



QUAREIA—THE INITIATE

Module VII—The Realm of the Inner
Desert

Lesson 3: Metatron and the Abyss

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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 VII—The Realm of the Inner Desert

Lesson 3: Metatron and the Abyss

By now you should be of the understanding that the Abyss is not an evil hell, but it is nonetheless a place that can be destructive for living humans. It is a place of Restriction, and that restriction manifests in different ways *according to time*.

Up the Abyss the Divine impulse of creation begins the process of restricting the Divine impulse into form and manifestation; at our level of the Abyss (the Desert) is the restriction of life, fate and time; and below the Abyss is the restriction of forms that no longer have a purpose in the outer physical world.

Time is ever-present in the Abyss—indeed the Abyss is the engine and conductor of time and form. On our side of the Abyss, be it above, level, or below, time is a factor in the power formations. On the other side of the Abyss there *is* no time, no form, only pure Divine power.

Adepts work with the Abyss in various ways: assisting or observing the weaving/formation of creation at the edge of the Abyss, putting things to sleep in the Abyss, reaching into the nearer layers of the Abyss to reach ancient contacts, and of course crossing the Abyss. Crossing the Abyss, as I have said before, does not make you a hierophant or magus; rather it is a stage of development that moves you into a different and more mystical layer of magic.

When I first discovered the edge of the Abyss and began visiting it and simply standing there and observing, I had no idea what it was or where I was. After a few visits a vast being rose up from the Abyss, stood before me, and terrified the shit out of me. I was in my early thirties and totally clueless. The being stood there and looked at me... and I looked back.

I began interacting with this being over the various visits. He seemed to be a guardian of that place. He emanated neither goodness or badness; rather he seemed to be a keeper of that place, a fulcrum that kept things where they were supposed to be. He also assisted me with crossing the vast crack of the Abyss and descending into the Abyss when necessary.

I asked if I could learn about that place, and he put out his hand for me to step onto. I learned about the depths of the Abyss, and also the 'up' of the Abyss. I learned about the cyclical nature of that place, about the opposite side, about falling into life from above, and about going into storage below. I worked regularly there for a few years, learning as much as I could. I asked the being who he was and about his nature, and the being searched within my own mind for a reference point that would reflect the meaning to me.

He said to me, "I walked with God and was not." I vaguely remembered that sentence from my biblical studies and went to look it up. I read up on the prophet Enoch and the tradition of Enoch becoming the recorder of God: Metatron. At this point I was not sure if my own mind was filling in gaps by pulling on deeply buried information from my youth, but it did not seem to make sense: I could not equate what I had learned in studies of Enoch and Metatron, and this vast being standing in the Abyss.

I remembered my first teacher's comment. She would always say: "if you are not sure, treat as 'is,' and if it is not, you will figure it out through direct experience." So I kept working with this being and called it Metatron, while still trying to correlate the religious text with my experiences. He could reach high up the Abyss and deep down, he governed the flow of power as it came down from above to the Desert where it was woven into patterns of life, and he also took shells, vessels, and beings that had been bound out of life and put them deep down into the Abyss's depths. But he never moved from that place, ever. He was in a particular place, doing a specific job deep in the inner worlds at the edge of creation and destruction. I began to realise that this being was close to the power of Divinity.

In the Talmud he is mentioned as the ‘scribe of God,’¹ which kept me scratching my head...scribe? Of course this is the recorder of God, one who writes down the will of the Divine. Later when I came across the tale of the Rabbis and Pardes, where Metatron is seated in the presence of God and working as a scribe, then it all fell into place.

Years later I came across Crowley’s idea of Chronozon, the deadly keeper of the Abyss who was demonic and all things generally bad. That did not equate to what I was connecting to, either.

I kept working with this vast being for a long time, and learned a great deal. I also forgot about the Talmud and Crowley for a while. It was not until I began corresponding with some magicians who had come up through Thelema, and we got on to discussion of Chronozon/the Keeper of the Abyss, that bits started to make sense and fall in place.

Not only was our discussion informative in regards to this being, but it also highlighted to me something which had been a major driving force in magic in the twentieth century and is still seeping into magic today. And that was the psychologising of magic, but also—and more importantly—how a heavily programmed mind will overfilter a visionary interface, which in turn serves to mask deeper contact from that person’s understanding. Let me explain, as this is important to understand if you are a magician.

When a being tries to convey information to you, *it draws from what is already stored in your memory*, from learning and experiences. It looks for a common vocabulary, then reflects that back to you to convey meaning. It does not mean that what it reflects back to you is exact; rather it is the nearest it could find in your understanding that matches what the being is trying to communicate.² When this happens, the magician ponders on the reflection, looks into the meaning of what was reflected back, and draws their conclusions.

So for example if a person did not know the word for time but was attempting to convey the concept, and they only knew the word ‘watch,’ then they would say ‘watch’ and hope you got the idea.

It took me a while, in my young magical days, to understand that this is what happens. I have travelled the world and have a smattering of various different languages, and one day when I was trying to convey a meaning in Arabic to someone who did not speak English, I used the

¹Talmud—Mas. Chagigah 15a.

²Think of two people trying to communicate where each only has a very limited vocabulary of the other’s language.

nearest word I knew and the Arab got my meaning. That day it struck me that the same process happens with inner work and contact communication. Once I grasped this, it totally changed how I interpreted what was being said to me in vision, and also how I interpreted the visionary Biblical texts

Remember that each generation of magicians stands on the shoulders and work of those that went before them, and that hopefully, in the future, magicians will take the understandings of myself and other magicians of my generation and expand them far beyond what we can grasp. Back to Crowley and the Talmud.

Crowley, in his understanding of the Abyss and the Keeper of the Abyss was drawing from the writings of John Dee and Edward Kelley, and also subconsciously from his education. Crowley, like Dee, was versed in Latin and Greek. Crowley (and most likely Dee) also let his religious upbringing filter what he encountered.

In Christianity the Abyss is seen as being hell, and therefore contains everything wicked, evil, and terrible. This is akin to seeing a *graveyard* as evil, wicked, and terrible: a sensitive person would feel *uncomfortable* in some graveyards, particularly old ones, not just because of their cultural programming but because of the presence of those who have clung to their bodily remains in the hope of rising again in body during the *Days of Judgement*, a belief impressed on them throughout their lives.

We see this in Crowley's description of the Abyss, which we will look at in a moment. Once again we see a magician falling back on their deeply embedded programming. This hobbled his thinking—and he even acknowledges this in his writing in a roundabout way.

If you fear the power of destruction, that fear will colour everything you do in magic. It is time to lose that religious programming and understand that yes, the Abyss can be dangerous, but it also serves a very necessary purpose in creation. If a magician cannot overcome their fear, they will not be able to understand fully the processes of everything round them in the inner worlds.

We see the same thing happening with Crowley³ in his descriptions of Chronozon. Crowley saw Chronozon as a malignant being, a demon who is the personification of everything in the Abyss, a reflection that had to be overcome or mastered in order to progress. Again we see Crowley's religious and cultural upbringing colouring his judgement.

³And Dee, whose writings influenced Crowley greatly.

I pondered the name Choronzon, first used by Dee and then taken up by Crowley. Here is the mention of this being in Dee's notes, which were reproduced by Meric Casaubon's book *A True & Faithful Relation of What passed for many Yeers between Dr. John Dee (A Mathematician of Great Fame in Q. Eliz. and King James their Reignes) and some spirits*:

Man... became holy in the sight of God until that Coronzon (for so is the true name of that mighty Devil) envying his felicity, and perceiving that the substance of his lesser part was frail and unperfect in respect of his pure Esse, began to assail him, and so prevailed: that offending so became accursed in the sight of God; and so lost the Garden of felicity, the judgement of his understanding: but not utterly the favour of God, and was driven forth (as your scriptures record) unto the Earth which was covered with brambles.

—*A True Faithful Relation*, published by D. Maxwell, 1659. p.92.

As Jesus Christ brought all blessednesse, and comfort into the world: So did Adam, accursed, bring all misery and wretchednesse into the world, and in the same instant, when Adam was expelled: The Lord suffered the earth to be accursed for Adam's sake, and then, said the Lord these things, and gave unto the world her time: and placed over her Keepers, Watch-men, and Princes, for years, moneths, and dayes: [I am easie, you may understand my rule.]

—*Ibid*, p. 205

It is likely that Dee and Kelly's formation of this idea came from fragments of the Book of Enoch, which were mentioned by Sir Walter Raleigh in his *History of the World* written in 1616 when he was imprisoned in the Tower of London. It is assumed today that neither Kelley nor Dee had access to the Book of Enoch, but actually parts of it were around at that time, so we have to keep that in mind.

When I was thinking about this, I realised that although Crowley's idea was way off-base compared to what many magicians find at the edge of the Abyss, there were fragments of old truths there. He had tapped into something but missed the cues and hints; and he had then translated those cues and hints through the lens of the Plymouth Brethren and the lingering fragments of his Victorian mindset which he will have inherited from his parents: he could not get away from that mindset no matter how he tried.

Let us look at it like this: Chronozon is remarkably close to Chronos—and Chronos (time) is incredibly close to the Keeper of the Abyss. The Keeper stands in the Abyss, in the first highway of time, and keeps balance between the future/above, the present/the Desert, and the past/down. He is also the bridge between the Divine Breath, and the inner realms. Once the Divine Breath flows across the Abyss, it is woven into patterned form by the weaver (Ananke). Think back to the Scribe of God: a being that facilitates the utterance of Divine being to transform from breath into life.



Figure 1: Chronos, Stoke Railway Station, by Vincent Woropay

Chronos⁴ which means ‘time’ in Greek, is an ancient power that was understood as time. His ‘partner’ was Ananke, the weaver of fate. Chronos is sometimes depicted

as a lion-headed serpent with Ananke curled round him as a serpent. He holds keys (he is a keeper), and there are also ancient descriptions of him as a being with the head of a man, a bull, and a lion... sound familiar? Also bear in mind that at the time of Dee’s education, spelling and pronunciation of classical Greek and Latin often have many variables. It is very possible that Chorozone and Chronos are one and the same.

As always with these old writings, this has its roots in a mystical visionary experience, and from there it was added to and formalised over generations. Chronos is also a layer of the Titan Cronus, and if you read some of the early classical writers you will start to get an overview of this being’s power. You have to wade through various stories and take meaning from the stories as they point you to the nature of Chronos.

⁴Χρόνος

Chronos is mentioned in Hesiod's *Theogony*, and also by Proclus in his analysis of Plato's *Cratylus*. You will also find references in the Sibylline Oracles, in the writings of Plutarch and also in the writings of Diodorus Siculus, which draws us back to the deep roots of mythology in northern Africa.

Crowley would have studied some of these texts at school and university (Trinity College Cambridge) and they would have supplied him with a good inner vocabulary from which his subconscious could then draw. When you read the classics and then read Crowley, and understand the deep roots of his religious upbringing, then no matter how hard he tried to get away from them you will see how they still coloured his emotive response to his experiences.

Here are a couple of passages from Chapter 66 of Crowley's *Confessions*—and as an aside, if you want a demonstration of how Crowley's (and Dee's) knowledge of Greek and Latin crept into his work look up Aethyr and Aether...you will start to see where he was getting things from. Read these passages carefully so that you can start to see what he was struggling to express.

The name of the Dweller in the Abyss is Choronzon, but he is not really an individual. The Abyss is empty of being; it is filled with all possible forms, each equally inane, each therefore evil in the only true sense of the word—that is, meaningless but malignant, in so far as it craves to become real. These forms swirl senselessly into haphazard heaps like dust devils, and each such chance aggregation asserts itself to be an individual and shrieks, "I am I!" though aware all the time that its elements have no true bond; so that the slightest disturbance dissipates the delusion just as a horseman, meeting a dust devil, brings it in showers of sand to the earth.

The nineteenth Key contains the text of the original curse on creation. Each phrase formulates some calamity. I had always shuddered at its horror as I recited it. But now, the Abyss being crossed, and all its horror faced and mastered, the words of the Key suddenly thrilled with a meaning that I had never suspected. Each curse concealed a blessing. I understood that sorrow had no substance; that only my ignorance and lack of intelligence had made me imagine the existence of evil. As soon as I had destroyed my personality, as soon as

I had expelled my ego, the universe which to it was indeed a frightful and fatal force, fraught with every form of fear, was so only in relation to this idea "I"; so long as "I am I", all else must seem hostile. Now that there was no longer any "I" to suffer, all these ideas which had inflicted suffering became innocent. I could praise the perfection of every part; I could wonder and worship the whole. This attainment absolutely altered my outlook. Of course, I did not at once enter into full enjoyment. The habit of misunderstanding everything had to be broken, bit by bit. I had to explore every possibility and transmute each base metal in turn into gold.

Crowley himself managed to, upon having a direct experience, side step his programming and realise the true nature of the power at the abyss.

So we start to see how different people over different spans of time viewed this vast being and power in the Abyss: a being that is essentially a 'director' of time, and who works with the Divine Breath on one side of the Abyss, and the weaving of fate on the other. Remember your Egyptian ritual and the role of Djehuty? Here we are seeing a different octave of that process and power, a deeper and more profound inner dynamic in constant motion in the midst of creation and destruction: Chronos and Ananke triggering time and fate, Metatron acting as the translator/scribe of the Divine Breath, who translates the utterance of Divinity into creation.

Understanding this process and its various octaves serves to inform the magician so that they can override any religious or dogmatic programming and experience, observe, and commune with this vast power in a balanced way.

Before you go on to the visionary work in this lesson, take plenty of time to read up on the various aspects of this place and this being. Look at Metatron, look at the writings around Chronozon, look at Chronos and Ananke... you will get views from different perspectives which will give you a lot to think about. You will also come across, in the Late Classical Period, very similar descriptions attributed to the concept of *Aion*, which is everlasting time but which sort of got muddled in with Chronos over time, and also the lion headed god in Mithraism. If you dig around the Early, Middle, and Late Classical Periods of the southeast Mediterranean, you will see how a concept changes over time as ways of thinking change, and how things are copied, absorbed, or mistaken as understanding wanes.

If you can get a hold of a copy of the analysis of Plato's *Cratylus* by Proclus, it will be worth the read, particularly in respect of the power of Cronus/Chronos. At the end of the day, it does not matter what name is given to this being by humans; what matters is that you understand the process and power in its magical depth, not on the dogma attached to it.

The following practical exercises will start to put you in orbit of this being, and also bring you a bit closer to the understanding of the Abyss through direct experience.

Task: Vision I

You will need a piece of white chalk for this vision. Hold it in your left hand as you work.

Remember the vision of meeting the goddess in the cave? You are going back there. Set up your room, put the stone by your feet, and sit facing the central altar with your back to the north. Work with the central flame and see it plunge down into the Underworld. You follow the flame until you see rough stone steps leading down into the earth. Follow the steps down.

You will come to the entrance of the cave with the goddess in it surrounded by sleeping creatures and people. Commune with the goddess there and tell her you are learning about the Abyss. She will point to a tunnel that leads from her cave into the darkness. Before you go into the tunnel, bathe in the pool of water in the cave so that you are clean before you move onwards.

Go down the tunnel, which will get darker and narrower as you go. You will come to a crack in the rock that you have to squeeze through. On the other side is another tunnel which you follow to the end. It opens out onto a ledge, and when you stand on the ledge you will see that you are in the Abyss, with the Desert not far above you. Mark the entrance of the tunnel to the Abyss with chalk so that you can find it again in the future.

To the side of the ledge you will see rough cut stone steps that lead upwards. Another set of steps leads downward. If you see beings or faces on the other ledges around, below, or across from you, ignore them and do not get curious. Take the steps up, and climb carefully up the Abyss's

cliff until you reach the Desert. Climb out of the Abyss and stand on the edge, then look down to where you have just climbed from. Remember the entrance and the location of the steps.

As you stand there, look out across the Abyss. Hold up your arm to expose the Mark of Future Knowledge. Wait until you see a presence rise out of the Abyss. This is the Keeper of the Abyss. Commune with this being and tell him who you are and what you are doing. When the communion is over, turn and walk down the Desert to the Inner Library.

Climb the steps, go into the Inner Library, and find a book about the Abyss and the Keeper of the Abyss. Take it into yourself, then work your way back to your workspace from the Library.

When you have finished and opened your eyes, write down your experiences in your journal.

Task: Vision II

Now you are going to reverse the process. Go into the Inner Library, then out into the Desert. Walk to the edge of the Abyss, and remember your communion with the Keeper. Call upon him. When he appears tell him you wish to go to the Cave of the Goddess via the tunnel in the Abyss. He will either move to one side to let you climb back down the steps, or he will put out his hand for you to step on and lower you onto the ledge. Look out for the chalk mark and enter that tunnel.

Follow the tunnel back to the Cave of the Goddess. When you arrive there greet her properly, then talk to her about the Keeper. When you have finished your conversation and/or have received any visionary insights that she gives you, climb back to the surface and back to your work room.

Task: Ritual

The ritual for this lesson shows you how to work with ritual patterns to tap into the power at the edge of the Abyss and mirror it back into a magical pattern.

Each directional and ritual pattern that you learn in this course is an ingredient rather than a set ritual. As you progress through the course you will come to realise that the directional and cross-quarter patterns, the ritual actions, tools, utterances, flames, and so forth are all standalone ingredients that you can combine to achieve something.

In various lessons you are pointed towards a particular aspect of ritual power. From these glimpses you learn to combine certain ingredients to create a whole pattern that you then fill with power (inner work) and set in motion. This leads you to the understanding that although there are set rituals in magic that many people have used through the ages, the great majority of a magician's work is truly unique to the individual.

Each person is different, each life path is different, and each situation that may warrant the use of magic is different: off-the-shelf rituals and grimoire recipe books truly are for beginners only, and by reproducing them without expanding into your own unique territory severely limits the magician and prevents the development of a true adept.

In the apprentice section the majority of the ritual work was set for you. As you have walked through the initiate training, you will have noticed that increasingly I have made you work the rituals out yourself. You have begun the process of forming your own unique set of magical skills, learning to draw from within what is sleeping in your depths.

This will also move you away from being spoon-fed and push you onto a path of true discovery. You will become more and more responsible for your own magic and your own development—and this lets you develop to your maximum potential. The more latent potential you have, the deeper you will go in magic: you become the best magician you could possibly be, along with becoming your own teacher and guide.

The ritual patterns you are about to work with reach in specific directions and trigger connections between the Desert and your work space, between you and the Keeper of the Abyss, and between you and your fate path. The Keeper of the Abyss is a profound being indeed, and one you should work with a lot in your magical development. He is both Divine guardian and teacher, a higher octave of your guardian angel, and a powerful bridge between Divinity and humanity. The connections will build as you work and develop, and by learning various ritual patterns they will embed within you so that they can rise to the surface of your consciousness when needed.

In the following ritual you will work with a set directional pattern. In the establishing of that pattern through declaration, you will also work

with a religious text, tools, and actions. These are all different ingredients that can be drawn on; by putting them together as set out in this ritual you will see how different aspects and content can be drawn together for a specific reason.

The religious text is a snippet from the Tanakh, the *Book of Tehillim* Chapter 27. This Jewish text is also used in Christianity, but it is an old pattern, and can be drawn on in the right circumstances. It is about the relationship between the Divine and the human; it is not about this god or that god, but about the male outputting Divine power that flows through the Desert.

It has recently become fashionable to work with psalms in various branches of magic. Most of the time, though, they are just used as prayers that have been co-opted without any real understanding.

Work with psalms can be done in Hebrew or in your native tongue, like English. Working with psalms in Hebrew, done properly, brings in a deep layer of understanding, but to do this you must understand both Hebrew and the deep mystical dynamics that run through it.

Those of you who are not fluent in Hebrew will miss certain layers of this work, but you will still gain a lot from it. On the surface this psalm looks like a simple prayer asking for protection. But within it are hidden many Mystery keys, some of which you will recognise if you look closely with magical understanding. They are not obvious, but they are there.

Reciting a fragment of this text in a magical context reiterates and externalises a pattern that upholds you, while also putting you in the right frequency for the Desert. If you are interested in working with psalms, this particular one is good to work with for protection: at the end of the ritual I will outline how to work with the complete psalm should you wish to.

Preparation

Set up your working space, but take out the northern altar. Your ritual pattern is east, south, west, and centre: the upward-pointing triangle. Place the stone shield in the centre on the floor below the northern side of the central altar. Set out the three tools of the working directions, the three directional candles, and the candle in the centre.

The upward male triangle pattern of this ritual is one of *triggering life*: it has the start/east, the future/south, and the composting/west. The centre is the anchor. If you were to reverse this pattern and take out

the south instead, it would form the female downward-pointing triangle. This would be a ritual pattern for *death and regeneration*: west/death, north/storage, east/regeneration.

The stone at the centre is the power of *below*, of the Abyss, and the deep storage of the Underworld. It is also the power of the Great Mother: the vessel which is the earth. When you work in the centre, particularly in the recitation, you should have your left foot touching or placed on the stone.

So you can see how this ritual pattern sets a frequency tone for action, be it life or death. This would be a layer for a magical act that could be built on with tools, utterance, inner contact, deities, vision, and so forth.

The Ritual

Still yourself and meditate in the centre for a short while. At the end of the meditation remember the feeling of being at the edge of the Abyss, with the Keeper of the Abyss before you.

In this ritual pattern, the Keeper will be behind you. Your intention is to imprint the power and contact of that inner place into your physical temple. Keep this intention in mind throughout the ritual.

Light the centre candle and say:

“From above came light; the first day: and the darkness vanished below where all sleep.”

Light a taper from the central candle and take it to the east. Light the east candle and say:

“From the Library come the voices of all those who have gone before me. The knowledge of the past informs the path of the future.”

Light the taper from the east candle and walk to the southeast cross-quarter. Stand in this position and say:

“Threshold of the future, the bridge which guards the future path.”

Bow, go to the south, and light the south candle. Say:

“The path which receives the weave of fate and creates the stone path upon which I shall tread in my journey through life.”

Light the taper from the south flame, and go stand in the southwest cross-quarter. Say:

“Threshold into the past, the bridge which guides into the past.”

Bow, go to the west, and light the light. Say:

“Powers of restriction, Strength, that take away from life and given unto death.”

Turn and go to the centre altar with your back to the north.

Close your eyes, with your left foot on the stone, your right hand holding up your lantern, and your left hand on your heart. Feel the build-up of the Light Bearer and Restriction behind you and the Companion before you.

Answer this question out loud:

What is it that you seek?

Let the deepest part of you answer. Once you have answered, drop your arms, leave your foot on the stone, and recite the fragment of the psalm, directing it to the central flame:

“The Divine is my light and my salvation; whom should I fear?

The Divine is the strength of my life; of whom shall I be afraid?

One thing have I asked of the Divine that will I seek after,

Is that I may dwell in the house of the Divine all the days of my life,

To behold the beauty of the Divine, and to visit in His temple.

For in times of trouble he shall hide me in his pavilion,
He shall hide me in the covert of His tent; He shall set me up
upon a rock. [*Look down at your feet*]

Once you have finished the recitation, stand in silence for a moment. Feel the Light Bearer and Restriction⁵ come right into your arms and body, and behind them feel a deeper, stronger presence building.

Go to the east and pick up the sword. Turn it point down and turn round to face the centre, holding it before you in your left hand, its handle level with your sternum, and place your right hand over your left. Recite:

“With the Keeper of the Abyss to my right and my future path to my left, I hold the power of the Word in my hands, and may my heart speak the truth of my actions. I offer this power of the Word, the Limiter, to the Divine powers of above and below.”

Go and place the sword on the left side of the central altar. Walk to the southeast cross-quarter, face the direction, and put out your left hand before you. Say:

“Hathor, bridge of life, I offer you my hand that you may guide my footfall all the days of my life.”

Bow, and go to the south. Pick up your cord and pull it tight, with your left hand on top and your right hand below, pulling it straight like a rod. Say:

“Companion be my witness: that my staff of fire is my life, my measure, and Companion; guide me that I may use it wisely.”

Bow and go to the southwest cross-quarter.

Stand facing the cross-quarter. Put out your right hand and place your left hand on your heart. Say:

“Sekhmet, bridge to the past, here are my deeds in my hand.
Do with them as you see fit.”

⁵Remember that the power of restriction is called the ‘Strength of God.’

Bow and go to the west. Pick up the vessel and turn round to face the central altar.

Say:

“With the Keeper of the Abyss to my left and my future to my right, I hold the vessel of my deeds, the container of the Word, before the Divine Powers of above and below.”

Still holding the vessel, walk to the north side of the altar and stand with the back of your feet against the stone, facing the north. Hold up your vessel and close your eyes. Remember the sense of the Keeper in the Abyss: see that power build before you in the room.

Say:

“Keeper of the Abyss, Guardian of the Divine, Keeper of Time, I stand before you and hold out my deeds. I pour them at your feet so that you may see my actions.”

Tip the vessel as if to empty it. Close your eyes and see fragments on the floor before you. Some of them sink down into the ground and some rise up, level with your heart. See the hands of Neith come down from above and pick up some of the fragments: she begins to weave patterns that incorporate some of the fragments from your vessel.

Say, keeping your eyes shut:

“Keeper of the Abyss, I ask that you let the breath of the Divine fill this weave which holds some of my past, so that my weave can receive the breath of life that will strengthen and solidify my future. Let none but the Divine interfere with this path, and teach me how to walk this path into the future, so that each footfall I take is a song of wonder that will light the path for those who stumble behind me in the darkness.”

Stand in silence and feel the power of the Keeper in the room. Take a step back and bow. Take another step back and turn to face the central altar. Place the vessel on the altar. Sit down and meditate in the power of the space until you are ready to get up.

When you are ready, put the tools away and put out the candles, but do not close any gates or contacts with the various angelic and deity

beings in the directions. Let the power just sit in the room: it will power down when it is ready.

About the ritual

This ritual should teach you a few things. The first is that it imprints a layer on the room. In magical work, you would use this to set a tone/frequency in the room before moving on to work on whatever you are doing that is compatible with that power. View this as a powerful opening ritual to something that would involve creation/the future/stability.

The other thing it teaches you is working with the Divine outputting power by recitation. It establishes the connection of protection and respect, while also embedding within you the ‘rules of engagement’ between you and the Divine. Some of the psalms have great power hidden in them, but if they are just used in their most superficial form to beg or entreat, then they are simply ‘prayers’.

But when worked with in a deeper sense, other hidden layers open. Working with parts of this psalm in the ritual pattern at the threshold of Divinity at the Abyss triggers a bridge of balance, of trust in the Divine male power, and the recognition that there is much imbalance in this world.

It works in harmony with the Egyptian goddesses as they are all part and parcel of that Divine pattern, and it lifts the magician out of dogmatic thinking and into the understanding of the balance between the formless Word and the deity vessels that receive and house that Word.

If you were embarking on magic that works deep in the Desert—which by its nature brings danger—then starting with this ritual, or this type of ritual, will create patterns to uphold you and also govern your actions. It works in the principle of Ma’at, and is the ritual of one who serves.

Task: Sigil

Draw a sigil that maps the contacts, powers, and main *pathways* of power as opposed to mapping out *movements*. This sigil is specific to the ritual, not to you and your actions.

First draw a short, straight vertical line: this is the path from the Keeper (north/down) to the centre. Draw a line from the top of the first line out to the east, then one to the southeast, one to the south, one to

the southwest, and one to the west. Put little circles on the ends of the directional lines. Connect the circles of south, east, and west with straight lines to make an upward-pointing triangle.

Now draw a line between the southeast and southwest circles. You should end up with a nearly fully formed hexagram on a stick: what will be missing is the down point/circle of the triangle. This is the sigil of the formation of life at the edge of the Abyss; the 'tail' of the hexagram that flows down is the bridge of the Keeper. Look at the shape and think about it, think about the dynamics, power flows, etc. If you ever see this sign in a magical text (it is rare, but there are some out there), then likely the magic depicted is done at the edge of the Abyss.

Task: Ritual design

Design and write up the ritual that would work with the down pointing triangle. Its purpose would be one of destruction and regeneration, of acknowledging death and rebirth of the body and spirit, and it would draw on those powers. It would be an opening tuning ritual for magic to be used at times of destruction and danger, and when someone or something is at its lowest ebb: it introduces regeneration into the pattern of destruction: the star that appears out of the darkness.

Draw on what you learned in the Egyptian ritual, read through the book of Tehillim⁶ and choose a psalm that seems fitting for the job. Look at ones that have the powers hidden in them, like the Light Bearer/Restriction. Remember: you are not forging the future path, you are lighting the way out of darkness, and triggering regeneration out of destruction.

Use the Quareia Magicians deck, if you like, to mark out or draw in influences; use your tools as appropriate; and remember that you will be facing north as the centre point, with the altar before you and the south behind you. You will be facing the Keeper of the Abyss as opposed to him having your back: you will have to answer to him and justify why regeneration should occur.

Work out your directional movements, what is said where, to whom and why; then when you are ready do the ritual. Take notes afterwards. Draw out the sigil of that working.

Type up all your notes and the ritual, and keep them in a file.

⁶Not in a Christian Bible: there are subtle differences.

Optional Task: Looking at Psalm 27, the Book of Tehillim

Working with a psalm connects us with mystical threads that reach back thousands of years. Certain religious and mystical texts from various other cultures can also be worked with in the same way, and if you wish to experiment, I would advise you to work first with the psalms so that you get the inner feel of how they work. There is no right or wrong religion: they all hold mystical patterns as well as dogma. Once you have worked with one form then you can branch out and use other ancient texts. Choose them not only for their words, but also for their feel and how you are drawn to them. They always appear as poetry or song, but never philosophy: some are words inspired by Divine mediation.

When something has been recited by many generations over a large span of time it builds its own power pattern. When recited by people in that religion who are using it as an everyday prayer it has one action. But when a magician works with it in a mystical, ritual way and draws on the deep experiences in themselves, then it triggers a deeper layer.

When working close to the mists of Divinity and the edge of creation you are in the territory of the Divine Breath: the Word. So a recitation that connects with that expression will set a tone to the space and work. When you recite, you stand in vision in the Desert at the edge of the Abyss, while also physically reciting in your own space.

Here is the whole psalm. In some versions the word 'Adonai' is used, in others, the word 'God' or 'Lord' is used. None of these refer to a man sitting on a throne; it means the *Divine outputting power*. I have used the word 'Divine' and the pronoun 'them' instead of he. This takes things right back to the early expression of Divinity in Genesis as 'them,' 'they,' and 'we.'

The Divine is my light and my salvation; whom should I fear?
The Divine is the strength of my life; of whom shall I be afraid?

When the wicked, even my enemies and foes, came on me
to eat up my flesh,
they stumbled and fell.

Though a host should encamp against me, my heart shall not

fear.

Though war should rise up against me, even then will I be confident.

One thing have I asked of the Divine that will I seek after,
Is that I may dwell in the house of the Divine all the days of
my life,
To behold the beauty of the Divine, and to visit in Their
temple.

For in times of trouble they shall hide me in their pavilion,
They shall hide me in the covert of their tent; They shall set
me up on a rock. [*look down at your foot.*]

And now shall my head be lifted up above mine enemies
round about me; and I will offer in their tabernacle sacrifices
of song, I will sing, yea, I will sing praises unto the Divine.

Hear, O Divine, when I call with my voice, and be gracious
unto me, and answer me.

When you say: 'Seek ye My face'; my heart will say, Thy face,
will I seek.

Hide not Thy face from me; put not Thy servant away in anger;
You have been my help; cast me not off, neither forsake me, O
Divine who breathed my life.

For though my father and my mother have forsaken me, the
Divine will take me up.

Teach me Thy way, Divine one; and lead me in a plain path,
because of mine enemies.

Deliver me not over unto the will of mine enemies; for false
witnesses have risen up against me, and such as breathe out
cruelty.

If I had not believed to look on the goodness of the Divine
in the land of the living!

Wait on the Divine; be strong, and be of good courage; yea,
wait I say on the Divine.

Let's have a look at some of the lines of this psalm and the magical meanings behind them. We will not look at every line, just a few—you can discover the others for yourself.

The Divine is my light and my salvation; of whom should I fear?

The Divine is the strength of my life; of whom shall I be afraid?

The opening lines set out the Light Bearer and Restriction. The Light, or Light Bearer in Kabbalah, is *Chesed*:

When God said, 'Let there be a firmament,' the world kept stretching and expanding, until God said, 'Enough!' and it came to a standstill.

—Chagiga 12a

The Light Bearer/*Chesed* forges a path into creation, and Restriction/*Gevurah* puts a limitation on that expansion —something you have already looked at. *Gevurah* in Hebrew literally means Strength, and is used in the context of strength of Divine judgement, which is Restriction (also the Abyss).

In the Bahir we are told:

And who are the Officers? We learned that there are three. Strength (*Gevurah*) Is the Officer of all the Holy Forms to the left of the Blessed Holy One.

One stumbling block for many would-be-Kabbalists is that they automatically assume from the texts that the person's left is the place of *Gevurah*/restriction. Yet many fail to realise that the Divine and human stand opposite each other: the left of the Divine is the right of the human. This is why you are not encouraged to study Kabbalah in your magical training: most Hermetic Qabbalah is a deflection and a dead end—and for good reason.

The first two passages of the psalm place the two powers in the speaker's consciousness and alert the mystic, the kabbalist, or the magician to the power that is worked with and honoured in this psalm.

One thing have I asked of the Divine that will I seek after,
Is that I may dwell in the house of the Divine all the days of
my life,
To behold the beauty of the Divine, and to visit in Their
temple.

For in times of trouble they shall hide me in their pavilion,
They shall hide me in the covert of their tent; They shall set
me up on a rock.

These two stanzas declare and establish the path of the mystic: to live one's life in the understanding of the Divine, and walking that path in balance and truth (emet) triggers the protection and overseeing of the mystic by the angelic beings round them. The world round you is the house of the Divine: nature and the beauty of Divinity that shines through every living thing.

This also speaks about something I observed and experienced before I understood it: as you walk the path in depth, when there is great and lengthy danger, you are moved to a safe place—literally. You are plugged into the land and hidden. Working with your foot on the stone is the beginning of this process for the magician. It is written about in many different texts,⁷ and also experienced by many who devote their lives to the Divine path of darkness and light.⁸

And now shall my head be lifted up above mine enemies
round about me; and I will offer in their tabernacle sacrifices
of song, I will sing, yea, I will sing praises unto the Divine.

Song—sound—is the greatest form of communication both with the formless Divine and with nature—the female Divine, the vessel which houses the formless Divine and gives it form. Think about why this would be the greatest of all gifts from the magician to the worlds and powers round them.

If I had not believed to look on the goodness of the Divine in
the land of the living!

Wait on the Divine; be strong, and be of good courage; yea,
wait I say on the Divine.

⁷*Revelations*, for example.

⁸Light Bearer and Restriction.

The true, non-intellectual, but truly deep understanding that Divinity is in and all round you, and being in harmony with that power, is a deep mystical stabiliser and strengthener.

There is a great deal more in this psalm that you can discover for yourself, and it is one of those that slowly unfolds itself over time. As your awareness deepens, so does your understanding, and that process continues over a lifetime.

This psalm, should you wish to work in orbit of that religious/mystical pattern, is one that a magician can work with for balance and protection. It is uttered both physically and in vision at the edge of the Abyss, and uttered with a true heart. It is not something to recite off-the-cuff because you are having a bad day and feel it might work even though you feel no connection to Divinity. It is the voice carrying the words of the heart as the heart speaks before the Keeper at the edge of the Abyss.

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