



QUAREIA—THE ADEPT
Module V—Advanced Magic
Lesson 7: Advanced Decoys

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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 ADEPT

Module V—Advanced Magic

Lesson 7: Advanced Decoys

Decoys are a major part of magical protection and deflection, and I have mentioned them a few times before in the course. We have also looked briefly at them in various ways, and come across an angelic decoy in the form of the Seal of Secrets in the *Arbatel* ritual: that seal acted as a lesser version of a deeper dynamic, enabling the magician to work with a stepped down version of power. In this lesson we will look at them in more depth, as good decoy use can be very useful in adept magic.

A magical decoy is essentially a vessel with a close resonance to some target or victim. It draws the incoming magic to itself due to its resonance with the target. It takes in the magic, absorbs it, and holds it. If the incoming power or magic is ongoing rather than a one-off, then the decoy will continue to absorb the magic until it can hold no more power, at which point it will self-destruct. Some decoys can keep going successfully for a long time; others cannot. It depends on what it is, what it is made of, and so forth.

Decoys can absorb natural flows of power, like death waves, destruction tides, and so forth; and they can also absorb directed magical attacks. Once the decoy is working, it will continue to work in the background and the magician can forget about it and get on with their work.

If the magician has to travel and they are on the receiving end of a prolonged attack, or their personal pattern is somehow attracting a prolonged destructive pulse, then often inner contacts will deposit a

temporary decoy in their path. If you are paying attention and spot the temporary decoy, and engage it, then it will step into action and provide you with protection until you get back home.

Sometimes decoys can work for beginners. An adept can teach a beginner about them as a magical ‘trick’ if they are in direct danger—rare, though it does happen. But quite a few decoys work due to the adept’s past work, resonance, and contact. This is why this lesson has to be in the adept section, as it does not work the same for someone not contacted or an apprentice. It is a seemingly simple method of magic, but its simplicity belies the fact that a lot is going on behind the scenes.

So if you have to put together a decoy for a beginner or non-magical person, always use divination to ensure that it will actually work, and that you have chosen the right decoy. Choosing right can be a skill in itself, as you have to think poetically as well as magically.

Just remember that decoys are just *decoys*. They do not deflect, they do not defend, and they work due to their simplicity. They do one job, to divert, and nothing more.

Let’s look at a few examples of decoys, how they work, and why.

Personal decoys

The most obvious and most-used decoy is an image, or doll, of the person. We have looked at this a little before. The method can also be applied in reverse, as it is in some folk magic involving *poppets*, where the poppet is attacked to affect the person.

Any such magic is a two-way street, and the more formed the decoy, the more chance there is that it can be used in reverse. Because of this, adept magicians rarely use personal decoys, as so much can go wrong with them. But if one can be carefully looked after in the long-term then it can work to provide a layer of protection—as well as other things—from heavy, prolonged, incoming fire.

The doll is placed near where the magician sleeps, and is made to look as much as possible like the magician, including any tattoos, etc. Once its job is done, it should be placed carefully in a box where it will not be disturbed, and put in long-term storage. Once an energetic connection is made between the doll and the magician, it is very hard to

break without physically or energetically damaging the magician. This is why this method is not often deployed. There are ways of disconnecting the link that are used in West African and Caribbean magic, but I do not know enough about them, nor have I successfully worked those methods enough myself, to write about them.

When you deploy a personal decoy, you rarely have to do much magic at all: they trigger automatically as a result of your magical work, the contact already within and around you, and the incoming threat. It is more of a coming-together of energetic elements at the right time; and if you begin to treat the doll as a personal decoy then it will start to take on that role.

Another form of personal decoy is having someone with the same name, physical features, or identical fate spots: a doppelgänger. This is not something you can magically produce or manipulate, but sometimes inner contacts will put a doppelgänger near you when you are in real danger and it is important that you survive. Again, this happens as a result of your work as an adept, and is one of the things done for you to maintain your magical service—what you give, you also receive.

The main reason for mentioning this type of decoy is that when you spot it—and it does become obvious—you know that a real danger is flowing towards you. That lets you deploy other layers of protection in different ways, so that you can create a weave of very different types of deflection and protection, as well as having the doppelgänger. Protective layers used like this are much harder for a hostile magician to hack through, whereas a single protection can be dispensed with much more easily.

This has happened to me a few times. On some occasions I was being magically attacked; other times destructive tides were coming in and I was directly in their path. Remember that these tides often have very powerful and intelligent beings operating within them—beings many magicians would call demons—and a magician standing in the path of such a tide is often very visible to them.

Having a common name, and citizenship of more than one country, will already create a dilemma for an attacker. The majority of magicians who would undertake such an attack use a name, an image or photograph, and a personal detail—if they do not have some personal belonging of yours. Many magicians assume that the being who delivers the attack goes by the details it is given, but this is a mistake: those details are translated into fate points and patterns, and the being sees those, not the victim's face, name, and hair.

If you are near people with similar or identical sets of fate spots, the being has choices. If its job is to destroy, then it will look for the weakest, easiest option.

Say, for example, that a being was sent to attack me, and the attacker used my name and image to direct it. It would seek out a grey-haired woman called Josephine McCarthy who is involved in magic *and who stubbed her toe against the wall four days ago*. And that last detail is the important one that many magicians would forget about. Fate power points—hotspots that are potential junctions in a fate pattern and are therefore ‘shinier’ or more visible—can often be seemingly tiny, unimportant events.

Thousands of women in Ireland share my name, have grey hair, and are involved in some way with magic—often folk magic dressed up as local tradition. And at least one of them will have banged her foot within four days of me banging mine. If one of them is very elderly, and therefore weak, then the attack will ‘out’ itself through that unfortunate person.

Bear in mind that a lot of your protection as an adept does not come from magical protection you have put in place, but from the beings and contacts around you and the magical patterns you have built over the years. You may not be even aware of an incoming attack: it will be deflected, decoyed, and moved around you so that you can get on with your work. You may feel a small part of it in the form of a drop in energy, the sudden appearance and attentiveness of beings around you, or in your dreams; but you will likely not pick up on what is actually happening until elderly people with similar patterns to yours start dropping around you.

I see this as more of a magical curiosity than anything to do with magical technique; but as an adept, being aware of this phenomenon and its implications for you can serve as an advance warning that you need to be careful, and that it may be time to go undercover for a little while. This dynamic has little or no effect in less experienced magicians, but the Fates weave and deflect as necessary when an adept is doing service work or has a very fateful future.

Organs and body parts

This is very interesting and very effective. Certain streams of ritual magic target specific organs or body parts, and link them with your Tree of Life.

The person is disabled and bound out of action by progressive attacks on key organs or parts of their body, and by the binding up of organ spirits. Then neither the physical organ or its inner spirit can function.

It is a vicious and very effective way of shutting someone down, but thankfully it takes great focus and magical skill on the attacker's part, so generally you only come across this when you have pissed off a very skilled but emotionally immature magician. However, an organ can also be targeted by destroying beings, if a destructive tide is in action.

The heart is usually the main, final target, and the aim is to severely weaken or kill the person and silence their heart spirit. The silencing of the heart spirit condemns the victim after death. The victim's heart cannot speak about their harvest, and so they are plunged into what the Egyptians called the *second death*.

Often the legs are targeted to cut them off from the Earth's power and *walk them into death*, and the right arm is bound and silenced so that the perpetual light, the lantern, is also silenced. This is an abominable and dangerous game sometimes used in adept magic to take someone down.

Various methods can be used in vision to work on body parts and organs to unbind and heal them, but if you are faced with continuous and prolonged attack then the work itself can drain you to dangerous levels. That is when the decoys come in. Again, this sort of threat is only usually targeted at an adept, as it takes so much work, and much easier methods exist to bind up and take out weaker magical victims. Usually only adepts in service or people with important fates are offered decoys, usually by inner contacts and the Fates, to keep them healthy and alive.

You can make decoys, but they are not as effective as ones given you by the inner contacts. To get them to you, inner contacts may simply put a decoy in your path, or trigger someone to give you the important object as a gift. Sometimes you can buy them, particularly at some Catholic healing shrines. Silver eyes, arms, legs, and hearts can be bought, and whereas the pilgrim usually hangs them on a statue or at a shrine, the magician takes them home and hangs them by their bed or wears the small ones as pendants.

Stone and metal are tough substances that work very well and can last a long time, absorbing hit after hit. This is why making them is rarely the best option, as few of us are stone sculptors or metalworkers.

When I first started the course I pissed off a great many magicians, and some decided to try and shut me down. They failed miserably. Some

of them were so weak that I never even noticed their efforts until mutual friends gave me the heads-up.

But one targeted my eyes, very effectively and cleverly, to try and stop me working.

A month later I was given a pair of silver eyes as a spur-of-the-moment gift, which I hung on the wall where I work. As a passive decoy they worked tremendously well, and the problem ceased. The silver eyes took the impacts, and because they were made of sturdy metal that can absorb magic, they just kept on working.

It can be that simple. Natural stones that look like the organ or body part, a stone arm off a sculpture, or a metal body part will all work well; but they have to look like the body part. For example, the silver hearts common in jewellery are poetic hearts, and as they are not anatomically correct, they will not work.

You will find that the deeper into magical work you go, the more you are looked after; and when you have a real need for something then it will be placed in your path—sometimes literally. The key is to pay attention.

False doors

False doors are another decoy. They are used in tombs, temples, and magical work spaces. These are not about averting a personal attack or destructive pulse, but are more about protecting a space from magical intrusion or from being gatecrashed by beings.

For the most part the work done in the magical space and its continuous tuning will create a barrier that stops anything accessing the space. However, if a long-term pattern is to be triggered in a work space and the magicians will withdraw for a long time to let the inner powers get on with it without the magicians reentering, then sometimes a decoy door is needed.

Sometimes—rarely—the following type of magical service is conducted. A place is tuned, empowered, and a series of visionary rituals are done to trigger a pattern into formation. Then, instead of the pattern being released, it is held in the space for a prolonged time. The room is never entered, and the inner beings and powers in the pattern work alone, without further human intervention. This is done when the pattern is

upkeeping something powerful out in the world, and if the pattern is disturbed it could fall apart.

In such instances, besides the usual guardians and deflections, door decoys are deployed to confuse and repel inner beings and invasive magicians working in vision. Sometimes an altar is placed before the door with food offerings to keeping an intruding spirit busy.

Such false doors were used in Ancient Egypt from the third dynasty in mortuary temples and the sacred temples themselves. They, too, would sometimes have altars for food offerings before them. Archaeologists think that these false doors were for the deities and spirits of the dead to pass by. This may be correct, in which case they were not working as decoys, but as thresholds. Personally, though, when I have come across false doors in temples, they have often led—in vision—to energetic ‘mazes.’ To be absolutely sure about their purpose in an ancient temple I would have to spend time at that particular temple and focus purely on the door, something I have not yet done.

So do not assume that every false door you see is a decoy, or that they are all thresholds. Sometimes they are one or the other; sometimes they may even be both. In many Egyptian temples the false door is on the west wall of a remote chapel, at the back of the temple, where the air gap operates. So again, there may be a different function for those. Think about the work you have done with the air gap in the east and the doors in the west.

I suspect that this is one of those situations where one thing can have different applications. If you come across one in a building, the best way to find out what it does is to try and use it to access a space in vision, and see what happens.

In inner construction false doors are deployed as decoys, and often have very intricate carvings or reliefs around them with lots of words or patterns to keep a curious spirit busy—and a gatecrashing magician confused. If an inner place really needs protecting then false doors can be constructed that lead to mazes, ‘false chapels,’ or fake work spaces. They are constructed using inner vision and patterning, and were often used in Inner Mysteries to filter out the curious and uninitiated. Do you remember, in vision, having to stand before a selection of doors and choose the right one? That is a very old construct designed to divert people away from the true path if they were not ready to open the real one.

If you are lucky enough to have a proper, dedicated magical space,

then it can be a very interesting and useful experiment to paint a false door near or next to the real one on the outside the magical space, and see what a difference it makes. I once lived in a house that had two front doors, one of which was false, and it did make a difference to the flow of beings in and out of the house.

Time decoys

This is a curious one that I learned purely by accident. It was one of those situations where necessity brings forth a solution. When I sat back and analysed what was going on from a magical perspective, I discovered that fate patterns and inner 'drivers' of events were particularly sensitive to time.

Before we get to the actual decoy, let me explain a little of what I went on to discover about time and magic, which later triggered my use and understanding of the necessity of time as an element in magic.

With a natural wave of destruction or death, or a magical attack, part of what makes that power successfully reach its target is time. Our fate patterns are huge and complex, and you have learned about their hotspots, but sometimes the different elements that make up a hotspot have to be in perfect alignment for the power to properly out itself as an event. If the time is confused, then the person is either sideswiped rather than getting the full hit, or they avoid the hit altogether.

I found this very curious, and realised that at certain times of danger I was not getting the full-on hit that was aimed at me. One thing those times had in common was that time around me was out of synch. So I started to experiment, and I became fascinated.

I have a problem with watches and digital clocks. They quickly start go out of sync around me, and watches invariably die within a week or two of my wearing them. The more technologically advanced the timepiece, the quicker it runs down and stops. As I grew older, clockwork timepieces in the house were slowly replaced by battery-operated or electric ones, and they all began to keep different times. I tended always to have a lot of clocks around me, as I had a weird obsession with keeping the right time—which is a bit unfortunate if you affect timepieces!

I found that if I stopped continually resetting clocks to the right time, and just let them do their own thing, then not only did it slowly wean

me from my time obsession, but I also noticed that the heavy tides and occasional attack aimed at me dissipated in the house. Interesting. I wondered if it was just a coincidence, and the deity powers around me were doing more than providing their usual layer of help and protection.

Later, I had to live in a house with no magical tools, deities, objects, or anything. I was having downtime away from magic to protect my children from an acrimonious divorce that included hostile magical aspects. The only weird thing in the house was how its five clocks all kept different times. Some were an hour out, some were twenty minutes or so out, and one of them even stopped. I also found that heavy incoming fire was being dissipated in the house, even though magically shut down.

After a marathon divination session to try and pinpoint what exactly was working and what was not, I managed to identify the time confusion in the house as a layer of energy that was giving me protection. This did not make sense to me at first, as time, in my mind, was just *there*, and the clocks were simply measuring it.

But I began to experiment anyway. I took out most of the clocks and kept only a very accurate one. The energy of magical attack came in like a tsunami. So I put the clocks back, set them to slightly different times, and let them go out of time as they tended to do around me. Bingo: the energy thrown at me dissipated considerably. It did not get rid of it totally, but it took out a lot of its sting. I got a very mild sideswipe instead of the full-on attack.

So I took it a bit further. I got a day-to-day calendar and put it up, but I always left it a couple of days out of date. I let the clocks meander about in their own little time world, and I also changed my front door number to something wrong. Then I had my first truly peaceful night's sleep in months. Was this purely psychological? I was not sure.

So the next time I was contacted by a magician under attack, one that used the same type of magic aimed at me, I suggested they get three or four clocks, keep one in each living space, and set them all to different times. I told him to take off his watch and simply go by the clocks in his house. Within twenty-four hours the power of the attack had lessened considerably. He contacted me very excitedly to tell me it had worked, but some was still getting through. So then I told him about the calendar and the door number. Within three days of him trying them, life was back to normal.

The attack was still going on, but it was fragmenting when it got to the confused exterior presentation of time and place in the house. What

bits did get through, the target's guardians mopped up.

Remember about working in layers? This is a far better method than constantly doing protective rituals or workings, or having large stomping guardians circling your house, or constantly having to do talismans. It is simple, effective, and you can leave it to work while you get on with your life.

However, sadly, when I tried this technique on a non-magical person in the path of destruction, it did not work. I tried it a few times more with non-magical people or magical beginners, and it still did not work. Yet it worked for all the more advanced magicians I told about it. Once more I was curious: why? I was pushed back on observation and divination.

The time decoy, like some other decoys, works due to the magician's magical patterns and tuning. I discovered that when you work magic at an adept level, your fate pattern becomes highly tuned and focused, and that little things can be deployed as a distraction from that highly tuned pattern. Time for an adept is a major element of their pattern, and it can become very defined, right down to the minutes.

This does not mean you are locked into a restrictive fate pattern; quite the opposite, in fact. It means that the more power and contact you work with as an adept, the more sensitive your pattern becomes to the slightest variation in key elements like time, place, and so forth. It is like the lens becomes highly tuned.

This sensitivity of timing plays itself out through an adept's the everyday life. They will be delayed by something so that they arrive at exactly the right moment; they will choose a seemingly-random date which will turn out to be highly significant or perfect timing; or clocks will start to fail around them if they need to be in a confused time.

Funnily enough, the village where I live has an ancient church and bell tower with a clock. It was always known to keep great time, and the locals used to set their clocks by it. Then I moved in. Now it is rarely right and sometimes goes out by hours. As well as my house of clocks that all live in their own time universes, any power sensitive to time will not get anywhere near me.

Oppositions

Oppositions are a poetic way of triggering a decoy that also balances something. Again it draws on what is in the magician in terms of skill, contact, and patterns; and it can be used when an energetically affecting presence has been brought into being by another magician.

For example—and this is a real example—a certain group of magicians are social friends but do not work together at all. They get together occasionally throughout the year at conferences, and so forth. Though they do not and never have worked together, being in the same social circle still creates a pattern, as they are all working in magic, albeit different forms.

Once, one of those magicians jokingly got a toy creature and started talking to it. He treated it like a person, and projected onto it all the ‘naughty’ things he could not do in life. He started to create narratives about the creature, how it was a demon who got up to all sorts of dubious activities. That narrative began to expand to include the creature having an active sex life: it was treated as a person.

Over time the toy became a vessel for a hungry and very intelligent parasite which fed off the magician. The magician was politely warned of what was happening, but he chose to ignore the warning. The toy became a strong vessel, which gave the parasite a stronger presence in the physical world. Then the parasite started to reach out to the other magicians in the social circle to try and connect with them, and a very unhealthy situation slowly developed.

Because the magician would not give up his ‘relationship’ with the toy, even though the being within had started to expand its reach, nothing could be done directly. You cannot force something in such a situation; you can only limit its expansion beyond the relationship between being and magician.

So you create a counterweight.

Remember, when beings naturally flow into the physical world to effect some change, they are always balanced in some way by a polarised opposite. The same is usually true of those beings brought across the thresholds in magic. Due to the defined magical work, usually a counter-balance either already exists in the world, or is triggered when the being crosses the thresholds.

But the haphazard turning of a toy into a vessel, simply by treating it as a being, short circuits the whole process. Instead, the magician has stepped into the role of Divine Creator without even realising it. The counterbalance cannot flow into this world unless it, too, is invited and given a vessel.

The magician had not projected something of himself into the toy at all; rather he had created the vessel by talking to the toy and treating it as a living being. When you do that the intent, character, and purpose you have in your uttering tends to define what sort of vessel it becomes, which defines what sort of being would want to move into it.

Solution? Find a polarised opposite. Get another one of the toy/creature, tell it that it is the problem toy's counter-being, stick it on a shelf, and let it get on with it. It is that simple. It works as a result of what is within and around the adept; this would not work for a beginner.

And that is the crux of the whole lesson: remember what I said to you as an apprentice on these matters? I said that when you become a true magical adept, you often do not need to 'do' magic, you 'are' magic. You become an active and conscious part of the power that we call magic, and it flows through you all the time. Simply doing an action with intent triggers all the powers and contacts into action, so for minor and medium magical remedies, you do not need fancy workings; you simply act with intent.

In regards to the feral toy, the adept stumbled across the same toy in a shop, but it was dressed as a consecrated bishop. He simply bought it and instructed the bishop toy to be the counterbalance to the feral toy. He sat it on a shelf in his home, and the problem settled down.

It did not directly deal with the feral toy, as it was for its magical owner to do that in his own time. If you force such an issue, you end up with more mess than when you started. And you cannot solve all the problems triggered by thoughtless actions: the magician has to come to an understanding in their own time...or be slowly destroyed by their own stupidity. You simply stop the problem leaking to you, and get on with your life.

You will find that the deeper you go in adept work, the more your focused magical ritual and visionary work is used for the big jobs. Anything below this is dealt with by the power within you. Simple acts with intention—the right acts, relevant to the issue at hand—will deal with most minor and medium issues. The clue is knowing what acts are relevant and how to apply them. Always remember, little is better

than lots, and poetic is better than full-on magical workings. Such poetic actions nudge a pattern into action that is already in place and waiting.

So, for example, back to the feral toy. As it grew as a vessel and a being moved in, that being became rooted, strong, and conscious. This triggered a shift in the patterns that began the formation of a threshold for a counterweight being to step in to keep things balanced. Because the toy was triggered by the magician's conversation and actions, the forming counterweight also needs the same trigger. When the adept got the bishop toy, he instructed it with intent and placed it in the magical household. This was a human trigger that invited the counterweight being to step over the threshold and into the waiting vessel.

Because the counterweight toy was a 'consecrated bishop,' the vessel had a certain function embedded within its shape and presentation. It could become what it looked like when uttered at. And remember that the counterweight being is the polar opposite of the parasitical being. It would not feed off people, it would not have sex—surprisingly, some bishops, even today, are celibate—and it has the religious connotations that work within the pattern of 'subduing demons.' It was the perfect choice. And it was amusing how the adept came across just such a toy when it was needed. Remember, things are put in your path to help you, and you will spot them if you pay attention. Or, I should say, you are nudged to visit places where the solution can be found.

Copper as deflection

nowhere else in the course to stick this little crumb of interesting magical advice, and this lesson is the nearest in subject matter. I may have mentioned it before, but if I have not, here it is. Copper reroutes power and energy. not a decoy but a deflector and director. If a persistent flow of localised destructive energy, particularly if identified as coming in from a specific direction/source, using copper piping outside a property can deflect it and direct it down in the land.

If a defined path of the power from A to B, usually spotted as a line of dying plants, you can put the pipes at both ends of the line. Simply knock the pipes in the ground so that they stand up, and they will channel the energy between them and in the ground.

Similarly if issues with the body on a particular side, wearing copper on that side can block it out. a lot of magical and medicinal uses for

copper, and once I am done with the course and write the alchemical book, it will be all in there.

With the following tasks, regarding working with a mentor, you are required to do at least one of these tasks. For your magical education, worth doing all three, as you may learn quite a lot from the practical experiments.

Making a body part decoy

Buy, find, or make an organ or body part decoy, particularly if you have trouble in general with some part of your body. If you make one, make it out of clay and put stones or stone dust in it so that it has a strong resonance with stone and the land. Take note of any powers or contacts that gather around you as you make it, or if your energy levels shift as you make it. The more contact and energy around you, the more you need a decoy, as help only turns up when needed. Hang it near your bed, or, better, put it under the bed roughly where that body part would be if you were to lie down.

Before you do this, write a diary entry about how that part of your body is feeling, what has been happening with it, what your sleep is like in general, and what any pain levels are like. Once you have made the decoy and put it by or under your bed, then keep daily short notes about how that part of your body is doing and feeling. Do this for a couple of weeks or so, then compare your notes with how things were before you used the decoy.

If you are young, healthy, not under attack, and not in an area currently undergoing a destructive tide, then little if anything is likely to happen, as no decoy would be needed. But if it is, and you deploy it, then you should see a defined difference in your notes before and after using it.

Experimenting with time

Once you have finished your experiment with the decoy—and you can continue your lessons while you run these experiments—then experiment with time. Get some cheap clocks you could throw away afterwards if needs be, and set them all at slightly different times, with a minimum of fifteen minutes difference each.

Place them around the house and look at them each day, so that you get used to looking at each one and thinking that each one is the correct time. This may disorientate you a little, but it is worth experimenting with. That disorientation and slight confusion is what makes the pattern around you slightly disorganised, which confuses beings and magical attacks as they come in.

Do this for a month so that it really embeds in your surroundings; and keep a diary of any subtle shifts you feel around you, and how this experiment affects you and your magical work. It should create a new but very subtle 'feel' to your living environment that only an adept, or an energetically sensitive person, would pick up on. Learn this feeling so you can recover it mentally if necessary. That feeling alone can offer a simple layer of protection: when you recover the feeling, the patterns around you will appear blurred, which makes you harder to find.

Experimenting with substances

This third experiment helps you learn how different substances can affect you. The more sensitive you are, the more effect you will feel. Get two simple, pure, or 99% copper bracelets. Put one on each wrist. Take note of any shift in how they make you feel, any headaches you get, and so forth.

Leave them on for a couple of weeks or more, and observe any changes or shifts in your energy, sleep, and magical work. If you are very sensitive then you may have to take one or both of them off.

If you do get an adverse reaction, which can present as headaches, pain, aching down one side of the body, or feeling energetically blocked, then take notes on what happened, then take them off one at a time. Sometimes only one of them will cause the problem. Wait at least twenty-four hours before removing the second bracelet. Pay particular attention if the problem stops after taking only one off. Which one was it? Was it the right side or the left side?

This is important, as adept magic flows through you in a defined way. The left side is future patterns and paths; the right side is past patterns and harvest. If copper on one side of your body causes problems, think very carefully about why that could be. Similarly, if copper on one side of the body makes you feel a lot better, then, again, think why that could be.

This is a curious test, and can teach you a lot about how power flows through you and what it is doing. Keep careful notes, and before you start, do a quick summary of anything not right in your body. Are you tired a lot? Feeling blocked? Feeling like you are going too fast? Do you have joint aches? Hormone swings? Do you feel like something is not right, but you cannot put a finger on what? Note all these down, and take notes over the coming days and weeks as to how any of these issues shift by using the copper.

Also take note of any differences the bracelets make to your magical work. By now you should have developed a sensitivity to magical work, and when something is not right then you will feel it. You will feel as if you do not quite fit, or that something is nagging you but you cannot identify it clearly. If the copper changes this, pay close attention, as you have come closer to identifying the issue.

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