

QVAREIA - THE APPRENTICE

Module 7 - Elements as Tools

Lesson 7: Metals

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QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

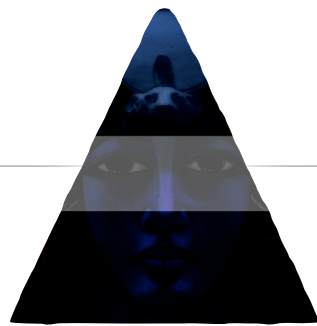
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

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

Yours,

Josephine McCarthy



QVAREIA - THE APPRENTICE

Module 7 - Elements as Tools

Lesson 7: Metals

Until now you have not worked at all with metals, but using metals as magical tools is an old aspect of magic, and now is the time to start introducing metal into your magical repertoire.

If you do an internet search on metals and magic, you will find hundreds of websites that list all the metals, along with their usual list of correspondences. These lists tend to be copied from other lists, which were in turn copied from other popular books. In truth, these lists are no help whatsoever, and will only serve to fill you with useless information. Metals are powerful substances and do exert magical influences; they are also superb containers, triggers, and assistants. But to work with them as tools, you need solid practical experience of how they really work and what they can do—as opposed to ‘knowing’ that the metal’s aura is pink, its day is Tuesday, its planet is Vulcan, and it makes you feel happy.

We will look at five basic metals, and how they can be applied practically in magic. This will be a practical and a reading lesson, as not all of you may be able to gain access to some or all of these metals. For those of you who can, there will be practical tasks for you that will teach you the foundations of how these metals can be applied as tools in magic.

But be clear, when I say ‘used as tools,’ that does not mean tipping a wand with copper, or having a vessel of silver. The metals themselves can be

tools in their own right, and once you know how each metal works magically, you can use the raw metal as a tool, or you can apply it in combination with a magical tool if it is necessary (and not if it isn't). Remember, everything you use in magic should have a true purpose, and not be there because it looks good or because you are following a trend.

Rather than separate out the practical work as I usually do in a lesson, for this lesson I will list the metal, the information about the metal, and then the relevant tasks.

Gold

Aurum Metallicum (Sol of the alchemists), is traditionally the metal of kingship. It is a metal that can contain fire power, the power of the fire serpent, and dragon power. It magically mediates power, and as such is often the trigger for the downfall of many a person (it has a tendency to encourage egos).

Gold is a metal of the sun, a metal that magically contains and stores fire magic, and also fire beings. It is connected to the fire temples, and to the magical construction of power centres (the Golden City in Western magic, for example). It is also deeply connected with the future/eternity (south) and as such was used in many different cultures as a funeral/burial metal. The ancient Egyptians called it 'the skin of the gods,' and it was only used for the king/queen, the royal court, and the priesthoods.

So let's back that up a bit. By now, you know quite a bit about the powers of the south, the power of the sun, the inner contacts of the south (i.e. the Noble Ones), and how substance can contain or hold magical patterns and qualities from the directions.

Gold has a particular quality or frequency that allows it to contain fire power and the power of the fire dragon. This specific quality enabled ancient magicians to weave the power of the fire dragon and the fire qualities of future/eternal patterns, to create a magical structure that would ensure the protection and future of a line of kings—the Chinese Imperial dragon is an example of this.

This pattern was embedded within golden objects (the original use of magical alchemy), which were then worn by the king as talismanic jewellery and clothing. It was also used on the furniture and tools of the kingship. Eventually this use devolved into gold, without magical transformation, being an expression of wealth and power.

From a magical perspective, gold also has a long memory. As with all metals, a piece of gold is a fragment of a collective whole being. Because of this, when working magically with gold, it is best to use panned gold if at all possible. The blasting of land with water for commercial placer mining does a great deal of damage to the land, and that damage becomes imprinted within the gold...and the gold does not forget.

When I moved to California and lived near the Yuba river, which was a major gold mining area, before I could work properly with the land I had to return gold to the river. It was only then that I found out that one of my ancestors had been an industrial gold miner there: I had to give back some of what my ancestor had taken.

So if you are going to work with gold, try your best to find panned gold, something which can be bought from jewellers in northern California, for example.

Magically, gold is mainly used in long-term temple construction. Once the inner temple has been built, a record of its inner pattern would be magically stored in a nugget or small brick of gold. This brick would act as the first 'stone' in the construction of the outer temple. Its resonance would pulse away quietly in the background, reaffirming the temple's longevity, and keeping the fire/solar aspect of the temple tuned. This was used in Ancient Egypt, and the inner pattern of the deities would be woven into the gold and set into the foundation of the temple, just as a ritualised depiction of the Benben would top the buildings.

The containing qualities of gold were, and are, also used to contain fire beings, either temporarily for a job, for transporting them, or for long-term work. In terms of putting fire beings (i.e. dragons) out of harm's way permanently, or at least for a long time, granite would be used (unless you have a very large lump of gold, which is highly unlikely).

The inner influence of gold occurs when gold is being used magically by the magician, depending on what the magician is doing. If the magician is

using gold to house a being and then puts the gold into the land, then such action has no real effect on the magician: they are simply facilitating an action. However, if the magician is building a temple, uses a bit of gold to hold solar power, then uses this as a corner stone in a temple construct, such an action could have quite a profound effect, for good or bad, depending on how the magician then operates in that temple.

First, the inner qualities of the gold are enlivened and tuned, and a magical pattern of construction is lowered into it. Then the gold begins to dispense its unique quality through the inner pattern and out into the temple itself. If the temple is properly worked and tuned, then the powers filtered through the gold (power, strength, leadership, etc.) will affect the magicians and the magical work in that temple.

If, however, the magician becomes glamoured by the power flowing through the temple and begins to work with it in an unbalanced, controlling, or egotistical way, then the gold's resonance will cause conflict and war. Like many metals, gold has a powerful inner influence. Divorced from the rock where it normally lays, it loses one layer of stabilising power (the rock and the gold work in harmony and balance each other). Raw gold away from its stone is powerful, and magically should be treated with respect.

Essentially, gold will enhance any flow of power, balanced or unbalanced. We see this in the ancient history of the Western Mysteries, with the examples of the Golden City and the corrupt city states.

Gold also has a profound effect on the human body, and since ancient times small doses of it have been used as an antivenereal and antiscrofulous remedy. Working with the ancient rule *similia similibus curentur* (like cures like), gold has been used to cure symptoms similar to those caused by too much exposure to gold.

If a magician wears gold in their everyday life or when they are doing magical work, it can be useful for them to know the outer effects that gold can have, for good or bad, on a human body, in order to utilize those effects. So for example, if the magician has health issues that run similar to the symptomatic picture of gold, then the magician can tune and enliven the gold, go 'into' the pattern of the gold, and let the life force of the magician and the life force of the gold interact.

As the magician withdraws from the gold, he carries with him a ‘copy’ or fragment of the gold pattern and keeps it within his own inner body. What this does is to essentially tune the human body’s vital force to the inner quality and power of the gold, so that they resonate at a frequency that is harmonic to both.

This allows the inner quality of the gold to affect the inner substance of the human body, which in turn triggers a physical response: it is a deep catalyst action. The magician wears the enlivened gold to maintain the harmonic action. The enlivened gold can also be worn as an antidote to magic that is woven around the powers of mercury.

Task: seeing as gold is difficult to get and expensive to experiment with, your task for gold is to look up the mental and physical symptomatic picture of gold in a detailed homeopathic *Materia Medica*. Look at the long list of physical, mental, and emotional symptoms.

Then look at city states and ancient cultures where gold was used extensively, particularly by the monarch and/or priesthood. Is there a correlation in the history or culture shifts that match the symptoms that gold can cause (aggression and severe depression, for example). See if you can track changes in a culture in relation to their gold usage.

Silver

Argentum Metallicum (Luna of the alchemists), is a far more stable and magically useful metal than gold. It has many magical uses, without the volatility and problems that can be encountered with gold.

Its stability, along with its ability to affect the deep inner aspects of substance, make it a good vehicle for talismans, and it has been used by magicians for this purpose for millennia. Its subtle energy often goes unnoticed, and as such can carry magic ‘under the radar,’ so to speak. This is reflected in the Lunar quality of silver, along with its outer effects on the nervous system.

When a magician uses their inner or visionary senses to seek out hidden magic that may be affecting them, silver is often missed, as it ‘whispers.’ It can be almost invisible to the inner eye, unless the magician is specifically looking for it.

Silver is also unique among metals in that it is virtually impossible for parasites to invade something made from it. This inner aspect of silver is reflected in its outer antibacterial qualities: bacteria have great difficulty reproducing on silver. This is why the best knives and forks in times past were made of silver: it lessened the risk of a bacterial build-up.

As apprentices, it is a good idea to experiment with silver in magical work as it is stable, subtle, and very useful. It holds magical patterns and visionary magic well, the magic does not degrade so easily as it does in gold, it naturally repels parasites from invading any magical pattern within or upon the silver, and such magical protection remains largely hidden from inner view.

Task: You will need a plain silver disk (like a round dog tag—and make sure it is actually silver) and a silver chain. Dig out the electric engraver you used on your sword, and put the disk and the engraver in your work room. Get your journal, which has your natal planets listed around your pentagram, and put it to one side. You will also need a paper pad and a pen.

Set up your five altars and light the candles in all directions. Place the tools according to where they want to go, as you did in the last lesson. Put the paper and pen under the central altar, and the silver disk and chain on the central altar.

Using the same technique as in the last two lessons, go round the directions, open the gates, and ask the contacts for whatever you need for your protection. State that the talisman you are about to make will only be used when necessary, and not worn all the time (important point). Hold the silver disk up to each contact for them to put something into it. See the power go into the disk, and a thread flow out of them and into the disk, and stay there.

Work with all the directions, even if some have no tools on them. When you have gone round all the directions, see in your mind’s eye all four threads flowing to the disk. When all of the threads have entered the disk,

and the flow of power has ceased, then place it upon the central altar by the central flame.

Now get your piece of paper and sit down in front of the central altar, facing south. Draw the sigil of the sword to the left of the paper and the sigil of the vessel to the right. Now place the sigil for Jupiter wherever Jupiter is positioned on your natal chart/pentagram (one of the qualities of Jupiter is guardianship). Draw out the sigil for earth wherever your magical stone is currently placed (if it is in the south, for example, draw it at the top of the paper, as south is top, north is bottom).

Sit for a moment and close your eyes. You need to find the unique sigil of the silver itself. This is not the same as the alchemical sign for silver; this sigil is the shape/vibration that silver is made up from in an inner sense. To find it, you need to work in vision in a simple way. Still yourself, be aware of all the directions and contacts around you. Stand up in vision, and look at the silver disk. Feel yourself drawn to it, and allow yourself to tip forward in vision and dive into the silver as if it were a pool of water.

You will find yourself sinking into a state of strange shapes and vibrations: this is the silver itself. It seems expansive, as if it goes on forever: this is the consciousness of all silver anywhere in the planet—it is one consciousness. It is almost impossible to converse with this consciousness in a human way, but you can connect with it via sound.

Allow yourself to float within the complex patterns of shapes, and as you float, start to sing a note—whichever note rises from within you. As you sing this note (and you can sound it out physically, as well as in vision), you will notice that the various floating patterns seem to line up in a coherent, repeated, simple pattern. Look at this pattern; this is the pattern that can be expressed as a sigil for silver: it is its name.

Be still within the silver, so that the consciousness of the metal can feel you. You will feel a shift within you when the silver has found a way to understand and identify you. When you feel that shift, allow a sense of gratitude to flow from you. Because the metal cannot understand your emotions, allow that gratitude to express itself as a simple harmonic pattern. Give your gratitude a simple shape, and let that shape flow from you and blend with the pattern of the silver—this is how you communicate with metal.

That communication between you and the silver causes the pattern of the silver to shift slightly, and take on a similar, but new shape. This shape is the mark which is a bond between you and the silver: it is the name of the silver and your name combined. This is the sigil that you will work with, so do not forget it.

Keep the sigil foremost in your mind, and slowly withdraw from the metal. The way to do this is to remember the room you are sat in. Remember your body, and find yourself climbing out of the disk and back into the room.

Immediately open your eyes and write down the sigil in the centre of the paper (this mark is unique to you and the silver combined). Now you should have a page of various sigils and shapes. This next stage is hardest, as you cannot use your conscious mind, nor allow it to take over: you have to use your inner senses and your ability to mediate power through your hand.

Still your mind completely, and let this take however long you need. When you are ready, look at the many sigils before you. Starting from east of the sigils you have drawn of your tools, Jupiter, etc., take one aspect of each sigil in turn, and add it to the core one in the centre (you and the silver). Do not do this logically or artistically; take and draw without thinking, and stay as still inside as possible: do not let your mind govern this action. Take one thing from each shape, working clockwise around the paper, and add them to your central sigil.

Get the engraver and immediately mark the finished combined sigil onto the silver disk. Don't worry if the lines are shaky: the simple engravers can be difficult to work with if you are not used to them. Just make sure that the shape is correct.

When it is complete, stand up and take the talisman round to each direction, and ask the contact to touch it to seal in their specific protection. Then go round a second time and touch the talisman to each of your tools, to transfer resonance. If you find you have to hold the talisman to a particular tool for a longer time, just go with the flow.

When you have finished, place the talisman on the central altar by the flame. See with your inner vision the lines of power still flowing from the directions into the talisman. Starting in the east, go and bow to the contact, and see the thread of power cease flowing from the direction and fully enter-

ing the talisman, completing that flow. Repeat in the other directions. When you turn from north to centre, still yourself. Be aware of your inner flame resonating with the flame in the centre. Put the talisman on, and when you are ready, blow out the candle.

Keep the talisman on for twenty-four hours so it can get used to you. After that, put it in the safe place with the other talisman you made in a previous lesson. Keep them together for twenty-four hours so that they resonate, and once you are sure that the silver talisman is fully operational, it is time to cast the other talisman back into nature. You can do this by burying it. The new talisman should be stored with your magical stone or your cloth shield.

To keep it tuned, put it on the central altar every so often, when you are working around the directions in your temple space. Use this talisman when you are going on a long or dangerous journey, or if you are under threat in any way. It will not protect you from your own stupidity, but it will act as a buffer against unhealthy forces, magic directed at you, or power build-ups out in the world (like hotspots) that could potentially put you in a dangerous situation. But do not rely on it for weak threats: that would only weaken you as a magician.

Copper

Copper is a wonderful conductor of power, and as such can be used to great effect by a magician who needs to build up power without doing too much visionary work.

It was also used in some ancient civilisations to treat diseases, such as epilepsy, that ‘strike inward’—which means there is no expression of disease on the skin or mucous membranes, but it causes ‘violent shaking and contortions.’

This is an interesting use of the metal, as it taps into copper’s ability to carry energy/electricity: epilepsy is a disorder of nerve impulse discharge. The ancients worked with the ‘like treats like’ dynamic, and that dynamic can also be used in magic in so many ways. For example, a fire magic attack can be neutralised by working with angelic beings who specifically flow

through the element of fire, and a magical attack that uses the power of lightning can be safely diverted through copper.

Copper is used magically in a similar fashion to how it is used in electrical circuits: power flows well down copper, and the metal can bridge a sustained flow of power for however long is needed. It can also bridge power from one element to another, which was why it was used to tip sacred buildings, constructs, staffs, etc.

Do you remember the method you worked with for tying in threads of power from a direction into an object or element? Thin copper piping can be used to keep this flow going over an extended period of time. So, for example, if the magician needed to build up a lot of power into a pattern that is bridging energy from a threshold into an object, the magician would get the flows going from the direction, but would work with lengths of copper (strips or thin piping) to keep the power going.

Working with safe-burn candles in the directions, or tea lights that can burn for a minimum of eight hours, the magician would lay the copper from the thresholds to the object in the middle so that the receiving object was touched on all four sides by the copper. She would then open the gates, work with the contacts, get the threads of power going, and visualise them flowing down the copper to the receiving object.

This image would be built up strongly (which tells the power to flow down the copper) and then the work space would be left alone with the threads still flowing, the gates still open, and the flames still burning. The pattern would be left to work for however long the magician needed in order to build up a specified amount of power. Then the magician would either dispense that power, or use it for the next stage of a magical working.

When you know how this works, it sheds a much brighter light on floor decorations in temples and cathedrals which have patterns laid out on the floor in copper or bronze strips. In some cases, these hold an inner power pattern and allow it to continue flowing. Other patterns are simply decorative: not all priesthoods, particularly later ones, knew how to work this way.

But there is a straightforward way to distinguish between decoration and a working pattern: simply close your eyes, still yourself, then look at the patterned floor in vision. If it is a power pattern, you will 'see' the energy still going, but if it is only decoration, you will just see the floor.

The other thing that copper (or bronze, which has similar qualities) was and is used for in magic is for making images that need to circulate power. Deities, images, complex patterns on doors, ritual tools: anything that needs a circuit of power constantly running in it like a motor. When searching for examples of such things, you also have to take into account that copper (and bronze) were used extensively for decoration only.

Not everything that seems like a magical circuit or container actually is. This is where you use either your inner vision (if you are physically with the object) or your knowledge and common sense to ascertain whether the usage and presentation is merely decorative or is indeed magical.

Task: This is purely for your own curiosity. Either search online, or go to a museum (best option) that houses ancient temple relics (ancient Egypt, Mesopotamia, Rome, etc.). See if you can spot the magical use of metals in the objects.

Iron

Iron is an interesting metal and has a very defined effect in magic, which is to repel faery beings and some other land beings. It was used a lot in British folk magic to protect houses from faery infestation. Faeries may sound like cute little fellows to the uninitiated, but trust me, a house full of them does not a peaceful house make. It's like having toddlers on acid ram-paging through your home.

If you are a magician and work with land beings, then this is not a problem, as boundaries can be established by inner communication. But for the average farmer living in a wild place, it can quickly become a major issue. Because of this, country folk used to hang iron horseshoes over their doors, and have lots of iron on or around the doors, either as decoration or as thresholds, hinges, etc.

Iron is also, as everyone knows, used to help anaemic people raise their iron levels to assist with blood production. This internal use of iron (iron tablets) can also be used by magicians when they have been weakened by magical work or attacks—particularly by women, who are more suscepti-

ble to anaemia. Bear in mind that iron tablets must not be overused, as they can cause a dangerous build-up of iron in the system.

I have not used iron magically other than creating a boundary to keep out certain land spirits, working with magical swords, and using it internally for strength. I do not want to fall into the trap of writing about magical things I have not done or used, as everything you learn in Quareia is well tried, tested, and has been used repeatedly. So there is little else I can tell you about iron.

If you do live in a wild area and have had some issues with spirits invading your home for one reason or another, then a strip of iron over the doorway, or above your bed, is a way to help dampen things down.

You can research further the alchemical and magical uses of iron, but tread carefully: many books written these days are simply copied from other books, and often have 'made up' sources. The best way to research iron in magic is to look back through archaeological and historical texts to see how iron was used in ancient cultures. You know enough about magic by now to be able to spot what is real and what is not.

Lead

Lead is a really interesting metal from a magical perspective, and is the favourite metal of exorcists. Remember when we talked, in previous lessons, about how the frequency of energy, vibration, and power slows as it starts to manifest physically, and continues slowing until it becomes very dense: falling from the stars to the earth, forming into physical manifestation, then slowly descending into the underworld/abyss? Lead is the component of the abyss: it is very slow and dense, it traps and holds, it silences and binds: lead is the manifest metal of the deep underworld.

With these powerful qualities, lead can be used to bind, trap, contain, block, or close down something magical, or an underworld being. Take, for example, the quartz that you have worked with to contain magical patterns that then pulse out across the land. If that quartz is put in a lead container, the container will slowly stop that pulse and eventually silence the stone.

Anything magical that is bound or sealed with lead will become useless; any being that is placed in a lead container will become imprisoned; any room that is lined with a lead pattern will block out all magic. A lead necklace will block a person from going in vision: they will be stuck in their own imagination. A magical tool that is bound up with lead strips will be rendered useless, and a 'demonic being' or dangerous parasite placed in lead container will be trapped indefinitely (unless someone breaks the seal and opens it). Wherever you see an ancient ritual lead vessel with a lead seal over its opening, it usually contains a power or being of great destruction. (And, of course, the archaeologists just have to open it...)

I have an old lead container with a lead lid and seal that I used during my work as an exorcist. If I could not get a dangerous being to leave and go back to its proper place, I would trick it into the container and seal it in there until I had the time and energy to dispense it down the abyss.

If there was a piece of jewellery or a small magical tool that was badly out of balance, or contained dangerous magic, I would put it in the lead vessel until I had the time and energy to clean and break up the patterns. Just breaking up the tool or jewellery in such circumstances often does not get rid of skilled dangerous magic; it has to be dealt with properly.

These days such containers are difficult to come by, but if you keep your eyes open when browsing junk shops you might get lucky and find one. I found mine in a junk shop many years ago. It is a lovely, highly decorated nineteenth century Chinese container. It was the decoration that caught my eye, plus the fact that when I looked at it with inner vision (eyes open...this is one of the reasons the eyes open vision skill is good to learn) there was just a black hole. The container did not register *at all* in inner vision. So I picked it up. It was very heavy indeed. I bought it (surprisingly, it only cost me one pound) and took it to a friend of mine who works with metals. He tested it and sure enough, the outside was copper but the inside was all lead—including the lid.

I immediately worked with it magically to turn it into a demon trap. The copper on the outside held the magical pattern I created as a trap, and the inside was the 'prison' of lead. As often happens with these things, within a couple of weeks of buying this a situation came up where I needed such a demon trap. If you work in magical service, what you need will be

placed in your path. The container held the being until I had the time, strength, and energy to dispense the being into the abyss.

If you need to close down a magical working space permanently, in a way that it can never be tapped into, lead is a tool you can use in that process. Normally, when a temple space is to be finally closed, its patterns can be dispensed back into nature. If you are moving the space, you can work with angelic beings to ‘wrap it up’ and transport it (you will learn all about these methods in the next module). But if there is a chance that the temple pattern could be misused or reassembled, then closing down the pattern and placing it in a lump of lead, then burying the lead or placing it in a lead trap, will make sure that no person or being will ever be able to connect with it.

If you want to work magically with lead, treat it with a lot of respect: it is essentially a poison, and if your body absorbs it, it will have to store it, as it cannot excrete it.

People of my generation tend to have certain amounts of lead stored in their bodies, usually in the tops of the tibia (shin bones). We were exposed through water pipes, car exhausts, wall paint, etc. In some people this caused long-term damage that manifested as low intelligence, violent personalities, and insanity. Just handling small amounts of lead or containers is very unlikely to cause problems, but it is always best to be on the safe side. If you use lead in magic, wear gloves, and wash your hands very well afterwards.

Task: If you are intending, in your adept phase of training, to specialise in exorcism, now is the time to start collecting lead and storing it safely for future use. Because it is so hard to find, it will take you a while to build up lead tools that you can use, so starting now will be helpful.

The best things to look out for are: lead containers with lead lids, long strips of lead (to seal an entrance), and lumps of lead (to lock patterns into). Lead containers are often decorative antiques or old military ordinance, so do not be fooled by appearance: use your inner vision to ‘see’ the black space they leave, and pick them up to feel the weight. Often you can find old lead shell casings from the nineteenth century, and you can also use lead balls from antique artillery supplies. The other thing to look out for is nineteenth century lead tobacco boxes—just make sure the lid fits snugly.

Summary

This lesson only discussed a small number of the metals that can be used as magical tools, but in truth, you are unlikely to use more than the basics unless you are venturing into alchemy. But learning to use metals practically in magic is very useful, and something you can utilise more and more as you progress in your magical training.

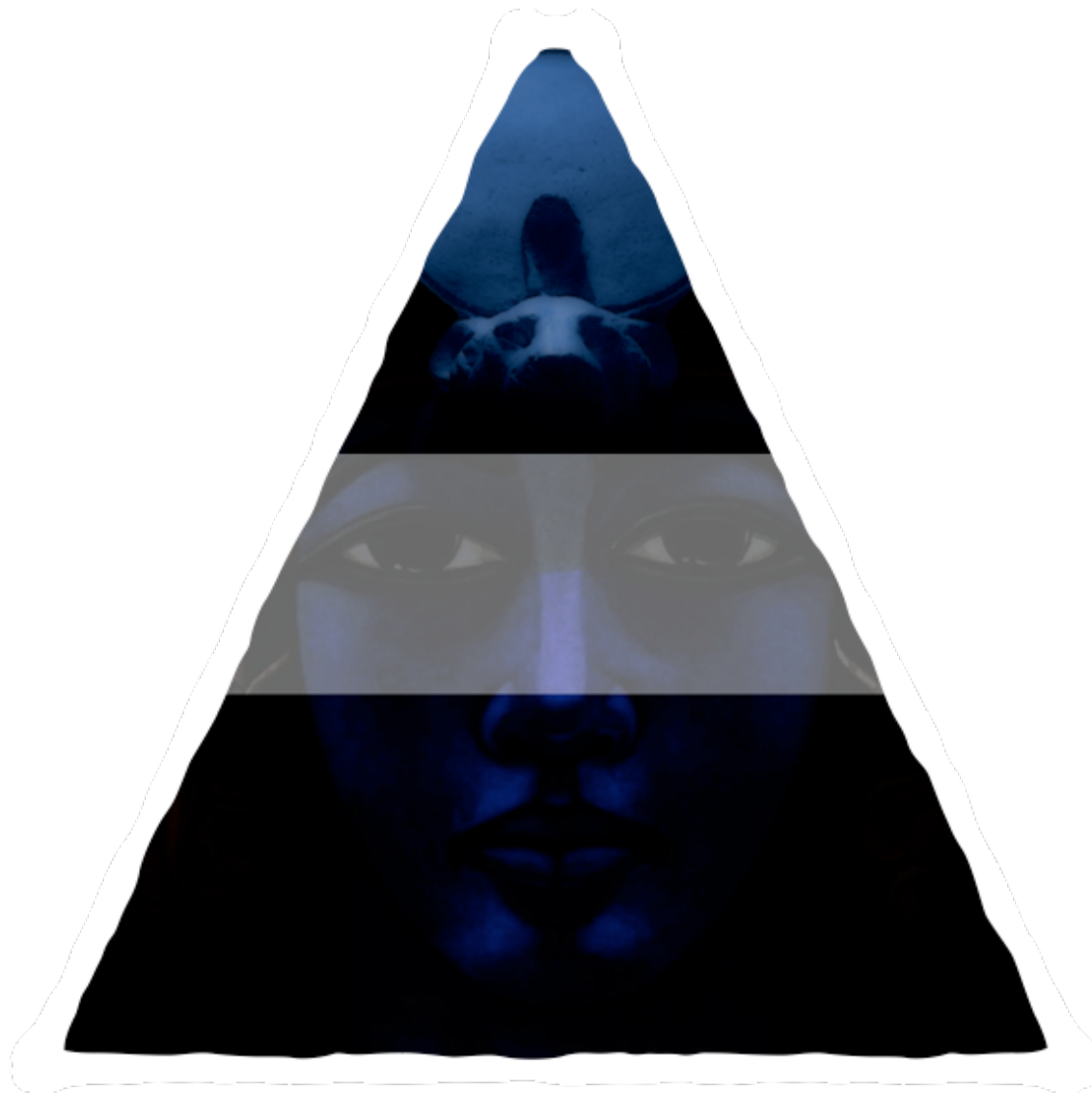
Steer away from texts on magic/metals that are simply lists of colours/planets/spells/emotions etc., as for the most part they are total tosh. When I use a stainless steel cooking pot on my stove, I do not need to know which planet the steel is aligned to, or what month or colour is assigned to it; I just need to know how to use the heat and metal together in the right way to cook a meal.

You start with the basic practical applications, and the later connections between planetary powers, vibrations, sounds, how it works with time, etc., unfold for you as you work. This is why it is important to pay attention to when you work, to see subtle shifts in power, to notice how magical tools operate at certain times of the month, and so forth. Learning through direct experience and observation is a really important skill for a budding magician: it teaches you discernment, and enables you to filter out bullshit from a historical magical text. Also, you are not taking anything on faith—you know that everything you work with works, because you have done it.

As you move on to the next lessons, just pay a bit more attention to the metals around you, the metals that you wear, and the metals that you use in magic.

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