



QUAREIA—THE INITIATE

Module V—Deities and the Magician

Lesson 2: Shu and Tefnut

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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 2: Shu and Tefnut


Shu¹ and Tefnut,² of all the deities we will look at in this module, are based most in nature and least in the temple. Rather than wasting time and space covering their basic history, background, and place in the Egyptian pantheon, which you can research for yourself, we will look at these (and the other) deities in terms of magic and the magician.

As with all this module, once you understand how to connect and work with these beings then you can then use the same approaches with other deities from other cultures if you wish. The base ritual techniques and inner visionary realms are root ones: they will also give you access to the same powers in other cultures.

When you work with nature deities, once you have made an inner connection, you can work with them more powerfully out in nature, or in more formed but less powerful ways in a magical temple.

A clue to this with deities, if you are not sure, is whether they are given shrines or temples in their own culture. Most pure nature powers tend to not be housed in temples, but are heavily mentioned in wall texts and carvings. This is also true of Shu and Tefnut.

¹  Šw [5, p.263.]

²  Tfn̄t [5, p.298.]

Shu and Tefnut are elemental powers of air and water, more specifically the wind and the rain/moisture. Neither of them are confined to Egypt, as those names are simply identifiers for the sheer forces of nature that flow all over the planet.

Their power can be connected to anywhere³ and I have certainly worked with both of them in various places in the northern hemisphere. However I have not worked with them in the southern hemisphere, so if you live down under it will be up to you to experiment.

When you look up the details of Shu and Tefnut you will see that they have a pretty well-defined family tree—but don't fall into the trap of thinking of a deity family tree in terms of human family connections. When family connections, particularly in Egypt, are mentioned in terms of deities, it does not mean that one god was literally the father of the other; rather it is about who is in which orbit of power, and with whom.


Powers gravitate together, or are of one another, or are divisions of each other. These are then expressed in familial terms. The groupings tell you who is compatible with whom in terms of working power, who is an aspect of whom, who balances whom out, who is a division of what, and so forth.

The other thing to keep in mind throughout this module is that the Egyptians made no real distinction between deity powers that could be communed with in human form and interacted with in a temple setting, and powers that had no animal or human form per se but were depicted as a humanoid deity in wall paintings and sculpture.

So for example the goddesses Ma'at⁴ and Weret-Hekau⁵ are powers, not personalities that can be talked to; but through the persona you can figure out how to connect with the power and learn from them. And yet those powers are depicted as goddesses and gods...bear this in mind. It is very much about understanding how the ancient Egyptians thought, how pragmatic and poetic they were, and how they expressed themselves.

So let us look at this brother and sister duo one at a time.

³In theory.

⁴ M3'at [5, p.101.]

⁵ Wrt-hk3w, "Great of magic." [5, p.64]

Tefnut

The goddess Tefnut is depicted as a lioness goddess with the solar disk and the uraeus.⁶ Often she is depicted with a full breast.⁷

The solar disk tells us that she has power in this world, that she is a great power,⁸ and that she holds the power of magic, which both protects her and is a power that she uses. The uraeus, the spitting cobra that rears over the deity's head, and which in later Egyptian iconography is part of the crown with the solar disk, is also called *wrt-ḥkꜣw* which means 'great of magic.'⁹ The word uraeus¹⁰ is close to the word for eye¹¹ and is a pun: it is the eye of magic watching over the deity and also the power of the magical eye of the deity.

There is also a major possibility that Tefnut also had a male counterpart, called Tefen:¹²

“Tefen and Tefnet have weighed Unás and the Maāt goddesses have hearkened, and Shu hath born witness.”¹³

As you will have seen when you looked into the Ogdoad, the early deities had their polar counterpart mirroring their names: Nu and Naunet, Amun and Amaunet, Kuk and Kauket, Huh and Hauhet. This pairing seemed to fall by the wayside over time, and it is my guess that Tefen and Tefnut were two sides of each other: the male and female aspects of moisture.


However, as Tefen is an unknown quantity, it is better that we stick with working with Tefnut as she is. In magic, if Tefen is an aspect of Tefnut, either he will make an appearance in a magical working, or he


⁶Which holds the power of Weret-Hekau.

⁷Moisture, mother.

⁸Lioness.

⁹Weret-Hekau is also depicted as a goddess.

¹⁰ *jrt* [5, p.11.], “cobra” [6, p.608.]

¹¹ *jrt*, “eye.” [5, p.25.]

¹² *Tfn* Faulkner translates this as “orphan.” [5, p.298.]

¹³As translated by Budge. [4, p.92.] A much more recent translation, by Allen, reads: “For judgment between orphan and orphaness has been made for Unis, the Dual Maat heard (the case), Shu was a witness...” [2, p.46.]

won't. But it is good to know he is in the picture somewhere, so that if you do reach a male power in the moisture, you will know who it is.

Magical background

The best way to see how these deities can appear in your life and later your work is to tell you how it happened for me as a magician, as this will give you an idea of how they ebb and flow. It will also show how the deities often choose you, and turn up in the most unexpected ways.

Sekhmet started showing up around me in my early thirties when I was gifted an image of her that I began to talk to—I will tell you more about that when we get to her in another lesson.

A couple of years later I had a strong and very profound dream of going into a small cave in a forest and in the cave, hidden deep in a recess, was a lioness goddess: she had the head of a lion and the body of a woman. Ah, Sekhmet, I thought.

I remembered the aspects of the dream and decided to go there in vision and make waking contact with her. I tracked my way back in vision to the cave, which was hidden down in the ground in the midst of a semitropical forest.

As I got near the cave I saw a massive stone lion carving which was sitting guarding the cave entrance. I climbed down into the cave which had a stream of water running through it. I recognised this magically as a goddess cave: goddesses that are connected to the threshold between the surface world and the underworld often appear in caves with water running through them, or with pools of water.

I crept around the cave, which smelled very strongly of lions, and in the shadows of a deep recess, I could hear breathing. Even though I was in vision and had control,¹⁴ I was terrified: the power in the place triggered a huge adrenal reaction in me. I inched forward in the dark towards the recess where the breathing was coming from. But I could see nothing.

So I reached into myself, drew out a fragment of my inner flame, and held it up as a lamp.¹⁵

¹⁴Hahaha, so I thought.

¹⁵Using your spirit to lead the way.

In the shadows of the recess was a huge goddess, half-lion half-human, with water running round her feet. She was not a statue, she was alive, and she was emanating a massive pulse of power. The power was too much for me on this first visit, and it kicked me out of vision. I opened my eyes, panting in terror, not knowing what to do.

That night I dreamed of her again. She was raging with fury, and her roar could be heard around the land. In the dream she turned at me and roared, but I knew she was not angry at me—she wanted me to see what had made her so angry. She was calling me back.

So the following day I went in vision again, walking through the forest, past the massive stone lion, and on into the distance behind the lion to the entrance in the ground to the cave. I climbed down once more, into the dark, damp lion smelling cave.

This time I was intending to have no shocks. I held up my light and went to the recess and bowed deeply to her. She looked in my eyes as though she was seeing everything about me, everything that has ever been in my life. When she was finished looking she licked my face, then looked up at the roof of the cave and roared. She was telling me something was happening on the surface above the cave that had deeply angered her.

I asked her if she wanted me to go and watch/see, and she looked a “yes” at me. So I climbed out.

As I was climbing out I heard men’s voices and noises like hammers and chisels. As I followed the noises I realised that the trees were thinner, there was less foliage, and there were fewer ground plants.

I came across a large group of men led by a younger man of obvious authority. They were building wooden scaffolds round the stone lion and were hacking and chiselling at its face. I seemed to stand there out of time and watched as the face of the lion was slowly turned into the face of an Egyptian king.

It was only then that I realised what the stone lion was. It was the Sphinx at Giza.

As I stood and watched the face come into formation, the lioness in the cave climbed out the cave and roared loudly, but she went unheard by the men. She grew in size until she was vast, then sped off to the south, roaring with fury as she went. As she ran the forest, plants, light warm drizzle, and the scent of flowers followed her, leaving behind a desert and a defaced stone lion. I was astonished.

In those days there was no quick and easy internet to which I had access to research what I had just seen. It took quite a while of writing letters to people I knew in archaeology, and lots of library visits, before I finally realised that the lioness I had assumed was Sekhmet was actually Tefnut.

The goddess Tefnut has chosen to connect with me for some reason and had shown me what turned out to be the inner deity version of the story of her withdrawal.

I dug around some more as things I had been shown did not make sense to me, like the water flowing round her feet in the middle of the desert.

This brought me into conversations with a friend who is very familiar with Egypt and who is an archaeologist. I told her about the water in the cave, and she told me that yes, the water table was only a few feet under the surface there to this day, and it would have been pretty lush before the climate change and subsequent aridification of that area.

A few years later I asked my daughter to paint me a picture of Sekhmet, a deity I had worked with for years by then, but she struggled with the painting. My daughter is a magical visionary artist and she mediates whatever needs to come through. What came through was a lioness goddess, but she was clearly not Sekhmet. Once the painting was complete and in my house she started to talk. She talked of the rains, of droughts, and the power of water. It took me a little while to realise this was Tefnut: she had shown up again.

I worked with the deity and she taught me about droughts and floods, about the rain, and what to do with her. To cut a long story short, while she was out and present in the house, she would trigger rainfall. When she was put away in the cupboard, her influence would not flow into the area.

At that time we lived in Montana and the land was suffering from a seven year drought. So I asked Tefnut if she would bring the rain and if that would be suitable for the land.¹⁶

But Tefnut agreed that her power was needed on the land, and sure enough it began to rain. And rain. And rain...

The drought came to an abrupt end. A few months later she came

¹⁶Remember, the land and weather has its own cycles and it is usually best to not interfere.

into my dreams and asked to “have her face hidden”: she wanted to go back in the cupboard. So she was carefully wrapped and put away. The rain stopped.

I was fascinated. Since that time, I have occasionally brought her out when she wanted me to, and it would invariably rain for months. Then she would tell me through dreams to “hide her face” again.

There was nothing specifically magical on the surface of these actions, yet it was a deeply magical act. By exposing her she brought a specific power through, and by returning her to the shadows her power withdrew.

This is very much a magical dynamic of the pure nature deities. The human triggers an action which in turn switches the deity power on and effects change.

These deities are very different from the more temple/people deities: they are focused only on their actions in nature and they work in tandem with humans as and when necessary: we become servants of their power in order to assist in repairing balance that has been unbalanced by the actions of humanity.

Tefnut is an active, working weather deity who maintains the balance of moisture where it is necessary, and she is an interface between humanity and the weather. Through deities like this we can work as magicians to tend our lands and help restore a semblance of balance in an environment that has been badly unbalanced by humanity’s actions.

I did learn to not experiment with her power. When I first figured out how she worked I decided to bring her out without her asking to see what would happen. By this time I had moved back to Britain—rain central—and we were going through a dry spell. She had not asked to come out, but I thought “well, there is a drought starting, I will get her out anyway.” So I put up her picture and began talking to her.

Of course it started to rain and rain—and then it started to flood, badly. The valley road became badly flooded and collapsed, trapping all the villagers. Once again she turned up in my dreams and shouted at me to put her away. So I did.

The priestess side of me told me I was a stupid woman; the magician side of me was curious. I did some readings to see if bringing her out had caused the floods. The answer was no, the rain was coming anyway,

which is why she had not asked to come out during the drought, but that my bringing her out had made the rain stronger.

Lesson learned. Only activate the nature deities when they ask to be activated, and for the rest of the time, don't interfere.

I have worked with Tefnut in service for years now, and it has not all been about the weather. Once, when I asked her if there was anything I could do for her, she set me the task of restoring something for her. This involved a black stone, rivers, and freedom. To this day I don't fully understand what it was I did in vision—at the time I just followed her guidance—but afterwards there was enough outer confirmation for me to know that I was on the right track.

Whenever you work with these deities they may ask you to do something that sounds odd, but my advice would be that if you just go with the flow, often after the work things come to light that show you were indeed working in depth.

In the practical work you will get to meet with Tefnut for yourself (and also Shu) so that you can forge your own working links with her. Remember, the images of the deities are like the power utterances etched on walls in temples and tombs: they are living glyphs and images that mediate real power.

Shu

Since the very early days of my magical life I have naturally connected with the wind and the utterance. With it came a strange dynamic in that I could not use my voice in magic in any way until I reached my early thirties. This took me down a road of working in more of a visionary context than in spoken ritual—I had not yet found my voice. At the time I did not understand this dynamic, and I assumed that my lack of voice was because I had trained for many years in ballet, where the body instead of the voice was used for expression.

As I child I would not speak up. This carried on into my twenties until I slowly developed a written voice in the form of poetry and stories. But before I found my voice, I found the wind. I was always fascinated by the wind, and when the wind blew I would instinctively blow with it.

When I reached my early thirties and began working with Sekhmet, one day I had a strong spontaneous visionary connection with her where

she asked me to give something up, in return for which she would give me my voice. I agreed.

I presumed at the time she meant singing: I always loved singing but I sound like a strangled cat, and I wondered if I would learn to sing. Nope. To this day I still sound like a strangled cat. What emerged instead was my written voice and also my magical voice.

My first forays into the use of my magical voice were speaking with the wind. And the wind would always reply.

Only years later, looking back, I finally understood the common ritual portrayal of an Egyptian youth, be they princes, young kings, or young deities, with a finger held to their lips. Their voice was being withheld until it was ready. This is what happened to me.

I learned to work with the wind by uttering, I learned to work with various powers of the wind, and behind the winds, in vision and ritual, and then I learned to utter the power of the winds in ritual. All this is the power of Shu—but I had not come across Shu at this point.

Shu is the power of the four winds, hence the four feathers on some of his depictions. In some depictions he wears only one or two feathers, denoting which wind powers the temple works with that are particular aspects of Shu. But the full extent of his power is the power of the four winds,¹⁷ the power of the breath, and the power of utterance.

Once I had learned to work with all aspects of this power I was then introduced to Shu. I came across him via research first and thought “huh, interesting” before moving on. I am not good at getting the first hints. To me he was merely a power in a faraway land, and a version of what I was already working with. He kept cropping up, and I still did not get the hint, until finally I went to Egypt and did magical work there.

It was a very hot summer afternoon in Luxor, and I was skipping between the air conditioning unit in my hotel room and the blast of heat from its balcony. By this time I had been exposed to the power of Karnak, and the magical patterns still active there, and I had made contact with various powers in that land area, which told me that everything was strong and still active there.

¹⁷Hence the title “the four pillars of Shu.”

In a bored moment I wondered about the power of the nature deities there, and I wondered if Shu was still responsive to utterance.

I stood on the balcony, stilled myself, and then breathed out with magical intent. I called the name Shu, the power of the four winds, and honored him. Nothing happened.

I shrugged it off and went down to the evening meeting I had planned with a local archaeologist. While we sat in the hotel's nice cool bar and chatted, a loud banging noise started. I assumed it was the air conditioning unit until the guest I was meeting remarked on the unusual wind.

The banging was a huge windstorm that had suddenly broken out. It was flowing off the mountains that run across the west bank of the Nile—the Valley of the Kings—and hitting the window with awesome force. The guest said it was really unusual for this time of year to have wind storms, especially one so strong.

I looked out the window. All the palm trees were bending over from the force of the wind. Hello Shu!

The force of Shu's reply taught me to be rather more careful about casual curious attempts to call in such powerful forces. I sat up and started to pay attention, and began to recognise that I had always been working with was Shu.

Seeing as I was working with a lot of Egyptian deities by this time, it seemed time to give him the recognition he was due. So I began to draw on the known power of Shu in my work whenever I worked with the Egyptian patterns.

Shu is the raw power of the inner and outer winds: the breath that breathes life into a vessel, the winds that carry power, and the breath that forms words. Shu is the power that Djehuty then turns into Divine knowledge and communication: the breath/wind becomes sounds and words that are then translated and transcribed by Seshat.

The utterance and breath is used a lot in magic, as you now know, to bridge things, move things, and utter things into being. The power of the inner wind is used in magical pattern magical, ritual completion, and the sending off of magic into the future.

When the power of the wind, Shu, is used in magic, it is often used in conjunction with many other deity powers and dynamics, like text, sigils, patterns, visions, elements, tools, etc. All these things are governed by

various deities in the Egyptian pantheon, hence the point that there are orbits of power in the families of the deities.

It is rare to work with only one specific power or deity to the exclusion of others: that mentality is very much a lap over from the monotheistic Abrahamic faiths and it can infect magical thinking if you are not careful.

Magic usually has an underlying power, and then other powers come together to form a structure through which the underlying power can express. Shu is one of these underlying powers.

The balance of his twin, Tefnut, ensures that the air is not too dry magically. Her influence brings with it the moisture that allows life, that lubricates the voice, and that dampens the winds to ensure they do not kill. Wherever Shu is active in magic, Tefnut is in the background somewhere.

And when the magic is about water, the power of Shu is also present moving the power, bringing it to life, and giving it sound. Remember uttering over water? Shu carries sound, delivering it to pattern that will then fill a vessel.

As is always the case in magic, the best way to learn is through practical work. So we will move on to exercises that will connect you with these powers. As you move through the module the different elements of the deities will be added into the pattern of work so that you begin to understand how these powers come together in magic. In Lesson 8 all the practical work will be brought together and you will work ritually with the full orbit of deities.

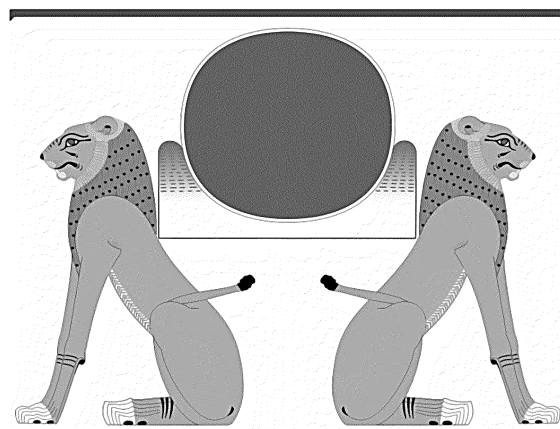


Figure 1: Aker. © Jeff Dahl 2008, Creative Commons Attribution-Share Alike 4.0 International license.

Task: Vision of Tefnut

This vision follows the path that I found in dreams and later worked with in vision. It takes you to the ground zero of contact with Tefnut.

Making contact with her like this will also show you how magicians can develop workable visions from initial contact that comes spontaneously in dreams. This whole module is not just about Egyptian deities and working with them; it is also about learning how to access deities from different families and develop magical working methods around them.

Set up your work room, put out the tools, and light only the centre altar, the east (Shu), and the west (Tefnut).¹⁸

Once the lights are lit and the thresholds opened, go and stand before the centre altar.

Still yourself and focus on the Stone Temple in the Library. Do the Fulcrum ritual. This will also draw in the power of Ma'at, a foundation which all the Egyptian deities stand on.

When that is finished, go to the east threshold, take a deep breath, and breathe across the threshold.

Utter:

“I call upon the Lord of the four winds, Shu, he who breathes across the lands, he who upholds the sky, he who forms the wind that carries the breath.”

¹⁸This is how you work a room in a balanced way when you want to access deities that are twinned or subdivided: you use both gates, one for each deity, even when the actual main contact is just one deity.

Shu is wind, and therefore magical east, and Tefnut is moisture, which is magical west. This polarisation method is used for a first contact or for a continuous direct contact.

However in future work, if you are focusing on the different aspects of a deity (like the four pillars and four winds of Shu) then you would develop the work from the polarisation and open all four gates. We will look at that in the next practical exercise.

Close your eyes and see beyond the threshold the whirlwind. Watch as some of the wind peels away from the whirlwind and flows across the threshold into the work space. Greet the wind and bow.

Now go across the room to the west altar. Stand before the altar and build up fluid in your mouth. Once your mouth has moisture in it, breathe over the threshold and utter:

“The wind of Shu carries the moisture of Tefnut. I call upon the goddess of moisture, she who brings life to the forest, and who can withdraw life from the forest.”

Close your eyes and beyond the threshold see a forest of semitropical trees and plants. Sit down in front of the altar, close your eyes, and see a path forming beyond the threshold that winds its way into the forest and undergrowth.

In vision walk through the west altar and onto the forest path, keeping Tefnut in mind. The trees and undergrowth are thick, and you will have to push your way through to find the path and follow it. All around you are the sounds of birds and other creatures. In the distance you hear a lion roar.

Follow the sound of the lion, and feel the damp, warm air around you. It is hot and humid, and the smells of the trees and plants surround you.

Finally you break through into a clearing. You see the side of a massive stone lion carved out of rock. This is the guardian of the Underworld and the guardian of the cave. Even though it seems an inanimate stone carving, bow to the guardian and tell him that you would like permission to approach the great goddess in the cave beyond him.

As you look round you will see large boulders of stone among the trees, shallow creeks, and areas of ground that are wet. Wind your way through them, stepping beyond the stone lion until you come to an area that has been well trodden down by creatures. In the centre of this area is a clump of boulders. As you climb over them you will see that they hide an entrance in the ground to a cave.

Carefully climb down into the cave, climbing over the rocks which are damp and slippery. As you get deeper and the light fades, reach inside

for a fragment of your inner flame and hold it out as a lantern to light your way.

Climbing further down over the rocks and squeezing through the narrow space, the cave opens out into a natural chamber. A shallow stream of water ambles through the cave, and beyond the stream is darkness.

Climb down to the stream and step over it. You find yourself in a cave area with a deep dark recess in the corner. You can smell lions and hear breathing.

As you inch forward, hold your light up. Out of the shadows looms the image of a massive lioness, part-lion part-human, seated on a natural stone throne. At her feet is a large black rock on which she is resting her feet. The black rock is lined with veins of gold.

Before you speak, kneel down and touch the black stone in honour. This is the deep anchor of the goddess, a vessel to which respect should be shown.

Then touch the feet of the goddess before placing your hand on your heart.

The goddess looks into your eyes and sees everything; then she addresses your heart. She asks questions of your heart, and your heart answers truthfully. You cannot control this, and you or may not understand the conversation—simply wait until she has heard all she wants to hear.

She is one of the most ancient goddesses you will ever connect with, and one of the most terrifying and powerful. Tell her your name, and that you wish to learn about her. Tell her that you are learning magic and service, and also learning how to work with the land and the powers of nature.

She may speak back to you, she may ask you to do something for her, she may tell you things that will help you, and she may ask you to undertake some service connected with her power. You may or may not understand everything she says, but do not worry if you do not, as your body will understand and it will surface in dreams.

If she wishes to touch you in any way or does anything to you just

trust her, no matter how frightening it may appear, and wait patiently until she has finished.

Once she tells you to leave bow to her, thank her, then climb your way back out of the cave.

As you surface back on the land, stop and take a look around you. See if your surroundings have changed, or if they are the same. This may give you an indication of the timeline you will work in with her. If the forest is the same, then your work with her will be anchored in the time before the Egyptian civilisation grew. If the land has changed dramatically, then you know the time you will work in will be later.

Follow your path back, even if the land has changed, and walk with the intention of going back to your work space.

As you walk back, take a careful note of everything you see around you, and look especially for two lion statues with a gap between them as if they were guarding a gate or an entrance. They may appear as two stone carvings, two wall paintings on a building, two small tourist gifts on a stall... no matter what time you have emerged in, there will be two lions somewhere, and between those two lions will be the threshold back to your work room.

Step between the two lions no matter how small or big they are, and you will cross over the threshold to your work room.

Stay in stillness for a little while so that your body can adjust to the power it has just been bathing in, and when you are ready open your eyes and close down the room.

If the goddess asked you to do something for her, be it a physical act or a visionary working, write it down in your journal immediately so that you do not forget. Inner impulse often fades quickly from memory, so getting in the habit of always and immediately writing down the details of your inner contacts will help cement them in your mind.

Always make sure that you do what was asked of you and what you agreed to: never let it fade from your mind so that you do not attend to it. When the deities make an agreement they expect you to actually do what you agreed to. Angering them is not a good idea.

Shu, Atum, and the root of the four winds

The following work is both ritual and vision. The vision is complete and can be worked with in your future when you need to work with the orbit of this power. The ritual is the first stage of a bigger, more complete ritual that will come to fruition in the eighth lesson.

Shu is the four winds: Shu is the name the Egyptians gave the four winds, but they appear everywhere as they are an integral part of the living planet. The different winds have different qualities depending on the landmass they are on, and they also work at two different levels: the winds of the weather, and the inner winds that carry the power of air, be that the spoken word, the sword, the power of the Limiter, or a bridge for the creative impulse of divinity, and so forth.


The root of the four winds is not in the sky, but is deep within the earth. This is why we go in vision down to the cave at the centre of all things, not just to connect with the stone, but also to connect with the power behind the four winds. This power is the root of manifest creation and it flows from the dense substance of the planet—the vessel of creation.

Remember when I mentioned that one of the ultimate steps for the adept magician to take is the reflection of Divinity within humanity looking back at the pure power of Divinity: the mirroring and recognition of pure Divine creation?

The same pattern and dynamic runs through all of creation. Just as the first Divine impulse in creation is to utter the world into being, breathing life into the vessel, so the breath within the vessel utters back to the Divine. This appears to us as the root of the winds in the depth of the planet. It breathes back out from the vessel to the Divine.

In the Egyptian pattern this is expressed through Atum,¹⁹ the creator. Atum is completion, creation manifest, and also creation dismantled. He is the beginning and the end, and also is seen as the foundational substance of the created world: all things are his flesh.

In this form we work with this power as the cave at the centre of all things that houses the four winds. The winds breathe life into everything,

¹⁹  *Jtm(w)* [5, p.33.]

and the stone anchors everything. The Underworld River has its source deep in this cave. This is the House of the Ka of Atum.

Once it is worked with in vision then its power and expression is exteriorised in ritual to complete the cycle, which is constantly expressing itself.

Work this following vision, and then leave a gap of twenty-four hours or more before then moving on to doing the ritual. Give the power of the vision time to seep into your consciousness and to effect change deep within you.

Task: The Vision of the Cave of the Four Winds (Atum)

Remember in the ritual aspect of this work that going outside and calling Shu will bring the north wind. When you call on Shu in ritual in a temple setting, you are calling the inner wind, which can express as the formation of power for the utterance, or the inner powers associated with the inner east. The inner winds and outer winds can often express themselves in different ways.

Remember the vision that took you down to the cave deep at the centre of all things, with the Stone that is the root of all stone? Look back over your notes so that you remember how to get there.

Set up your working room and work with all four directions. Do the Fulcrum ritual, then sit down in front of the east altar.

Now go in vision into the cave in the centre of all things. Once you are there, remember the holes in the cave walls that lead to the surface: these allow the air to travel from this space up to the surface world. As you look round the cave, note the four cave entrances in the four directions, each one of which is covered with a veil or cloth.

Go and put your hands on the stone in the centre of the cave and commune silently with it, and keep in your mind your intention to work with the power of Shu, who is the north wind and also the four winds.

The north wind is the root of the four winds, the north being the magical direction of stone, and you are now in the cave which is the vessel of the Stone: you are stood in vision within Atum.

As you stand by the stone, an old woman will appear from behind the veil of the north cave entrance. This is one of the Sisters at the Back of the North Wind. She will motion for you to follow her. Go with her and follow her down the long and deep cave tunnel.

You will emerge in a cavern that has a stone altar/bed in the centre of the cave.²⁰ Two other old women are standing by the stone bed. One of them motions for you to climb onto the stone altar. Get on to the altar and lie down: they are going to adjust you at a deep level and tune you to the power of the whirlwind, which is the root of the four winds.

Once you lie down the women start to circle you while weaving with their fingers. Their circling starts to get faster and faster, and you begin to feel a separation between your spirit and body.

The faster they go, the more and more you feel as if your body is losing its shape: your flesh, muscle, and bone start to detach and vanish as they circle faster and faster: a whirlwind begins to form with you at its centre. They move at such speed that you can no longer see them, and you are held in the centre of the whirlwind; your form is ripped away from you by the whirlwind until you are just spirit.

They stop suddenly and call out a strange, loud sound. You feel a final pull and suddenly you are without form. You are everywhere. You can drift into the Cave of the Stone, you can flow through the holes in the cave walls, all at once, and flow up to the surface world. You flow out of cracks in the ground and find yourself flowing through everything: you pass through trees, buildings, round rocks, across the water—you are the wind. Flow until you hear your name being called. Flow with the winds. Feel what it is like to be one with the wind.

Your name is called and it pulls you back down through the cracks in the ground, down, down, back into the Cave of the Stone, back through the tunnel of the north wind, and into the room where the three sisters are working.

A whirlwind is centred over the stone altar and you step into it. The sisters are turning and circling in the opposite direction, and as they turn

²⁰The deep mirror of the altar in the temples.

you start to feel heavier and heavier. Bones form, muscles form, skin covers you, and you feel the weight and compression of having a human shape.

Once you are complete they stop circling and look at you. One of them speaks to you and tells you that to call the winds with power, you need to know the wind, and by becoming the wind you will recognise its power and feel. You will slowly develop a deep affinity with the wind so that you can work with its power.

One of the other sisters makes a sound, a call and tells you to sound it back to her: it is your sound for calling the wind; remember it.

The third sister beckons for you to follow her back in to the cave with the Stone in the centre.

Stand with your back to the north wind entrance and face the Stone. Take a deep breath (and also do this physically while still in vision), then blow out slowly towards the stone while also calling the sound you were taught for calling the north wind. If you cannot remember the sound, blow and let a sound come naturally through you (and also do this physically). A wind blows from behind you and blows through you to the stone. When your breath has finished, greet Shu who is behind you and who blows through you.

Without looking behind you, go up to the Stone and gently breathe over it with the intention of letting Shu breathe through you. As you do this, the cave around you changes and you find yourself in the Stone Temple in the Library. The power of Shu is still behind you in the north. Turn to greet him.

How he appears in very much up to how he wishes to appear to your personally. Bow to him and thank him for giving you life, by giving you air to breathe. You are motioned to go to the east altar.

Stand before the east altar, bow, then breathe into the direction. A wind comes back from the east and fills you with words. Don't try and hold on to them; just let your spirit absorb them without trying to think about them.

Step back and go to the south. Do the same thing: bow and breathe over the south altar. A wind comes back and fills you with prophecy. Again, do not try to seek it with your mind; at this stage, just let the power of that wind flow over you.

Now go to the west, bow, and breathe over the threshold/altar. A wind comes back and fills you with ancestral sounds or music. Let it flow over you.

Step back and turn to the north altar. Bow and breathe over the altar. A wind comes back that carries the weather and storms. Let it flow over you.

Now go and sit in the centre of the stone temple.

Become aware that you are sitting in the stone temple and also in your work space. Slowly open your eyes and breathe out. Be still for a while and remember the feel of the experiences rather than simply the details: remembering how a wind felt gives you its signature so that you can call that wind in the future.


When you are ready, close down the room and take notes.


This vision connects you at a deep inner level to the powers that are behind the winds. This then allows you to work with the deities in the orbit of this power. In the Egyptian orbit of deities, they would be Shu, Atum, Tefnut, Amun,²¹ Djehuty,²² Seshat,²³ Anubis,²⁴ Ma'at, Horus²⁵ the Elder²⁶, and any other deities connected or presented with feathers, pens, scrolls, weights and measures, rocks, and balance/scales.


Once you have blown the winds and the sisters have changed you, you will become recognisable to these deities, and in turn you will recognise the feel of their powers when they turn up to work with you either in deity form or in their more natural expressions.


Task: The Ritual of the Four Winds, Part I


Working with the four winds in ritual is something to practice and build up. By the end of the module you will be working the ritual pattern to its


²¹  Jmn [5, p.21.]

²²  Dhwtj [5, p.324.]

²³  Sšst [5, p.246.]

²⁴  Inpw [5, p.23.]

²⁵  Hrw [5, p.173.] [1, p.144.]

²⁶  Hrw wr "Horus the Great" [3, p.179.]

full extent with the various deities who are in the orbit of the four winds, but for now we will focus on the beginning of the pattern itself and the two deities Shu and Tefnut.

Each lesson in this module will add another aspect, power, and ritual element/action to the Ritual of the Four Winds, so that you will complete it in the last lesson.

This first part of the ritual begins the pattern, tunes the tools, and starts the reflection of the deep inner powers of the north wind back to the outer world power of the north wind.²⁷

Going in vision and working with the Sisters and the wind shifted you at a deep level, and the changes that will start to bubble up to the surface in your body and spirit will allow you to reach deep into the winds in order to work with them.

The need to have an inner connection before learning an outer ritual is one of the major keys which protect magic. A book may have a ritual in it, but if the inner connection with the power has not been made it will not work. Ritual books were meant as reminders to individual magicians or lines of magicians: they were expected already to possess the inner keys and connections to power the ritual.

The ritual

For this ritual have a white pillar candle that is long enough to be used multiple times: you will use this candle for the centre altar for seven ritual sections spread out over the seven lessons.

Set up the working room, put out the tools, put on your cord, put on your stole, light the lights, and open the gates. Do the Fulcrum to tune yourself.

Before you do any ritual actions, stand in silence in the centre of the room and become aware of the stone temple—be in both places at once. Also become aware of the cave at the centre of all things with the Stone in the centre, and also be in that place. You are stretched between three realms as you work this ritual. Keep constant awareness of those three places.

²⁷The inner wind looking back at the outer wind...remember the power of Divine reflection?

Starting the in east, lay the sword across the altar, its tip pointing south. Before you speak, breathe out to the east, then breathe in the directional wind as you did in the previous working. Do this in each direction before you speak. Then say:

“Limiter, may the east wind pass through you, and may you slow down that power so that I may work with it.”

Go to the south, see the black and white path stretching over the threshold and vanishing off into the distance. Breathe the winds and then say:

“Companions of the path, may the southern wind pass through you and may you allow my access as appropriate, and guard me from the full powers of the southern wind.”

Go to the west, place the vessel before the central candle, breathe the winds and then say:

“Vessel which carries the harvest, contain the west winds so that I may work with them.”

Go to the north and place your hands on the stone. Feel yourself in all three places and that your hands are also touching the stone at the centre of the cave. Breathe the winds of the north and then Say:

“Stone at the centre of all things, Heart of Tefnut, be my anchor so that the power of Shu may flow through my breath, and guide me into the mysteries of Shu, the north wind.”

Now go and stand at the central altar and be aware of the contacts, tools, and powers building in the directions. Be still for a moment and feel the powers of the Light Bearer and Restriction build up behind you.

Build the power and focus until you feel it reach a peak, then take a step or two back²⁸ so that you are midway between the north altar and the central altar, while facing south.

²⁸Depending how much room you have.

Look at the central flame and be aware of the north power behind you. Using your breath²⁹ take a deep breath and breath out slowly to the central flame without blowing it out.

Once your breath is finished, say to the central flame:

“Divine spark at the centre of all things, fulcrum of the world, I bridge to you to the breath of the North Wind, of Shu, he who sustains life with his breath. I bridge to you the moisture of Tefnut, she who sustains life with her moisture. May they flow through you and out into the world.”

Build up moisture in your mouth and then blow once more, slowly, to the central flame, blowing it out.

Close down the directions and once the central candle has cooled and set, put it to one side and do not use it again until you work with the ritual in Lesson 3. You will use the same candle for each ritual in this module’s lessons so that the gate of power builds up in the candle. Put it somewhere safe where it will not be handled by others.

That was the first opening part of the ritual. Each lesson will add an element until you then do the complete ritual in lesson eight.

Task: Researching Enlil and other wind deities

Look up details of the Sumerian god Enlil. Look at the connection between the Underworld, mountains/caves, and the winds. Also look at other cultural wind deities, and see the connections between Underworld, stone, and the winds. You will start to see an underlying pattern in the various cultures. Also note that in Sumer, as in Egypt, the deities of the wind were often also the root deities.

As you work with the Egyptian deities in this module, you will come to realise that they are all interwoven and orbiting the power of the wind.

²⁹And the sound if you remember it.

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