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## QUAREIA—THE INITIATE

Module V—Deities and the Magician

Lesson 6: Working with Deities I

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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.*

*For more information and all course modules please visit*

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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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### Module V—Deities and the Magician

#### Lesson 6: Working with Deities I

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Now that you have looked at parts of a pantheon and done some visionary, ritual, and divination work in connection with this, it would be good to step back and look at why magicians work with deities at all, and how that work manifests.

By now you should have an understanding of the subdivisions of deities in different pantheons, and have figured out that nothing ever works in a straight line. In Egypt alone you will find different deities in different regions who are often reflections of each other, as well as plenty of confusing interconnections, images, and powers.

Some cultures have a more organised, straight-line approach where it is easier to follow the flow and progression of deity powers in a culture. But such apparent simplicity can be deceptive: *easier* is not always *better*.

One challenge a magician faces in their training is the amount of contradiction and complexity when it comes to deities, inner worlds, powers, and so forth. But it is like that because *life is like that*: the world is both logical and illogical. The same holds true for human nature, nature itself, and magic.

If you try to put everything in small, restrictive, and well-organised boxes you will find yourself unravelling. And this, one of the first lessons

in magic, should stay with the magician throughout their life. The key is pragmatism, flexibility of mind and spirit, and the ability to take things as they come.

One of the greatest teachings about gaining wisdom is the importance of *being as a child*:

Verily I say to you, if ye may not be turned and become as the children, ye may not enter into the reign of the heavens.

—*Matthew 18:3*, Young's Literal Translation

As with many religious texts, different types of people take away different things from this teaching. For a magician, *becoming as a child* means thinking and acting as one: the world is full of wonders, everything is to be taken as it is presented, and nothing is truly logical. Two opposing ideas can each exist at the same time and be valid, just because they are *there*.

It means letting concepts have a home in the imagination without trying to lock them down too much. Imagination is the key to magic and spirituality. And the imagination needs free rein, especially when working magically with deities.

In other words, just go with the flow and see what comes out the other end.

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### *Why we work with deities*

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Magicians work with deities because they are sources of power, energy, guidance, and protection. Some deities teach, some limit you, and others open pathways.

Why do they do this? Because they are constantly working towards, and with, particular goals. Sometimes these goals are personal to you, because of some larger event that you may trigger in the future. Other times they are not personal to you at all; you are merely a servant who enables the pattern's human element to come to full force.

Usually magicians first start working with deities because they perceive them as extensions of themselves: the endless path of navel-gazing, self-centeredness and self-analysis is projected outwards onto the deities.

Yes, we are all of each other; yet we are also separate. It's not always about you.

Other magicians start working with deities because they want something: usually power, money, a partner, or to smite someone. Again this is a very limited way of thinking, and working this way the magician will become a small fish in an ever-shrinking pond.

And yet humans are not truly altruistic, no matter how much we kid ourselves: there always has to be something in it for us at some level. Recognising this allows the magician to sidestep the messiah and scapegoat complexes.

Usually it is a *sharing of necessity*: the gods need something, and the human needs something, whether they admit it or not. The relationship comes to fruition when the necessities are shared between human and deity. The reasons and necessities change as the magician matures; and as we get older and have more experiences our reasons will hopefully become deeper and more profound, and we will edge towards the act of looking back at the Divine.

Sometimes deities simply turn up in the magician's life. This often happens in their early training: an image, statue, or object turns up. You look at it and think "hmm, interesting," and stick it on a shelf. The image, which is a doorway, sits and waits until you are ready to recognise it and work with it.

In the form of training provided by the Quareia course you work with deities from necessity.

First you learn a bit about what they are, how they present in different cultures, and who does what and why, and you are introduced to different forms of deities as you progress in your work. You learn how different powers work, who they work with and why, and how they interact with each other. You also learn about the root forces behind the deities so that you learn to recognise them in all their different dressings.

Once that base understanding is in place, you learn how to work with deities for protection, for learning, as sources of power and energy, and as fulcrums for different types of magical work. This slowly progresses to having them as 'big brothers and sisters' who guide you, watch over you, and let you make your mistakes without blowing yourself up. And in the larger magical picture, they become co-workers who are more powerful than you.

You also learn about magical service through working with deities. You do not become a magician just for yourself: you become a magician for everything that exists. All creation is within you, and you are within all creation. When you do a magical act it affects everything. The deities step in to guide, assist, teach, and limit your actions so that they flow in accordance with the pattern of creation in its vastness, and also in its everyday details at ground level.

The ritual you are slowly building in this module is an act of magical service. The ritual itself is a base template for the balance of creation and destruction. You would not use this to smite someone or to get a bigger bank balance: these are small, insignificant acts. Rather this ritual works like a reset button to rebalance creation and destruction. Enacting the ritual creates a frequency, a vibration, that reminds the flow of power what balance is. This resonates outwards and subtly affects everything around you.

The idea of ritual reset buttons for the world is not new: many cultures round the world have their own versions, though they are quickly being lost in the march to modernity.

Indians in South and Central America will climb a huge mountain to enact a ritual of creation, a holding pattern for the world. Mandalas, circles, rites, and utterances have all been used throughout time in magical service to keep that resonant vibration going.

It is like plucking a guitar string to hear its sound so that all the other strings can be tuned to it. It does not matter what deities are used in the ritual, what culture it hails from, or what way it is done; what is important is that it *is* done. Even as I write this course, the Middle East and Europe are in the process of a horrific meltdown, with refugees dying in their thousands as they flee the unleashed force of Set as it sweeps across the land in the form of war, torture, and mindless killing.

Work with the reset button using the Egyptian pantheon is perfect for this sort of situation: it is tuned to the powers of that vast area, the deities are still very active and focused, and since it is humanity that has allowed chaos to rule here, so too can humanity magically bring through the powers that will suppress and hopefully defeat that chaos.

We can all play our part in tiny ways, and whenever as magicians we work diligently to reestablish that pattern of order, our tiny voices round the world all vibrate at the same frequency. This lets gates open,

powers flow, fulcrums stand strong, and scales begin the process of trying to rebalance.

How this materialises in our world is something that modern people have trouble understanding—which is why you spent so much time studying creation and destruction. We all want health, wealth, peace, and a long life. This is not good for the world as a whole, as it leads to overgrowth. But the subsequent limitation can come through chaos and destruction, or it can come through *balanced* destruction. The magical service of the reset button nudges things towards balanced destruction and away from chaos.

Working with the reset button in ritual will also bring about subtle change in the magician themselves, and in their understanding of power and magic.

Magic flows from a deep place within us, if we let it, and if we can get out of the way of our surface, petty ideals. When we work the reset button the power flows through us before it goes anywhere else. This causes deep changes within us, shifts in our understanding, and it changes our own frequency: we become better tuned to the flow of balanced power.

This in turn allows magical knowledge and skill to rise to the surface, and that knowledge and skill can then be applied to many different magical acts, either in wider service or for ourselves and our needs—but being deeply tuned to the wider balance grants us a deeper understanding of our what own needs really are, and the necessity of upholding them.

Without looking after yourself properly you cannot do your job as magician. But if you start from your own needs, the magic blocks up. If you expand outwards first, then the magical acts of self-necessity become more balanced and much easier to approach.

To put it simply, a magician who randomly begs a deity for money, because they want it, will either be ignored or slapped for being annoying. But if the magician is useful, then it is more in the deity's interests to ensure that they have what they need to keep doing what they are doing.

Again, we return to the rule of necessity. A deity looks at a magician and asks “is that magician necessary, or are they just a waste of space?”

## *Who do we work with?*

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In this module we are working with the Egyptian deities, simply because they are the most complete, balanced, and still-active group we know about. This will give you a good, solid framework of understanding to launch out from.

There are many deities in the world. Some are well-known; others are for the most part very localised and hidden. Once you have worked with one group you will understand the rules of balance, polarity, and subdivision well enough to apply them to other pantheons. You will also be able to recognise parasited vessels.

A magician will likely work with a wide variety of deities, as and when needed, in their lifetime. Some turn up, some you call in and establish links with, and others you do simple jobs for and receive help from—random deities with whom you cross paths.

You do not approach this work like a religion, and there is no one deity or pantheon to whom you declare allegiance. Some deities will hang around in your life for the long term; others will come and go. It's just like the dynamic of human friends: some come and go and others stay, but you are always connecting with people in various ways.

I have worked with deities from India, the Himalayas, Egypt, Greece, Rome, Britain, and ones from various African pantheons. They have crisscrossed my life in many different ways. Each encounter has taught me something, and each time I have given something back by way of service.

Often deities from my past will turn up suddenly and I will know that either they need something, or I need something and I did not know. They will suddenly turn up to defend me or teach me something, or they will turn up and ask me to do something.

Sometimes old deity friends revisit in the form of a statue being given to me unexpectedly. Then they will sit quietly, often for months or years, before finally springing to life one day and getting to work.

You be as a child: expect nothing, be curious, wait and see, and don't intellectualise about their sudden appearances; just let matters unfold in their own time.



Don't lock yourself down with a devotion to one deity; be friendly, be willing to be helpful, and if you are in true need then ask them for help.

On the other hand, don't turn into a deity collector. This is another trap magicians get themselves in. People like to have things: people like collecting things, and they always want more. If you find yourself buying statues of different deities and arraying them in your house like a prize china collection, then you have a problem.

The relationship between deity and human is always one of necessity and nothing more. Do not let the desire to own, to have, or to collect creep into your magical work. Not only can you end up with magical wars in your house between deities who do not like each other or do not match, but you can also end up with parasited vessels in your house. Also, it is about a deeper wish within you as a magician to 'own' things: learn to let things go, and to not have unnecessary magical clutter in your life.

A deity statue you acquire to add to your collection will rarely flow into its vessel, which leaves it empty. In a normal house that would not be a problem. But in a magical house, with gates opening and closing all over the place, something will likely move into the vessel at some point and create havoc in the magician's house...or their mind.

Nor should you fall into the trap of bringing in deities that are not deities but creations of human fashion. Many images/personalities have developed into deities through humanity's wish to play, control, and follow an agenda or fashion. We have talked about these beings before. They will very likely clash with the rooted deities you work with, and can end up affecting your mind in very unhealthy ways. It's not about being a 'good' or 'bad and evil' magician; it is about being smart and mature, not stupid and silly.

You will learn soon enough if you have been stupid: your house will start going nuts...and you will start going nuts.

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### *How we work with deities*

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The ways of working practically with deities are many, and often depend on the type of deity with which you are working. A deity can be worked with in vision, ritual, by simple presence,<sup>1</sup> divination, and by passing resources back and forth.

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<sup>1</sup>Passive work.

Deities that have been rooted in temples often work best with more structured rituals, and with visionary work or a mix of ritual and vision combined. Deities that flow more in nature need a looser approach, and instead of externalised ritual these types of deities tend to flow better through more instinctive externalisation, such as talking to the wind, the river, or a tree, and observing/reacting to cues and auguries.

Let's have a look at the various forms of interaction individually, so that you can get a better sense of how the different approaches work practically. This will help you gauge how best to interact with a deity that crosses your path.

### **Externalised ritual**

Deities can be worked with in a temple setting or out in nature. The location you choose largely depends on what type of deity you are working with and what work you are doing.

Gods or goddesses from temple cultures and who have *vessel* presentations are usually worked with in a temple setting; those without defined vessels tend to be worked with out in nature.

For example deities like Ganesh, Durga, Sekhmet, Hathor, and Minerva operate best in a temple setting. Working magically in the space, the deity would be positioned in a specific direction for the job. They would most likely work in tandem with their opposing subdivision, and only occasionally on their own.

If they have no opposite deity to work in polarity with, then a spirit, contact, or other known power would work opposite them. Sometimes the magician would step into the role of the opposing power, so long as they understand that opposing power and are able and willing to have that power flow through them. Such a working will likely have some effect on the magician's body, but usually this is fleeting and recovery comes swiftly—though it depends on the power being bridged.

The sort of work that would take place would include opening or closing thresholds, bringing power in or out, and connecting or disconnecting threads of energy. Energy is often moved around so that the deity can work with it, and the magician must state clearly the job, the intention, and the timeline. They must also provide the pattern for the magic's creation, peak, and its composting.

Regardless of what the magic is used for, these elements always come into play. Sometimes the deity is also communed with in vision as the ritual is being worked, and sometimes this communion is verbalised by the magician.

Some deities do not work with direct communion.<sup>2</sup> In such cases the presence in silence is enough for the deity, and the magician acknowledges that presence with a bow and nothing else: the deity's mere presence brings their force into the work space, and silence is observed.

If the powers of the deity/s is strong, and they are not subdivided, then vision communion would not be used. The presence of the image of the deity, and the patterns woven by the magician, are enough to trigger the bridging of power into the space: everything is kept completely external. The magician would use tools, voice, movement, incense, sigils, and so forth to show the deity the pattern being used and what is being attempted. No inner work is used at all.

This method is used when the power of the deity is too strong for inner communion: using vision and inner communication ups the power levels and brings the magician and deity closer in a working relationship. This is an excellent method for working with most deities, but when one has a power level akin to a nuclear bomb, it is wise to keep some inner distance from it. The fact that the magician will have already worked regularly and in some depth in the inner worlds creates a certain frequency in them with which a powerful deity can work, without further need of vision.

This balance of power is an important dynamic to know about, and one I fell foul of in my early magical days. I worked with a powerful deity as a single force, in combined ritual and vision, and ended up in the emergency room: they literally 'burned' me as the power came through. It took me months—and a lot of medical attention—to recover from that one.

If a magician has not done little if any in-depth visionary work<sup>3</sup> they will not be affected, as their frequency is still very much earthbound. But once you have worked in the inner worlds as you have, your frequency changes for good, and you must take care around powerful beings. The deeper you go, the more you will find. As an adept you will increasingly find that you must externalise actions and do less inner work.

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<sup>2</sup>Neith, for example.

<sup>3</sup>As a Quareia initiate you will have done, by now.

The basic rule of thumb is this: if the deity is subdivided or mediating the lower frequencies of creation/destruction, which will be apparent from what they do and who they are, then working in combined vision and ritual will switch them on strongly and you will be able to work well with them. If they are undivided or bring through a deeper power of creation/destruction, or are root deities, then you need more externalisation your actions around them.

If the deity is a force of nature, it is already an externalised force and can ‘talked to’ out in nature—something you have already done. If they have a solid vessel, like a statue or naturally-formed outer expression<sup>4</sup> then that can be talked to and interacted with.

Just be aware that when you work with a force of nature outside a temple setting, the results can be a lot bigger than you bargained for, and can do damage to the local environment. For example calling Shu in a hurricane area, just out of curiosity, could bring untold damage to the land. By contrast, going outside and talking to Shu *during* a hurricane, when the power is already expressing, will teach you about weather magic.

### **Visionary ritual**

Visionary ritual, something you have done quite a lot of by now, is the most balanced way to work in a ritual setting with deities. The mind is used along with outer tools and actions to make a coherent working. If a powerful root deity is involved then bringing in subdivisions to act as gatekeepers or as a counterbalance can be very powerful.

The ritual you are building in this module is a visionary ritual with a mix of root deities and subdivisions, both powerful ones and tempered ones. They are linked and interconnected so that they balance each other out. Some of the deities limit others, some deities create gateways for others, and so forth. It is a balanced ritual with all the working elements.<sup>5</sup> It will let you see and experience for yourself the complexity of the dynamics that can flow back and forth.

So for example Hathor and Sekhmet limit the action of Set, who is counterbalanced by Nephthys and Hathor. Osiris is limited by Nephthys and Isis and is counterbalanced by Hathor and Sekhmet.

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<sup>4</sup>The face or image of the deity in a tree, a rock, etc.

<sup>5</sup>Or it will be by the end of this module.

When you start to look at the pattern between these four deities, and draw them out, you will find hexagrams, squares, and two triangles tip to tip with each other.<sup>6</sup> You will also find gates there for Djehuty<sup>7</sup> and for Seshat.<sup>8</sup> Looking at the power of the gate deities will tell you the deeper realm and power source with which Djehuty and Seshat work.

You will also note that Neith does not need a gate, nor a counterpart: she is a root power, is silent, and does not fully manifest herself,<sup>9</sup> so we only see her hands.

Using visionary ritual in this way lays out a power grid. Once that grid is in place, the magician can work with tools, words, actions, and intention to bring something into being. The inner dynamics and outer actions fully balance the working, just as the polarised deities balance each other out and define how the power will form. This can be critically important with certain workings.

The ritual you have been building began with gateways.<sup>10</sup> Then we added a destructive force and a regenerative force. To make it about humans in particular we brought in Djehuty and Seshat. We will look at this ritual's power dynamics in depth in the next lesson, as it is a key structure that you need to grasp fully.

## Vision

Deities can be worked with in vision alone, depending on the deity in question. If it is a temple-based deity, you work through the inner temples, the Inner Library, or the external temple in which they were housed.<sup>11</sup> This contains and forms the contact of the deity, and you will have all the inner protections in place, which allows for safe communion. These are real beings, not imaginary extensions of ourselves; care must be taken when working with a deity and particularly in vision as it is a direct contact.

The deeper you venture into the inner powers of creation and destruction, the more dangerous these beings can become, not because they are hostile, but simply from the sheer vastness of their force. We are like ants to these deeper deities, and the threshold guardians will snap you out of

<sup>6</sup>Along with a lot more patterns.

<sup>7</sup>Isis and Hathor.

<sup>8</sup>Sekhmet and Nephthys.

<sup>9</sup>It would be too much.

<sup>10</sup>The goddesses.

<sup>11</sup>If it is still going.

vision, often with an injury, if you are not careful. The nearer a deity is to the lower powers of the inner worlds and to humanity, the easier and safer they are for us to work with.

Often the imagery around a deity will tell us about their power, so pay attention. If no statue/vessel of the deity was used, but only a wall painting or name, then be careful!

When in doubt, always track back in time in your research to the earlier understanding of the deity in a culture. Often by the time a culture is in decay its priesthood starts creating vessels, often in desperation, to hold on to the last threads of contact. Accessing that last desperate thread can usually bring a lot of problems with it.

Nature-based deities can be very rewarding to work with in nature in vision, so long as they are not vast root powers, in which case you would externalise the work out of vision, through use of the voice, movement, and action.

Flying in vision with the wind, swimming in vision with the ocean or a river, and walking out to the stars are all visionary forms of connecting with nature forces.

If the deity is powerful but visionary contact is needful in order to communicate directly with the deity, then often the Inner Library is used as a gateway to them. Walking out into the stars via the Inner Library, or connecting with planetary spirits via the Inner Library, gives a human interface for you to work through.

And by working through the Inner Library, all the collective knowledge within the Library can be drawn on in order to connect with the deity directly and safely. When I am in doubt as to the safety of connecting with a particular deity, I always access the being through the Inner Library.

This is why you learn so much about that place. Whenever you are unsure how to reach a deity, using the Library as a gateway or meeting point taps into the deity's original temple structures and priesthoods: everything you need is there, and it is a very safe and stable interface.

## **Divination**

Divination methods, particularly cards, can provide good external vocabularies for a magician to talk directly with a deity. Using defined

questions aimed specifically at a deity will often bear a lot of fruit.<sup>12</sup>

Divination can also be used to track and display the undercurrents of energy in a ritual pattern. This is why, in the previous lessons of this module, once you had completed a section of the ritual you looked at the dynamics of power that it brought through. If an element is missing from the ritual, the imbalance and the results of that imbalance will show clearly in the reading.

When I need to ask a deity a specific and necessary question, I will first consult the cards before thinking about talking to them in vision, simply because readings require far less vital force than vision. And after many years of exploration and experimentation, my vital force now needs protecting.

For example, if the energy in the household becomes very disruptive or destructive, and I have done all the usual remedies and nothing is working, I will use a reading to ask a particular deity if their presence is needed in the house in a more active way, or if their presence needs to be powered down. I will ask them if they have everything they need, and if anything needs externalising or needs a particular ritual action.

Using divination to speak with deities is something to experiment with. Just don't continually harass them for information that you could get in other ways. Keep it direct, to the point, and make sure you have a very good reason for bothering them.

## Nature cues

Nature cues are fascinating when deities are involved. When you are tuned to a land area and to the deities that flow through it<sup>13</sup> then the land itself and the creatures will 'talk' to you in the form of augury. We have talked a lot about this in the past, so there is no need to repeat ourselves, but it is something for you to learn to work with.

The powers of the wind, the sun, the rain, and so forth surround us wherever we are on the planet. These forces have deities that act as interfaces, and their interaction with humanity comes in the form of energies that attract animals<sup>14</sup> or through strange land features.<sup>15</sup>

<sup>12</sup>This was one of the reasons we designed the Quareia deck; it gives you a suitable list of vocabulary and cues for talking directly to different orders of beings.

<sup>13</sup>Usually nature deities.

<sup>14</sup>Hence certain birds turn up.

<sup>15</sup>A woman formed in a tree, a face in a rock.

If you live in or near a natural landscape, you can develop relationships and a communion with the deities of these natural forces and work with them. Once the nature cues are recognised, you can then work in vision,<sup>16</sup> by externalisation,<sup>17</sup> by resource swapping, and so forth.

Temple ritual does not tend to cut the ice in nature, but ritually shaping something can: it gives the powers a vessel so that the human and deity can interface. Stone circles and medicine wheels are good for this. The shapes laid out in rock give boundaries and containment for the power so that the consciousness of the power and the human can interact.

### Swapping resources

This is one of the oldest forms of working with deities: we give them something and they give us something back. We give the deities flames, drinks, food, metals, rocks, small vessels,<sup>18</sup> music, nice smells, and powerful substances; in return their presence brings protection and guidance. They will also give whatever is necessary for the relationship to continue, be that prophetic dreams/warnings or shifts in energy,<sup>19</sup> and they will draw to you whatever is necessary. In return they are fed, housed, and kept happy.

In some ancient cultures this resulted in human sacrifice. It took quite a while for those cultures to find other ways to interface productively with deities without killing children and virgins.

And this is one of the reasons why you have to be careful which deity you work with. Some deities will still expect that sort of gift, and if they give to you and you do not reciprocate in the way they expect,<sup>20</sup> they will unleash all sorts of nasties on you. Usually these sorts of deities have been previously subdivided in an unbalanced way or are parasited vessels. Always learn about a deity before you start forging energetic links with them.

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<sup>16</sup>Flying with the wind.

<sup>17</sup>Talking to the sun, singing to the river.

<sup>18</sup>Some deities like little porcelain or stone creatures... I guess we all like pets.

<sup>19</sup>Power to work, or dull energy to warn you something is wrong.

<sup>20</sup>Your firstborn, for example.



### *Task: Research*

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Look again in depth at the deities in the ritual you have worked with. There are nine deities in the ritual;<sup>21</sup> look at each one, look back to old texts and murals, and stretch back as far as you can. Look to see if you can find out what they were offered, how they were housed (or not), and what their priesthoods did. Look to see their actions in funerary texts, which will tell you a lot about them; and look to see what tools are connected to them.<sup>22</sup>

Look at Old Kingdom texts and images, as they are the best source for clear information. Ensure that you have a really good understanding of them before we come to the final, complete working ritual.

Write up your findings.

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### *Task: Vision*

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Choose three deities from the nine and go to the Inner Library with the intent of learning about them. Do this by absorbing books, by talking to the Librarian, and by accessing their temples or sanctuaries via the Inner Library.

If a deity does not have temples or sanctuaries that you know of, ask to go to a place within the Library where you can connect directly with them or at least with their priesthood. Write up your experiences and draw out any signs, sigils, or images that stood out to you.

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### *Task: Divination*

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Use the *LXXXI Deck* or your own version, and with the Tree of Life layout ask if you should begin working with two of the deities from the nine to whom you have been introduced in this module.

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<sup>21</sup>Not counting Shu and Tefnut in the background.

<sup>22</sup>Staffs, crowns, thrones, and so forth.

If the answer is yes—or at least benign<sup>23</sup>—then look at the nine and think about which ones pair together. If you are drawn to a particular pair<sup>24</sup> then do a Mystical Map reading to see how working with those deities and having them in your home would affect your long-term future.

Write out the readings, which cards landed where, and what your interpretation is.

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<sup>23</sup>Not destruction or death!

<sup>24</sup>Either two goddesses or a god and a goddess; *never* two gods.

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