



QUAREIA—THE ADEPT

Module II—Magical Construction

Lesson 4: The Convocation of the Deities

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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



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While deities have no direct presence within the inner temple, and the temple is not a temple of a specific deity,, a line of connection between the inner temple and the deities is wise, so that they can work with the magicians as and when needed. They can also help on certain projects by acting as advisers, co-workers, bridges, and as aspects of Divine power. You have been exposed to this method of working with deities before in your magical training.

But if you bring a particular deity's presence down into the temple as a permanent fixture, then it becomes a temple of that deity, not of Divine magic. That is the difference. Working this way, with a convocation of deities, the temple goes with the flow of Divine creation and destruction. This does not lead to the issues and problems for humanity that a deity temple can trigger.

In some of your later initiate work, you crossed paths with the Convocation of Deities in the Small Temple in the Inner Desert: a place where deities harmonic with each other come together as interfaces between the deeper Divine power and humanity. The deities found in the Convocation are often root ones: ancient powers, undivided or only lightly subdivided, which work well together. You will not find later deities, heavily subdivided ones, or human constructs there.

To ensure that the inner focus and capacity of our magicians does not inadvertently 'create' a deity overlay, we will use few if any names, and

little specific imagery connected with deities. They will appear to you as they are, not as we think they should be. Some you may recognise; others you will not. You will get to know them by how they work, their power, and so forth.

Should you recognise a specific deity, be careful not to project a personality onto them. This would limit their actions and expressions with you. This can be very difficult for humans, as we love to categorise and identify. But for the long-term health of the temple, it is really important that you learn to work with deities at face value.

The most stable deities in human history that connect with magic tend to be early Egyptian ones. Some of them will appear in the Convocation and can be worked with. Others you may be unable to place—don't worry about that, just let them be themselves. If need be, they may find ways to let you know who they are. Just don't fall into the trap of needing to identify them and then projecting onto them the often unbalanced personalities described in history books.

The Convocation has its natural home in the Inner Desert, the place of thresholds before creation and destruction manifest in the outside world. This is where their power flows from, and is the purest well of their power. In temple construction we link this place to the temple. This makes a highway between the Convocation and the inner temple for power, information, and relationships to flow back and forth, while the two places keep their respective boundaries.

Once the construction is finished and you begin to work in the temple for various reasons, you will slowly begin to understand the relationship between the two powers and places, and how they fit together. As always in magic, you learn through doing, not through theoretical study.

One thing that will start to become apparent as you progress in the construction work is the weird expression within the construction of dimensions. In vision, you have been working—and will continue to work—with stairways and passageways that link to other places and powers. This gives the impression, were you to draw a map of the inner temple and its connections, of a central place connecting outwards to satellite places.

In fact they are all layered on, and within, each other. It is difficult for the human mind to understand this in a way that can be visualised. So instead, we perceive these layers as 'other places' that we access by stairs, passageways, and doors. Our brains process this visual metaphor easily, so we can work far more efficiently by using it. But in truth, those

layers are all interwoven within each other. Some are deeply interconnected; others not so much—those ones tend to have more of a passive relationship with the structure.

The Convocation of Deities is one of those layers with a more passive relationship with the inner temple: it is present, but not with a decisive or direct role in the temple's life.

From the Convocation to the temple

The first and main step of linking the Convocation of Deities with the inner temple begins at the Convocation, not at the temple. We will bring the flow from the deities to the temple's threshold rather than forging a path from the temple to the Convocation. This will make it harder for a magician, now or in the future, to abuse the connection between these two inner places. The other reason for working this way lies within a deep and ancient Mystery about what awakens and enlivens the tunnel between the two places.

Start your work in the work room as you have been doing, working with the central altar and candle. Go in vision to the Inner Library, through the main doors, and out into the Desert. Then walk across the Inner Desert to the central part of the Desert with the Small Temple. Remember it is a construct with open sides and no roof, open to all directions, inside of which gather the deities, seated opposite each other.

Stand on the threshold of the Small Temple until a guardian comes up to you. Tell them you wish permission to build a connection between this place of gathering for the deities and the inner temple you are constructing. Show the guardian your Mark of Future Knowledge, and any other mark you have been given that suddenly springs to mind. The guardian moves to one side and lets you step over the threshold. Go to the centre of the gathering place and remember your time here when you were newly Justified. The deities will see your development, your path, and your work; and on that basis they will agree to the connection.

You are told to hold out your left hand. In it appears the chisel. Once the chisel appears in your hand, some of the deities blow towards the floor where you stand.

Look down at your feet. You will see the sand being blown away from the floor to reveal a stone trapdoor. The trapdoor is heavily sealed with a

dark, waxy substance. Take the chisel, scrape off a little of the substance, and put it in your mouth. It has a strange, but not unpleasant taste. Chew the waxy substance. As you chew, you feel its strength working through you, cleaning and strengthening you.

A goddess walks up and tells you that the substance is the “seal of the gods,” a substance that keeps out unhealthy powers and protects this gathering place: *propolis*. She says she will work with you to connect the inner temple to the gods, and will make sure that it is done properly—that it is protected, clean, and guarded. First she instructs you to remove the seal from around the stone trapdoor, and to eat it as you remove it.

Using your chisel, scrape all around the trapdoor, breaking the seals and eating the substance. Once it has gone, grasp the large metal ring on the top of the door and pull as hard as you can. The heavy door is hard to move, and you have to brace yourself with your legs to slowly pull it back: the deities will not help you, as this must be done by a human connected to the inner temple. The strength needed to open the trapdoor comes from your previous training—without it, you will not get the door fully open. This is how it protects itself.

Once the door is fully open, peer down into the darkness. You will see a dusty, dirty, and long-unused steep stone staircase. Look back at the goddess. She is doing something strange: making strange moves, like a weird dance, while humming to herself. As she dances a loud, vibrating, buzzing noise comes from the desert and fills the Small Temple.

Look around, through the open walls of the Small Temple. You will see clouds of bees approaching the gathering place of the deities.

Stand to one side, and as they draw closer, bow to them. These bees are the true servants of the gods. The swarm flies down through the open trapdoor and fills the darkness with buzzing. The goddess tells you that you must work on the steps; the bees will work on the walls and roof of what lies beyond. Climb down into the darkness, being very careful not to put your hands on the walls and injure a bee while it works. Turn around so that you are kneeling on a stone step in the darkness—they are dirty and dusty from lack of use.

Work your way down one step at a time, starting with the first step. On all fours, use your hands to brush away the dirt and your breath to blow away the dust. Then if you have long hair, use it to wipe the step. Once one step is clear, and still on your knees, climb down and clean the next step. The walls and roof around you are covered with bees busily cleaning the space. You notice that as you clean one step and descend to

the next, the bees line up on the edge of the clean step and deposit a line of propolis on its threshold. This will act as a barrier against anything unhealthy passing over the step—in either direction.

Work your way down, a step at a time. The long, dark stone stairwell plunges steeply down into the darkness. Do not try to see what is beneath, just keep cleaning a step at a time. Each step you clean, the bees seal its threshold. As you work, listen to the bees. You begin to realise that their buzzing sound is not random, but a repeated song that keeps them all working together. The song gets stronger in your head, and you start to join in with the repeated sounds as you work. You start to become a part of the hive, preparing a space for the presence of the deities.

Down and down you work, one step at a time, until your knees and back hurt and your head is full of the song of the bees. Whenever you get tired and want to quit, the bees sing their song louder to keep you going. If these little creatures can keep working, so can you. Finally, after what feels like an age, your feet and then your back touch a wall. You have reached the bottom of the steps.

A voice over your shoulder tells you to squat down and cover your face with your arms. Tuck your head right down over your chest and cover your face. You wait as you hear the bees finish sealing the last step, then feel them bumbling around you as they finish their work. You hear them all take off and fly back out of the space, their song becoming faint in the distance.

When everything falls silent, you too must become silent. Still yourself and fill yourself with the silence of the Void.

Suddenly a very bright flash of lightning comes out of nowhere, so bright that it lights up your eyes, even when closed and covered with your arms. The lightning burns in your head, and all you can see through your closed eyes is a blinding light that seems to have lit up the inside of your eyelids. Wait until the brightness fades and you no longer see spots of light inside your closed eyelids.

Then, carefully open your eyes to the darkness. You can see nothing. Hold up your right hand and remember the lantern power in your right hand. This casts a gentle light around the steep cave tunnel, just enough for you to see some of the steps and walls leading upwards to the Small Temple.

Look at the walls. Strange, beautiful, intricate patterns have been impressed on the stone by the light. The flash was the lightning of the

gods, and it has left its mark on the walls. Now look at the steps. See each clean step with a line of propolis on it, acting as a threshold. Now turn around. See the stone wall in front of you at the bottom of the steps: smooth dressed stone, not rough wall. See the very fine lines where the stones have been expertly fitted together, leaving barely a crack.

Stand before the wall and put your two hands on the stone. Feel the powers of the Light Bearer and Restriction build in your arms, pass through them, and flow into the stone. The wall begins to change, and complex patterns appear with eyes, ears, and noses woven into them: it is the other side of the inner temple's wall.

Watch as the pattern becomes translucent. It is the northern side of the inner temple's east wall. You can see into the temple and its central altar, and you can see the magicians working there, doing construction work. Some are working on this wall from the other side. When at least one of them notices you, you will know that the wall has been transformed enough by the powers of the Light Bear and Restriction to let the deities 'see' into the temple.

The angelic eyes, ears, and noses will act as filters and translators between the deities and the magicians in the temple. Step into the wall, through it, and back to the inner temple. Your passing through the wall opens the gateway for power to go back and forth between the deities and the temple, while still keeping a distance between the two.

Now comes the phase of the work where the deities are invited to keep a connection between them and the temple. Then they can guide work if needed, and advise the temple magicians, but the temple will keep its autonomy: the deities can connect to the temple without it becoming their property.

You and the other magicians line up before the wall between the temple and the stairway to the deities. The Companion appears at your side. He puts one hand on your left shoulder and another on the back of your neck. You have a deep urge to make a call, to let out a sound to invite the deities to connect with the space. Allow the sounds to come out of you and join with those the other magicians make. The sounds vibrate like a bell around the temple, and the wall pulses with them. The louder the sound gets, the more transparent the wall to the stairway becomes.

Now you must step back through the wall with the focused intention of inviting the deities to connect with the temple. Step through the wall and begin to climb the stairs. Each step is hard, as if you were pushing against an invisible barrier. Yet you must persist and continue to climb.

Once you reach the top, you see the goddess you met at the start of this vision waiting at the top of the stairs for you. She is the intermediary between the deities and the temple and the power of the tree in the egregore. She will act as a gateway, interpreter, and deity sponsor for the temple.

Reach out your left hand to her through the trapdoor, and formally ask her to walk the stairway to the temple. She will take your hand. You must step back so that she can step onto the first step. As her foot hits the stair, the step turns gold and lights up. Horns blow, cymbals crash, and bees fly, circle, and dance around her. Step by step you move backwards, holding onto the goddess' hand. Each time you step back, she takes another step down the stairway. Each step glows gold as she touches it, and the golden glow lights the stairwells' walls and ceiling as you move backwards.

Look at the walls. The pattern left by the lightning has changed; now there are wall paintings that seem to tell a story, one of the relationship between humanity and the gods, reaching far back into our very distant past. Remember, when you come back here in your own time, to study these wall paintings. They will tell you the history of the gods, and the history of magic.

Step by step you move backwards as the goddess slowly advances down the stairs. When you get deep down the stairwell, the goddess starts to change her form. Her head becomes a cow's with large, soft ears and great sharp horns. Between them shines a bright solar disk, and her eyes are large and full of light. The bees dance around her, some resting on her great horns, and others buzzing carefully around you as you slowly continue to step backwards.

At the bottom of the stairs, stand to one side so that she can see the translucent wall. She stands and looks at the wall for a moment, then looks back at you. She talks to you in your mind, saying: "What the lightening has stirred within me, I shall give birth to."

The bees alight all around you, many resting on your head and shoulders, waiting. The cow goddess lets out a loud call and leaps forward into the wall. Instead of passing through it, she blends with it and spreads out, losing her form. Her power spreads beyond the wall up to the ceiling and across it, leaving a trail of stars.

Step through the wall into the temple. Look up. The ceiling is covered in beautiful stars that arc across the roof—the Milky Way. They are alive, bright, and humming with power. All the deities hold a passive presence

in this place by way of those stars, each one a window for a deity. As you look at them, you notice that many bees have passed through the wall into the temple space. They are busy working on the temple's corners, thresholds, and joints, filling every gap, line, and crack with propolis to keep the temple secure, clean, and healthy.

Sit down in the temple and wait quietly while the worker bees complete their task. Other magicians also sit in silence, watching and listening to the bees doing their work. When the bees finish, they fly back through the translucent wall, up the stairwell, and away from the temple.

Look at the wall. The patterns move around each other and become more and more dense until they vanish into thick stone. Once again it looks like a stone wall. Go and stand by the wall and put your ear to it: you still hear the buzzing of the bees. Beyond the buzzing you hear voices: the debates of the gods.

Now it is time for you to leave and rest, as this work has been hard. Go back to your workspace through the Inner Library passageway. Before you cross the threshold to the Library passageway, turn and bow to the temple space in respect for all the powers that have come together to construct and uphold this special place.

When you arrive back in your workspace, open your eyes when you are ready and write down everything you can remember. This vision touched on some very ancient power dynamics, ones that have not stirred in a very long time. It is important that you remember as much as you can about it, as you will learn a great deal from what you heard, saw, and felt. Of particular importance is anything the goddess said to you, or anything she showed you as you worked with her.

A great deal of the ancient Mysteries are tucked away in this aspect of the work. By now you should know how to research the keys and aspects of such a vision. Once you have filtered through more surface texts, you will begin to find fragments of very ancient Mysteries held within this vision, not just about the creation of sacred or magical things, but about creation itself.

Si Sapis, Sis Apis



Figure 1: An inscription of Rameses II from the Hypostyle Hall, Karnak

A note from the editor

Hello, it's Michael Sheppard here. In case it's any use, below is my analysis of the Rameses II inscription.

First, here's the inscription typeset:



Figure 2: Typeset inscription

You'll see some slight differences between my typesetting and the image. Though my typesetting program, JSesh, can write every hieroglyph in this inscription, its artists have presented them in an interesting way that I can't quite replicate.

They doubled the *wsr* staff and had the goddess Ma'at hold them both, and they have also given her a little ankh and a double-plumed headdress.

And instead of a separate wave of water and an arm, they have put the wave right on top of the arm.

Here's a transliteration of the inscription:

ᵐnh nswt bjtj wsr-mꜣꜥt-rꜥ stp-n-rꜥ dj ᵐnh

You'll see this very standard phrase in a lot of places, the commonest—and most abstract—translation of which is as follows:

The life of the king of Upper and Lower Egypt—Usermaatre Setepenre—causes life.

Usermaatre Setepenre is the *throne name* of Rameses II, a Nineteenth Dynasty, New Kingdom king. The Oxford History of Ancient Egypt gives his reign as 1279–1213 B.C.. The throne name is an extra name taken by Egyptian kings when they ascended the throne. According to J. P. Allen in his book *Middle Egyptian*, the throne name “seems to have been a kind of motto by which the king indicated what he intended to be the major theme of his reign.”

Let’s work through this standard, abstract translation, and make it increasingly literal. As we do, layers of mysticism will come to the fore.

First, “King of Upper and Lower Egypt” is not a literal translation of *nswt bjtj*, which means “he of the sedge; he of the bee.” The sedge was an icon of Upper Egypt (south); the bee one of Lower Egypt (north).

Our translation now reads:

The life of he of the sedge, he of the bee—Usermaatre Setepenre—causes life.

“Usermaatre Setepenre,” the hieroglyphs in the cartouche, the original pronunciation of which would probably have been closer to “Woshe-mwa-riya Shatep-na-riya,” is not just a collection of sounds. It, too, has a meaning which, as Allen indicates, is a bit like a magical motto.

If we translate Usermaatre Setepenre for meaning not sound, we get:

The life of he of the sedge, he of the bee—Osiris of the Ma’at of Re, the chosen one of Re—causes life.

At this point one might stop digging. But though we have translated the name, we still haven’t translated the *gods*.

Those god names all have literal meanings, too. *wsr* “Osiris,” for example, means “the Eye’s Seat.”

If we translate the god names into their literal meanings, we get something rather interesting, from a mystical point of view:

The life of he of the sedge, he of the bee—The Eye’s Seat of the Directing One of the Sun, the chosen one of the Sun—causes life.

For clarity, the following table shows the elements of the name Usermaatre Setepenre, their literal meanings, and where those literal meanings are god names:

User	The Eye’s Seat...	(Osiris)
maat	...of the Directing One...	(Ma’at)
re	...of the Sun,...	(Re)
Setep	...chosen one...	
en	...of...	
re	...the Sun.	(Re)

“The Eye’s Seat (Osiris) of the Directing One (Ma’at) of the Sun (Re), chosen one of the Sun (Re).”

By choosing this throne name, Rameses II defines himself as the place where “the Directing One of the Sun”—we might say “She who Directs the Light”—rests. He is the seat of the light because he is the “chosen one of the Sun.” In other words, *he defines himself as the focal point of creation as it filters through Ma’at.*

I understand this motto, contained within the standard formula “the king’s life... causes life,” as the king bridging creation to his subjects as a result of him being the focus of creation’s rays as they filter through Ma’at.

Now, let’s do some art criticism...

First, the inscription is doubled, and both lines are identical. This reminds me of the duality of creation and destruction. The king must bridge both if he is to sustain balance for his land.

Ma’at is also drawn very interestingly. In other examples of Rameses II’s throne name, Osiris (wsr) is indicated by an Osiris staff standing alone. A separate Ma’at sign follows it. But here we see Ma’at clutching two Osiris staffs in her hands, instead—as well as her usual ankh.

There’s that duality again. The whole inscription is doubled; and Ma’at holds an Osiris staff in each hand. We have the duality of creation

and destruction that preserves balance, and the duality of Osiris as both corpse and new life.

Another sort of balance is achieved in the throne name itself. It contains an above/below axis: the Sun and the Eye's Seat—Re and Osiris.

In fact, the throne name contains two magical axes: Re/Osiris gives us above and below, and the placement of the two Osiris staffs in Ma'at's hands gives us Osiris left and right, bridging manifestation into and out of creation.

As an aside, this gels with Osiris's placement in tombs. He can appear both in the east and the west depending on the tomb, though later ones increasingly put him only in the west as his title "Foremost of the Westerners" gained importance.

There is even a third dynamic of balance at work in the depiction of Ma'at: her holding the ankh. The Coffin Texts define Ma'at as the name given to Tefnut after she slipped between Atum (Divinity) and the Nu (what is outside creation). They also rename Shu, who lives on the other side of Atum from his sister—on our side—as "Life." Ma'at is the universe's outer bedrock, and Shu is the space inside the universe. The same text then associates Shu/Life with eternal change and Tefnut/Ma'at with what is eternally unchanging.

So by having Ma'at hold Life, we are reminded of how everything that lives and changes inside the bubble of the universe is preserved by eternal Ma'at—the universe's outer skin, holding back the outer forces of chaos.

Now look at Ma'at's placement pretty much at the inscription's exact centre, and at the two ankhs, far left and right. Here we have life/change on both sides, and eternal, unchanging Ma'at at the fulcrum—an inversion of the universe's topology! In the universe, Ma'at is on the outside and Shu/life on the inside. But at the centre of the universe—the focus of creation, remember, from the throne name—is the king: the still point of balance fertilizing and pruning everything around him.

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