



QVAREIA - THE APPRENTICE

Module 1 - Core Skills

Lesson 6: Sacred Language & Magical Script

BY JOSEPHINE MCCARTHY

QVAREIA

WELCOME

Welcome to this lesson of the Quareia curriculum.

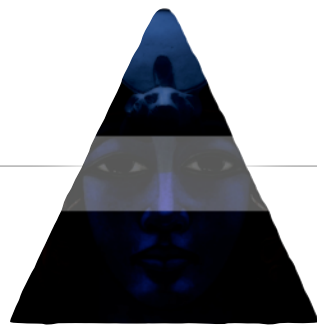
The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.

*For more information and all course modules please visit
www.quareia.com*

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

Yours,

Josephine McCarthy



QVAREIA - THE APPRENTICE

Module 1 - Core Skills

Lesson 6: Sacred Language & Magical Script

There is a great deal of misunderstanding in the modern magical world when it comes to magical scripts and sacred languages, and it is crucial that magicians have a basic understanding of the origins, history and early use of these scripts as well as learning what works, what doesn't, what should not be worked with and why.

Basically this topic divides into two categories: magical script and sacred sound (the root of sacred language). Let's have a brief look at the magical scripts first. Before you read any further, go to a search engine on the web and look up the following scripts. Download examples of the following alphabets (Wikipedia is a good source for public domain images): Malachim, Celestial, Passing the River, and Enochian. Once you have downloaded them, look at each script individually so that you get an idea of their styles, forms, similarities and differences.

Now do a search and look up the alphabet for Tifinagh, which is a North African Berber script. Have a good look at it. And then finally, look up and download the Hebrew alphabet and also Paleo Hebrew. Once more, sit and have a good look at them.

Now you should have a basic idea of what magical scripts look like, and also what Hebrew and Paleo Hebrew looks like, so that when you read

about the evolution of these scripts, you can see some of the history of these scripts seeping through the images.

Magical Scripts and the 16th Century

Most magical scripts in use by magicians today date back to the early to mid 16th century, with a smattering emerging in the 15th century. The following lesson will highlight to you just how important it is for the magician to have a solid background knowledge of history, which in turn allows for more discernment.

From the late 15th century to the end of the 16th century in Europe was a peak time for magical texts, scripts and early books. But to understand those scripts and books, it is important to understand the culture of the period that these things emerged from. It was a time of major change in Europe on lots of fronts, but one of the key ingredients that led to the emergence of these scripts and books was the expulsion of Jews from Spain and Portugal in the 15th century.

Some fled to Turkey, some fled to North Africa, and some moved to various regions in Europe including, most crucially, northern Italy. Many Jews passed through northern Africa before moving into northern Italy, and these migrations resulted in various cross-fertilizations between languages and culture.

It was during this fertile time that early books on Kabbalah and on magic began to emerge. The Kabbalists in northern Italy were rubbing shoulders with astrologers and alchemists, and the rise in interest in mystical magical texts was becoming very fashionable in major centres such as London and Venice. It would have been fascinating for the European Christian-based magicians, who drew heavily upon Greco-Roman texts, to come across Kabbalist magicians who used a mystical written language that would have looked completely alien to them. These Jewish Kabbalists would also have been familiar with Tifinagh from North Africa.

So our first ingredients are European Magicians working from fragments of Greek, Alexandrian and Roman texts within a Christianised cul-

tural format, and Jewish Kabbalists who used a sacred script magically, and who also knew a very alien-looking script they learned in North Africa.

Our second ingredient is a wish for power. Many of the Jewish communities in northern Italy and northern Europe lived under the constant threat of expulsion. In Venice for example, they lived with heavy trade restrictions and were forced to live in a particular area of the city known as the Venetian Ghetto. It was also a time of the emergence of the Sculo, or confraternities in Venice for the lower and middle classes, based upon their trade skills. These confraternities were highly ritualised and ceremonial, giving the merchant classes a sense of importance, identity and involvement. This was very necessary in order to maintain peace and control in the city: many cities were well aware of the peasant revolts that had happened in England in the previous century.

It is important to really understand these ingredients, as they cast a light on the shadowy world of ‘special magicians’ from that time. It was a time when being seen to belong to an order or fraternity that used secrecy, ritual and special signs, was a sign of someone who was doing well, a person to be respected and looked up to. In a time when not having status or money meant that you were condemned to a brutal life of extreme poverty and hardship, there was a massive incentive to be seen to be doing well, to being knowledgeable and in control of ones life.

The ritual element of the confraternities would have triggered an overall interest in ritual, which in turn would have encouraged these middle class merchants to seek out magicians to get an ‘edge’ on their business success.

As we all know, demand creates a scramble to supply, and these cities soon had a few notable magicians that people would consult. And do not forget that at this time people (particularly the merchant class and nobility) were travelling quite a lot from place to place, picking up bits, passing bits on, gossiping; doing what humans do. Soon it would have been a struggle to stand out as the best, and magicians would have taken advantage of the cross-pollination that was happening between themselves and the Kabbalists in order to gain magical knowledge and skills that others did not have.

The magicians watched the Kabbalists use a sacred language that the magicians could not penetrate: the Kabbalists used their magic seemingly

for protection, money, status and health. And they always seemed to do well. So the magicians needed their own sacred secret magical language.

Just as now, in those days there were honourable people and not so honourable people, there were drama queens, pedestal-standers, snake oil salesmen, the clueless, the clever con artists and the few genuine folks. People were discovering ‘secret ancient texts’ all over the place, and were being channelled magical scripts from ‘angels’ (Enochian, Malachim, etc.).

Soon we had a mix emerging that consisted of fragmented Greco-Roman magic, Christian overlays, astrology, Kabbalah, Hebrew, Tifinigh, early mystical texts, and god knows what else thrown into the pot, pots which ended up presented as ancient texts such as The Keys of Solomon. People needed a recipe book that could be shown to be the font of all magical knowledge: a magician could walk into a royal or noble court, quietly infer that they had the magical secrets of wealth, power and happiness, secrets which those who were totally fascinated by such subject matter would have paid a truly princely sum to get their hands on. Those recipe books also had great street cred for any magician known to have one—and also to be able to read it.

Now this is where we step back a bit, and we have to tread cautiously. These books and scripts are still in use today and they are very fashionable indeed (history always repeats itself, which is why it is good to learn history... you spot the same patterns).

Can you make these books work? To a lesser degree yes, and to a greater degree no. As a magical student, you need to be very aware as to why these scripts work a little bit and not a lot; you need to learn the mechanics of how these scripts operate. Now that you know the historical background of why and how they emerged, you can put to one side the glamorous idea that they are indeed scripts from angels, and we can look at how scripts that were created this way can be triggered in magic.

Creating Patterns

When a script is created and then put to use, if it is done without an inner construction, it will not work at first. But if it is repeatedly used over a period of time, and used in exactly the same way, a pattern is created that power can flow through. If the pattern is not magically constructed, the ‘gateway’ for power and communication builds slowly over time in a natural way and is similar to the idea of ‘engramming’ that you were introduced to in an early lesson.

Actions repeated in exactly the same way, with intent, over a period of time, create a doorway that power can flow into. Most magical scripts, including Enochian and Celestial, were haphazardly created. But their repeated use over long period of time triggered a doorway to emerge.

This haphazard construction is not without problems: when a doorway is created in this way, the magician has no control over what passes through that doorway. The idea that a name of a being will force that being to pass through or communicate through that script is a fallacy; more often that not what passes through these doorways are opportunistic low-level beings that are parasitical in nature. These beings will cooperate with the magician, but often at high long-term cost: the parasite’s only reason for cooperation is a meal of energy, usually the energy of the magician.

If the magician has a good idea of what they are doing, and uses symbols that are already engrammed to actions connected to specific powers or deities, then the script can work, albeit in a haphazard way. Sometimes this can result in brilliant breakthroughs, though they are often unpredictable. Why is this? Often problems and instabilities in scripts occur because the magician is not aware of the difference between a functional sigil or symbol, and a letter that is magically tied into sound (which is sacred language, and we will look at that in a moment).

This lack of knowledge can be clearly observed when a magician uses a functional symbol to represent an alphabetic letter or vice versa. They are two very different things, and operate in very different ways. Let’s look first at a magical symbol.

Magical Symbols

Let's have a look at an ancient symbol that was misused in a badly-created magical script. Look at the page of the Malachim script, and look for the symbol that is an X with a line going down the middle of the X. In the Malachim script this represents the letter S. So here it is used like an alphabet letter.

This symbol is very ancient indeed, and is a root pattern that is deeply connected to the Metatron Cube, a kabbalistic pattern that is about creation. When used magically, it is an anchor or foundation stone in magical construction. But what it is not is a sound in magical terms. When used in written script in order to construct a magical sentence, the use of this image acts a block of stone which will stop the flow of power. So it is counterproductive to use it in magical script.

When used properly, this symbol has such a strong magical effect simply because it is like a 'prime' symbol that has been used for thousands of years in a very tuned and knowledgeable way. Using it as an anchor or foundation stone in magical construction would ensure that the base of the construction is very solid and connected into true magical patterns that in turn would filter out parasite infestation.

So you can see how using these symbols properly can be powerful indeed, but using them without knowledge can be very counterproductive. By looking closely at so called 'powerful grimoires' you will be able to recognise which ones are indeed working with true magical knowledge and which ones are not. As an aside, in true magical grimoires, the incantations and spells are usually not actually a part of the magic; rather they are blind alleys put in to protect the magic. A true magician will know how to operate the grimoire, whereas an interloper will blindly follow the incantations, usually to limited success.

Sigils

Sigils are essentially signs that a magician makes to connect with a very specific power. To work the most powerfully with sigils, the magician connects with the power using inner vision and visionary ritual, and then forms a sigil that becomes a ‘signature’ mark that allows the power to flow through it into a text or object.

Note: when you come to do module 2 lesson 1, you will do a directional ritual pattern. When you have finished that lesson, draw out the shape of your movements around the directions. That pattern will show you a sigil: that is the sigil of that specific ritual. I will not mention it in the lesson, so take note now and remember. It is the sigil for that specific power action. Whenever you see that sigil in ancient text (not 16th century), you will know that a similar power dynamic is at play.

Copying sigils created by other magicians only works if you are connecting from an inner magical perspective to the same power with the same level of communication. A properly crafted sigil is like a vessel that power can flow into, and over time it becomes a container for a specific power, activating action and communication.

These days the use of sigils in some areas of magic has devolved down to ‘fashion’ and glamour. But there are some magicians who work very powerfully with sigils to weave lines of connection and power into the sign.

Sacred language/utterance

True sacred magical language is rare indeed, simply because it takes so much to fully construct one, often taking generations, and requires a magician of a high skill level and deep mystical knowledge.

An example of a true sacred magical language is Hebrew, and another survivor is Egyptian Hieroglyphs. They work on a surface level in very different ways, but their underlying structural construction and use is the same.

Both work with magical sound and vibration, and the use of image as a doorway. In Hebrew, each letter is a root sound and has a connected utterance. These root sounds and the use of them in utterance is compatible with the frequencies of angelic thresholds (something you will learn about in another module). Angelic beings are triggered by, and operate with specific sounds or frequencies of sound that activate them to a specific action. That action is usually holding a door open for Divinity to flow through in one filtered form (Names) or another. The sounds themselves are learned and acquired through deep visionary work, and the symbols connected to them are then created by the consciousness of man in order to convey the sound.

The actual symbols of the Hebrew letters are magically constructed to be interfaces for those sounds, so combining the letters in a script will trigger a magical action in the same way that combining the sounds would. However, the use of the script is like a ‘program’ that runs automatically, whereas the actual utterance of the sounds in the right way, in the right combination, and with the right inner resonance will open a doorway far wider and deeper than the simple use of the script would. The ingredient that creates that depth of action is the living breath of a human being. But someone who does not have deep inner connection will not be able to reproduce the same level of power from the use of the sounds that a properly trained Jewish Kabbalist would. And that again protects the magic, and protects the ‘outsider’ or dabbler from their own stupidity. The use of magical recitation with Hebrew is very much the domain of a specific mystical element of a religion: it is not a plaything to experiment with.

When these sacred languages, or Divine sounds are used repeatedly in a consecrated space, it creates and upholds a constant flow of Divine power into a space: the fabric of the building absorbs the vibration which in turn keeps the space sacred and powerful. The Jewish Kabbalist would use Hebrew in complex patterns, the magician would use Divine sounds that are not connected to languages.

Hieroglyphs

Egyptian hieroglyphs work in a very similar way, but also have included within them specific deity images and symbols that help to filter and

tune the use of sacred sound. The utterances along with the deity symbols would ensure a constant presence of the deities in a temple or tomb space, and not only would they instruct the priests, but they would also create a powerful inner construct that vast powers can flow through.

Walking around some of these temples still embedded with the sounds and images is a truly remarkable magical experience. Even after thousands of years, these spaces still work powerfully and will trigger if a magician who has inner connection walks into the space.

Translations of sacred languages

This is where magicians frequently trip up. You cannot translate and then use a magical sacred language in your own tongue. It would be akin to buying a diesel car and putting petrol in it. It just does not work, and more than that, it triggers a blind loop to trap magicians in a dead end. This is a defence mechanism in magic and is also a part of a magician's development: if magicians do not stay focussed, they are often led down blind alleys that lead to dead ends.

Let's have a look at an example. A common one is whereby a western magician attempts to access the powers that flow through Jewish Kabbalah in order to do 'results' magic or psychology magic. Jewish Kabbalah in its real form is a deep, powerful, and mystical interface with Divinity, designed and used by a specific peoples; it does not find parking spaces for you.

The magician translates the Hebrew words into English and then uses them in ritual and magical scripts. The first thing that happens is that when you take a sacred name in Hebrew and translate it into English, all you get is the outer meaning of the word. It will have no power, no inner connection and will not create an interface.

So for example, the magician focuses upon the word Netzach which is the name of a Sefirot on the Tree of Life. The use of the word Netzach in Jewish Kabbalah roughly equates to victory or endurance (victory through endurance). The use of the Hebrew letters that make up the word Netzach, when used magically by a Jewish Kabbalist, will trigger a flow of power into the life of the person that will teach him or her the wisdom that strength

comes from endurance. It will literally trigger situations around the person that gives the opportunity to grow strong through constant struggle: not something that most magicians would choose to do.

The letters can also be used magically when life is throwing buckets full of shit at the Kabbalist in a seemingly endless fashion. It does not stop the buckets being thrown, but it helps the Kabbalist engage the power of Netzach to learn how to endure, be victorious and consequently become strong and knowledgeable by overcoming adversity. But the ability to use the words in such a way comes from the Kabbalists deep understanding and knowledge of the Torah, of the sacred language and how to work with it mystically.

If a western magician converts the word into English and uses Tree of Life patterns with the English translations, then all that happens is that you learn the outer names and qualities of the Sefirot, but any engagement directly with that power is simply a psychological engagement with the self. That is something very different and is not a magical use per se. The deeper powers and angelic beings that flow through that Sefirot are not engaged and are not working with intent through and with the magician.

This in turn triggers a pattern of behaviour whereby the Tree and the Sefirot (through the use of translated names) become puzzles that the magician tries to unlock, and the magician can spend years going around in circles trying to intellectualise the use of these powers.

They are not puzzles to be deciphered, nor are they psychological pointers, they are living breathing powers in their own right and must be respected. This course will have no Kabbalah in it, as it is not necessary nor do I think it is appropriate. It has been very fashionable since the nineteenth century to have aspects of Hebrew and Kabbalah in magic, and I for one also ran with that for the longest time. It took me a while to learn that it is not necessary for a full magical education, as you will eventually find out.

You will learn how to work with the powers and dynamics that underpin these sacred patterns and languages: it is important for magic to move forward in development, not constantly be stepping backwards and co-opting religious structures you are not connected to.

It is important however for the magician to understand these sacred languages, where they come from, how they are used and how they are misused. You cannot change them, co-opt them or dabble with them.

To develop as a true mystical magician you must learn about sacred sound in a Divine but non religious way. It is important to understand the dynamic behind sacred languages and how mystical sounds, directed utterance, etc works, and learn about them in a way that forges forward into the future.

There are sounds that trigger actions, and the magician creates images vibrate with the sounds. Those sounds are angelic calls and true angelic 'language.' Be very clear about this before you begin to step into magical work using sacred sound: know the difference between sacred language, magical symbols, and language that conveys meanings. They are all completely different things in terms of magical work and use.

Sound and symbol in magical action

Briefly, the combinations would be used like this. The magician is constructing a ritual patterned image to trigger a magical action or response. The magician uses sacred sound (the root principle of a sacred language) to connect the work to specific angelic beings who will be the triggers and doorways for the power. That sound will have a sigil or letter that the sound is magically connected to. A magical symbol or sigil (such as the one we looked at earlier) is placed strategically to be an anchor or foundation stone for the ritual action.

The magician then includes magical symbols that are doorways for specific beings, be they deities, underworld beings or guardians. Then the magician adds in words that denote specific actions (the intent of the ritual).

These letters and symbols are then encased in an overarching symbol that is a vessel – the hexagram is the most often used container as the image is literally a container that allows power to flow in and out in a balanced way.

Once it is completed, the magician then uses the calls for the angelic thresholds using the sacred utterance, and while calling, the magician is also working in inner vision to bridge the connection between the inner beings and the outer pattern. The magician then uses their own everyday language to communicate with the beings triggered by the ritual action: this ensures

that everyone involved knows what is happening, what is being asked for and why. The everyday language by the magician is only used to communicate individual requests, interactions, and intentions.

So you begin to see how these grimoires were originally constructed, and why it is so easy to spot a fake one. The ones that have come down to us from the 16th century are more often than not fake and are people's attempts at that time to mimic what they perceived as being powerful magic. The fakes were also often peddled simply to make money by selling them to rich but clueless nobles.

So now that you are aware of the differences, it is time to learn the beginnings of how to work with them.

Practical work

Coherence and foundation are important when you first start to learn how to work with sigils, symbols and sound. As an apprentice in magic, you are not yet at the stage where you can fill these symbols or sigils with power, or use any sacred sound, but learning the foundation actions of using them will give you a platform of experiential learning that will prepare you and give you the necessary skills for later work. When you are ready, you will learn how to fill these images with power, and how to work with the roots of magical utterance that is the foundation of all sacred language.

Take plenty of notes during your exercises and experiments, as you will need to refer back to this lesson in the future in order to remember how you worked: you will learn half of the skill set now, and the rest later in the course.

WORKING WITH MAGICAL SYMBOLS: PENTAGRAM, HEXAGRAM, CRUCIFORM

Draw out a pentagram. Have your notes from your ritual magic lesson that worked with the four directions and the powers that flow through those directions. The ritual exercises that you did in that lesson will now transfer

onto paper so that you can see another way of working with the same technique and power.

Mark the head of the pentagram with the word 'South.' Now draw a line from the top of the pentagram to the bottom so that the line passes between the two legs and finishes below them. Mark the bottom of that line 'North.' Now draw a line from one arm of the pentagram to the other. Mark the left arm of the pentagram 'East' and the right arm 'West.'

Draw a small hexagram over the head of the pentagram. Draw a small cruciform in the 'hand' of the left arm of the pentagram, and a cup shape (half circle) in the right 'hand' of the pentagram. Draw an earth symbol at the bottom of the line, opposite the hexagram (circle with an equal-armed cross in it). Finally, draw a small circle in the centre of the pentagram.

Now write the words 'I will be' over the top of the head of the pentagram. Placing the words 'I will be' over the pentagram is the start of learning how to create a seal for the future. If English is not your first language, then use your first language expression for 'I will be'.

Underneath the earth sign at the bottom of the pentagram, write your family name (surname) that you were born with. On the left side of the pentagram, over the cruciform, write 'I give'. On the right side, over the cup, write, 'I receive'. These words should be in your own first language (don't use English if it is your second language).

In the centre, write your own first name, the name that your mother called, you. (so if you now use a middle name, but your mother used your first name, use your first name). Draw a circle around the whole thing to enclose it.

This is your seal in primary terms. The pentagram, which is badly misunderstood, is about Man, or the individual human that you are. The hexagram is Divinity; the pentagram is humanity. When you work with the seal of a human, it becomes the magical container that various magical acts can be connected to. Put this seal in a frame and place it somewhere where you can see it, but other people, like house visitors, would not. Make sure it is behind glass to protect it: you will be working with it.

In the future you will learn different applications for this seal: you will learn how to use sigils, hieroglyphs, and symbols in its construction, and how to use sound and inner vision to enliven it. But for now you are going to

learn how it is you, and how to work with it as an expression of you. It can work as a stabiliser for you, and as a minor shield.

WORKING THE PENTAGRAM

Stand in front of the image of your seal (hang it on the wall or prop it up on something). Look at it, and fix the symbols in your mind. Hold your arms out to your sides so that you make a cruciform. Look at the hexagram at the head. This is the sign of Divinity that breathes down into your life. Say the words 'I will be.'

Now look at the earth sign, and say your surname (family birth name) and 'I came from.' Look at the cruciform in the left hand and say 'I give,' and then look at the cup in the right hand and say 'I receive.' Look at the centre of the pentacle and say 'I am,' and then your first name that is written in the centre.

Now close your eyes. See in your mind's eye the hexagram above you, and be aware that this is Divinity flowing down into creation, into you. See in your mind's eye the earth sign, your roots, and be aware that this is where you come from. See a sword in your left hand (holding the blade so it makes a cruciform shape) and a cup in your right hand. Imagine a small flame or spark in your centre, your vital force.

Hold those images, and imagine the sense of power flowing down into you from the stars above you, and power flowing into you from the earth beneath you. Imagine the sword and the cup, and your spark in the centre, and that your centre spark is the fulcrum between two scales, the sword on one side and the cup on the other: through actions that give and take in equal energy, you retain magical, energetic and spiritual balance.

Do this exercise every day for a week. Should something happen to you in life that throws you, drains you or stresses you, repeat this exercise. It is a basic shield and anchor for you. It will not protect you in the face of danger, but it will stabilise you and allow you to draw on your own inner power and the powers around you in a balanced way. This in turn helps you to act magically in a more efficient way when you are under threat.

The more you do this exercise, the more you will begin to make connections and gain awareness of certain symbols and their usage. Write those

revelations down as they come to you, and take note of other things that rise into your mind in connection with this seal.

Later will learn how to work with it in more advanced ritual ways. This exercise has taught you the beginning foundation of the combined use of everyday language, magical symbols, and magical patterns. In the second module of the Apprentice series, you will learn how to do some of these patterns in full rituals, most importantly the complete pentagram ritual and the complete hexagram ritual.

EXPERIMENT

Get a large sheet of paper or a canvas, some acrylic paints, and a charcoal pencil. Paint a picture of yourself face on (it will be a mirror image – the left arm in the image is your left arm as you face the image), full length, with arms outstretched in the stance you used in the pentagram exercise. It does not need to be a major work of art: no one is going to see it.

Paint in a sword in your left hand and a bowl in your right hand. Now lightly draw the hexagram over your head and the earth sign between your feet, and a small spark of light in your centre. Trace the pentagram over your image with the charcoal. Around your head, limbs and centre, and inside the pentagram, think about what colours would emanate around each limb/body part. There is no right or wrong answer, this is purely personal to you. Work instinctively, not intellectually, just put colour where you feel it should be. Paint it in and then sit back and look at it. What colours have been placed around you?

Now think about the health of your body and those limbs/body parts (arms, legs, head, centre). What do the colours tell you about what is going on in your own body? Do they seem to match? Is there any connection or not? Again, no right answers... You are learning to explore your own body's inner energies and their fluctuations.

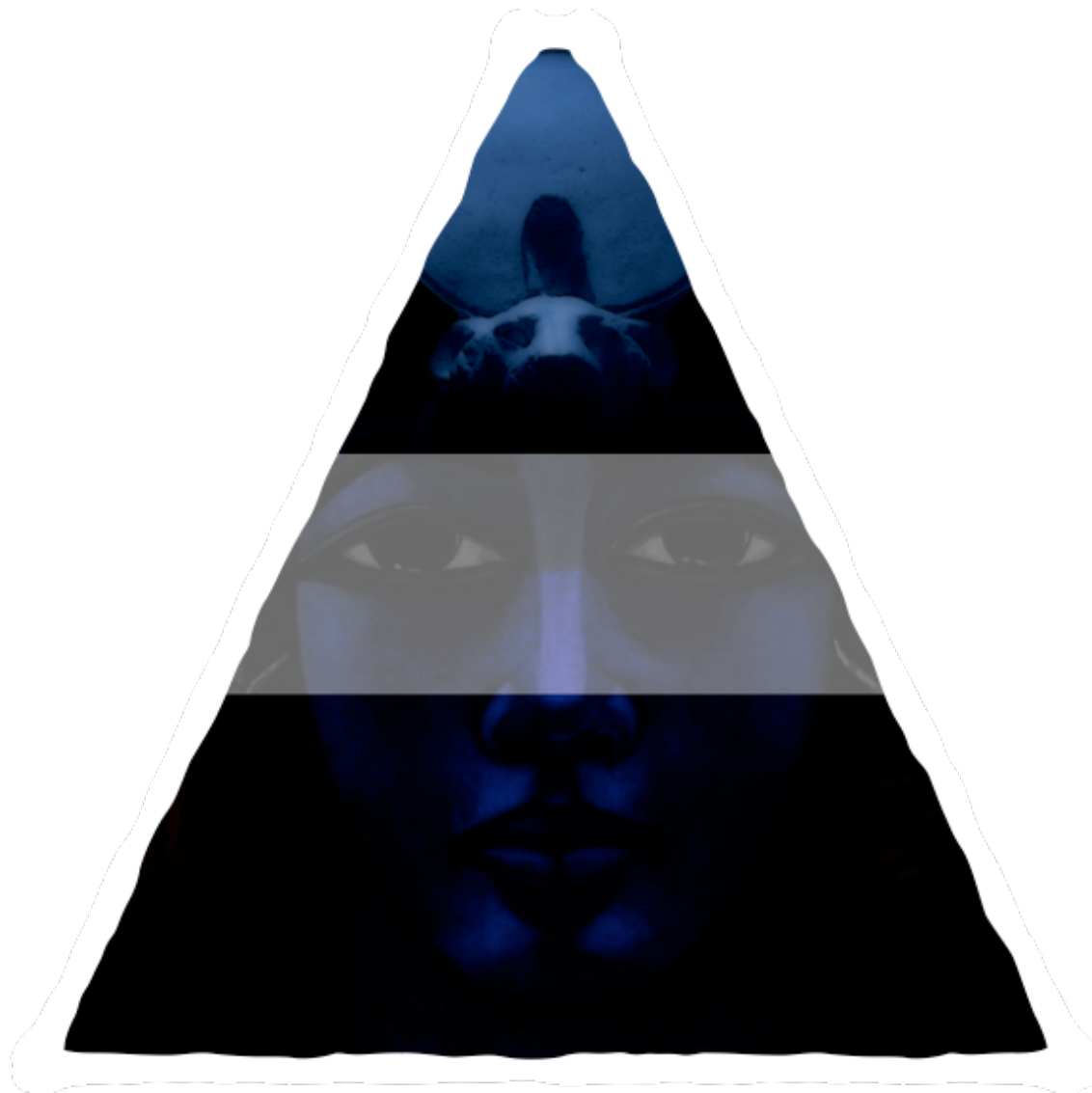
Think also about whether you are right handed or left handed. What magical tool (sword or cup) is in your dominant hand? Think of the base energy movement attributes (give or receive) and how you are in your personality. Is there an imbalance? Giving and taking can be positive or negative in many different ways. Having a receiving quality as a dominant feature can

mean either taking a lot, or putting up with a lot (like the saying, ‘I will take a lot of shit before I react and take action’).

Meditate upon this and see if there is any balance you need to restore in your life. Later you will learn how to use these different hands and qualities in specific magical actions.

QVAREIA

COPYRIGHT



© Josephine McCarthy 1993-2014

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher.