Quareia—The Initiate

Module V—Deities and the Magician

Lesson 1: Introduction

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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 Initiate

Module V—Deities and the Magician

Lesson 1: Introduction

In the apprentice module we touched a little bit on deities, but not in any great depth. Now that you understand some of the root powers of creation, fulcrum, and destruction we can start to look a bit more closely at deities and the roles they play in magic and with the magician.

Essentially the closer a deity is to something physically living or dying, the more we can perceive them as beings with whom we can interact. Deities are not abstractions or archetypes; they are a consciousness that flows from something or some power that manifests in the physical world.

The use of the word 'deity' has different meanings in different cultures, so you have to be careful, when working with deities from various cultures, that you know what is actually a deity and what is not. In some cultures all different types of beings are approached as deities; in others the lines are more clearly defined. This is why it is important to learn about all the different types of beings before putting labels on them: know what you are working with!

In old cultures, presentations of deities often originated from the reports of those cultures' visionaries. Over time these descriptions become more and more dressed in imagery that humans themselves projected on the deity. Sometimes the presentations were subdivided or

altered by priesthoods to filter down the power to manageable levels. We can see this in various cultures where the deity's image or statue presentation was purposely redesigned to affect the 'vessel' of that deity and so limit the conversation between deity and priesthood.

Over the centuries volumes have been written about what their writers perceived as deities. Some of those writings, particularly the more modern ones, come from theory rather than from the direct *inner magical experience* of working with a deity. Though many people have bought statues and started worshipping them, few of them actually work with deities in a magical relationship.

Your own, personal, direct experience is the best way to understand what a deity is and is not, and hopefully this module will step you towards that.

We talked in the early part of the training about *root deities* and *subdivided* deities. Knowing what these terms mean, and how they affect the magician, is really important for successful and safe magical work.

A root deity's powers are deeply connected to the Divine powers of creation and destruction. As such these can be powerful but potentially dangerous beings for the magician to work with. Root deities have less awareness of human life and tend to work through the 'bigger picture,' whereas a divided deity, or one closer to the thresholds, is more likely to have a better understanding of humanity and the individual human.

In some cultures the levels of subdivision eventually became so complex that the deities' powers could no longer fully express properly through the 'vessels' i.e. the original presentations. In the worst cases the presentations became shells filled by all sorts of lower-level beings which in turn then become very 'human' in their demands and emotions— while also being ineffective in power terms.

Which deities should we work with?

With the rise of modern communications, printing, the internet, archaeological finds, and so forth we gained access to a great deal of detail about the images, attributes, etc. about the many different deities active around the world. This has led to the 'shopping experience method' of magicians connecting with deities: something catches their fancy, they

buy the statue, read the books, and essentially play with the idea of the deity. This has no real place in magic.

Some deities are closely aligned to particular cultures or places; others are not. Some work well in different cultural settings; some do not. Some travel well; some do not. Often in magic, as you get deeper into your training, certain deities start making themselves known to you in various ways, and sometimes you end up working with a couple (or more) deities from different places/cultures. This is not a problem if it works and the deities in question match well together.

At a certain point two very different deities from different cultures and times started working with me. When I researched deeply into them, they did indeed match well. But if you are not so fortunate you can end up with a 'war of the gods' in your house by bringing incompatible gods/goddesses into your space and working with them. By the time you finish this module you will hopefully have learned how to sidestep such a thing, and will know how to find and work with deities in a productive, powerful way.

Which power?

Few magicians give this much thought: they tend to latch on to whatever deity is fashionable at the time in magical circles. Which is neither a wise thing to do nor a productive way to approach this sort of work. When thinking about deities, your first questions should be: "what power is necessary for the stream of work in which I am involved?" And "what is the power of the deity that is presenting to me?"

Part of the answer to the first question can come from resonances that run through the individual—things like the magician's fate pattern and the 'other times' connection that the magician may or may not have. By 'other times' I mean past or future lives where the magician has worked in depth with a deity before. Sometimes deities remember you and turn up. Sometimes the deity's resonance flows through the person's bloodline. Other times it is more a matter of the person's necessary long-term achievements in their current lifetime.

You can see how quickly these dynamics can trigger fantasy in an inexperienced magician: the number of magicians I have met who are

reborn high priests of Isis is mind-boggling. So use your self-awareness to sidestep fantasy and know the difference between a genuine pull from a deity and simply liking the identity. In real terms it doesn't matter what you did before; it is what you are doing now that is important.

So which power? Creation? Destruction? Both? Land power? Mountain power? River power? Subdivided or not? The variables are many, and the reasons to work with particular deities are unique to you and where you are in your life. Often while we are busy making choices, the deities themselves choose whom they wish to work with and start making themselves known. This has already started happening to some Quareia apprentices who have messaged me after such situations unfolded.

For example; one student who was practising the inner senses and inner touch lessons from the first module was browsing through a junk shop when a deity made themselves known to him, though he did not realise it was a deity (it was a statue of a creature). When he began researching, he identified that it was in fact a deity from the land where he lived, and was specific to a land feature. That deity will teach the student, slowly, through interaction, mutual respect, and pointing the student's attention to things he needs to be aware of in terms of the deity, its needs, and its actions.

So you really have to pay attention, as often when a deity presents to you, you will do not know what it is or who they are.

In this module we will look at some of the aspects of how a magician can work with a deity/deities in ritual and vision. We will also consider how those deities are included in the magician's life. There is often an orbit of deities that stay with a magician for a prolonged period of time, sometimes for life, sometimes for phases of the magician's life.

Magic does not switch on and off like a light bulb: the deeper you go, the more magic becomes your life and you become magic rather than *do* magic. Deities are part of this process and they become sponsors, life guides, and companions on your magical path. But this is a slow, developing process that matches the magician's evolutionary development.

You may find after working through this module that one or more of the deities worked with in ritual and vision decides to stay with you—it may or may not happen. If it does, you will need to create (or acquire) a physical vessel for them (statue), and build a day-to-day relationship

with them by giving them what they need or ask for.[1] In turn they will work around you in your magical work while also keeping an eye on your home and family. Periodically they will ask you to do something magical that is necessary. This is not a situation where you harass, demand, manipulate, beg, pray to, or generally make a nuisance of yourself with the deity; rather it is one of mutual respect and honour.

To achieve the dynamic understanding of working with deities in magic, we will look at the deity work through a specific pantheon in which magic was an inherent part of life with its deities: the Egyptian deities. There are too many of these to cover them all, and a modern magician living away from Egypt would not work with them all anyhow. But specific powers in the Egyptian pantheon do travel and have withstood the test of time: they are still active in magic, and also in the world around you. We will work with some of these wider orbit deities.

By looking at specific pairs or groups of deities, how the magician would work with them, and bearing in mind the difference between a modern magician and an ancient priest or priestess and how that translates practically, you will get a strong idea of how to work with deities. Then you can decide whether to continue with the Egyptian deity family or instead to apply the same method of approach to another group of deity expressions.

Knowing what is what

It is important to know what power a deity really carries before you work with them.

A *root* or *undivided* deity will be creative, balancing, and destructive all at the same time. Their roots are deep in the Divine and inner realm, and they oversee the dispensing of the creation, balance, and destruction of humans, plants, creatures, rivers, mountains, etc.

Subdivided deities where there is a polarisation between a pair will be creative and destructive respectively. Where subdivision has gone further you will observe more specifics: deities overseeing communication, birth, death, justice, sickness, war, healing, and so forth. Divide further and you get deities of cities and city states.

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[1]Usually a flame, food, drink, smells, or music.

Just to confuse matters, an undivided deity will have *demigods* who are aspects of them or their 'children': these are often more powerful land beings: the consciousnesses and guardians of rivers, mountains, forests, particular springs, and so forth. To us they present as deities and we work with them as such. But they do not have the same breadth of power as an undivided deity.

Nature or temple?

Deities who are or were connected to a temple culture or a specific line of temples are generally easier to work with, as they are used to the ritualised patterns and workings of ritual magicians. Nature deities can be harder work, we have lost a great deal of understanding about how to relate to them, what works with them, and what pisses them off. But nature deities can still be fascinating and very rewarding to work with, even if communication is often difficult and fragmented.

Deities tied to a temple culture are generally easier to work with because we know a lot more about them—usually from temple wall inscriptions, scrolls, writings left behind, and so forth. Such deities tend to work well with consistency and they are more predictable as to what they need and how they act.

When working with a temple deity it is important to be clear about your role: are you working as a priest/priestess, a magician, or both? The approaches can be very different. Working as a priest or priestess could mean a lifetime of connection; working as a magician means working with each other only as needed.[2]

We talked before about how childhood programming can seep into how a magician approaches and perceives things. This comes into sharp focus with magic and deities. The relationship needs to be on the deity's terms, not based on your own deeper needs for a parental figure or a point of worship.

The lines between priest and magician can often get blurry as the two approaches can often appear the same, but there are subtle differences with far-reaching consequences. A magician working with a deity will mostly be a worker for the deity for a limited period of time and within

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[2]On both sides of the relationship.

a limited range of action. A priest or priestess's term of service is usually lifelong, or at least a prolonged period of time.

With nature deities we are a bit more lost in terms of what to do, what they need, what we actually need, and what works for them. It is far easier to get on the wrong side of a nature deity simply because we have no real references to fall back on for advice and guidance. If you screw up with a storm deity and don't know how to smooth the ruffled feathers you could be in for a bit of a rough ride.

But conversely, working with such beings can be hugely rewarding and educational. Most adepts tend to work with a mix of temple and nature deities, and you sort of figure it out as you go along. You learn harsh lessons from your mistakes, but this also teaches you a great deal about how nature communes with everything and everyone around it.

Your own power

The other thing to consider is your own power, the root power that you mediate simply by being alive. Everyone mediates the root powers to a greater or lesser degree, though in most people we never notice it because it is weak or unexpressed. But the inner Divine powers express through every living thing, and in some people it expresses in a stronger, more polarised way.

All the root powers of creation, fulcrum, and destruction are in every living thing as a result of how their creation was brought about. In some people they express powerfully, and often one of their powers is a lot stronger than the other. When it comes to magicians, the training should help bring the magician to an understanding of what powers are dominant within them, and steer them towards developing the weaker ones so that they move closer to balance.[3]

For example, when I was growing up I noticed that wherever I went, destruction followed. I would go to a school that had existed for hundreds of years, and it would close or radically change while I attended it. I would get a job and the company would go bust, I

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[3]The training itself does not develop those weaker powers; rather it exposes the weak sides so magician can make the conscious choice to self-develop. Magic does not *tell*, it *shows*.

would move into a street and people would start dying with worrying frequency. This dynamic played out repeatedly and frequently in my life to the point of being silly. I would turn up, and people/the place/the organisation would belly-up.

As I got deeper into magic this dynamic continued to play out, and I was naturally drawn to destructive deities. Over time I learned first to recognise and then to engage this power in a focused way rather than have things randomly happen around me. I was also very creative[4] and this counterbalanced some of the destruction. But the power kept pushing me into destructive situations: instead of things destroying themselves around me, I became self-destructive in so many ways.

It took me a long time to realise that I could engage properly with this dynamic in order to transform not only the things around me, but myself as well. My first learning curve was to learn not to engage the creativity consciously, but to find the fulcrum. Once I found the fine point between the two powers, then by learning to shut up and not act, and to be within the stillness properly, the two powers themselves began to find their own balance. From that fulcrum you can then work equally with the powers of creation and destruction within you and keep them balanced, not only in your own personality and life but also in your work.

This has a major impact on how you work with deities, what deities gravitate towards you, and what deity powers you can work with safely and powerfully.

Look at your own life. See if there is a current of power that is potentially imbalanced within you that you mediate out to the world around you. If you find one, work to find the fulcrum. It is a slow process that is instinctive; it is not a conscious decision. These powers are deeply embedded within you and you cannot simply 'decide' to be in the fulcrum; you find it by working on how you act, react, what you are drawn to, what you are repelled from, and so forth.

Applying this technique is very straightforward. When you fly into a fury of destruction at something, don't suppress it; simply do not act on it. Just wait for the dust to settle. When you get in a fevered creative flow, don't act on it, simply wait and see what happens. This is harder than it sounds, but it is a first step towards learning to keep the fulcrum in its place. From an initial lack of action, your polarised powers learn to settle and find healthier expressions; then you can engage with each power in

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[4]I was a classical dancer and choreographer, and I painted, wrote poetry, made things, etc.

a conscious, balanced way.

This trains your deeper self to work with the powers rather than be pulled along in their wake. In turn this allows you to work with very powerful deities without being knocked off-balance or *ridden* by their power.

And don't fall in to the trap of the "all goddesses are one goddess" mentality. Though this is true in a wider sense, it is not true at all at ground level.

All humans are human, but individuals are themselves, though we are all part of Divine creation. How you might react to something is possibly very different from how I would react to the same thing: we may be from different cultures and have different personalities, needs, wants, and expressions.

The same holds true for deities: some are very similar, some are the same, and some are very different. The only way you truly find out about a deity's personality and power flow is to work with them magically rather than just reading what it says about them on Wikipedia.

Task: Self-reflection

Spend a bit of time thinking about your personality and how things happen around you. Think about what drives you, what you are drawn to, and what gets you in trouble. Does any of this reflect a power that is dominant over the others that may express themselves through you? It may or may not.

Think in terms of the powers of creation flowing through you. Are you a non-acting person either way—fulcrum? In that case you need to learn to engage with both creative and destructive powers. Is one power expressing itself constantly in your life to the other's detriment? If so, don't try to counterbalance it yourself; first find the fulcrum within you.

I am not talking about the phases people go through in their lives; it is the deeper underlying *constant* that seems to be your *base setting* and which expresses repeatedly in your life. Your job in this task is to become aware of it. The rest will take time and application, self-awareness, and the ability to self-examine without kidding yourself.

This awareness will prepare you for work with very powerful deities—and the Egyptian deities are certainly very powerful, very responsive, and have a wide-reaching influence. Go into such work *knowing yourself* rather than bumbling in out of curiosity: this way you are far less likely to get yourself in problems that are not really necessary for your learning.

Task: Research

You have already looked at aspects of Egyptian powers and dynamics in various bits of research. What I would like you to do now is to research and read further. Look at the different phases that the Egyptians went through over the thirty-five centuries of their culture.

Look at the peaks and troughs. Look in particular at deities that were honoured in different ways,[5] and look at this in relation to the king or queen at that time. Were they a priest-king or a warrior king…or both?

Look at how the root deities were honoured and how that relationship changed as more subdivisions/deity children were introduced. Also look at the weather changes that occurred in the region between 4000 B.C. and 1000 B.C..

Look at the rise of the cultural system in the Naqada I,II, and III periods. Pay particular attention to the statues found from that time. Note how even at this early time there was already extensive trade,[6] and look at the similarities between the early statues of Naqada and those from Sumer. Note particularly their eyes and their hand positions. Also look at where the Naqada period sprang from, and in which part of Egypt Naqada is situated. This is very important, as the land area and its power often has a bearing on how things develop.

Look at the actions of the dynastic kings from the first recorded king up to 1000 B.C., their relationship with the temples and deities, and how Egypt's fortunes waxed and waned. After 1100 B.C. the power and connection to the land and the deities was effectively lost: then Egypt went into its final decline in terms of how that pragmatic culture interacted with the deity powers, and this determined how successful…or rather *not*, the culture became.

All this research will prepare you for the lessons ahead, which will be a mix of reading and research, visionary work, ritual, and divination.

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[5]Or dropped/ignored.

[6]Lapis from Afghanistan, for example.

You will be immersed in the power of these deities, so having a basic understanding of where these powers came from, how they interacted with humans, and how those relationships rose and fell will give you a lot of information on how these deities operate and how to work with them.

It will also help you to make sense of things you see in vision. The deep root deities often express in vision in ways that try to tell you how old they are and where they are from.

When I was working with an Egyptian deity many years ago[7] I had a powerful repeating vision that also appeared in my dreams. The vegetation and climate around this deity did not make sense with what I knew of Egypt, but when I researched what I had seen it was indeed correct. The deity was showing me the land around her at the height of her power, and this gave me an idea of just how old she was.

She also showed me a guardian statue near her Underworld temple. When I researched that statue, along with my climate research and looking at the mythology surrounding her, it opened up a whole new understanding for me of magic, nature, power, and deities. I will recount this tale later in the module when we get to look at her in depth.

Clues for research:

Look up the 5.9 kiloyear event in North Africa, and the end of the Neolithic Subpluvial phase in respect of Egypt and North Africa. The rapid aridification that followed drove people towards the rivers, and the huge expanse of North Africa saw a mass movement of people out of what is now the desert areas and closer to rivers, where they settled and began to build city states and settlements.

This shift also changed how they interacted with deities, as well as changing how their cultures developed. Going from a lush area with an abundance of resources to a more confined river settlement with limited resources triggered community cohesion, temple building, and ritualised entreaties to the deities.[8]

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[7]She is still knocking around me.
[8]Remember necessity?

A note from the editor about the Egyptian god-names in this module

When Egyptian gods and goddesses are mentioned in the subsequent lessons of this module, I will footnote their names in hieroglyphs along with a transliteration.

Later in this module you will have to utter most of these god-names in ritual. To do this you should work out the sounds of the consonants from the transliterations, then make an educated guess (and use your intuition) as to which vowels should go where: as the hieroglyphic writing system, like Hebrew, is *unpointed*, the vowels are not indicated in the texts.

Transliteration key

(Based on the values given by Allen in his *Middle Egyptian*.[1])

ꜣ some kind of *l* or *r*, by Middle Kingdom either absent or a glottal stop.

j mostly means a syllable begins or ends with a vowel; sometimes *y*.

y *y* as in "yet."

ꜥ originally *d*, then a French *r* (same sound as Hebrew *ayin*).

w *w* as in "wet," sometimes "oo" as in "fool."

b *b*, occasionally without the lips quite meeting.

p Probably *p*.

f Probably *f*, maybe *pf*.

m *m* as in "mother."

n mostly *n* as in "Nile"; occasionally *l*.

r probably a flapped *r*, occasionally *l*.

h Probably *h* as in "Harriet."

ḥ Like Hebrew Cheth. (Voiceless pharyngeal fricative.)

ḫ Probably the *ch* in German *ach*; could have been like Arabic consonant *ghayin*.

ẖ Probably **ḥ** followed by a *y*. But if **ẖ** was *ghayin*, then this was *ch* in German *ach*.

z Possibly *th* in "thing." (In Old Kingdom; by Middle Kingdom was pronounced *s*.)

s *s* as in "sent."

š *sh* as in "shin."

q Probably a *voiceless uvular stop*. Pronounce as though you were going to say *k*, but have your tongue make contact with your uvula rather than your soft palate. Or it may have been "the *q* of some Ethiopic languages."

k *k* in "karate."

g Probably *g* in "get," but may have been **k** with some kind of emphasis if **q** was like Hebrew *q*.

t *t* as in "till."

ṯ **t** + *y*, as in RP pronunciation of *tu* in "tuna."

d Probably **t** with some kind of "emphasis," possibly *d* as in "sadder."

ḏ **d** + *y*. If **d** was *d*, then this would be like the RP pronunciation of *du* in "due."

The vowels of Ancient Egyptian

(Based on the research summarized by Gardiner in his *Egyptian Grammar*.[6])

During and prior to the Eighteenth Dynasty, Egyptian appears to have had only three vowels, the same ones as those of Classical Arabic. Each vowel can be short or long.

<div align="center">

a and **a:** "farm"
e and **e:** "feet"
u and **u:** "fool"

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In English (at least in British RP) these vowels appear only as long vowels, which simply means that we take quite a long time to say them. To shorten the vowel, just get on to the next sound quicker.

To give an example, the *a* in "pat" is a short vowel. Try replacing this sound with the sound of *a* in "farm," but only lasting as long as the *a* in pat.[9]

More information on the Quareia website

On the Quareia website there is an article by me which will step you through the process of working out the Old Kingdom pronunciations of Egyptian god-names. I will update and expand this article as my research on this subject continues. Do have a look at it: even in its early state it already has some handy hints.

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[9]In fact, some accents from the North of England include this sound.

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