



QUAREIA—THE INITIATE

Module V—Deities and the Magician

Lesson 5: Djehuty and Seshat

BY JOSEPHINE MCCARTHY

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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Lesson 5: Djehuty and Seshat

Djehuty and Seshat are two sides of the same power: inner and outer, male and female. These powers are deity expressions of the *Keeper of Time*, a deep inner power of creation. Far beyond the polarised powers of Light Bearer and Restriction lies the Keeper of Time, a power that utters time, power and life into existence. It is also at this deep level of creation that we find the Weaver, She who weaves everything into existence (Neith/Ananke).

To get a better sense of these two deities we will look at them individually. Both are vitally important to magic, to knowledge, and to wisdom. Each culture that expresses these very deep inner creative powers has their own version of this power in some form or other—for essentially these two are one power subdivided, and they work together. They will not work magically if they are separated from each other.

Djehuty

This is the male side of the power, the *outputting* dynamic. Djehuty is the creator of time and the partner dynamic to Ma'at.

The impulse of time cannot exist without an opposing power, and the first power is one of balance; Ma'at. The inner scales of Ma'at are the Light

Bearer, Restriction, and Pure Balance in the centre of the two; Ma'at is the fulcrum. So we are looking at an orbit of powers that prepare the ground for the physical manifestation of the world.

Working with Ma'at, the two powers of *time* and *restriction* uphold Ra as the solar power journeys through the Underworld. Not only is this depiction one of the separation of night and day, but it also tells of a deeper magical dynamic of the world constantly going through the cycle of destruction and regeneration: creation—and destruction—is happening all the time.

Djehuty is also deeply connected with Shu. Shu is the raw wind: Djehuty utters a sound using the breath and the wind, and he utters the vibration that governs the cycles of the planets and stars: he *triggers time into existence*. Djehuty is the power that glues the universe together and that keeps powers in orbit, and he is the impulse of creation that stands behind the Light Bearer.

Djehuty does not speak; rather he *sounds*. He does not form the power into knowledge; he is the impulse behind it.

It is important to understand this as Djehuty is truly an immense power, but in a lot of magical books and systems he is known more in the guise of Thoth, the *Ptolemaic* god of magic, words, and knowledge: he was grafted to the idea of Hermes. This is an externalisation of his power, and the attributes of Thoth are more closely connected to the power of Seshat than Djehuty. Djehuty is the power that utters the universe into existence. The power of utterance is often mistaken for speaking, and all that comes along with words.

For magicians he is the power that creates sound and vibration upon the breath, which his counterpart, Seshat, then turns into words and knowledge. He is also the power that is a deep mirror of the power of Limitation: the Grindstone.

The Grindstone forms and limits, it makes things work hard, it shapes things, it gives things a *measure*. Djehuty is a power that is a much deeper reflection of the Grindstone: Djehuty is the channel of the first Divine impulse for creation manifesting as a need to exteriorise. That impulse, that need to exist and express, is formed through Djehuty as time, order, measure, vibration and sound.

His counterbalance, Seshat, takes that vibration, sound, time and measure and converts them into words, measurements, knowledge, and order.

When a magician works ritually to create patterns, they work in vision with the power of Djehuty¹ to bring a new pattern into existence and to bring power through into the pattern.

For writing this course, one of the root deities I work with in the course's *formation* is Djehuty. This deity opens the gates and makes sound. I then work in the power of Seshat to turn the primal sounds into words and measured lessons.

In practical terms a magician would work not with a statue of Djehuty but with a wall image—a *writing* of Djehuty's power. They may even work with just a sense of that power with no externalisation, which is in fact the most powerful way to work with him. Images fall under the category of writing; a statue is a vessel. Both bring through power, but in different ways.

Seshat

Seshat is the externalisation of the power of Djehuty. She is the vessel who as a goddess collects Djehuty's sounds and turns them into words and knowledge; and she keeps track of time. As a vessel she is closer to humanity and easier for us to understand. She is mistress of the house of books: the Keeper of the Library, the collector of words, the scribe of the gods, and the Keeper of the Length of Time for the king—she is the Egyptian form of Decima.

She records measurements and is known as the *Keeper of the Cord*, the recorder of history, and the goddess of scribes; and she protects the length of the cord for life, for architecture, and for the measure of lands.

She is also the power that collects the knowledge of the dead and stores it in the Inner Library—she is connected to Nephthys in this respect.

When you work with magical writing it is the hand of Seshat that guides you. When you map out and create sigils it is Seshat who works

¹Along with other powers.

through you. This is why it is important as a magician to write by hand, to draw, paint, map, and sigilise: Seshat's hand works through yours and by doing these activities you trigger her power to flow through you.

In magical ritual it is the deeper power of Djehuty that stirs the magical power into creation. Seshat then organises it, externalises it, and expresses it. The two are always worked with together, and the magician works in tandem with Seshat to bring magic to fruition: in fact the magician steps into the role of Seshat when the deeper powers of Djehuty are drawn on. He is the impulse; she is the expression.

In the ritual pattern you have been working with Djehuty is in the east and works beyond the east gate, converting the raw power of Shu into a formed wind that creates sound and vibration.

Seshat is positioned in the west, and she converts those sounds into words, images, time measurement, and pattern; then she reflects them back to the magician.

When the magic is finished it is Seshat that extracts the knowledge and history of the magic and stores it in the Inner Library.

Maybe now you are beginning to see why I chose the Egyptian pantheon to work with in this module. It is the most intact system I have yet found. It has all the dynamics within it for magic and magical work, without too much subdivision or too much raw power.

But always reach back to the earlier phases in Egyptian history when you look for information on these deities: by the time you get to the middle of the New Kingdom things really have become too manipulated and subdivided. By the time the Greeks came along the system was already decaying badly and ripe for composting.

By looking at these various deities and how they operate you will begin to see the underlying deity pattern that connects into the dynamics of creation and destruction—the root source of all magic. This will teach you how to spot these powers in other cultures in order to work with them if you so wish.

Before we move on to the practical work, take some time to do a little background research on these two deities. Examine how they changed over time as the system began to crumble and change. Also look at how

these deities are depicted in general Western magic. You will notice that Seshat is virtually out of the picture altogether, her powers transferred to Djehuty in the form of Thoth.

Magically this cuts the magician off from the deeper aspects of Djehuty's power, and does not allow for a deeper understanding of power dynamics to form in the magician's mind. This in turn limits the magician into a small bubble: if the root power is not connected with and understood, the magician is forever kept in the orbit of a weak reflection of the power expressed through these two deities.

As with the other lessons in this module, we will now get straight to the practical work, where you will approach an understanding of these two deities in different ways.

A note on the practical work

So that you get the most from this lesson, we will start with the deeper inner visionary work, then move slowly outwards to practical expressions of the power.

You will also revisit work from your apprentice training. Now you will have a deeper understanding of what you were being shown, and will be able to place these two deities in the context of that work—for you were put in their orbit without realising it.

Task: Revisiting two visions

Go back to Apprentice Module VIII, Lesson 7, to the vision that took you into the deep temple of the east. Revisit and redo that vision.

One part you will do differently, though: the part where you sit down with the scribes. In your apprentice training you were allowed only to practise; you were not allowed to create and release with the other scribes. But now you too will create and release.

Read through the vision and understand in terms of Djehuty and Seshat what you are looking at; then do it. This time, when you become

aware of those two deity powers, stop what you are going, greet them, and bow to them; then resume your task. This recognition triggers a bridge between you and the deities: it is a polite introduction.

Your first visit as an apprentice introduced you to their orbit of power; doing it now, with the experience you have, will reveal to you a deeper layer of it. You will also be able to begin work in this deep place.

When you have finished, write up your notes by hand in your journal and draw any images you feel are necessary to record.

When you have done this vision, then do the vision of the temple in the south. You will understand why once you have done it.

When you do the vision of the south temple, think about the hands of Neith that you observed in your work in the last lesson. Also think about the role of Seshat as the measurer and holder of the cord.

Revisiting apprentice work with deeper understanding and more experience under your belt will let you trigger more active work in these places. These are not just one-off places you visit in training; they are *workspaces* that you can revisit many times as an initiate or adept in your own work. You are now at a point where you should begin to work from upon your own impulses as well as following the instructions in the lessons.

Every place you have gone to in vision, and every ritual you have done so far, has had a working purpose. When you realise what they do, work with them as and when they call you, or when inspiration strikes.

I give you the pointers and the bare minimum of instruction; it is up to you to apply these techniques practically. If you are still not sure what a place or ritual does, or for what purpose you would use them magically, then practice until the penny drops. I give you the keys; you must open the doors on your own path.

Task: Ritual work

Just as in the last lesson, you will write this section of the ritual yourself, putting these two deities in the directions of east and west.

Work out the words to call them and then greet them: you can research some of the calls and greetings used, but as always with Egyptian

work, the further back towards the Old Kingdom you go, the more powerful the recitations will be.

Work out the threads of power connection between the two deities, where those threads would go, and whether or not they would be connected to any other deities.² Then work out the connections between the young Osiris in the centre, Djehuty to the left/east and Seshat to the west/right.³

Placing Djehuty and Seshat into the pattern completes it. The finished pattern has a deep magical creation dynamic within it that is relevant for magical work. Think around it—and don't worry about getting it wrong, it is not a test; this is intended to slowly open your understanding, which will come in its own time. These sorts of thinking exercises get that process flowing.

Add in these aspects, deities, and threads to the written ritual you already have, and you can choose whether you want to re do the ritual up to this point, which may trigger your deeper understanding, or wait until we bring the ritual to a completion in the last lesson.

At this point you have a base template in place for this ritual. Draw it out, ponder it, and think about why the two directions of east and west have been treated differently from north and south. There is no need for thread barriers across the east and west... why?

Task: Divination

Using the *LXXXI Deck*⁴ do the same readings as you did in the last lesson. Use the Mystical Map layout to look at the complete pattern that now includes Djehuty and Seshat, and compare the two readings. You should see a massive difference, particularly in terms of the long-term future.

Think about why the addition of these two deities should make such a difference to the pattern in terms of humanity, magic, and civilisation.

Draw on everything you have learned; not just Egyptian stuff but *everything* you have learned. Think about what you learned about the

²Let your own inner senses guide you.

³Osiris is receiving and also balancing those two powers.

⁴Or your own version of it.

Word from Biblical texts, and think about the power dynamics you have worked with and read about. Pull all this together, then look at why Djehuty and Seshat make such a difference.

Task: Learning a technique for contacted writing

Get some plain white card sheets, a pen, and some scissors.

Go to your workspace, open the directions, light the lights, and call the contacts to the thresholds. Don't do any ritual work; just open the gates and sit down before the central altar facing south.

Close your eyes and go in vision to the Inner Library. When you get to the centre of the Library and have greeted the Librarian (Seshat), go and sit where she shows you to sit.

See her go behind you and reach through you so that her arms are flowing through yours. Say to her:

“Speak of whatever is needful.”

Once you have a strong visual sense of her in your imagination, open your eyes and place the white card before you.⁵

Clear your mind and remember how you used to write via inner inspiration in the apprentice section. Start writing sentences. It does not matter if they are relevant to each other or not, but write out ten basic sentences and let the words flow through your inspiration.

Have a few sheets of card, as it may take a few goes before you get the sense of being inspired to write words and what to write about. When you connect properly into your inner inspiration you will not even need to *think* about what to write; it will just come out.

When you have ten or more sentences, get the scissors and cut what you have written into separate sentences. Then cut each sentence in half.

Finally turn the pieces of card over so that you cannot see the words, and shuffle them about until they are all mixed up.

⁵Have something underneath to support the card.

Once they are all mixed up and you do not know what is on each card, pick up random card sections, two at a time. Keep them face down so that you can still not see the words.

Lay the portions out side by side until you have ten lines with each line made up of two cards.

Now turn the cards over one line at a time, placing the first two cards upright, side by side, to make a sentence. Do the same for the rest of the cards until you have ten sentences with each sentence made up of two halves. Write down the sentences in sequence in your journal.

When you have finished sit back and read them, ponder on them, and see if any sense comes from them.

This method can be used for contacted writing. It works directly with the power of Seshat. For some people this technique takes practice; others can do it straight away. And remember that sometimes with this method of oracle communication you have to ponder the words and meanings for a while before you realise what is being said.

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