



QUAREIA—THE INITIATE

Module II—Exorcism I: The Basics

Lesson 4: Tools and Elemental Magic

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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



QUAREIA—THE INITIATE

Module II—Exorcism I: The Basics

Lesson 4: Tools and Elemental Magic

In this lesson we will look at tools and methods for dealing with low- and medium-level disturbances in buildings and individuals. Anything more than a medium level of disturbance would be too much for an initiate to deal with, and could become dangerous not only for them but for everyone and everything involved.

However it is very unlikely that an initiate will be confronted by anything more than the level of disturbance they can readily deal with if they apply themselves properly. The training you have received so far will offer you quite a bit of protection, and the beings around you will steer you away from too-dangerous situations.

Of course if you make a point of looking for potentially dangerous possession situations in order to test your skills, the beings will back off and let you get on with it. Stupidity can be a harsh teacher, and there is no reason to throw yourself into a pit of destruction for no good reason.

But if you are willing to be of service and work within your abilities, then you will cross paths with appropriate situations where you can make a real, positive contribution: you will be moved around life like a chess piece in order to deal with things that need attending to and that you are capable of sorting out. Just be aware that such things are very hard work at times and they can exhaust you if you are not careful. Just use your common sense.

In this lesson we will look at the tools in relation to their application, both for working on a building and working on a person. You will already be familiar with some of the tools that can be used: the key is in applying them properly.

The tools and methods used must be harmonic and relevant to the situation at hand, and each situation can be very different. Remember, your ultimate goal is to restore some semblance of *balance* to a place or person, not to be a warrior who spends their time slaying demons. The work has to be effective not only in the short term but also in the longer term, and it must be conducted for the good of all involved, inner beings included.

Buildings

In a problem building situation, the tools to be used are those which will directly address the issue in the calmest and most effective way.

The rule for all disturbances, whether they are in a building or a person, is:

Little is better than more.

Do not use a sledgehammer when a spoon would do the job. If you go into a situation using 'power tools' you are more likely to get an instantly aggressive reaction, and one that will likely be destructive in the long term: it sets up a war situation, which is exactly what you do not want.

First identify the problem. Then use the simplest, gentlest possible tool, and give it time to work. Only when you have no resolution should you start—slowly—upping the power levels, a notch at a time, until you get a proper result.

Of course, as discussed in depth in earlier lessons, these tools must be used alongside an attempt to change the behaviour of the people involved: no tool will properly resolve the problem unless the people themselves change the behaviour that attracted the problem in the first place.

If they are unwilling to change, then walk away. Under such circumstances continuing would only endanger you and the people involved: again, it would set up a 'war' situation.

Trapping and catching

These tools are used to *catch* beings that may be causing a problem. They are for when a land being/spirit/faery being wanders into a house and gets trapped for some reason, or is just unwilling to go back outside. Such a being is identified by the symptomatic picture and by readings.

It can be difficult to identify exactly what type of being you have to deal with. As different traps work for different beings, it is wisest to use several different traps and hope one works. If you are lucky and can identify exactly what type of being you have trapped (and what element it most resonates with), it will make your work quick and easy.

There are three main types of traps that can be used: *elemental traps*, *containers*, and *patterns*.

Elemental traps

Elemental traps are a bit like cat carriers: they give the spirit an elemental substance they are familiar with and that they can flow into, and then the element is placed back in nature.

The trap can be a stone, water, a tree branch/twig or a fire.

It is very unglamorous, and there is no spitting or climbing on the ceiling: the being is simply given time to get into the element and is then taken outside. The skill of finding these tools is to use inner sight, and they must come from the area where there is a problem.

In your early apprentice training you learned how to find particular stones, how to work with water, and how to tune a flame and place something in it. When you suspect the disturbance is coming from a trapped land spirit you go outside, find the relevant element, and bring it into the house.

If the disturbance is causing someone to dream of “little people” or children trapped in a room, and things are being thrown around the house or a person is being targeted, then stone is used (faery being presentation).

If the disturbance is fire-based, then a fire or a flame is used. The being is drawn into a tuned flame and sent into the Void when the flame

is blown out.

If there is a sexual nature to the disturbance but it is not a parasite, then a tree branch is used. Some land spirits will try to communicate with humans in a way that can translate to sexual energy: sexual energy is a form of communication.

If it is a water being,¹ in which case it will usually be female and aggressive, then water is used—though if the house is over a spring then you have a different situation altogether, one we will look at later in the lesson.

The element must be chosen carefully: it must be the right element and the presentation should be appropriate.

When using a stone, choose carefully and ensure it is harmonious in shape, pleasing to the eye, and appears strongly in your inner senses when you search for it. You must also check that it is not already inhabited² and ask the stone if it is willing to be used.

If using a branch or twig, find a recently fallen one: *do not break one off a tree*. Again use inner senses to find it. Talk to the branch and ask if it is willing to help. If the answer is no, you will feel a shift in your inner senses that will feel hostile to the idea.

If using water, get it outside from a local spring, river, stream, or lake whenever possible. Chlorinated tap water may work if you are lucky, but sometimes it does not. Put the water in a place bowl made of glass or ceramic, and put it in the room with the disturbance or at the centre of the house if it is a house-wide problem. Also be careful about what container you use. Do not use anything with figures, faces, or eyes. Plain or abstract patterns are best. If you use something with animal or human figures on it, there is a chance the spirit may embed itself in the image, which will cause a whole new set of problems.

Once the being is safely in the element,³ tell it you are going to take it outside and release it back to nature. Then take it outside and place it far away from the house so it does not get trapped again.

If it is in water, pour it back into outside water where at all possible. If you have a water being or a being with an affinity for water in a house, it

¹Most poltergeists are water beings.

²Use inner vision.

³Bridging method in the next lesson.

will have come from a nearby water source.⁴ If the water source is under the house, then the being will not budge as you are on its territory, and different methods will have to be used. The most spectacular presentations of trapped or problem beings come from springs or wells under the house. This is usually the source of a ‘poltergeist.’

Containers

If it is a fire being, these can be the trickiest. Sometimes you can get lucky and bridging them into a flame and dispensing them back to their element will suffice. Other times they are really tough to get rid of and must be trapped in a container. The container can be kept in the house or buried far away from the building.

The best container for a fire being is a glass bottle with a glass or metal stopper. The being is caught in the flame and then bridged into the glass bottle.

Once it is safely inside, the stopper must be fixed in place with wax to seal it, then the whole thing bound with blue ribbon—the vibration of the colour blue affects the fire being and calms it. The bottle must be bound tightly with the ribbon, and then the ribbon waxed into position so that it does not break loose. The bottle can then be stored safely in a corner of the room for a few weeks until all reside subsides, after which it can be buried outside. The being will simply sit in that container until it is released at some point in the future when the glass eventually breaks.⁵

Trapping the being this way stops it interacting with the people in the building, and without its active presence the fire energy in the building slowly dissipates.

If it has been done properly, the strength of the problem should drop considerably within twenty-four hours. After that, it should continue to drop in intensity over a period of a couple of weeks. Once the people in the house start to feel cold a lot and the disturbance has stopped, you know you have succeeded: fire beings always elicit a reaction in the human body of feeling too hot, alongside spontaneous small fires, candles flaring constantly, etc.

⁴So if you are in a desert, you can safely assume the problem is not caused by a water being.

⁵This method is at the root of the *Genie in the Lamp* story: ‘genie’ is ‘Jinn,’ the Arabic word for a fire-based faery being.

Patterns

Another type of trap that can be used is *patterns*. This method is as old as humanity itself and examples of it being used to protect sacred places, burials, tombs, and power tools can still be seen today at archaeological sites.

Many types of land beings become absolutely fascinated by certain types of patterns: usually swirls, complex knot work, and so forth. Carvings in stone can still be seen at some ancient sites and, despite what regular archaeology thinks, these were not decorative; rather they were functional. Eventually as that knowledge was lost they did indeed become decorative, but they still worked. At some ancient sites where there is complex pattern carving, you can still feel the beings trapped in the stone, still busy working their way round the complex labyrinths and knots in the stone.

This is not a cruel trapping; it is more like providing a Playstation for inner beings: they become fascinated by the patterns and spend vast lengths of time 'playing' in them, which of course keeps the beings from causing trouble.

Mirrors can also be used for this purpose, though they do not so much trap a being as keep them fascinated. The downside is that they can actually *attract* beings if you are not careful.

I have a long wall hanging of intricate patterns and mirrors, and every so often I will find a faery being sitting before it, totally entranced. I have to get a stone, bridge the being into the stone, and put it back outside. But the wall hanging does serve as a good deflection should anything wander into the house.

To use patterns in a house, particularly when there is an issue with faery beings/land spirits, the easiest and best method uses a large square or length of cloth and a gold or silver pen. Draw or paint complex patterns that interlink, like swirls or interconnected labyrinths. Make sure the pattern's paths have no exits, but instead draw them so that they will slowly bring the being into the centre of the cloth. Then hang the cloth in the disturbed area.

Most beings find these cloths fascinating, and will merge themselves into the cloth. After a few days, if everything has gone quiet, take the cloth outside and hang it far away from the house or bury it carefully in a shallow grave. The being will come out when it is ready and flow back into nature.

These cloths can also be hung permanently in very difficult areas to help settle a house down. If the cloth becomes torn or a little burned so that the pattern is broken, it must be taken outside immediately.

Absorbing and tuning

When the problem is suspected to be from a wave of destructive or degenerate power, as opposed to the work of a being, then the first tools to use would be ones that *absorb and tune*.

This is an easy fix, but it must be kept up by the building's occupants. The energy must be absorbed by something while at the same time the space is kept tuned to stillness. (Of course the occupants must also adhere to behaviour that quietens the space energetically.)

The *salt water cure* is very good for absorbing such waves if they are not too strong. You learned about this in the early part of the apprentice section, and it should be applied to each individual room in the house. Bowls or containers of salt should also be kept by every sink so that when the occupants wash their hands with soap, they also place some salt in their hands and wash them with salt, soap, and water. Salt can also be put in a bath, or a handful of salt added to soap in a shower.

To tune a space, the most difficult place in the house should be identified and a lit candle kept there at all times. The occupant must first learn to be quiet and still before lighting the flame.

Constant, high frequency chant⁶ going quietly in the background will also disperse a lot of low-level, unhealthy energy. Frankincense used daily in the house will also disperse and tune a space.

To avoid volumes of smoke, put ground frankincense in a silver foil cup⁷ over a candle dispenser for essential oils. If high quality frankincense is used, it becomes glass when it has cooled and can be easily removed and replaced.

A glass of water by each person's bed is also a good, simple absorber. These should be renewed each night.

⁶Plainchant is best.

⁷Dull side outwards, and fold the foil so the cup has two layers.

These are very simple methods that can be effective for low-level energetic disturbances. They can slowly still a house and restore some semblance of normality. My first teacher used to talk about using copper rods buried at particular points around a house in the garden outside. It is not something I have worked with, but it was effective for her. It may be something to experiment with should you come up against a constant flow of difficult energy pulsing through a house.

Reflecting and discouraging

This is a very old method that is used all over the world, and it discourages random beings from entering a house. It uses mirrors on windowsills to deflect curious beings and low-level, unbalanced energy from entering a house. It can also reflect very low-level magic—but bear in mind that if someone knows what they are doing magically and have an intent to harm, mirrors will offer little protection: they will simply be one of many different layers of distraction and reflection.

Salt again can help discourage many different types of spirits, though using it this way can harm the land outside, which is likely to really piss off the local spirits, so tread carefully. A line of salt across a windowsill or doorstep will stop many beings from entering a house. And consecrated salt is far more effective. Because of the damage salt can do to every living plant it touches, this technique should only be used in emergencies and with much thought.

In one very troubled country house where I lived for a couple of years which was surrounded by very hostile beings, I lined the windows and doors with salt from the inside to give me breathing space before I got to communicating with the hostile spirits and finding out what they needed. Once that was established there was no more need for the salt. Had I used the salt to the line the *outside* of the windows, I would have triggered a ‘war’ situation, as the wind and rain would have carried the salt onto the land.

Faces and vessels are also pretty good at discouraging beings if you know what you are doing. This is something you have already worked with. It is also another very old method which is used around the world. Guardian lions, dogs, gargoyles, etc. placed in the windows

and outside the main door can, and often will, discourage troublesome beings—particularly if the vessel (statue) has been tuned and talked to.

One only has to wander around temples and old houses in various parts of the world to spot this method in action. Just buying a statue and placing it by the door will not afford much protection: once the beings outside realise it is just a lump of stone or pottery they will get brave. But if it has been tuned by a magician and told to guard the house, and told what is okay to let past and what is not, it will be a pretty effective layer of protection.

I have worked many times with these types of guardians in troublesome houses, and they do afford a layer of protection that can then be built upon. You looked at these in a previous lesson, so you should know what you are doing with them by now.

Always be careful to instruct the vessel carefully: once in my younger days I applied this technique a bit too vigorously and the troubled house's children suddenly found that their friends no longer felt comfortable coming and asking them to play out: the guardians warned everyone to go away.⁸ So program them properly.

Tuning and protecting

When things get a bit heavy in a house and the basic layers of help either fail or are not strong enough, then it is time to increase the power levels a little. This can be done using magical tools and deity images or statues. If weak, vulnerable, old, or very young people are at risk in a building to which you have been called, then it may be necessary to leave your magical sword unsheathed in the house for a while.

If you do that, ensure that the household has strict instructions not to touch it for any reason—a fully tuned and working magical sword can give a real energetic belt to anyone who messes with it.

Placing your unsheathed sword in a prominent area of the house can give a window of peace in a crisis, and will also turn down the destructive power levels enough for you to tackle them.

For example, when I was called to a home and I realised it was a very serious situation with children at real, physical risk of harm, I left

⁸Kids are good indicators for these types of things.

my sword in the house along with the being connected to the sword. I instructed the sword to “guard and protect” while I figured out the best way to resolve the house’s problem. I also left my exorcist’s cloth shield⁹ at the house to drape over the bed of the child as they slept each night.

This approach worked because the destruction was coming from pulses of power and the accompanying destructive Underworld beings. Had I used the unsheathed sword where land/faery/ancestral beings were the problem, it would have triggered aggression. So think carefully about what you are doing and why.

Such actions, along with immediate first layers of distraction, trapping, and clearing, will give the exorcist time to get a handle on the situation and figure out the best way to sort out the mess. While you are looking deeper into the situation for solutions, the magical tools will protect the most vulnerable the house, and the layers of first level action will temporarily take some of the fire out of the situation. Bear in mind that such simple layers only work for a short time: they are not solutions. Rather they give you time to look more carefully and keep the household safe while you work.

Deity images used in such a situation can also be very useful. They can be used passively or actively. First ensure you understand the religious background and beliefs of the people you are helping: do not clash with their religious base as it will only make things worse for them. If they are Christian, use copies of old Byzantine icons. I used to keep a few copies of very old icons, prints on wood, to use as an exorcist in such cases.

Very old images have aspects in their presentation that can affect a space, whereas whimsical or romantic images will have nothing in them: you would have to program those if you wanted to use them, and that is a lot of work. There is also a great risk of such a modern image being taken over and filled by the problem spirit/spirits.

Choose the icon carefully: if the problem being operates through fire, then the image of the Theotokos in the cup will act as a buffer. Look for images like St. George and the dragon or St. Margaret and the dragon, as these are directly related to the problem.

Don’t fall into the trap of the modern fashion for using simple saints for various problems: you will cause more problems than you solve. And also remember, once again these are not cures and are not all-powerful:

⁹Different from my personal cloth shield: see below.

they will add a layer that will work quietly in the background, along with lots of other things. It can be a bit like a jigsaw puzzle of layers that together effect change.

If the household is Jewish or Muslim, then having a page of sacred text as an icon will work very well. The ninety-nine names of Allah as a piece of calligraphy is excellent for a Muslim household. For Jewish households, giving them the Shema or specific psalms *in Hebrew*¹⁰ will help enormously. This way you do not clash with the household's religious sentiment; rather you flow with their spiritual energy.

Alternatively, if it is a magician's house, then deities such as Hindu or Egyptian gods or goddesses can be worked with so long as the magician knows what they are doing and the household resonates well with those deities.

In general though I would tread carefully when introducing a deity into a bad situation if you are not going to be there day and night to oversee the care of that deity. Introducing a deity into a bad situation for help, then the deity not being properly worked with, can turn a bad situation into a perfect storm.

Giftng and cohabitation

This is often the best method to use when land spirits/faery beings are causing the problem and it is not simply a matter of one of them coming into the house. If you are on their territory or the house is built over their spring, rock, whatever, you are most likely not going to get rid of them, so you have to learn to live with them.

Such situations can also often occur when the building is in the countryside and something nearby has been disturbed, or the activities in the household are incompatible with the local spirits.

Such issues are a lot more common than people realise. What is often thought to be a 'ghost' in the house usually turns out to be a land spirit.

If it is not a simple issue of a being wandering into the house, but rather a spirit that is angry or territorial,¹¹ then they cannot be easily

¹⁰Such as the *Book of Tehillim*, Chapter 27, in Hebrew.

¹¹For some reason this happens a great deal in the Rockies in the USA.

dispensed with. The house's occupants will need to learn how to live harmoniously with the land spirit, which will likely flow in and out of the house with tides of energy.

The first thing to remember, before using any techniques or tools, is that in such cases *the humans are the invaders, not the spirit*. The spirit will most likely have been in that spot for years before the humans arrived.

One of the ways this problem occurs is when the building does not show up in the inner landscape. If the house is less than a few decades old, it is unlikely to have developed a presence in the inner landscape. This results in faery beings/land spirits not seeing the house, and they cannot understand why there is human activity and energies circling a patch of land that may be part of their territory—and if the house sits on a power spot, spring, or crop of rock used by spirits, major clashes can occur.

The house's visibility in the inner landscape can easily be checked by the exorcist going into the inner landscape in vision and looking to see what is there. If the house does not appear then it needs to be made visible so that beings can go round it rather than through it.

To make a house visible means to establish the gates within it by impressing the ritual pattern within the house. A constant flame will also bring in energy that will make the house visible.

Once this has been established, it is necessary to come to a working agreement with the spirits/faery beings that are causing the problems. And this is something that should be done very carefully as it can easily go badly wrong.

It is best to start by dispensing offerings away from the house by leaving offerings under a particular tree or bush on a daily or weekly basis. What is given is important: anything that does not biodegrade should not be used unless it is a coin or a bit of jewellery.

Usually you want to offer things like a bit of raw honey, homemade bread or cookies, or a piece of fruit, or pour olive oil or wine over a stone. Offer things with no meat—and no fast food or junk food.

Think of it in terms of safety for the birds and animals around you. Chocolate is poisonous to a lot of animals, but raw honey is universally enjoyed. Don't pick the flowers in the garden, and choose a patch or area outside that can be the focus of contact. This will need to be done by the

exorcist, and to do that, you will use the skills you learned early on in your apprenticeship: inner senses and possibly readings.

If the offerings are acceptable to the local spirits, and they are talked to, then often this is enough to solve the problem. But this must be kept up.

One situation I remember vividly, and sadly, was on tribal land. An elder was getting sick, having bad dreams, and all sorts of things were going wrong. The cause was identified as an unhappy local spirit. An area of the garden and a particular flower bush was identified as the focal point of contact. The agreement was not to cut the flowers from that bush, and to give food and other gifts under the bush. This solved the problem and everyone was happy.

A few months down the line I was called back to the house as it had all started up again. I questioned the family, and not only had they cut the flowers from that bush,¹² but they had also stopped giving gifts while the being still wanted them. The problems were back with a vengeance. But there was nothing I could do. An agreement is an agreement, and it had been broken. “Sorry” does not cut it with spirits.

But also bear in mind that these spirits often have tides. Sometimes in winter they do not want anything, but they will burst back into action in spring. So it can be individual. I live on a very active faery spot and the agreement I have with the ‘locals’ is gifts and contact in spring, summer, and autumn, but nothing in the winter as everyone is sleeping.

There must also be an agreement that members of the household do not harm animals and birds that wander into the garden. Rather, ensure that birds are fed, particularly in winter, and if possible and you have an outdoor property/garden, leave some parts wild and undisturbed so that creatures can hibernate. If an area round the house is treated with respect, the spirits of that area will respect the household.

If the problem is a land spirit in an apartment with no outside space, then offerings can be left at a window in the kitchen which is designated as the space for that land being.

If it all goes quiet and the household are keeping up with the agreement, and then things suddenly get active again, it can be that the land spirits are trying to warn the humans of something. In such cases they will not harm the occupants; rather they are trying to get your attention.

¹²“They were so pretty,” was the excuse.

So it is wise to inform householders of what can possibly happen, why, and how to deal with it. It is about teaching the people of the house to live alongside their inner cousins rather than trying to evict them.

Sometimes this is easier said than done, and often people will not listen. In such cases, all you can do is walk away from the situation. If a person has been told what they need to do and why, and they choose not to do it, it is their choice.

The same sort of method can be used (minus the offerings) with a true haunting that is not dangerous. Most real hauntings are not dangerous at all, and usually the spirit of the dead person is suffering far more than the living occupants. In such cases, identify a corner of the house that is quiet and where the human spirit can reside safely. Have the occupants keep a dish of water there and change it daily, and when they go into that area or pass it, teach them simply to say hello to the presence of that ghost.

This action builds up a safe area for the ghost, which tends to lessen house issues. Often such hauntings are dead people in distress. They will move on when they are ready, and to force it is just cruel sometimes. If they are not doing any harm, just let them be and create a focal point for them.

If they need to warn the living about anything, they will venture from their corner and try to appear, or they will create an energetic outing to get attention. This can be anything from blowing all the electrics to moving or dropping things. If the presentation is interesting or dynamic but no one person is being targeted or hurt, then it is not a hostile presence; rather it is a frustrated one.

The simple use of cornered territory and water will calm things right down. And eventually it will become a non-issue.

Apparitions that appear in places for hundreds of years are usually recordings or land spirits, not dead people. In any situation with a non-hostile dead spirit, water is the key, and plenty of it.

It is up to the exorcist to find out why the spirit is there. Has someone simply wandered into the house while lost?¹³ Or are they connected to the house or family? Once a reason has been established,¹⁴ then if they

¹³Usually this happens if the house is over a spring or power spot.

¹⁴Usually fear or confusion.

are not trying to contact someone for a specific reason it is best to just let them be unless they need something.

Bear in mind that this situation can also happen when a dead relative has not gone fully into death and perceives their living relative to be under threat: they are guarding them. So look carefully.

Building summary

Remember that the simplest explanation is usually the right one: many a 'demon' is actually a blocked drain, a curious land spirit, a lost soul, a pissed off faery being, or just the natural tides of energy within or around the building. This can be difficult to explain to householders and, again, I often find simplest is best.

Also remember to do your homework on a piece of land or house, and choose your tools appropriately. Many different layers work better than one large tool or approach. Start with the simplest layer and keep adding things until you get a result.

Sometimes I start off with something as simple as telling them to leave a hall light on all night and a safe candle burning twenty-four seven. This solves about forty percent of issues, and tells you it is just local beings/energies that are slightly out of balance.

Build the layers carefully, observe each layer and its effects, and keep records as the situation settles: they will be invaluable should major problems kick off months later.

If you find yourself coming across a range of these issues without looking for them, it is likely that you are being steered towards learning in depth the skills of the exorcist. If this happens, it can be handy to have a 'buildings' tool kit ready to hand. We will get to that in the practical section of the lesson. Now let us look at 'people problems.'

People

Remember that with people issues, though various tools can be used in an emergency situation, what is most productive in the longer term is modifying how the victim tends to their bodies and how they conduct themselves.

This is not a moral judgement; rather it is about maintaining balance to ensure that the person's inner spirit and outer body are kept as harmonious as possible. Usually people with problems that require an exorcist are far more sensitive than the general population, and they will often need help and guidance to adjust their lives accordingly.

By making such adjustments they also take responsibility for their own healing and upkeep, which is very important. An overly sensitive person will likely attract all manner of problems, and the more unbalanced they are in the way they live their lives, the more likely it is that major issues will manifest themselves. 'People problems' that need an exorcist are often far more complex than building issues, and often the person's body and spirit are in conflict, which in turn attracts the attention of low-level destructive beings.

The key is to attend to the emergency situation while laying the groundwork for longer-term adjustment and maintenance. The emergency situation will be about removing invading beings, influences, and energies from the person; the longer-term work will be teaching them how to live their lives in a way that does not continually make them very vulnerable.

If the victim rejects this approach and wants a simple fix, then often the exorcist can do little more than to perform the initial emergency work as a one off. Do not get pulled into the role of ass wiping by being constantly called back to a reinfection when the person has chosen to act in an unbalanced way that triggered it.¹⁵

¹⁵We will look at this in more depth in the next lesson.

Initial action tools

There are a variety of tools that an exorcist can use in an emergency situation with a person. They are as follows, and would be used in this sequence:

1. Ritual salt water bath
2. Stole or magical cloth shield
3. Talisman

The ritual bath takes off the first layer of energetic dirt, clingers, parasites, and anything operating at a low magical level. The stole temporarily silences any inner being that may be within or around the victim. The talisman can be used first to loosen any unwanted presence, then to buffer against energetic or magical influences.

The ritual bath you already know and have used, so it does not need repeating here. Talismans are also something you have already begun to look at in the apprentice section: they can be used with some adjustments in the working method to effect change in a person. The stole you have not as yet come across: it works similarly to a cloth shield, though the shield is far more effective than the stole.

Stole

As is the case with most magical tools, how they look is not the most important factor, but *how they have been prepared*.

A stole is like a long scarf with magical elements to it. For a magician it would be heavily connected to the sword and the vessel. It would have the magician's sigil or mark for their stone shield at the point that would sit at the back of the neck. At the bottom of the stole would be the sword sigil on the left and the vessel sigil on the right.

Immediately you begin to see how the stole works with the individual magician's connection to his or her tools, and the stole is infused with the power of the working tools. A stole cannot quickly be prepared in an emergency; rather it is something made during the initiate training, and it is added to the body of the magician when they work. The stole's fabric absorbs the magical currents with which the initiate works, and exposure to them embeds them within the stole.

When the stole is then placed round the victim's neck and body, it immediately surrounds them with the magical energy of the sword, stone, and vessel, which in turn will silence any being or energy that does not belong within them. It will not cure anything and it will not get rid of anything: what it does is create a temporary balance and silence to give the victim a brief respite, and this allows the exorcist to question the victim without interference.

In the practical work section of this lesson, you will learn how to make and infuse such a stole. They are less frightening to non-magical people than a cloth shield, and easier to carry around and use. To the uninitiated a cloth shield may appear 'Satanic' simply because of the patterns and many sigils on it. So if you are dealing with a non-magical person in a crisis, a simple stole will make them feel far more comfortable.

Magical cloth shield

Carrying your cloth shield, as you now know, is like carrying your temple about with you. The one used by exorcists is not their personal magician's shield; though an exorcist's shield is built in a similar way to a magician's, it holds a non-personal temple pattern of the gates, powers, and so forth.

They can appear scary to people who are not used to magic,¹⁶ but they are far more powerful and effective than a stole. They essentially place a person within a pattern of balance and stillness, which allows their natural inner immune system to reboot and get to work. They also clear the person's energetic field temporarily so the exorcist can get a better look at what is going on. They can be wrapped round the person, and placed over their bedsheets as they sleep. A shield is not a cure, but it gives everyone space and time to decide the next move. The methods for creating and empowering these shields will be covered in the practical work section.

¹⁶Which is when you use the stole.

Talismans

Once a person has been ritually cleaned and a stole or cloth is holding the space for them, a talisman can be used. These are used quickly if the problem is 'outside' the person.¹⁷ They will offer a couple of months or more of protection which allows the person to recover and strengthen.

If the problem is within the person, a talisman can be tailored to make them an uncomfortable vessel for any other being to reside in. It will essentially make the person's body and energetic sphere a toxic environment for other beings.

Talismans are not cure-alls, though, and in some circumstances the victim will need extensive inner work done on their body and inner landscape to eject a powerful being or magical pattern, after which the talisman is used to lock the victim up and keep them safe from further intrusion.

The work on the inner landscape, however, is an adept job and something you will learn in the adept section. The reason it is not attempted by an initiate is that such work can endanger exorcist and victim alike, so it must be done with skill and knowledge.

All initiate techniques and tools are geared towards minor and medium-level issues, not only for the safety of the initiate and victim, but also because it is very unlikely that an initiate would be placed in a situation where adept-level work is needed: you are steered towards what you are capable of doing, and steered away from situations beyond your reach.

Many problems that need an exorcist look worse than they actually are: always start with the simplest techniques and work up from there. If you have been placed in a situation that needs this work, then the initiate tools will work. The methods for developing the talisman are discussed in the practical section.

¹⁷Magical attack, or a being harassing them.

Use of the magician's cord

This must only ever be used on someone who is directly linked by blood to the exorcist, such as their child or sibling. If the life of a magician's child is in real danger, wrapping the cord round the child's right wrist will offer a temporary layer of protection against death.

The victim must be within the close inner section of the magician's fate pattern for this to be effective and for it not to interfere with the magician's lifespan. To put it on someone who is not very close to your own fate will likely not only not work for the victim, but it can inadvertently transfer your lifespan to them. Because of this, magician's cords are not really used in exorcist's toolkits, but they can be used when the destruction is close up and personal to your own children.

So now let us get to the practical work of making or preparing some of these tools, so that you can not only learn how to make them magically, but will also have them ready and close to hand should you need them.

In the next lesson we will cover the practical ways of using these tools and in what situations they are best administered.

Task: Making an exorcist's cloth shield

As outlined earlier, this is slightly different from your own cloth shield in that it is not personal to you, but is of itself and its own power. This is important, as the personal cloth shield is specific to you. The method is to create a shield pattern tuned to the magical directions, powers, and gates, but not to any particular person.

Choose a day to make the cloth and run a chart for that day where you will be working to make it. That chart becomes the cloth's natal chart. Have the cloth and marker pens or paint ready, and prepare the cloth by first placing it in a bucket and covering it with dry salt to extract any resonance from the cloth itself. Make sure you use cloth that has not been used for anything before: a new, plain white, flat bedsheet is perfect.

Once it has been in salt for an hour or two,¹⁸ take it out and give it a good shake. Then smudge it with frankincense smoke to change the frequency of the cloth's substance.

Set up your working room but do not use your own cloth, sword, or vessel. Have a bowl of water on the west altar, your stone shield/anchor on the north altar, and candles on each of the five altars. Place the folded cloth on the central altar.

Light the lights, tune in the directions, and open the gates.

Once everything is open take the cloth round each direction and ask each inner contact on the threshold to place whatever is needful into the cloth for it to work as an exorcist's cloth tool: ask them to embed the power of their direction and the purity and balance of that power into the cloth.

Go round the directions as many times as necessary until you feel that each direction has placed power in the cloth. Then spread the cloth out on the floor and begin to mark it. It should have the hexagram at the top (south), the earth sign at the bottom (north), and a pentagram in the centre with its arms reaching east and west. Draw a sword at the east and a cup at the west, and the flame in the centre. Now add in the planets from the chart that was run for the creation date of the cloth.

Once it is done and is dry, fold it up and carry it to the east altar. Sit down in front of the east altar and go in vision to the Inner Library, to the stone temple room. In vision, unfold the cloth in the stone temple room space and line up the directional stone altars and the cloth with the right directions (i.e. the cloth's south is in the south).

Staying in vision, go to the east altar, take whatever is given to you, and place it on the sword of the cloth. Repeat round the directions: what is given to you in the south is placed on the hexagram, the west's gift is placed on the cup, and the north's is placed on the earth sign. Finish by standing in the centre and reaching up with your left hand. A hand will come down from above and give you something: place that in the centre of the cloth.

In vision, gather up the cloth, fold it, and hand it upwards to the hand that appears out of the mists above. Once the cloth vanishes from view, bow to the directions and contacts, withdraw from the stone temple, and go back through the library to your work space.

¹⁸Overnight the night before is best.

Open your eyes and get up. Holding the cloth, walk round the directions slowly and finish facing south with the central altar before you.

Holding the cloth up in your left hand, with your eyes open, see a hand holding the inner cloth above you and slowly lower the inner cloth into the outer cloth.

Once this is complete, place the cloth on the central altar and leave the room with all the lights going: let it 'cook' for a while. You will feel when it is ready. When that is done, go back in, bow to the contacts in the directions, close the gates, and put the lights out.

The cloth should be placed in a plain bag of its own and kept with the central altar cloth (wrap the altar cloth around it). Every time you work in your magical space and have the central altar working, place the cloth under the altar so that it is regularly tuned in to the power of the space.

This work infuses the powers of the directions, contacts, and generic tools into the cloth.

You can take it a step further and work with some of the major planetary spirits in relation to the astrological layout on the cloth. It is up to you to figure out how and why you would do that.

Task: Making a stole

A stole is a much more personalised tool that draws on the magician's contacts, tools, and powers. It is draped round the neck and should be long enough that when draped, the ends fall level with your hands.¹⁹ It must be made of a natural substance like cotton²⁰ and have a double thickness at the neck area and at the bottom.

It is prepared in the magical work space, but instead of using all the directions, it is worked with only in the east, west, and north.

Once you have made the stole, work with it in the east with the inner contacts and ask the powers of the east to infuse the left bottom of the stole with the powers of the Limiter/sword. Do the same in the west and

¹⁹It is like having an extra set of hands.

²⁰Man-made fabrics do not hold frequencies in the same way cotton does.

the powers of the vessel (right bottom of the stole), and then the north and the powers of the stone shield (for the back of the neck).

Your request to the inner contacts is *to place into it whatever will be necessary for balance and protection in your work as an exorcist.*

Once it is 'cooked,' the sigil of the Limiter is placed on the left bottom of the stole, the sigil of the Vessel on the right bottom of the stole, and the mark of the Stone on the back of the neck area of the stole. Then fold it up and place it beneath the stone shield. Always keep it there when you are not working.

You can charge it more by wearing it when you do any magic in your space, which impresses the patterns and powers upon it. Always put it back under the stone when you have finished, so that the stone's resonance flows deeply into the stole's fabric.

When you use it, even if you are putting it on someone else, first put it on yourself and hold the ends in your hands. Be aware of the power of the sword in your left hand, the vessel in your right hand, and the stone at your back. Stand in meditation and build those powers every time you wear it, and before you put it round someone else to give them temporary protection.

If the stole takes a major hit in a bad situation, you will feel it. When you put the stole on it will feel grubby or dirty and you will want to take it off. When this happens, you cannot clear it: you must burn it and make a new one. Never think that a stole is like a suit of armour; it is not. It is but a single layer of protection that will deflect a percentage of destructive power; but used with many other things, it becomes part of a weave that is difficult to penetrate.

Task: Prep for making talismans

You learned how to make basic inner talismans in the apprentice section and you can use the same technique in a more specific way to offer a couple of months protection for a person in need.

Never use a talisman when it is not really needed, and never allow someone to use one as a way to avoid doing and changing what they have to do. Talismans can quickly weaken people if misused.

I use them on people in an exorcist situation when there are children involved, or when the person has been hit so badly that their physical body cannot hold the weight of the impact: if they are suffering from an inner impact sickness, a talisman will hold off all destructive energy until their body has a chance to recover.

To use talismans on others, firstly they must agree to it: never put one on somebody who does not know what it is or that it has been magically worked with, as it will clash with their own inner energy. Under such circumstances people often have an immune reaction to the talisman, which is counterproductive.

If they have agreed to it, then prepare the talisman as you learned in your apprentice studies, but tell the inner contacts the name of the person the talisman is meant for, and ask them to offer protection in whatever way is necessary for the person to be safe and also learn and develop from the experience.

You have a delicate balancing act: you must offer the victim protection without short circuiting their own learning development. This means that some of the destructive power may have to get through to them, but only enough to help them strengthen, take responsibility for themselves to the best of their ability, and learn from the experience.

People tend to not like this: they want instant and full protection which, though it sounds great, is counterproductive. You will end up as an exorcist who has to babysit people, which is not what the job is about. Your job is to balance the odds: to ensure that people are protected from the very worst without stopping them going through those experiences that will lead them to modify their behaviour and mature.²¹

Remember, in any instance that needs an exorcist there is never a clear 'bad' power and a 'good' victim: often the victim's behaviour is (often unintentionally) part of the cause, and it too needs to be addressed. It is not about them being a bad person, but about them doing something unbalanced that creates an energetic build-up that in turn attracts problems.

This is why an exorcist's work is not about slaying demons but moving the situation towards balance. Nature usually does the rest.

There is no real practical work you can do to practice this technique, and it is already something you should now understand. But you can

²¹Or not, in which case it is not your problem any longer.

prepare for such a need by obtaining a couple of plain silver discs or pendants that have no faces, sigils, or anything else on them. If you wish to work with engraving, get plain silver disks and mark them with the hexagram (and you should by now understand why you should use that mark and no other).

Salt the discs beforehand, and after engraving them put them in a pouch and keep them with your sword so that they gain passive power from the Limiter. When you have need of them, activate them by working round the directions with the contacts.

Task: Making spirit traps

Get a piece of plain cotton or linen cloth and a gold or silver pen.

Open all the directions and gates in your workspace and ask the contacts to guide your hand. Sit in the centre of the space and draw a pattern of swirls, mazes, and interlocking patterns on the cloth.

Ensure that the patterns start on the outside of the cloth and work their way into the centre, that they create pathways that lead into the centre, and that the patterns have no 'release' aspects (no way out of the maze).

Look up different styles of these patterns on the internet. The Celtic ones are the easiest to find. Go back as far as you can in time and look at the early forms.

Also look at Babylonian demon bowls: you will find that though they look very different from the Celtic patterns, they essentially do the same job. The spirit is drawn into the bowl and follows a swirl of words that brings it to a central image, usually that of a deity. The deity power traps the being and holds it there. These bowls were buried face down in the earth outside a house, and were used to stop land beings rising and entering the house. They would rise and be caught in the bowl.

I use two different types of spirit traps: one that leads to a hexagram in the centre (creation) and one that leads to a small circular mirror, which will keep a faery being or land spirit occupied for a long time. The Hexagram holds the being in a pattern of balance that will not harm

them, but it will hold them in stillness, and once the trap is taken outside and destroyed it will release them back from where they came.

If you need a trap for a powerful being, make one with a central hexagram while staying in vision in the stone temple in the Inner Library. Tune the hexagram with stillness and the Void in the centre.

It would be a good exercise for you to make all three types of traps: one with a small mirror stuck in the centre, one with a hexagram, and another hexagram trap that you create while in the Inner Library. Then you will also have all three different levels of trap at hand should you need them.

When they are finished, wrap them up and mark each package so that you know which is which. Keep them very close to the stone shield or wrap them in the central altar cloth until you need them.

You are now getting to the stage at which it may be prudent to get a couple of wooden boxes in which you can keep these tools along with the relevant magical tool. This intermingles their power while keeping them safe from curious eyes and fingers. Once a trap has been used it will need to be destroyed and a replacement made.

You can also experiment with making demon bowls. In the Babylonian method, sacred text was used grab the being's initial interest, and then they were trapped with the use of sacred words and deity images.

If you do not fully understand the words used you can make a bit of a mess of it. But you can make one with patterns and swirls that lead to a hexagram in the centre, which will hold them. The bowl is then turned upside down and buried outside the house's main door, or left upside down under a bed. These bowls are not usually taken outside immediately but are left in position for a while, after which they are buried face down.

Play around with these techniques, make a few different versions of the traps, and have them to hand. If you live in a busy house, make a couple of traps and lay them in problem areas: simply observe what happens and take notes. Experimenting will teach you a great deal.

Task: Making empowered icons, statues, and texts

You can also prepare and work with some of the following tools, but tread a bit more carefully as to what you do, what you use, and where you use them. As soon as you introduce deities or religious iconography to a situation, you run the risk of head on clashes with different powers, something wise to avoid where possible.

The rule of thumb is: do not use a religious pattern on a land that is not used to it, or one that clashes with the resident family/household's religious structure.

For example it is useless using a Jewish pattern in a Hindu household, but an Egyptian pattern will work with Christian or Jewish patterns, as they flow from each other. If you use Egyptian powers, ensure you know exactly what you are working with and why: choose wisely if you do not want to make a big mess on the floor.

Generally in the Western world it is wisest to use Jewish or very early Christian iconography and texts if such a thing is needed, as it will usually flow well with Western households. If the household is not religious at all then do not go there, as the deity powers will likely end up offended.

If you use an icon, choose a very old one that uses magical imagery. Take it to your work room, set up the directions, open the gates, and take the icon round the directions. Simply ask the powers in the directions to tune the icon and wake it up. Once you have finished, wrap the icon in cloth and store it with the directional tool to which it seems most drawn.

Using text can be far more powerful than using an icon—but remember, never use a sledgehammer when a toothpick will suffice. The best text I have found to use is from the Torah: the *Book of Tehillim*, Chapter 27 in Hebrew.

Do not think that a simple printout will do. To use text in this manner you have to work within the stream of consciousness that flows from the sacred word. This means being able to write it out yourself and to verbalise it correctly. Learn and practice how to recite the text in Hebrew and also—very importantly—understand what it means in your own

language. One way to do this is to recite the text in Hebrew and then in English. These days there are many resources on the internet that you can use to ensure your pronunciation is correct.

Make sure you understand not only what the text is saying, but also its magical subtext: there is a great deal hidden in these texts. Treat the words with respect: you are uttering a sacred harmonic of Divinity.

When you write it out, do it in your magical space. Open all the gates and do the Anchor ritual. Then tune yourself into the stone temple in the Inner Library: sit in the centre of the room and copy it out carefully, ensuring every single letter is done correctly. If you make a mistake, start again. Do not try to correct mistakes; it must be perfect.

When you have finished, take it to the east altar, still holding the vision of the stone temple. Let it rest upon the altar while you meditate sitting before the altar. Once you feel it is time, pick it up, turn your back to the altar, and face the central flame.

Hold the text before you so that as you speak your breath flows onto the page. Recite the text, using the correct pronunciation, and be aware of the wind behind you, flowing through you as you speak and touching the written word.

Once it is done, put the text on the central altar and leave the room while it completes.

Once you have finished and closed the room down, put the text in a frame so that it can be hung in a space when needed. Wrap the frame in cloth and store it with the central altar tools.

Before you hang it in a disturbed house to help calm everything down, recite the text in Hebrew to the wall where it will be hung. This prepares the wall by resonating it through sound, so that the wall and the text are of the same frequency.

Task: Making watchers and guards

You worked with these in the apprentice section, so cast your mind back to that lesson. You learned how to tune a small statue (usually an animal) to guard and watch a door or space. As an exorcist you can use this technique, particularly in a child's bedroom in a disturbed house.

To enliven one, acquire the small statue, get the magical directions, gates, and contacts going, and sit in the centre of the space by the central altar.

Hold the statue and go in vision into the Inner Library. Ask for a being to help you enliven the statue as a guard animal that will watch over someone who is vulnerable, and that will also guard your exorcist tools.

Work in the Inner Library and when you have finished place the animal on the central altar and leave the room for it to cook.

Once it has finished, give the animal a name and tell it you wish it to guard your tools and that it may also be called on to guard a child or an old person in distress. Then place it in the box with your tools, and every time you open the box talk to the animal: remind it of its job and check that it is okay.

You have not trapped a spirit in the figurine; you have made a window: the being is actually in the Library and it will use the figure as an access point. Hence do not feed these figurines: they are windows. To feed them is to encourage other beings to join in.

Do not use these in all problem buildings; only when very vulnerable people are at risk, usually children. Place the statue by the child's bed, tell the child the creature's name, and tell them they can talk to the animal and ask it for help if they are frightened.

Things to have in your kit

Keeping a specific kit for exorcism work will help its power focus in that particular direction of work, and it is also handy for when you are suddenly called to a problem house or person. Often you are given little if any warning, so having it to hand is very useful.

As you gain experience you will experiment and develop other tools of your own to add to the collection. But the basic kit should look something like this:

Consecrated salt

Frankincense oil and resin, with foil and candle oil diffuser²²

Consecrated water

Galbanum oil

Stole

Exorcist cloth shield

Sacred text in frame

Guard creature

Spirit traps of different kinds

A talisman ready to be empowered

A small dagger that is tuned to your Limiter²³

A small bowl tuned to the central flame

White candles that have been tuned to the central flame and the directions²⁴

High frequency chants

Low frequency chants

Exorcism notebook

Tarot deck²⁵

²²Use high quality frankincense that when burned and cooled becomes glass like rather than gum, like *Boswellia Frereana*.

²³To watch your back as you work.

²⁴Mark them so you know which is which.

²⁵One used only for exorcism work: a simple Rider-Waite deck for clarity, kept wrapped in a cloth perfumed with frankincense oil to keep it clean.

Always take notes when working as an exorcist. Note down all observations and all occurrences, along with dates, times, and locations; also note how the people contacted you and how they found you.

Observe the people carefully for signs of drama and any odd behaviour that may be caused by a being or by mental illness. Note down your first impressions—and never second-guess your them, as they are usually right. Put the sigil of the Limiter on your exorcism notebook to stop any resonances travelling home with you in your notes.

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