is the future, the forming of creation, and the breath of Divinity. This breath flows down into creation. In the pentagram, you and the pentagram are 'creation,' with Divine consciousness above you. You will learn more about this later on in the course. This pattern is where the 'god is up' concept in religion comes from, though it is badly misunderstood and has become a degenerate concept.

In balance to Divine consciousness (which has no material form) above, you have earth/your ancestors below. This is also 'creation' which is the whole world, and is the receiving feminine aspect of Divinity: you are reiterating where you come from. By doing this, you anchor yourself deeply in the earth which is the female Divinity, and acknowledge that you are the sum total of your ancestors. This roots you in the strength of consciousness that flows through your blood: literally, your family upholds you.

In the left hand you hold the sword. You have not yet learned how a magical sword works, but by 'seeing' it in your mind's eye, in its correct position, you begin to establish the timeless line of magic that flows through your life. You hold it now in innocence, but eventually, as an adept, you will hold it in gnosis. By holding the sword in innocence now, you connect to your magic in the future. It is difficult to explain to a beginner, but there is



no 'time' in magic. By holding the magical tools, not only do you step into the pattern of the magician, but you connect yourself to the work you will do in the future: this creates a loop of power that flows out of time.

The sword in the magician's left hand is not a defence; rather it is an establishing of the power of utterance: it is the magician consciously engaging with that power that flows from Divinity. In a three-dimensional pattern, the sword in the east and the hexagram above are two sides of the same power—The Divine power flows down from above and when it reaches the threshold of Creation, our world, it ceases to be a simple downward flow and instead is perceived by us as flowing into creation via the directions. The breath of Divinity flows to us from the east, and when we initiate a magical act, we also start in the east and we 'give'. Thus the sword/east is 'I give'

The cup in the right hand is the receiver of power: it is a vessel waiting to be filled. It connects deeply to Creation, which is the vessel that receives Divine breath in order to exist.

So you begin to see that the pentagram is a magical pattern of the creation of Man, and also the creation of magic by the magician. By including the two foundational magical tools, and working consciously with the pattern, you step from being a human who is buffeted helplessly by fate to being a human who consciously engages all the powers of creation around them. This is one of the layers of meaning in the mystical maxim 'Man, know thyself.'

Then the ritual pattern establishes and acknowledges the angelic powers that work with humanity, and specifically with that portion of humanity that has consciously engaged at a deep inner level with the Mysteries. A person's individual angelic being, who acts as their guardian, their threshold for life, is behind a person. They do not protect you from your own ignorance and stupidity; rather they quietly nudge you in the right direction.

Before you is the Sandalphon, the angelic power that guides humans into the Mysteries and shows them the way if they are willing to listen carefully. The Sandalphon is an angelic 'companion' to the magician, a passive teacher that points the way; hence they are 'before' you: "the guardian angel behind me, the Sandalphon before me." You are sandwiched between the two.

Finally comes the declaration of creation, “within me is life, within me is the breath of God: I Will Be.” You declare that you are finally aware of the flow of creation: the breath of Divinity flowing into the vessel (in this case a human body), and you declare - I will be. This is both a declaration of your constant evolution as a magical being, and an acknowledgement that you exist and will continue to exist only through the action of Divinity.

Now, hopefully, you understand how the pentagram can act as quite a powerful shield for your early days in magic, and why it functions as a fighting stance that someone would have a great deal of trouble knocking you over from: you become so rooted in what you are, and so aware of the Divine Breath flowing within you, that most low level beings, attacks, etc. would not be able to stick. It would take a focussed and specific attack to knock you out of this ‘stance.’

Also, now that you know a bit more of the secrets behind the pentagram, if you do some historical research, particularly in terms of ancient cultures, wall paintings, religious patterns, and wherever else the pentagram turns up in history, you will now have a deeper understanding at what the artist, religion or priest was hinting at. The pentagram is badly misunderstood in modern magic, and many of the rituals of modern magical schools project the pentagram outside of themselves (they form it in the air), and add Hebrew letters (usually badly pronounced), different deities, etc., all of which create antagonistic patterns that fight the human form in its balance.

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## *Task*

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Now that you know how the pentagram works, do some research and look at the use of the shape through history (not modern usage) and in what context it was used. From there, list the various cultures that used the pentagram, in what situation/context they used it, and then, rather than reading the modern interpretation of what archaeologists or historians thought, look at the symbol for yourself and see what understanding slowly rises to the surface of your mind.

This is the beginning of the process of learning how to extract ancient information through simply looking and meditating on an image. Don't

worry about whether it is your interpretation that is coming to mind, or whether you have managed to tap into the mystery behind an image; just let the ideas flow and write them down. Copy and draw or paste the images along with their surrounding images: for example where it appears in Egyptian texts, copy all the hieroglyphs, deities and images that the pentagram appears alongside.

Write an essay from your notes and the images. Use the statement: In the history of this culture, the historians say the use of the pentagram in this context meant X, but after studying it, from what I now know of the pentagram, I feel it was used for Y. If you agree with the history books, that is fine: say so, and why. If you do not agree with the history books, say so and why.

In the future you will revisit this essay, once you have worked deeply with magical patterns, and it will give you insight into how far you have progressed, and how your understanding has deepened and matured.

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## *Breastplates*

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Various incantations known as ‘breastplates’ can be in modern magical texts, and often they are touted as being the ‘Breastplate of Solomon.’ It is assumed to be an ancient incantation and there are many variants around these days. A breastplate incantation is very similar to the pentagram ritual above, in that it defines a power above and below you, to your right and to your left, before you, behind you and within you.

The first written description in the west of a breastplate incantation is a part of the Faeth Fiada. It is called the breastplate of St Patrick, and it is an old Irish prayer which was first written down in the 8th century. It is most likely a remnant of a pre-Christian incantation, which is apparent through the use of the elements and weather as a part of the breastplate. There are also similar incantations found in the Pyramid texts that suggest the use of a breastplate incantation for the Pharaoh as he traversed through death.

*I arise today  
Through the strength of heaven;  
Light of the sun,  
Splendour of fire,*

*Speed of lightning,  
Swiftness of the wind,  
Depth of the sea,  
Stability of the earth,  
Firmness of the rock.*

This is the calling of the elements and earth powers, and it establishes the speaker as a part of the natural elements. A later part of the prayer adds:

*Christ with me, Christ before me, Christ behind me,  
Christ in me, Christ beneath me, Christ above me,  
Christ on my right, Christ on my left,  
Christ when I lie down, Christ when I sit down,  
Christ in the heart of every man who thinks of me,  
Christ in the mouth of every man who speaks of me,  
Christ in the eye that sees me,  
Christ in the ear that hears me.*

Now we begin to see the co-opting of Christ as overall protector as opposed to the male/female Divinity, the angelic presence and the Divinity within humanity. But the underlying structure is still there: there is power and presence all around and within you: you are truly not alone.

Reciting a breastplate when you are stressed or going into a dangerous situation brings the lens of existence into sharp focus, and alerts the spirit beings around you that you are in need of protection. To work a breastplate magically and successfully, it must have male and female Divinity, angelic presence, ancestral presence, and magical tools. That is topped by the utterance of conscious existence.

To use the pentagram breastplate as an immediate call for protection, you would use the incantation once you have quickly visualised the powers, symbols, tools and beings around you:

*The Father is above me, The Mother is below me, the sword to my left,  
the cup to my right, the guardian angel behind me, the Sandalphon  
before me, within me is life, within me is the breath of God: I Will Be.*

Learn this incantation off by heart, and learn how to visualise the images and shapes quickly.

I have reiterated and talked quite a lot about the Pentagram for good reason (I am sure you are now sick to death of it): each section of the lessons that talk about the pentagram go deeper and deeper, inch by inch, into its mysteries. In the next module you will learn the full Pentagram ritual, how it works and why. There will come a day when you are glad that you know it inside out.

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## *Talismans*

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For a beginner, there are two basic ways to create and use a talisman. From these two foundations, you will eventually learn all sorts of different methods and techniques, but for now you will learn two distinct, old-fashioned and very useful ways to protect yourself.

One basic talisman method is passive, and the other is active. As a magician, you will come to realise that all magical protection falls into one or the other of those two categories. Whereas passive protection ticks quietly away in the background, active protection targets a specific threat such as a magical attack, or looks after you when you have to go into a very dangerous situation. You should only use active protection when it is truly needed. If you use active protection all the time, particularly as a developing magician, it will become seriously counterproductive. This is something we will look into in more depth in a future lesson.

Passive protection can take the form of an image (usually an underworld deity) or a sacred text. Remember your lesson on sacred language: there is a major difference between language with magical meaning, and sacred language where the letters themselves have their own power.

The two most active and powerful sacred languages are Hebrew, and Egyptian (Old and Middle Kingdom) hieroglyphs. Using Hebrew letters in text combinations from the Torah, for example, puts the sacred language into a context: one of the unique things about the sacred use of Hebrew is that a section of text has many layers to it. The first layer tells you a story. The second layer has names hidden within the letters of the text. The third

layer has numerical harmonics woven within the text that create a specific magical pattern. The fourth layer is the vibration of the combined sounds that affect a space and change the power operating within it. Because the pattern of letters is intoned around the world on a daily basis, simply having that text on the wall is enough to trigger passive protection.

For active protection, talismans with specific actions are needed. So to bring this lesson to a close, let's look at one of the very basic ways to create and use an active talisman for protection. This method draws upon the visionary learning you did in the earlier lessons. Most people would think that a method that uses vision is quite advanced, but in fact it is much harder to make a talisman without using vision if you want it to actually work well. It is also important that you learn all the different layers of vision use in the earliest part of your training.

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### *Experiment: Making a Talisman*

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You will need a plain metal or stone pendant. Choose something you can keep on your body for a week and that you are willing to throw away afterwards. You will also need a bowl of salt and five candles.

This is a silent, simple ritual that also uses visionary technique to pull power from the inner worlds into substance in order to get a job done. You act as a focal point, director and bridge as you ask for a specific quality from each direction to be placed in the talisman.

Later in your training, when you become more skilled at magic, you will learn how to combine these simple skills with outer ritual skills to create a full talisman using vision, ritual, sigils, magical symbols and sacred sound. It is pointless being able to do all of the 'flashy' stuff if you cannot make the inner connection—so that is what you learn first.

You can use the following method to make a talisman when you (or your children) need protecting from danger. When you work this simple ritual for real (not for an experiment) you have to be very careful how you phrase what you are asking for. We will go into that after we have gone over the experiment.

For this experiment, the exercise is point-specific: you are going to ask for a specific thing to be put into the talisman. That is so that you can feel it working, feel it doing a specific thing. Once you have felt it and understood the feeling, then you can take it off. An added bonus of this experiment is that it will teach you how it feels to have your energies shifted by magic, so that if someone later tries to bind you magically you will recognize the effects immediately.

### ***SETTING UP***

Get a cheap, plain pendant necklace, ring, or bracelet (a neck pendant is best) made from metal, with no magical quality, i.e. a silver chain with a small stone on it or a metal shape. Don't use a pendant with any magical, religious or New Age images: the plainer the better (a clean slate to work on). Put it in a bowl of dry salt and leave it there for at least 24 hours.

You will need five plain white candles and one long ordinary candle to use as a taper. You will also need five altars or small work surfaces located in the four directions and one in the centre. (Note how you are continuing to work with a directional pattern, which in turn will help to deepen your understanding of how many different ways you can use the directional powers.)

Place the candles in the four directions and one in the centre. Use altars if you can, but have nothing on the altars except the candles. If this is not possible, use small plain surfaces in the four directions (I have used large hardback books with white cloths over them) or place the candles in the directions directly on a clear floor. This is called creating a neutral space. Do not have images, ritual objects etc. on the altars, as these will influence or block the powers that you will need to work with. Ensure doors are locked, phones are switched off and that nothing can disturb you as you work.

### ***CREATING THE TALISMAN***

Take the pendant out of the salt and place it on the central altar. Light the candle that sits upon the central altar. Close your eyes and still your mind: spend a few minutes in stillness/void meditation before focussing



upon the central flame using your inner vision. Perform the directional ritual you learned in lesson four—ritual magic lesson.

Go around the directions starting in the east, do the spoken acknowledgements of the directions, and the declaration of the sword and the cup. When you have finished, stand in front of the central flame, facing the south altar on the opposite side of the central altar, and remember the pentagram shield. Place your arms out and be aware of the magical symbols around you, seeing them in your mind's eye. Make the spoken declaration of the pentagram finishing with the words 'I Will Be'.

Those two ritual actions open the directions, establish your power and presence within humanity, and get you ready to work.

Walk a full circle around the central flame and go to the east altar. Imagine with your mind's eye that beyond the flame you can see gates. See the gates opening and a shadowy figure standing in the gateway, waiting. Hold the pendant over the flame (without setting fire to yourself) and ask: Powers of the east, I ask that you place into this pendant the power of invisibility, so that no being, spirit, thought form, or parasite can see me. I wish to learn the skills of the Quarry. I am a student of the Quarry, and I wish to learn the feeling of silence and invisibility. I will honour the power of the lesson, and remove the pendant once the lesson is learned.

See in your mind's eye the figure reaching out to touch the pendant. Hold the pendant there for however long the figure touches it. Once the figure withdraws their hand, take the pendant from the flame and hold it to yourself. Take a step back, bow to acknowledge the contact, turn and go to the south altar.

Repeat the whole process again in the south, west, north and finally also the central flame (you should be facing south with the flame before you). Once you have finished, put the pendant back on the central altar. Walk a full circle around the flame and go to the east. Bow and say thank you. In your mind's eye, see the gates close. Once they are closed, blow out the candle, take a step back, turn and repeat in the south, west and north. Once the directional candles are out, take the pendant and hold it in your hands. Sit down on the floor facing south with the central flame before you.

Cup the pendant in your hands and close your eyes. Your intention with putting on this pendant is to be fully cloaked so that beings cannot see

you and you cannot see them. With your eyes closed, put the pendant on and imagine a black heavy shroud descending upon you, a shroud that totally envelops you, shuts out all light, all sounds, all images. Sit for a moment in that darkness and when you are ready, open your eyes and blow out the central flame.

### ***EXPERIMENT RESULTS***

This experiment has two lessons: one is what it feels like to be shrouded, and the other is the experience when you take it off. If you are very sensitive or psychic, this can be a tough lesson, as the silence can be shocking: you do not realise quite how much you hear on a day-to-day basis—your mind tends to tune it out and you do not realise how much spirit chatter there is until it goes.

If you are not psychic or sensitive, the lesson will not be so shocking and you will have to learn to pay attention to subtle shifts in your energy. You will most likely feel the difference more when you take it off.

Keep the pendant on for a week. The sensitive people may want to throw it after twenty-four hours: do not do that. You must learn this lesson for a variety of reasons: first, you need to know how these talismans work. You also need to know what everyday life is like for those who are not sensitive. You cannot serve or help as an adept in the future if you have no understanding of the silence that many people are trapped in, and the subsequent dangers that this silence can put them in.

If you discover through this experiment that you are a non-sensitive person, then you must learn to optimise what senses you do have. All of your senses work on an inner level as well as an outer level. Once the talisman is on, pay close attention to whether you find yourself doing things slightly differently. Are you driving differently? Are you talking with people differently? Are you finding it harder to weigh people up? Are you sleeping better or worse? Are you hungrier or not hungry at all? All of these shifts, however subtle, will tell you where you had an inner sense or connection that has suddenly been shut down. Once you know what has changed (sense of smell, hearing, sight, mood, dreams, sleep, taste, energy) then you know how your body was actually operating at a psychic level, just very quietly. From there, you know what senses you can work on to strengthen them.

Keep a daily journal or notes that outline any shifts, and any incidental occurrences, (people not seeing you on the street and walking straight into you etc.). Note down your sleep and appetites, whether you get more or less tired, etc. At the end of the week, take off the talisman and throw it in a river or lake, or bury it if you are not around water. When you take it off, pause for a moment, be aware of the directions around you (see the altars in your mind and recover the feel of the working space), say thank you for the lesson, and then dispose of the pendant safely. Now go take a ritual cleansing bath.

For the first twenty four hours, note down any shift again: is everything louder and brighter? How long did it take for the chatter to come back? Is there no difference? There are no right or wrong answers with these experiments; it is all about learning your own individual level of sensitivity.

**Note:** do not try to do any magical work or exercises during your talisman lesson week—while you have it on you will not be able to do any magic, it just won't work.

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### *Working these talismans for protection – points to remember*

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Don't try and 'fix' intent into these talismans when you are looking for protection. Simply ask the contact in each direction to put in whatever is needed for you to stay safe at that time (and give a time span, like 2 months or a week). That will ensure you are truly covered in terms of safety without blocking any learning experiences you need to go through.

So for example if you said, 'protect me from my violent neighbour', and you then get hit by a bus, you were not well protected from danger. Let the contacts see from their perspective what you need to stay safe during a dangerous time. And don't get into wearing these sorts of talismans all the time: you will regret it.

Use protection when it is needed, and only when it is needed. There may come a time in your later years, or during a long term illness where you will need to wear a talisman for a prolonged period of time, but that is an unusual situation. In general, constant use will only weaken you.

## ***MAINTENANCE***

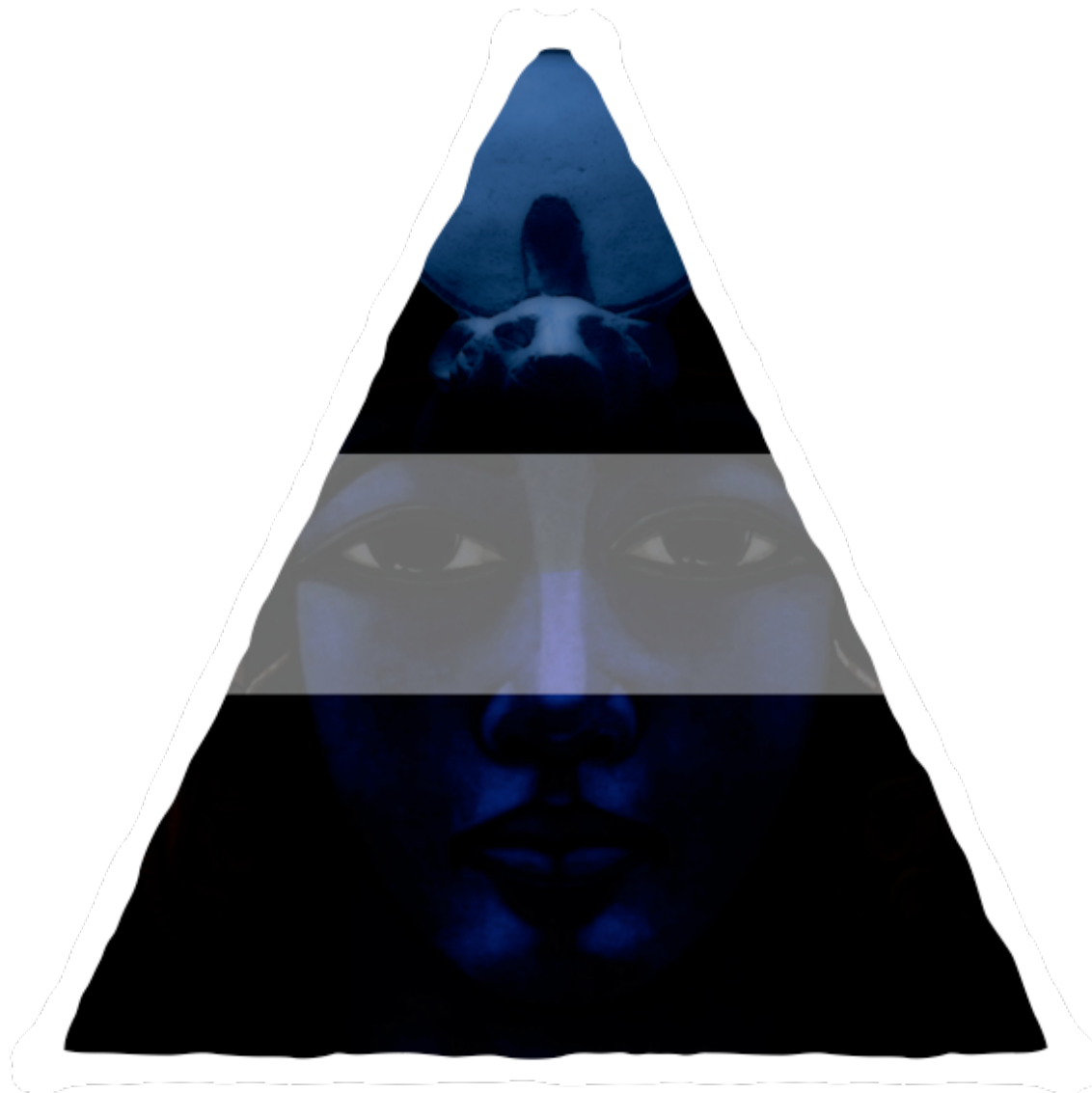
Don't take the talisman off, even for a shower. A talisman has a limited life span and you will know when it has finished its job as you will either feel the shift or it will break and fall off. Talismans are meant to be for short-term protection, so don't overuse them or you will not gain your own inner protection.

If the talisman takes a hit (breaks, explodes, refuses to stay on) then it is time to take it off and bury it or drop it into a river. Do not be tempted to keep it and reuse it.

QVAREIA

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