



QUAREIA—THE ADEPT
Module VII—Adept Exorcism
Lesson 6: Magical Scripts

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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

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Lesson 6: Magical Scripts

“Learn o reader! that which has been transmitted from the secrets and the ancient hermetic treasures, never heard and never revealed to anyone before. I could only acquire this knowledge with pain, enormous expense, spending a lot of time and travelling a lot. And you, who learned it, must keep it secret with the utmost care...”

—Ibn Wahshiyya

In the previous lesson we looked briefly at magical script use, and in your earlier training, you also spent some time looking at them to give you a basic background understanding of their structure and history. In this lesson we will dig a bit further, concentrating particularly on their historic roots and mechanics, as understanding the roots, evolution, and use of this branch of magic will put you in good stead should you have to deal with it as a magical exorcist.

Magical scripts and Grimoires are hugely popular in occult circles, and are often treated as treasures that should be dogmatically followed to do ‘real’ magic. Many think they are direct transmissions of ‘King Solomon’ or come from ‘angels,’ and do not know anything about the long and convoluted history of these texts and alphabets.

Their basic foundation and operating systems are complex, and they should not be approached dogmatically or simply dismissed unless they

are obviously fake or badly corrupted. A deep understanding of the roots and mechanics of these books and scripts will help you dismantle and dispose of attacks, curses, and so forth when these things have been used, and do so safely, without leaving residue.

First we will look at the evolution of magical scripts, where they spring from, etc. Then we will consider the magical dynamics in operation behind these lines of magic. This will bring us to the uniquely human ability to form magical patterns: the mechanics.

Then we will look at the dynamics of using them in magical attacks, and you will work with some of them to gain practical experience.

Evolution of scripts

Magical scripts have a long and convoluted history, and were created for a myriad of reasons. Some developed as ciphers to control who read a text, others were created for particular individuals' specific works, and some were created because they looked cool and would sell. Many were originally created for non-magical use as coded ciphers and were quickly repurposed to hide magical writings.

The history of these scripts reaches far back in time. We see examples where people in early Christian and Arab Egypt tried to decipher hieroglyphs and, in doing so, created scripts. We also see the use of cipher script in the Near East, ciphers that drew from Syriac, Aramaic, Hebrew, Nabatean, and Greek scripts.

Some were pseudo-letters that drew from Aramaic letters, and others copied Greek letters and put little circles on the ends. Some were drawn directly from Coptic, Kufic, and Berber Tifinagh, and some were even derived from genuine Indus ciphers dating from between 2600 to 1800 B.C.. Such scripts have risen and fallen out of fashion many times, and sometimes it is really tough to weed out the scripts made up merely for dramatic effect and pick out the ones that really drew from earlier sources.

However, we have some good sources for the roots of some of these scripts in early Arab works. For instance, the writings of Ibn Wahshiyya, who lived in the late ninth to early tenth century A.D.—he died in A.D. 930. His books, such as *Nabataean Agriculture (Kitab al-Falaha al-Nabatiya, c. 904)* and his works on Ancient Alphabets in *Kitab Shawq al Mustaham fi*

Ma'irfat Rumuz Al-Aqlam: The Long-Desired Fulfilled Knowledge of Occult Alphabets (which was translated in 1806 in Constantinople by Joseph Hammer-Purgstall) are now thought to be Arabic translations of fourth- or fifth-century Aramaic and Syriac writings that record even earlier beliefs, actions, and traditions.

Wahshiyya's book on Nabatean agriculture is a gem for magicians wishing to look into the deep and ancient roots of folk magic, superstitions, and beliefs, and is thought to be based on the *abniyyah* traditions—people who were not Jews or Christians, i.e., Pagans. Wahshiyya was not the source of the information; he only translated the works from Nabatean to Arabic, and if you manage to get hold of copy in a language you can read—there are few translations, sadly—then you will immediately recognise various things that will inform you about the roots of some of the magic in use today.

This subject matter can be a bit of a rabbit hole, albeit an interesting one, but you will learn a great deal if you take the time to dig out the roots of magic and look carefully at them; and it will help you develop a mature understanding of the magical issues that an adept exorcist and magician may face. It is also absolutely fascinating to dig into these deep roots.

Let's get back to magical scripts.

Most of the magical scripts that we see today first surfaced in the European Renaissance. Generally they were said to have been developed through contact with angels, inner contacts, demons, and so forth. This simply is not true. Probably this claim was mainly a marketing ploy, though on at least one occasion the error arose from a mistranslated title.

The more you dig into the roots of these scripts, the more you find that they mainly developed in various Near Eastern cultures to transmit or store information securely, without interception, debasement, or interference. They were used in all sorts of ways, including for coding correspondence or hiding specific information, quite apart from their use in controversial texts, such as magical ones.

They particularly appealed to Renaissance magicians in the fourteenth and fifteenth centuries, when ciphers and codes were all the rage. If you had a code, you were cool. If you had a code and were a magician, then you were super-cool, and everyone would want to know you, and more importantly, give you money.

The *Ancient Alphabet* book by Wahshiyya, which contained ninety-

three different ciphers or alphabets, would have been known to Renaissance magicians. Its many very different ciphers and alphabets would have intrigued people like Agrippa, who used some of them as inspiration for his own magical secret alphabets. Here is an example of those ideas filtering down through time. The first image is from Wahshiyya’s book, and probably dates back to at least the fourth century A.D.. The second is a page from the *Sefer Raziel HaMalakh*, a text attested from the thirteenth-century and likely sourced from the writings of Eleazar ben Judah ben Kalonymus—Eleazer of Worms—most likely from his *Sode Raza*. And just for reference, “HaMalakh” means “the leader/prince/king”; not “the angel.”

The third image details Agrippa’s Malachim script. Notice the similarities between the alphabets, and how they developed and changed over time?

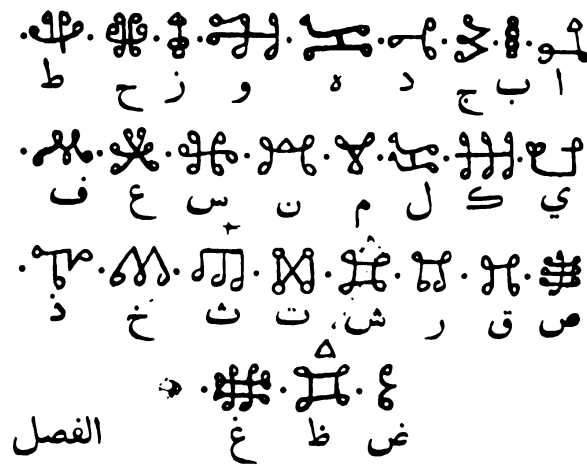


Figure 1: From Ibn Wahshiyya Ancient Alphabets and Hieroglyphic Characters Explained; with an Account of the Egyptian Priests, their Classes, Initiation, and Sacrifices in the Arabic Language by Ahmad Bin Abubekr Bin Wahishih

If you start following the trail of Ibn Wahshiyya’s work backwards from Heinrich Cornelius Agrippa von Nettesheim you come to Miamonides, Rabbi Mosheh ben Maimon. The work of Maimonides was popular among thinkers and scholars in Venice in Agrippa’s time. Though he was not sympathetic to such subject matter, I did come across a mention in Arabic history indicating that Maimonides made a translation of Wahshiyya’s work on alphabets, though I have not been able to find it.

So you can see how such lines of transmission can potentially happen, I will give you a brief outline of how Washiyya’s works could have been transmitted to Maimonides. It is important for adepts to research

possible roots and links, as they often throw up interesting side information, even if the line subsequently proves not to be a source. I suspect Wahshiyya's work came to the West in abundance through the fall Constantinople.

Maimonides was an interesting man, a multilingual polymath who delved deeply into many areas of study and travelled widely. His work is briefly mentioned a few times by Maimonides, which is not surprising as Maimonides will have had access to it. In his fifties, Maimonides became the personal chief physician to An-Nasir Salah ad-Din Yusuf ibn Ayyub, a.k.a. Saladin, the sultan of Egypt and Syria. This meant Maimonides had to move to Cairo.

As you well know, many mystical paths have intersected in Egypt, and even in Maimonides' day many scholars, Egyptian and foreign, were fascinated, intrigued, and deeply impressed by the ruins of Pharaonic Egypt, by its temples, inscriptions, and magic.

Saladin was Kurdish Armenian by birth, and though Armenian territory had shrunk considerably over time, in the Empire of Tigran the Great—70 B.C.—it was a vast territory that encompassed some of the areas included in Wahshiyya's Ancient Alphabet book. This history would have been of great interest to Saladin, as he was a scholar as well as a fighter. And of course the subject of Wahshiyya's book on Nabatean Agriculture was of the areas in the quickly growing territory of Saladin's Empire. Considering the fame of Ibn Wahshiyya, it was almost inconceivable that Saladin would not have his writings in his library. So they would have been accessible to Maimonides, a scholar who was fluent in Arabic and who had an interest in Hebrew and Aramaic writings, which were a particular feature of Wahshiyya's work.

However, though Agrippa could have come across Washiyya's writings via Maimonides', it is more likely that he came by them—and those of other Arabic writers—through books carried out of Constantinople after its fall, books which eventually ended up in Venice.

So we see a trail of magic, alchemy, astronomy, medicine, agriculture, ciphers, etc. spreading down through time from a writer who translated and notated these concepts from earlier tribal tradition in Arabic, which were then passed along through war and trade routes. His works were translated into Latin and Hebrew and eventually they ended up in Renaissance Italy. There they crossed paths with European magicians, and were taken to Basel where they came into the hands of German magicians.

With a magical script, it is important to reconstruct its itinerary and

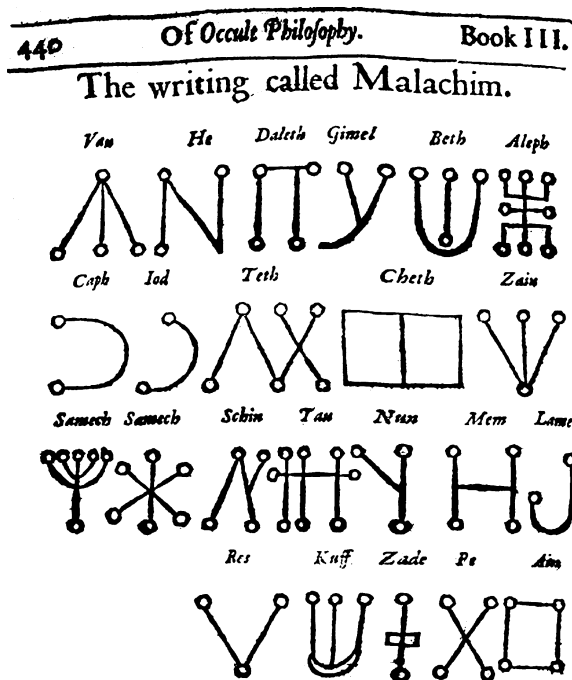


Figure 3: Malachim script

tions, but if you look under that wide umbrella you can catch a glimpse of fragments of very old magic passed from generation to generation and finally written down. For his part, Wahshiyya goes to great lengths in his writings to distance himself from such Pagan practices, and to affirm his Islamic belief. . . no doubt to avoid being tagged as an unbeliever.

So rather than take literally the claim that these magical scripts and texts track back to King Solomon, understand instead that it means “these are very old and come from that region.” This, however, would not have been a fashionable, acceptable, or even understandable explanation in Renaissance Venice. . . so you begin to see how myths can be formed around books and magic as the facts of their origins become lost in the mists of time.

Let us get to the mechanics of why it is so important for adepts to know the histories and evolutions of magical scripts and Grimoires. Generally, these scripts and Grimoires are a composite of misunderstood ancient knowledge, current magical application, and recent historical usage. This composite creates a pattern all of its own, a weave which mixes all these threads together. Really, the same is true of any magical, mystical, or religious system that has morphed over time.

This sort of multithreaded pattern will include the script or Grimoire’s current intent and methodology, its recent past usage, and some ancient fragments lying dormant.

The magician who works with the system is the final ingredient, and much depends on their ability and contact, whether natural or trained. If they do not have much ability, training, or contact, then the magic used is likely to be ineffectual at best. If, however, the magician is capable, but uses these different magical threads without real knowledge or understanding, then they can trigger unwanted and at times dangerous effects. I know this because as a teenager I acquired an old ritual sword covered in Malachim script, and I learned firsthand how it can work...and *not* work.

These systems require many strands to come together if they are to be effective. The first strand is the working magician's ability and training. The second is their work with utterance and deities of utterance, as training and work with air, utterance, and so forth can trigger scripts at a deep level and bring very old resonances up to the surface that may have been sleeping.

A third strand is how the script was originally created. If it was made just as a cipher or for glamour, then it will have nothing deeper embedded within it; any magical properties will therefore have developed through repeated magical use over time. But if it was created by a skilled magician or priest who understood the dynamic of exteriorising inner utterance in letters, then each of those letters will be imbued with a defined power and personality, and sometimes a connection to a specific type of inner being. They can also be connected to the deep powers of creation and destruction, as with angelic shapes. So straightaway you can begin to see how issues can arise.

The next strand is the language that the letters were designed around. Hebrew, for example, is a powerful alphabet with many different strands interlinked in its letters, and it was a foundation alphabet for many magical scripts. When a script has been properly magically constructed, the knowledge of the language will flow from its creator's mind into the shapes of its letters: the language is the background operating system of the letters. If, many years later, the script is triggered by someone else, then the power within the letters will organise themselves into patterns around the meanings of the words from that foundation language. And this is when issues can come to light.

If the letters are used within the framework of the original language and the magician can resonate with the inner pattern that forms from pulling the letters together to make words, then the script can work powerfully and effectively if used in an overall magical pattern. But if the magician uses the letters in the context of their own language then a disconnect will . The power and contact that can flow through letters

may be there, but the end result is garbled and sometimes feral. Other times it just does not work at all.

Then you have the problem where one sequence of letters—the same word—has very different meanings in different languages. That can really be messy.

Why?

Well, let's come at this sideways by looking at Hebrew. Hebrew is a deeply powerful and magical alphabet, and many of the alphabets in Ibn Wahshiyya's book stem from the same roots it. So we can look at many of their sets of dynamics just by looking at Hebrew's.

Let us look at a powerful Hebrew word, *Emet*, which means 'truth.' I have chosen this word because it also crops up in magic to do with Golems. If you read up on Golems, then with what you already know of magical mechanics, you will learn a great deal.

Emet is not just a mundane word like the word 'truth' in English; it is a spiritual and mystical word connected to the expression of GD's creation. The word *Emet* is made up of three letters: Aleph, Mem, and Tav. These letters are the beginning, middle, and end of the Hebrew alphabet: the first, fourteenth, and twenty-eighth letters.

The word *Emet* is also the 'seal of truth': an old saying in Kabbalah that "the seal of GD is truth." The three letters that make up *Emet* are the last letters of the three words *bara Elohim la'asot* בָּרָא אֱלֹהִים לַעֲשׂוֹת from Genesis 2:3. They mean "GD created to do," as in "created the living world that does and will exist."

So straightaway you start to see the many twists and turns of the threads, meanings, and powers that can run through individual letters and how they are put together.

So. Say a magician decides to put the letters Aleph, Mem, Tav on a sword, and engraves them in its metal, making a sword of truth...folly indeed! But he is not used to working with this script, and does not really understand it. Nor is he good at engraving, or at writing unfamiliar letters. When he checks his work, he finds that the first letter is not right, and though he tries to redo it he only makes it worse. Now it is no longer a proper Aleph—in fact it is a squiggle with no connection to Aleph—but he stands back, looks at his sword, and thinks, "it will do."

The first letter is now obviated and does not work at all; and in many magical letter systems, it does not take much adjustment to a letter to

obviate it. The second and third letters look pretty good, and he is proud of them. However, what he has spelt on his sword is *Met*: the letters mem tav. These, in Hebrew, spell ‘death.’

So he is likely to have done one of two things, depending on the threads, contacts, patterns, and powers he has pulled into the sword. He has either killed any power in the sword by writing death on it; or, in an extreme case, he has changed the sword from being a tool of creation (through limitation) into a tool of death and destruction. And that does not mean he has a sword to vanquish his enemies; rather he has a magical presence that brings death, probably his: the fall of the sword from above.

This brings up the subject of how we view language today and how it was, and should be, used in magic. Getting a foreign script and writing out a word or words in your language just does not work. Picking words from the language that underpins the script, without really knowing the language at all, will either fail, produce unwanted results, or just cause inner hilarity. The languages that underpin these scripts are complex, and often rely on puns, creative expression, and mystical reflection around certain letters and words.

Let’s stay with the sword for a moment to unpick this a little. Say you decided to write ‘Limit’ on a magical sword—because it is the Limiter—and you wanted to use Malachim script. Then you would turn to Hebrew, the language that underpins Malachim and the soil that its letters put their roots in so that the ‘tree’ of Malachim can grow.

If you didn’t know Hebrew and maybe did a search for a Hebrew word meaning ‘limit,’ then you would likely come up with a mundane word like *Gara*, *Gvul*, or *Choq*—restrain, limitation, etc. The use of a single word in that way, using everyday words, is unlikely to do much if anything.

However, letters and words have deeper meanings, and when you are working magically, particularly within a language like Hebrew, you have to look at the creative/destructive aspects of the underlying Divine principles and bring them up to the surface. This would bring you to the word *Gevurah*, the fifth Sefirot on the Tree of Life, the map of Divine Creation and Destruction. *Gevurah* is the power that is the deep root under the power of the Limiter sword, the power of which the sword is a much lower octave, and a physical expression.

Gevurah is known as the “Midat Hadin,” the attribution of judgement, and the strength of GD. It is the power that balances and limits the creative expression of Chesed: the two powers keep each other in check.

Gevurah is one of the Divine root powers, and placing the word on a sword magically has a great many powerful connotations, and switches the sword from being a tool to being a presence that will turn on the magician if they step off the knife-edge of adept balance. When Gevurah is written on a sword magically, then that sword becomes the outer expression of the angelic sword that stands behind your right shoulder. . . but without any filtering: it becomes the strength of judgment of GD. Not a wise thing to do as you will be the first to be judged

So you can see how you can get yourself stuck between a rock and a hard place when working with scripts: the result can be anything from “not working,” to “full-on power that can destroy you.” And often these scripts are not designed to work with a single word, but with a combination of words that reflect something. That combination can often have deep, hidden meanings: the combination is a weave of sound, meaning, hint, and allegory all brought together in a pattern to trigger something.

A good example of this is the *Writing On The Wall*—a Biblical story from the book of Daniel. Certain words appeared on a wall, written by the hand of an angel while Belshazzar feasted and drank from vessels stolen from the temple of Jerusalem. His magicians could not read or understand the writing, so Daniel was called in to interpret. Here is a section of a painting by Rembrandt of this Bible story:



Figure 4: Belshazzar

The letters were: מנה, מנה, טקל, ופרסין/פרסין mene, mene, tekel, upharsin/-parsin. Daniel interpreted these letters in light of *weights* and *actions*. Mene—your measure, tekel—weighed and found wanting, parsin—divided.

There is also some speculation that ‘parsin’ was a play on words for ‘Parsa,’ the old name for Fars in Persia, and a name given to Persopolis: the use of the word foretold the downfall Belshazzar and the rise of Cyrus the Great, founder of the Achaemenid Empire.

Though in the Daniel Bible story, the words on the wall appeared by the ‘hand of an angel,’ it is still a good example of the use of letters and words in a riddle that triggers magical power—and note the use of words that denote weights and measures to express something connected to the judgement and scales of a king. And there is also the point that a riddle or saying is a weave of words, something far more complex than a single name or work, and far more stable to work with magically when it comes to tools and magical work.

Remember the angel working on the golden brick in the wall of the Inner Temple? This story leans into that inner magical dynamic. Think about this, and think about the creation of a magical script by an adept, how that would come about, and what inner work would be involved.

Shapes, meanings, and changes

When these scripts are used magically, they are rarely laid out in an easy-to-read sentence or word. Often they are curled around each other, or formed into patterns to mirror a magical pattern, sigil, or shape—and to hide the true nature of the words from casual onlookers. That sort of use can be a bit of a puzzle to interpret, so if you do come across it, look carefully and take your time to decipher what is going on. If the letters have been made into a distinct shape, then you read the meaning and power of the shape as well as the meaning and power of the letters.

If the letters track back to some source language, like Hebrew, Greek, or Egyptian, then read the letters in that language. If the language used to write the word is not the original language connected with the magical script—if the word has been written in modern English, for instance—then you can take it a bit less seriously. Mismatching script and language tells you that the magician did not know what they were doing. Just check that whatever modern word they have spelled out does not also spell something in the script’s foundation language, or you could be in for a surprise.

However, if the magician is naturally talented, or has some training that runs parallel to the roots of the script, then even if the words have been clumsily put together, tread carefully. Sometimes these scripts can be triggered into action even in ignorance, as they potentially are living entities. You will feel the power in the object they are written on if they have been inadvertently triggered.

For instance, the magician may have thought that they were writing words they knew, when actually they didn't; but the coming-together of enlivened letters created a recipe that started to form a pattern. In such cases—and I have come across them—it is impossible to know what the hell is forming: the written words or letters may be linguistic babble, but they have started to form a feral pattern that could be very different from what the magician was trying to achieve.

In such cases I turn to inner senses, inner vision, and divination to find out exactly what is flowing through the words. This will tell me how to dismantle them. When they cannot simply be defaced (sacred letters) or wiped out, then you have to utter to each of the letters and refocus them before sending them to sleep.

If you know and understand the inner aspects of the roots of each letter, then you can utter to each letter its overarching quality to refocus it, draw it in, then utter it back into the Void. Once a letter is done, then it is physically altered to void it; or it can be scrubbed, scratched, or burned out. But first its inner aspect must be respected and returned. This is very necessary if the script is a mystical alphabet like Hebrew, or is rooted in one. It can also be necessary when, for example, Egyptian hieroglyphs are used: they have the same inherent inner quality that can be manipulated or worked.

To return to *Emet*, "truth," which is life, writing it with magical knowledge and power on a golem will give it inner life. Wiping out the aleph will give it inner death—*met*—and thus return the golem to being a lump of clay. The clay figure is then cast into water, and the remains put in the earth—west and north, seeing as its life came from the east/air/utterance. If you know the meaning of a script then you can adjust an inscription's words to make new words, which will then break up the pattern, or to obviate words.

However, if that word was used on something that could not be destroyed, then each letter is spoken to by an adept bridging the power of utterance through the east air gap. All instances of one letter are done in the same breath. "Aleph you are the first, you are the silent one, the breath before sound, the greatness that brings order to the chaos. You have been sounded. Now I breathe you in, taking you from where you have been abused, parting you from that substance, and now I breathe you out into the Void, to return to your source."

The magician would breathe out the Aleph into a flame, seeing it form in the flame, then blow out the flame with the intention and utterance of sending it into the Void, its home. This would be done with each

letter. Having done this, the letters would be carefully removed and the substance exorcised—and, if possible, broken and dispersed.

So you can see the methodology draws on what you know. It is *how* you put it together, and *why* you put it together, that counts.

If you are unlucky enough to come across a problem object and you do not recognise the script at all, and have no idea what it tracks back to, then you have to fall back on divination to see what it is and what to do with it.

I have had this problem a few times. Treading carefully and guided by divination, I have managed to find ways to take the mystery objects apart by drawing on already-known skills, but used in different ways. Divination can tell you what element something is connected to—magical letters and words are often connected to an element as a power source, and this can give you ideas of how to balance that out.

When you use divination, ensure that you look not just at the surface presentation and meaning used by the magician, but also at the underlying power within the letters, power that a modern magician is not often aware of. A lot of these scripts have travelled down through time over millennia, and in that time their form, understanding, and application will often have changed, sometimes beyond recognition. And in our modern time of soundbites and quick solutions, that understanding becomes very vapid and shallow indeed.

That top layer does not obviate a script's original, deeper power; rather it sits on top like a skin. The original flesh and muscle is still there underneath. If a script's top layer of understanding and usage is somewhat compatible with its ancient roots, then the whole thing will evolve into a strong composite: these scripts, and the magic that flows through them, *can* evolve. However, if the top layer of usage is shallow, or has no relevance to the power underneath it, then it will become a parasited skin, and that sort of use will attract parasites who can use it as a vehicle. When the script is then used magically, the parasites will join in. This can cause the whole thing to work in a half-assed way, with lots of issues and energetic payment.

This top layer will show in readings first, so when using a tool like divination in a situation with scripts, you must ask what, if anything, is beneath that layer that first presents. What will the whole thing do? Does anything flow through it, anything hidden, anything triggered? What is the intent of the magician, and the actual action of the script? These are all questions that need to be asked.

You can see from this method that the mechanics you use get to the core of all utterance that turns into script. You go to the source, the utterance of air, and work backwards from there. That way, you do not get tangled in the mess of meanings that have been lumped on top of each other.

Another thing to keep an eye out for—and this tends to happen in older texts using magical scripts, but generally not modern ones—is the use of images with the scripts, or shapes that the scripts form into. Images can often reflect a script's hidden, deeper aspects, and will tell you the underlying power and hidden intent behind a magical script.

A lot of the work of a magical adept exorcist is not about knowing spells and cures from magical recipe books, but about knowing what roots and structures underlie the deployed magic so that you can safely and effectively dismantle it. This means that you will have to delve down many ancient rabbit holes to root out the beginnings of the magic, and to get back to a layer of knowledge truer to the magic's original form.

Remember looking at images of the Malachim script and seeing how it evolved out of something old, and changed repeatedly over time. These scripts have been copied from generation to generation, and the times when magic was especially fashionable often produced bad transcriptions, alterations, additions, and flourishes that changed the nature of these scripts' original structure. And sometimes you got new constructs taken from old scripts.

You should apply this technique to all areas of magic and religion: get as close as you can to the original source, then work your way back to the present from there, paying attention to how each additional layer formed and how each successive alteration changed the magic.

When you first start doing this it is a hell of a chore, but once you have those roots, you gain an ever-expanding collection of knowledge that you can then apply in the future. Of course, by the time you have a really wide reach of knowledge and experience, it is usually time to back off that line of work due to the strain it puts on your body. Such is life!

Practical exercise

You will experiment with various scripts and trigger them to see what they do and what the energy feels like. Be ready for a bumpy ride if you

trigger a deep reaction. Just do not experiment with them on your flesh: when a true magical script is used on a living body, either temporarily or through a tattoo, it causes shifts within your inner and outer energies, and can also change your fate pattern.

Mediums

Use metal, stone, vellum, parchment, papyrus, clay, or homemade paper. The nearer you can get to a natural substance, the better the vehicle for the script. If you really want to push the boat out and see how far it will go, then use a figurine made of pot, clay, or some other natural substance. Do not use wax, as it is too unstable and disposable to really hold power. At the moment it is very fashionable to use wax for seals and sigils, but it does not hold power well at all, and was only used originally for training the hand to write scripts and sigils.

Use ink, blood, or an engraving tool to make the marks. If you want to experiment with blood, the best way I have found is to buy packs of lambs liver and squeeze out the blood. Don't use your blood: it can get magically messy and it will be much harder to wipe the magic away after the experiment. And if you are female, definitely don't use your menstrual blood: that is designed to hold and give life, so using it in an experiment will make it much less controllable and much harder to disperse the magic afterwards—it can take on a life of its own.

Scripts

First decide what you are using. Choose two or three very different scripts, which you can find by researching Renaissance magic—they loved their scripts and ciphers. See if the scripts track back further than their purported creators, and find the earliest versions. Remember all the details about foundation language, and so forth. Ensure that you reproduce the letters accurately, and do not let your hand drift from the set pattern.

What do you write?

You have choices; just choose wisely. You want to trigger some action that will let you ascertain the viability and strength behind a script. You want to choose something to trigger an effect that can be observed objectively, without causing complete destruction or chaos around you. It can also teach you the deeper aspects behind some of the script mechanics.

A few years ago I did an experiment with a script just to see what it was capable of magically. It worked so well and so fast that it astonished me—and then I learned why what I had done in terms of the ‘spell’ was not such a hot idea. It was a good learning curve.

It is best, always, when experimenting with magic to see where it can go and what it can do, to use the magic on yourself rather than someone else. That way you can control any fallout, and you do not have to take responsibility for screwing over someone else’s fate or life with your dabbling. So ensure that whatever you choose to do is something whose effects you are willing to deal with if goes wrong...or works too well.

Also remember time-lag: when magic is triggered, say to get a job, then the magic has to flow into a resonant area of your fate pattern to trigger it. That can mean an instant result, or a result a month later, so work from a stance of ‘watchful waiting.’

Either create your ‘spell’ for action, or delve in one of the Grimoires that use scripts. Choose a different intention for each different script you experiment with, so that you can tell which worked and which did not. Remember, you can learn as much from failures as from successes—and also from side-effects, such as when you do a spell for *A* but *B* happens big-time.

When you suspect a side-effect, use divination to see if it was a result of your work, or just a timing coincidence. If it was a result of your work, then go back to the script and words you used, and dig into their foundations to find out why you had such an outcome.

Keep records of your work, and a diary of what happens next. Don’t just look at ‘results,’ also look at your body’s energy shifts, and at anything else happening around you. Also take note if you suddenly get screamed at by inner contacts, or develop a sense of adrenal danger for no obvious reason. If either of those happens, it is time to dismantle the experiment and clean up.

Once the experiment has started to work, and you have gathered the information you needed about its actions and effects, then it is time to take it apart. Do not be tempted to keep the experiment going. The object of this exercise is not to get your dream job, a boatload of money, a beautiful girl, or a year’s supply of ice cream; it is about learning what a script can and cannot do, how to dismantle it effectively, and how to clean up afterwards—as you will probably have triggered something that could harm you.

It is unwise to go into a situation as a magical exorcist where a script has been used and you have only theoretical knowledge to rely on. You need direct experience, even if it means getting a few bruises and a few life slaps. It is the only way you will learn.

Also be advised that a couple of popular Western magical scripts are heavily parasited, so bear that in mind and be ready to spot parasites operating in your life pattern once you have opened that door. You become your own subject matter for study.

And don't leave it too long before you dismantle: get a good look, have an experience, then back out. I did have a friend who experimented this way with a particular script to see how it really worked, and he became badly glamoured by the parasites operating through it. It took him rather a long while to come back from that one.

Also be aware that a lot of scripts floating about in magic just don't work. They are either fakes, or have become so altered that they no longer have any connection to their source patterns. Also keep in mind that the actual script itself has no real power; the power comes from the pattern and magical foundation to which it is connected, and how it is used by the adept. It is a bit like dialling a telephone number. Once everything is together with all the right ingredients, if it is a true script, used by a contacted adept, then the lights will go on.

Keep records of your work, and once you find a script that actually works, then look into its roots and find out why it works, how it works, and what is flowing through it. Write down your findings. Don't forget to dismantle and disperse everything afterwards.

QUAREIA

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