

Sacred Texts • The Thing about Wine • Magical Philosophy

MAGICK & THEURGY

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A publication of the Aurum Solis - E.O.

April/May/June 2011

Selene
The Lunar Goddess

Visiting
the
Divinities

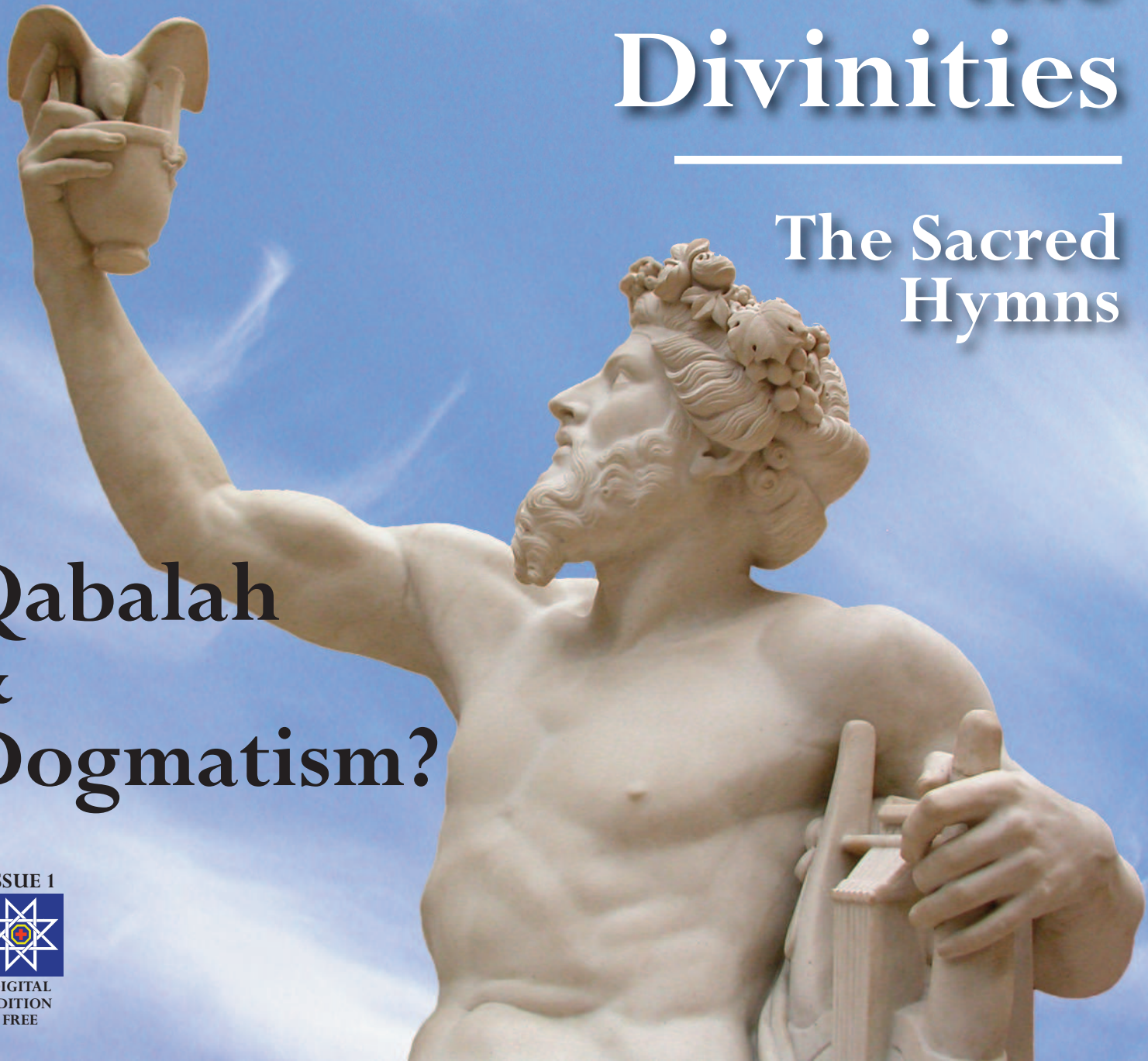
The Sacred
Hymns

Qabalah
&
Dogmatism?

ISSUE 1



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NATASHA DOULIEZ - PAINTER

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Work. Indeed. Feeling. Always. And
doubt.
Of course.

An idea hovers by.
Faint at first, it then takes shape.
It looms and lures,
I think I hold it but it flees.
It's back again. I am thrilled...
It teases and I smile.
With my soft brush I stroke it back
and make it yield to my desire.
By sweet and nimble touch
I coax it back anew.
I lay it down on my canvas.
Tamed at last, bathed in light
and swathed in shade, it's mine.
For ever. A magic moment.
I dream I have captured
the elusive spirit of eternity.

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Today, we are living at a very special time in history. Several longstanding wars that are deeply rooted in religious intolerance continue to kill thousands of people around the world in the name of God. It is true that this situation is not something new. However, the persistence of such behavior, especially when associated with the use of modern weapons and modern communications, naturally intensifies the consequences for everyone. At the same time, new generations of young men and women are looking for more freedom and respect.

Initiates of the past were very often attacked (and even murdered) for their insistence on the right to practice freedom of thought, and for their independence from the dogmas of the political power of religions. The founders of the Golden Chain of the Hermetic and Ogdoadic Tradition, which is known today as Aurum Solis, developed a Tradition founded in Hermopolis and Alexandria (Egypt). This lineage was founded long ago and provides the seeker a path to spirituality, as well as rituals and practices that allow him/her to begin the sacred journey: the return to the Divine. However, as the founding Masters taught, this spiritual ascent can only be accomplished with a good balance between a moral inner work and well constructed Theurgic ritual. Today, as in the past, these two aspects can, if properly presented and used, help each initiate to become a better human being, who is actively involved in the world, while respecting the beliefs of others as long as they are not fundamentalist beliefs.

Still, it is important to note here, that the Hermetists (both of the past and present) never forgot to pay attention to their bodies. The union between the soul and the body emphasizes the essential role of the physical dimension of our being. It is for this reason that the pleasures associated with the search for Good and Beauty in everything have always been a real and meaningful part of this path. You do not have to reject your physical body in order to more easily reach the upper planes. Rather, you have to become aware of your desires, and to balance the different aspects of your physical and energetic bodies, so that you will be able to become an initiate. Increasing your inner light will help you enjoy your life here and now!

In the Light of the Great Star,

A handwritten signature in red ink that reads "J.L. de Biasi". The signature is written in a cursive style with a long horizontal line underneath.

Jean-Louis DE BIASI
Editor in Chief

Planetary Harmonization

One of the most important periods in the history of the Ogdoadic and Hermetic Tradition called today *Aurum Solis* occurred in Florence, Italy, during the years 1438-1439. Several Greek scientists, including the Neoplatonist Georgius Gemistus Pletho (or Pletho), traveled to Florence and lived in the accommodations there for the duration of the Council of Florence, which gathered together all the Churches of the East and the West.

This great philosopher Pletho, whose work was an inheritance of the Platonic Academy, contacted Cosimo de' Medici and transmitted a corpus of philosophical and hermetic texts which were unknown until then. Marsilio Ficino received an order from Cosimo to translate them, starting with the books of Hermes. A group was formed around this venture

and was placed in the continuity of the old school of Plato. Cosimo made a gift of the Careggi Villa to them, which became the headquarters of this new Platonic Academy.

All the followers of Plato gathered to “practice philosophy”. These were, first and foremost, philosophical discussions in the spirit of the “Platonic Agape”. But far from limiting itself to this intellectual aspect, the Hermetic tradition expanded to include many rites and practices of a Theurgic nature. The astrological magic developed by Ficino was based on the tradition of the signatures and on the affirmation of the Emerald Tablet: “That which is above is like that which is below, and that which is below is like that which is above, for the performance of the miracles of the One.”

Using these rites, hymns, music, colors and all the

correspondences resulting from the laws of Universal fellowship, the members of the Academia Platonica tried to elevate themselves toward the spiritual world. They demonstrated that happiness is possible here below, by re-harmonizing the inner planes of the individual.

Theurgic work implies three aspects:

- a moral process of internal purity, fraternity and love;
- a philosophical training which is the expression of a religious mind/spirit or *Religio Mentis*;
- a ritual and aesthetic work based on astrology. The rites in this book are inspired by this aspect of the ancient teachings.



The Cosmos is governed by a pattern of order and an original state of harmonic balance. The planets which move in the celestial sphere take part in this harmonic pattern. A specific character, attached to a specific Divinity, is allocated to each one of the planets. Astrology in its initiatory dimension, and, as it was gradually developed by the initiates who studied the origins of mankind, became the source of an important system of correspondences that demonstrate a vital connection among everything that exists in the universe. Each planet, each sign, corresponds to an entire grouping of symbols including a sound, a color, a perfume, etc... These associations (correspondences) include Psychological character archetypes. Thus the universe we are part of does not consist of cold, dead stars, -rather it consists of powerful Divine archetypes which influence us by their position in the Cosmos and by their movements in that sphere.

(continued on page 43)



By Carl Llewellyn Weschcke

I am honored, and grateful, to write the Foreword to the first issue of “Magick & Theurgy” as the official publication of Aurum Solis.

I’m grateful because AS is performing both a public role and an esoteric one in these most challenging times of spreading religious conflict & sponsored violence; with extreme weather & climate change, and even Earth herself shaking; when economic & political functions are in disarray and must change – and yet, unless directly affected, the general public seems only interested in being entertained and supported by governments without sufficient revenues to continue on this path without substantial changes.

And yet, we have two wonderful streams actually offering “salvation” – the new science and technology based on Quantum Physics and re-newed Magick, the active side of the Ancient Wisdom – offering understanding and solution. Science and Magick have always marched hand-in-hand despite the appearance of conflict which has its source in organized religion seeking control over men, and women.

Whenever we discuss the role of ancient esoteric orders it is vital that we understand “secrecy.” Secrecy has historically often been necessary to protect both science and magick from religion, and from religiously motivated politics as can easily be seen today as sectarian fundamentalism is again attacking freedom of thought and living.

But, today, we need not, and must not, hide. We must openly again join hands between Magick and Science to defeat religious oppression and its resulting political terrorism. The new science brings understanding of both cause and solution to earth and climate change, and solutions to meet the crises of population growth, food production, water needs, secure and safe energy sources,

and efficiencies & creativity in production and communication. And the new science brings understanding not only of the physical universe but increasingly of the quantum levels where the astral and higher planes meet and source the physical.

Today, we are on the verge of global civilization – if we can overcome the challenges.

Does Magick truly have a role in this? Yes, emphatically so!

Magick is really the science of Conscious Living. Magick isn’t just dressing in religious-like robes and performing religious-like ceremonies in atmospheres enriched with color and incense. And Magick is not simply spell-casting to gain love, luck, and lucre. And Theurgy is the application of formulae to evoke and invoke the energies and intelligences of the non-physical to manifest in the physical world under direction of the conscious mind of the magician.

Never before have the opportunities for human advancement been so great, and never before have the challenges to the very survival of humanity and civilization been so great and so immediate. Never before – outside of myth and lore – have the Magical Orders been in such position to influence the outcome through personal understanding of the forces at work and personal action to change their direction.

It is vital to “spread the word” via our publications and communications, in print and on-line, through group and individual education, and by means that are economic and social.

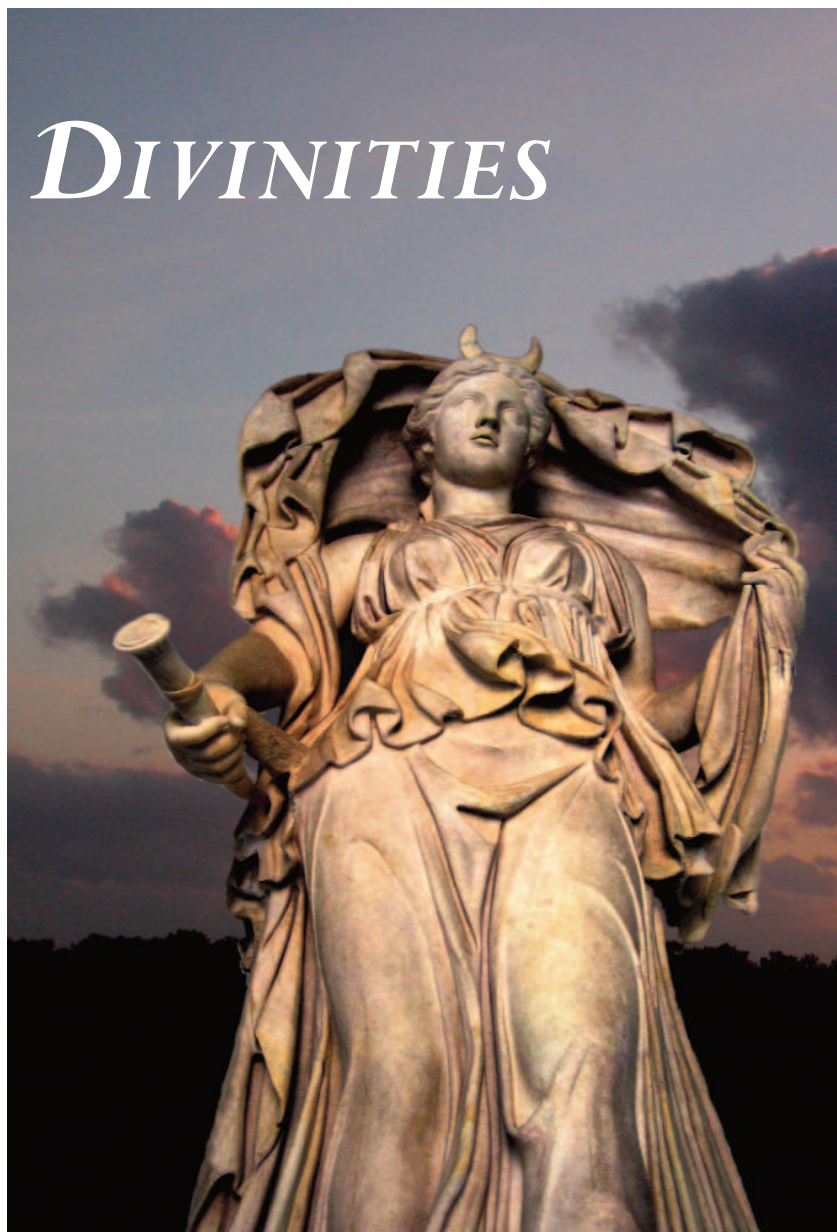
Aurum Solis can be the vehicle for the Divine to function in Man and Woman as intended from the Beginning when the Word was first spoken to manifest all that is. ■

*Find the books from Carl Llewellyn Weschcke at:
http://www.llewellyn.com/author.php?author_id=4861*



VISITING THE DIVINITIES

Myths are a great way to explore the works and lives of the Immortal Divinities. Of course, this is critical knowledge for Magicians, Astrologers, and Alchemists whose arts require the use of sympathies and correspondences.



SELENE THE LUNAR GODDESS

By Sophie Watson

Genealogies

Although many Goddesses were associated with aspects of the Moon in ancient Greece, Selene, sister of Helios (Sun) and Eos (Dawn), was alone fully representative of the Moon's silvery hues and nightly wander-

ings. Daughter of the titans Hyperion (light) and Theia (aether), Selene had many offsprings. Pandeia (dew), the Horai (the seasons), and Mousaios, Orpheus' famous disciple, are among them the most widely recognized. They were generated by Selene in her unions with Zeus, Helios, and, in the case of Mousaios, in association with the Muses. A few sources also mention her as the mother of the Nemean Lion, one of the monsters Herakles had



to fight in the mythical story of the hero's Twelve Labors.

Myths are a great way to explore, albeit allegorically, the works and lives of the immortal divinities. Genealogies, that is, the origin and generation of Gods and Goddesses, or, in some cases, heroes and mythical creatures, often allows one to understand the main qualities of the Powers in relation to each other. This, of course, is an important knowledge for Magicians, Astrologers, and Alchemists whose arts are founded on sympathies and correspondences. A short study of the Lion will appear in a later issue of this journal, but I invite readers to submerge themselves in the logoi (discourses) of the great poets and to meditate on the generations of Pandeia, the seasons, and Mousaios. Why would the Moon be related to the dew, the seasonal cycles, and oracular poetry? Why, in each cases, with Zeus, Helios, and the Muses?

To reflect on these myths, or to retell the stories with renewed inspiration, will help you understand the place of Selene in the cosmos as well as in your own spiritual progression.

Invocation

Selene, as Goddess of the Moon, is of course related to the spiritual and material influences of this star, but also, and more broadly, to fertility, natural rhythms, magic, prophecy, and the nightly celebrations of mysteries, to womanhood and motherhood, and, as seen in her close association with Hecate and Artemis, to wilderness and instincts.

Selene should thus be invoked in matters connected to new beginnings, fertility and childbirths, growth, the harmonization of biological and natural cycles in general, and for us women, of the menstrual cycle in particular. The Goddess can also be invoked for clarity of vision (exterior as well as interior), the development of empathy, sensuality, instinct, and intuition, oracular works, especially those involving dreams and path-working, and any type of request, or meditation, involving memory.

Symbols

You can decorate your lararium (a traditional altar to the divinities and to one's



ancestors) according to certain symbols when invoking Selene. A list is given below. These symbols can also be used when making talismanic images, furniture, or jewelry for the Goddess. Drawing from these specific symbols in your work will ensure harmonious and propitious contacts with the Moon. They can be used as materials (wood, rocks and gems, magical objects), or as images. The shapes, patterns, and colors of leaves, fruits, rocks, and gems should inspire your creations:

In the vegetal realm: Hazel, bay, all willows, papaya, poppy seed, hyssop, rye, all lilies and irises, narcissus, watercress, genmaicha and sencha green teas, cabbage and lettuces, all gourds (melons, cucumbers, pumpkins, and squashes), plantain, plums, all beans, peas, and lentils, and nuts and wood berries in general.

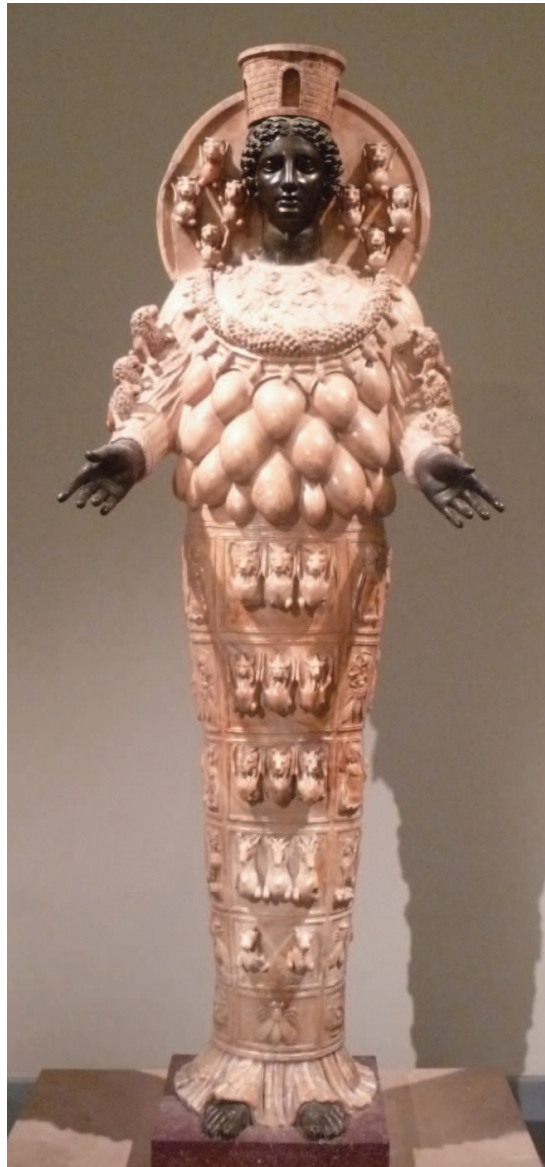
In the animal realm: Bear, horse, mule, bull, cow, all pigs, dog, camel, hyena, elephant, cat, owl, raven, crow, nightjar, vulture and, from mythology: Minotaur, winged bull, ram-headed serpent, harpy, and hydra.

In the mineral realm: Silver, beryl, alexandrite, moonstone, rock crystal, pearls, fluorspar, alabaster, and hyalite.

Other symbols are the Moon crescent, silver horns, a silver veil, the silver chariot pulled by white horses or mules, and a torch.

Offerings and perfumes

When working with Selene, one should draw from the symbols of the vegetal realm above for food offerings. Milk is the best all around beverage used in rites and prayers to the Goddess. The burning of perfumes should, however, precede offerings when working with the divinities. You can either use a thurible or cauldrons for these incense offerings. You can experiment with the perfumes of some of the plants and seeds mentioned above (be careful to distinguish between roots and leaves in your notes), but should also familiarize yourself with age-old perfumes associated with the Moon: camphor, ylang-ylang, galbanum, and jasmine oil are my favorites, but artemisia, orris roots, and wintergreen



This Statue of Artemis was found in Ephesus.

Artemis is very often associated with Selene, as a Goddess of the Moon. Ephesus, located in modern Turkey, was the place where the Great Temple (one of the Great Wonders of the World) still stands.

can also be very useful in invocations. With time, your relationship with Selene will develop, and allow you to properly recognize the perfumes associated with her. You will then be able to explore and discover new perfumes related to the Moon, and try out different incense recipes of your own creation. Symbols, offerings, and perfumes are there for you to discover the Goddess' role in nature, as well as in yourself. Have fun experimenting with these, and discovering your own divinity.

May the Goddess be with you! ■

SELENE & WINES

By Roelof Weekhout



The first aspect to look for in a wine for this planet is freshness. A 'juicy' wine with plenty of acidity represents the watery and cold complexion of the moon.

Secondly, a wine with a lot of expression is fitting for the planet of dreams and imagination. Expressive grapes such as Sauvignon blanc (white Sauvignon), Riesling and Gewurztraminer will give you a fitting bouquet.

Finally, the color of the wine in the glass should be bright, even flashy, as most pale young wines tend to be. These wines also often have the acidity we are looking for.

Wines fitting these three aspects are:

- Sauvignon blanc from Marlborough (New Zealand)
- Riesling from the cooler areas of New Zealand, Australia and France & Germany
- Young Gewurztraminer from the Alsace region (France)
- Rueda with a high percentage of Verdejo (Northern Spain)
- Very dry unoaked Chardonnay from cooler vineyards (like Chablis in France)

Make sure the wine is properly chilled, but not too cold. Approx. 46° F (8° Celsius) is optimal. ■

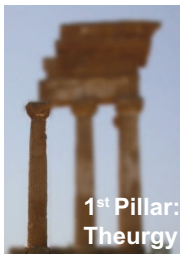
Note: wine can be used as an offering and tasting during the ceremony or at other moment of the day when you want an enjoyable way to be in contact with this divine power. Remember that a small quantity of alcohol is good and that the main point is not to be drunk. You have to find a good balance and just be able to enjoy this beverage. So drink carefully. If you have not the legal age to drink alcohol, use juice or in this case milk. On the ritual point of view, the connection will be alright.

HARMONIZATION WITH SELENE

By Patricia Bourin



A rare statue of Selene is on exhibit at the Villa Getty, Santa Monica, CA.



1st Pillar:
Theurgy

Tides: any time of year.

Day: Monday.

Altar (Bomos): to the East.

Lights: a violet lamp or one candle.

Other equipment: You will need a taper, with which to light the planetary candle from the flame on the Bomos, incense (if you choose to use one), incense burner (if you use charcoal), white cloth, optional representation of the Divinity (or Divinities).

Clothing: Dress in comfortable clothes.

If you use charcoal, light it outside and bring it into your ritual place.

Stand West of the Bomos, facing East, arms naturally relaxed, at your sides.

Light the Lamp on the Bomos.

1. OPENING

Raise your arms in front of you, so that your palms are open to the heavens. (In the sequence that follows, you may use the special traditional gestures as you speak each point of the declamation.)

Declaim in Latin:

A- *Ave Lux Sanctissima*

B- *Sol Vivens*

C- *Custos Mundi*

D- *In Corde Te Foveo*

E- *Membris Circumamictis Gloria Tua.*

<http://goo.gl/vJzIP>



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[Translation of the Latin words (not to declaim): A-

Hail, most holy Light! B- Living Sun, C- Guardian of the World, D- In my heart I hold thee, E- My limbs being girt with thy glory.

2. CIRCULUS

Extend your right arm before you horizontally, pointing with your index finger. Remaining on the same spot, rotate counterclockwise, thus tracing a circle of light around you. Visualize this circle as a curtain of light mist surrounding your temple and shielding it from the influences of the rest of the world. Close the circle in front of you, then relaxed your arms on both sides of your body.

3. DEDICATIO SUB ROSA NIGRA

After a few moments' pause, raise your arms with the elbows flexed, so that the upper arms are held in front of you in an almost horizontal position, slightly out from the side as necessary, the forearms and hands being raised vertically, the palms forward (facing outward), then declaim:

*From the portal of Earth to the portal of Fire,
From the portal of Air to the portal of Water,
From the center of Power to the encompassing adamant,
let this sanctuary be established!*

Release the position and relax your arms.

4. HARMONIZATION TO SELENE, THE LUNAR DIVINE ARCHETYPE.

If you have a bell, ring it a few times.

Put some incense on the charcoal and declaim:

O mighty Divinities hear my voice as it rises up to you.

Turn your eyes towards me, while I call to you.

May this perfume rise in your direction as my offering for you this day.

Direct towards me your protection and power and with that I will manifest in my life your beauty and



*Hearken, O Divine Queen!
Powerful Selene, shine forth on this place!
You who encircles the night and manifest your presence in the surrounding air, be here among us!*

your eternal glory.

If you have a bell, ring it few times.

If you wish you may now be seated (on the floor or on a chair), close your eyes and increase the violet light. Visualize in front of you the representation of Artemis.

Maintain the visualization. Then vibrate with power the divine name: « **SELENE** » - <http://goo.gl/LUXi5>

Increase the visualization of the Divinity and imagine that she is standing in front of you. Intone the specific hymn for the divinity, while you create a spiritual link with her:

Hearken, O Divine Queen!

Powerful Selene, shine forth on this place!

You who encircle the night and manifest your presence in the surrounding air, be here among us!

You, maiden of the night, torch-bearer, magnificent star, waxing and waning, male and female, mother of time,

You, glittering silver light of the night, turn your gaze on us and on our works.

Splendid vestment of night, bestow upon us your grace and perfection.

May your celestial course guide you towards us, O



wise maiden.

Come, you who are the most joyous One of all, and be propitious! Shine your triple lights on this new initiate!

Feel the Divine presence as you breathe deeply and regularly.

If you are seated, stand up and perform the movement of the Moon, feeling your body as you move in the space.

<http://goo.gl/G5kiZ>



Relax your arms and feel the Divine joy and energy you receive.

5. OFFERINGS

Maintain the visualization of the Divinity. Lift the offerings you prepared prior to the ceremony (flowers, food, juice, wine, etc.) to the Divinity for her blessing. Visualize the Divinity accepting your offering. When you are done, replace the offerings and relax your arms. Eat or drink part of the offering, as you feel the inner communion with Selene. (Note: You do not need to bring everything on the list as an offering. Just bring what seems most appropriate for the ritual you are performing.)

When you feel ready, releases the visualization of the Divinity.

6. ASCENT TO THE DIVINE

Open your mind to the other celestial spheres below and above you. Feel and imagine a sphere of fixed stars in deepest blue above you which is studded with twinkling golden stars. Add incense to honor all the Divinities and pronounce a hymn for all the Gods of Proclus (main hymn of the Ecclesia Ogdoadica):

Hear me, O Gods, you who hold the rudder of sacred wisdom. Lead us mortals back among the immortals as you light in our souls the flame of return. May the ineffable initiations of your hymns give us the power to escape the dark cave of our lives and purify ourselves.

Hearken, powerful liberators!

Dispel the surrounding obscurity, and grant me the power to understand the holy books; replace the darkness with a pure and holy light. Thus may I truly know the incorruptible God that I am.

May a wicked spirit never keep me, overwhelmed by ills, submerged in the waters of forgetfulness and far away from the Gods and Goddesses.

May my soul not be fettered in the jails of life where I am left to suffer a terrifying atonement in the icy cycles of generation. I do not want to wander anymore.

O you, sovereign Gods of radiant wisdom, hear me! Reveal to one who hastens on the Path of Return the holy ecstasies and the initiations held in the depth of your sacred words!

7. BODY OF LIGHT

Imagine that the height of your body grows, larger and larger until your head is among the stars. Open your arms slightly, with the palms of your hands turned upwards, while you intone:

I invoke you, you, the Secret Flame which lives in the luminous and Holy silence!

May Beauty, Truth and Goodness be manifested in me!

May Order be established over chaos!

May Harmony express itself in me and in all aspects of my life!

Turn your mind in the direction of your physical body, below you.

8. CLOSING

Cross your arms, left over right. Imagine that your size decreases until you return to your normal height. Breathe peacefully. Lower your head slightly and declaim:

May all I have just accomplished be mine, now and forever!

Be silent for a few moments, Then say:

Konx Om pax!

If you have a bell, ring it few times. ■

THE THREE PILLARS



The three pillars of Aurum Solis Tradition are: **Theurgy, Philosophy, and Epicurism**. These three pillars were the basis of the Neoplatonic tradition at its inception, and they are, to this day, the visible body of the Ogdoadic Tradition.

1st Pillar: Theurgy (*Ritual pillar*)

Theurgy is the fundamental element of Aurum Solis. As Iamblicus wrote, "the aim of the Theurgic art is the "purification, liberation and salvation of the soul" through the divine acts of sacred rites. These ineffable Theurgic rites were praised by Proclus as "a power higher than all human wisdom, embracing the blessings of prophecy and the purifying powers of initiation." Consequently this ascent to the divine will increase your psychic power. However this is a consequence and not a goal in itself.

2nd Pillar: Philosophy (*Theoretical pillar*)

Philosophy is the theoretical element of Aurum Solis. Our teaching are not restricted to the writings of philosophers, our lessons are intended to teach the student about every aspect of the Western Tradition, including: Hebrew and Greek Qabalah, Hermeticism, theology, sacred languages, alchemy, astrology etc. These lessons are always rooted in the practical application of this work. The constant reading of the philosophers of our Tradition, progressively reveals the real essence of Philosophy to the student, allowing you to join those who "love Wisdom" and who are able to learn and understand the Mysteries of the world.

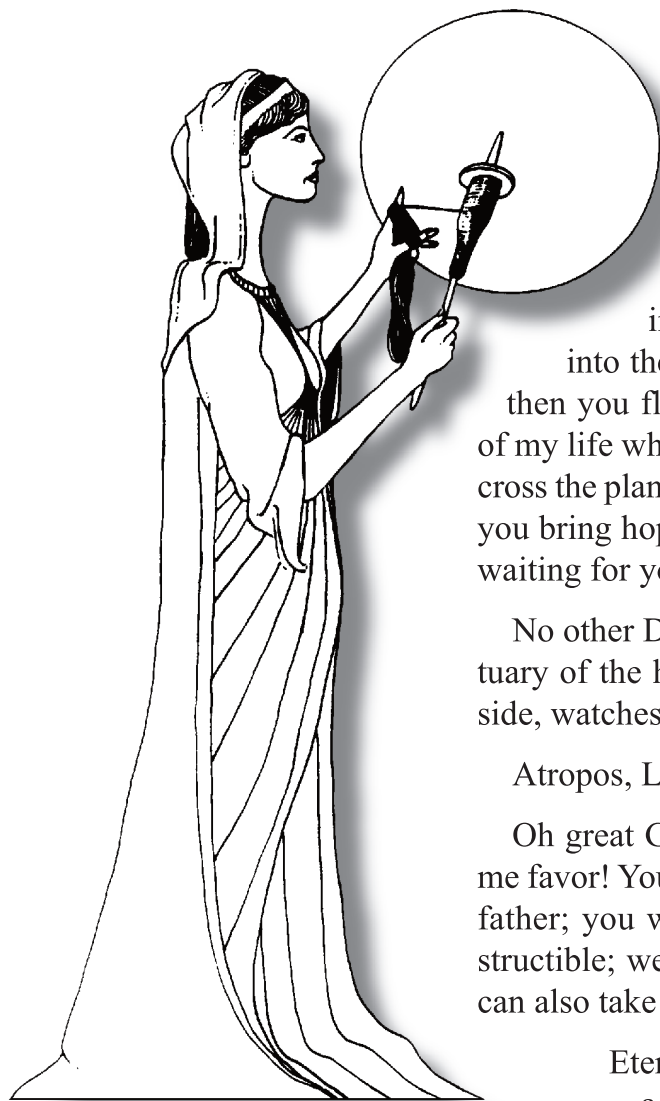
3rd Pillar: Epicurism (*Physical pillar*)

Every spiritual and Theurgic work is based on the premise of "being here and now" without renouncing our bodies. Consequently, our Tradition recognizes that the quest for Beauty, Harmony and the ability to enjoy balanced pleasures in our daily life, are the foundations of true inner stability.

Hymn to the Fates

The orphic hymns were powerful texts used to speak and to invoke the divinities. Today these sacred hymns of the Western Tradition have been translated in a way that can be used in your magical life!

English translation by Martin Beliard



O Eternal Goddesses of Fate, daughters of the blackest night, Goddesses of the earth and starry sky, hear my voice in prayer. Oh Goddesses of Fate who reside on the shores of the celestial ocean, you send a plume of white water spouting directly from the night, flowing into the depths of a dark subterranean cave; then you fly to the unbounded Earth, the world of my life where I am. Veiled in crimson light, you cross the plane of the dead on your glorious chariot, you bring hope to those mortals who (like me) are waiting for your arrival with a hopeful heart.

No other Divinity, save Zeus, living in the sanctuary of the heavens where the immortal gods reside, watches over human life as you do.

Atropos, Lachésis and Clotho I invoke you!

Oh great Goddesses, Hear my prayer and show me favor! You immortal ones, born of an illustrious father; you who are ethereal, invisible and indestructible; we know that what you give to us, you can also take away.

Eternal Fates, please hear my prayer and accept these holy libations as my offering to you.

Come with benevolence to your initiate; dissipate my sorrows by weaving for me the very best destiny I can express and achieve.



When the drinker raised this wine cup to his lips, the stylized face provided a temporary mask that was thought to guard against evil spirits and also called to mind Dionysos.
 (Terracotta, about 520 B.P., in the Villa Getty, CA)

THE THING ABOUT WINE

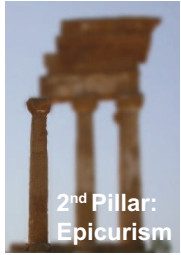
Wine is an integral element of the Platonic banquet where philosophical issues are raised in joyful discussions.

By Roelof Weekhout

Wine has a prominent place in the Ogdoadic Tradition. Its use is central in several of our rites, and it is an integral element of the Platonic banquet where philosophical issues are raised in joyful discussions.

From an epicurean perspective however, wine is a tricky substance. If - as an epicurean - it is your aim to appreciate the essence of a glass of wine, to totally enjoy the complexity and harmony of it without drinking the entire bottle, you will find yourself on thin ice. Wine is a vibrant seductress...

The European style of wine making produces a very complex palette. More often than not, the second sip of a glass of wine will differ from the first. One way to try this is to hold a sip of wine in your mouth for a while and study attentively. It will change



in texture, first highlighting sugars, then acids, and finally tannins (bitter). These are often accompanied by several and varied tactile sensations of the tongue and cheek lining. The flavours detected by your nose will change as well, first revealing fruity tones, but slowly changing to deeper more earthy flavours like wood, compost, leather, coffee and smoke in red wines and chalk, feldspar, limestone and flint in white wines.

As wine is poured into a glass, it starts to change because of exposure to oxygen, and, in many cases, higher room temperature. These processes influence the taste, flavour and texture of the wine.

Because of this volatile nature, wine invites you to try it again, to relive the sensation and to study how it keeps changing and revealing new aspects of its nature. If you do so, the alcohol slowly starts to do its work. Two or three sips are enough to feel the first effects. The capillaries in your face will widen, you start to feel a bit warmer, and often feel freer. Alcohol takes away some of your inhibitions while sharpening your senses, especially the sense of smell.

As a result, the second glass of wine actually tastes better than the first, or at least it seems to be more expressive. At this point, wine lures you in, offering more alcohol in exchange for more sensory experiences while lowering your mental grip on reality. At this point - especially when you like the taste of the wine - you will start to get an emotional attachment to the liquid. "Wow, I really love this wine" is often heard at this stage. The tactile and olfactory sensations of the wine are now linked to emotional references such as joy, comfort, well-being, and even love. At this point it is best to actually stop drinking. If you continue to take in alcohol, the senses will start to dull again, causing the need for more wine so as to experience the same sensations. To most people though, it is very hard to stop here. Just as you really start to like it, you need to leave it. For a true epicurean however, this is always the challenge.

Next time, when you raise a glass of wine to your lips, remember this article and fully enjoy your wine. Drink in deep... just not too deep! ■



MELITA DENNING

By Julien Larche

Melita Denning (Vivian Godfrey) and Osborne Phillips (Leon Barcynski) are internationally-recognized authorities of the mainstream Western Mysteries and are two of the foremost proponents of the Ogdoadic Tradition, that premiere Hermetic school whose keywords are knowledge and regeneration, and whose influence and works are historically traceable for several centuries past.

The authors received their major esoteric training in the magical Order Aurum Solis, a society which was manifested in its modern form in 1897 and which continues to exist and to work for the common good right up to the present day.

Melita Denning was the first female Grand Master of AS, from 1976 to 1987 and from 1988 to 1997 (March 23rd), her date of death. As Grand Master, she governed the Ordo Aurum Solis for 20 years, the longest period any leader has governed in the history of our modern organization. At one point Vivian spent about six years traveling throughout the Middle East and the Mediterranean gathering occult knowledge. These studies ultimately led her to discover the work of the Aurum Solis, during her exploration of kindred matters. She studied Jungian psychology under Buntie Wills, and was herself a student of C. G. Jung's friend Toni Sussman. From the time they were young women, she was also friends with

& OSBORNE PHILLIPS

Olivia Robertson, the founder of the Fellowship of Isis. Melita spoke English, French, Italian and Latin.

Osborne Phillips was the Grand Master of the Order from 1997 to 2003. He received magical training at age 16 from Ernest Page, who was both the Warden of the Ordo Sacri Verbi (which today is full part of Aurum Solis) and a notable London astrologer. For some time in the early 1970's he was the head of the Aurum Solis psychic investigation team. Leon was a pupil of U Maung Maung Ji, a lecturer in Eastern philosophies, who worked with the UN Secretary-General U Thant. He is a Fellow of the International Biographical Association, a Life Patron of the American Biographical Institute, and an Honorary Fellow of the Anglo-American Academy. In 2003 he transmitted the full authority of the Ogdoadic Tradition - Aurum Solis to Jean-Louis DE BIASI, at the same time consecrating him as lifetime Grand Master: <http://goo.gl/kqEqE>.



In the history of initiatic traditions, we find that exceptional people always come forward to aid in unveiling the Mysteries and to help open the Path of the Return to the seekers. We honor Melita Denning (Vivian Godfrey) and Osborne Phillips (Leon Barcynski) for their Great Work!

PROLIFIC AND REMARKABLE AUTHORS

In approximately 1971, Denning and Phillips began working with Carl Llewellyn Weschcke. Around 1979 they moved to the United States. Together they authored many books in the early days of Llewellyn Publications, among which is the formal presentation of the Order Aurum Solis' philosophy and praxis entitled: The Magical Philosophy.

This series of 5 books in their 1st edition led to the progressive publication of three large tomes that revealed a very deep insight into the Western Tradition. For the first time, Denning and Phillips unveiled the Ogdoadic Tradition (Aurum Solis) to the public. These initial authoritative books were later followed by the exceptional and widely revered book "Planetary Magick," which will be reprinted in Summer 2011, in the same time of the release of the forthcoming "The Divine Arcana of Aurum Solis" by Jean-Louis DE BIASI. <http://goo.gl/AoDv1> ■



Discover the books from Denning and Phillips at: <http://goo.gl/IXxKB> or just click on the screen below.



Books from Denning and Phillips

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MAIN BOOKS To order the books currently available, just click on their covers.

1- Foundations of High Magick: The Magical Philosophy (This book has been discontinued)

This is the definitive work on the Western Mystery Tradition - both setting forth the way mainstream Western occultism has developed and providing a completely modern psychologically valid restatement of the Magical Art.

Note: This book has been discontinued. However it can be found from time to time on Amazon.com, Ebay.com, or at other bookstores.

2- The Sword & the Serpent (Book available. Click on the cover for more details and to order the books.)

The Melding of Human with Divine! The ultimate goal for every human being is to realize and fulfill his/her Divinity. No matter what religion or esoteric system, the primary message is the same - that every human person is created in the image of God, and that the "Son of God" is one who has completed the journey. The "Great Plan" is that each person is to evolve and become a "co-creator" to consciously and effectively participate in the evolutionary drama. Each of us has the gift and obligation of responsible action.

As with any journey, a map makes it easier: it provides an overview allowing the user to choose the best path from his starting point to the next rest stop, and then onward towards the ultimate goal of union with the Divine. That's the "Great Work" we each must undertake.

There are many books on and about Kabbalah but very few about the esoteric Qabalah that specifically guides the esoteric student to the Great Work, employing terms and psychological understanding applicable to the modern student not requiring adherence to any one religious or magical group. You are alone in this work, but you have the support of all who have gone before.

The responsibility and the opportunity for real spiritual development is personal. It is your responsibility. You have the gifts of Mind and Spirit and this is the best way to be an effective guide to your personal system. If you proceed wisely, there you will find it.

Qabalah is often shown as a grid which may be utilized to help you understand the world. The Tree of Life diagram offers a standard of ethics and morality that helps you to find signposts and guidelines as you travel through your life in this great world. Even though it is valuable, you will soon discover that Qabalah is not the only answer to the questions of life. The religious dogma that is such a fundamental part of the Qabalah is absent from the High Magick practices of Theurgy. The ritual and inner practices of Theurgy emphasize the personal quest for the Creator of the Universe and foster the will to establish and maintain a close and personal relationship with the Divine.

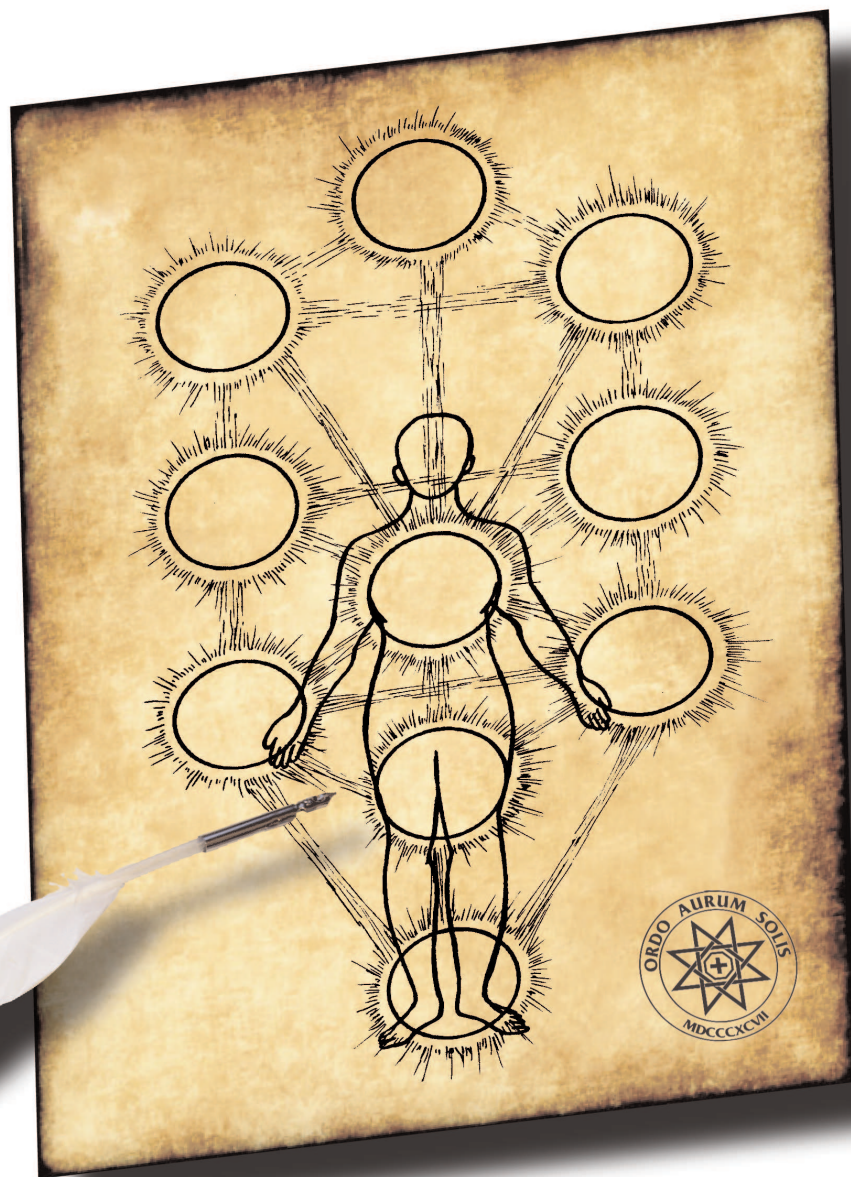
THE QABALAH

FROM DOGMA TO HERMETICISM

By Jean-Louis de Biasi

The initial step in the quest for a relationship with the Creator is to make contact with the emanations of the Divine that our initiated ancestors called 'the Divinities'. When you use the Hebrew, Greek and Egyptian words of power as strictly equivalent, you will be able to establish this contact without the dogmatic influences that have become associated with the Qabalah. When you start using the Greek and Egyptian words of Powers (instead of considering the Hebrew





The Qabalistic tree is perhaps the most well known symbol of Qabalah. It can be seen as an invisible part of our spiritual bodies and as an archetype that can be useful in several theurgic rituals.

words as an obligation), you will be able to immediately feel an enormous difference in the powers you will be able to invoke and use. You will realize that you are able to immediately draw close to your Divine origins. This is the Theurgic Ogdoadic Tradition.

The past Grand Masters of our Order published a very complete and powerful presentation of High Magick which was essentially focused on the Hebrew approach. It would be invaluable for you to read (and learn from) the Aurum Solis books by Denning & Phillips, (especially “The Magical Philosophy”) so you can see how essential these teachings are. These books have been

hard to find until recently; fortunately, they will be reprinted. We will soon present their most important aspects on the website, in order to help you to understand the principles they expose. These books contain very deep esoteric teachings. While it is sometimes difficult to understand the differences between the teachings of the Ogdoadic Tradition and some other magical traditions (such as the Golden Dawn) these books will help you to see and understand that difference. In fact, there are enormous differences between these traditions. As you will also see in my forthcoming books from Llewellyn Publications, the differences in the teachings of our Order are often revolutionary.

It is interesting to note that the Hebrew, Latin, Greek, and Egyptian formulations of the rituals are connected to quite different energies. The effects are not exactly the same when you change from Hebrew to Greek pronunciations. Each unique language is connected to that culture’s history, and (usually) to a specific period of time. Moreover, the Divine Powers that each language evokes are not precisely equivalent.

To illustrate this issue, I will use an example: Each tradition creates an egregore which exists on the invisible planes. When you use words of power, and/or the names of specific Divinities, you are connected to a specific divine power, - but a link will also be created between you and the egregore associated with that power. For example, when you use words of power from the Hebrew Qabalah, you are also connected to the egregore of the ancient and contemporary Jewish Qabalists, their history, memories, texts, etc... If you use the Greek sacred words, you will be connected to the egregore of the Hermetic Masters of the Golden Chain, their practices, the Divine Powers they prayed to, etc...

The brilliant presentation provided by Denning and Phillips in their books (from Llewellyn publications) revealed this inner aspect and emphasized the necessity for learning about these traditions in depth, in order to be able to make meaningful progress in the understanding and the use of the tools of the Ogdoadic and Hermetic Tradition. In the “Magical Philosophy” you will discover a rare presentation of the correspondences between the Hebrew, Greek, and Neoplatonic sacred words. The book entitled “Planetary Magick” went even

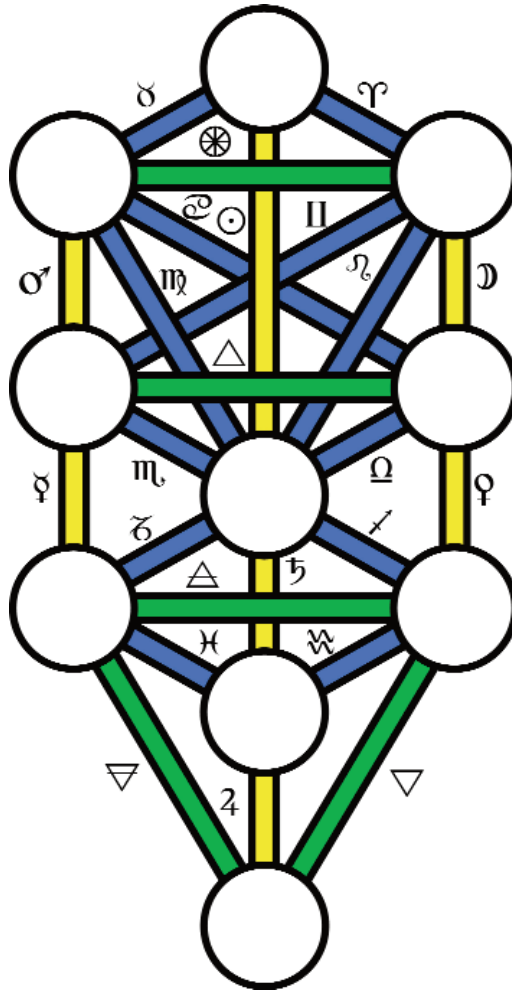
further into this presentation of the Hermetic system. Denning and Phillips provided the reader with a rare opportunity to have access to a deep and potent understanding of these aspects of the Hermetic system.

However, as I said above, the egregores that are associated with the different languages that might be used in Hermetic rituals are not precisely equivalent.

Moreover, certain egregores are more connected to specific historical periods in the country where they originated. To clarify this, let me offer another example.

During the period of the formation and birth of the United States, Benjamin Franklin believed that the best symbol for the country would be the wild Turkey. It would be hard for Americans today to imagine any other symbol than the Eagle. The use of the Eagle as the primary symbol of American liberty is clearly radically different from the pictures evoked by the wild turkey. Periods of historical time create cultural egregores of their own, and symbols connected with those periods must be understood in order to be used properly in ritual practices. Thus, the Hermetic egregores we have been discussing have to be understood in the context of their language, the egregore they were associated with, and the time period they developed in.

Keep in mind that the Eagle was the main symbol of Zeus! Do you think that there might be a difference between the character and the egregore of a nation that has a menorah as its primary symbol (like the state of Israel), and the United States, which has the screaming eagle (symbol of Zeus)? The answer must be an emphatic "YES"!



A rare representation of the Hermetic Tree of Life and the traditional position of the parts of the cosmos. A full history and explanation is presented in the forthcoming book "the Divine Arcana of Aurum Solis," Llewellyn Publications, which will be released in the summer of 2011.

During the 19th and 20th centuries, the Hebrew language aspect of the Qabalah was in primary use. At the same time, the initiates of the Hermetic and Ogdoadic Tradition prepared the consciousness of the Hermetic Adepts to continue advancing the Hermetic Tradition. They learned to associate themselves with egregores that were closer to the original egregores. It is easy to understand why. It is clear today that the egregore connected to the monotheistic traditions is very often used by religious extremists. This unbalanced contribution deeply affects the egregore (and those who attempt to utilize it in ritual practices). Even if the practitioners are not aware of this problem, their use of these vibrations, visualizations, etc. will yield a far different result than contact with a purer egregore that is closer to the original intent. The radicals

who contribute to the monotheistic egregore also have a deleterious effect on the invisible bodies of its practitioners, resulting in imbalance. It is not possible to maintain a healthy balance, and to associate yourself with the high and luminous influences you might have hoped for, if you connect

yourself to the wrong egregore. Of course people who are not psychic might have difficulties feeling and seeing these imbalances and deleterious effects, but the damaging effects on society are clear. The crises we see in our everyday world is ample demonstration of that.

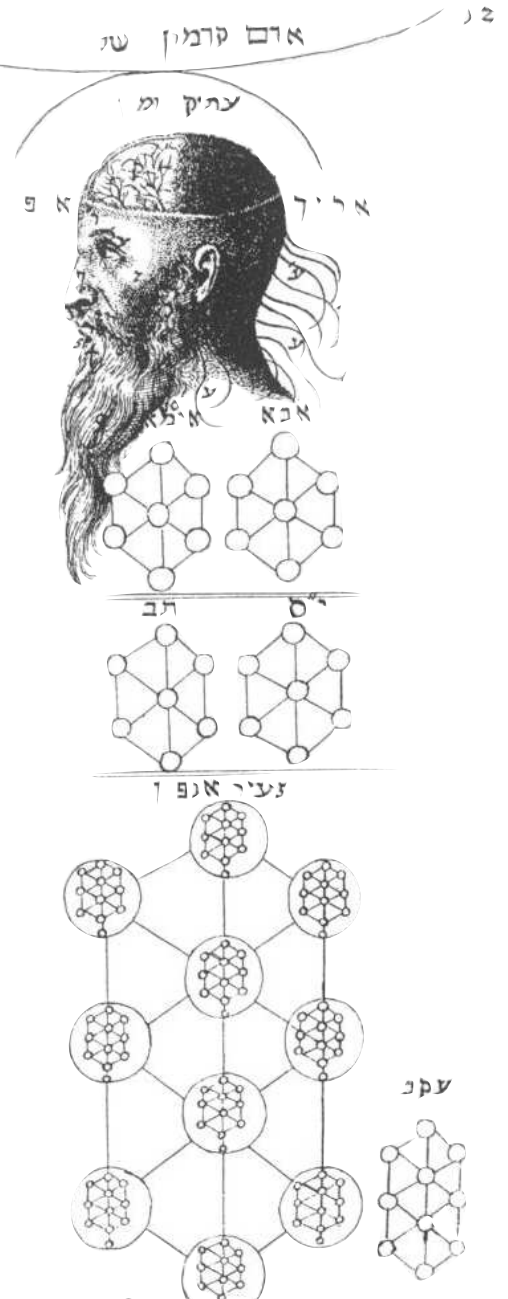
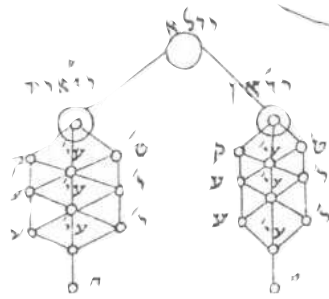
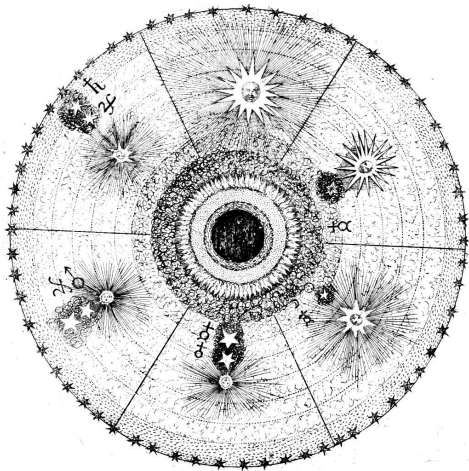
By contrast, the Hermetic tradition shows us the path of tolerance. Hermeticism does not permit the superiority of any one religion or tradition over another. Extremism is absent. Even more than this, a society (such as the USA) which explicitly displays symbols which are both Hermetic and pagan, demonstrates this principle of tolerance and balance very well. (See the book

“Secrets and Practices of the Freemasons – Sacred Mysteries, rituals, and Symbols revealed” by Jean-Louis de Biasi, Llewellyn publications). Because America embraces the principles of liberty, freedom of religion, and the right of equality of every human being, the use of these potent egregores will be all the more powerful and effective. When you begin these practices, you will feel this effect very quickly, after only a few weeks of practice.

Still, we must be careful. I don't want to say that the teaching and practices of the Hebrew Qabalah should be banished. Our Masters used this Hebrew grid. It is an important step in learning and apprenticeship. That is why the First Hall (1st degree) of Aurum Solis is focused on this system. Just remember that the Hebrew Qabalah is used as a grid and only as a grid. [A grid is something we overlay on a mystery or code to help us reveal its secrets. Editor]. The grid itself is in no way an absolute Truth. In fact, as you can see in the books of the “Magical Philosophy,” the Hebrew Qabalah is used according to Hermetic principles. Remember this fact as you progress in your studies and advance along the Hermetic path. It will make your transitions among these systems easier and put the process in perspective.

On our Website you will find this presentation of the Hermetic Qabalah. We have broken it into sections that are designed to teach the most important principles of our Order. Moreover, these writings were penned by

some of the greatest authorities of the Order. They will help you to understand why it is possible to represent the Qabalistic Tree in various ways. They will also help you to understand the difference between the more frequently used Tree, and the Hermetic Qabalistic



Above, you can see Qabalist representations from Christian Knorr von Rosenroth, who was a Christian Qabalist and an expert in Oriental languages.

On the left, you can see a circular representation by Robert Fludd which depicts the cosmos according to the Hermetic and Ogdoadic Tradition.

Tree used in our Order. We will talk about this more in the next part of our presentation. ■

Jean-Louis de Biasi is the Grand Master of the Ordo Aurum Solis



ECCLESIA OGDODADICA

MISSION STATEMENT

By the C.C. of the Ecclesia Ogdoadica

In Florence (Italy), during the Italian Renaissance, a Greek Religious Philosopher named “Gemisthos Pletho” emerged as a well known figure. He was heir to the ancient (pre-Christian) Mediterranean religious and mystic traditions. Pletho wrote a book called “The Book of Laws” in which he provided information about the rituals, traditions and philosophical teachings associated with this ancient Mysteries. Some of his books were burned by the Catholic inquisition.



MAIN PURPOSES ***of “ECCLESIA OGDOADICA”***

cess to this powerful and very ancient tradition.

- To bring a sense of reverence, respect and worship to our interactions with the Immortal Divinities and Mysteries.

- To help each practitioner develop abiding tolerance for others, moment to moment, each and every day.

- To promote and practice the ideals of the Hermetic Religion known as the “Ecclesia Ogdoadica” through worship, social service, education, and teaching.

- To strive for spiritual richness and human excellence, by assimilating the values taught in the Holy Hermetic Scriptures and practicing them in daily life.

- To establish and maintain public community centers for the purpose of conducting Hermetic religious, social, educational, cultural, literary and performing arts activities consistent with the objectives as stated above.

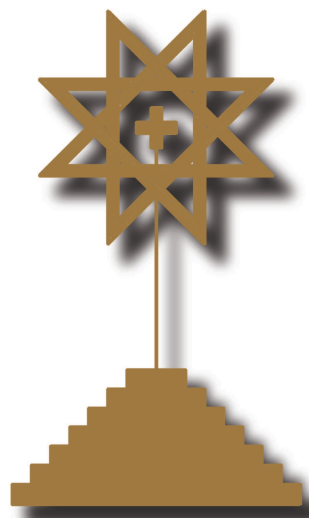
- To teach and organize research on the Holy Hermetic Scriptures which are: the Corpus Hermeticum (Corpus of Hermes, which contains the Corpus Hermeticum itself, the Writings of Asclepius and some of the Fragments of Writings by Stobaeus), and the Chaldean Oracles. All these documents are presented in the translation validated by the E.O. (As archeological and scholarly research uncovers more ancient texts bearing on this topic, more texts from the Hermetic Tradition may be added to the major Corpus.)

- To construct, organize and maintain local Temples (places of religious worship) in the United States (and Worldwide) consistent with the ecclesiastical government of “Ecclesia Ogdoadica” as defined in the Bylaws, and the laws of the United States of America.

- To perform necessary public religious services and ceremonies (weddings, worship services, Regular Celebrations, house blessings, etc.)

- To develop, foster and teach respect for all men and women regardless of ethnicity, color, creed, social status, sexual orientation or physical ability. ■

More at <http://www.ecclesiaogdoadica.org>



Fortunately, he transmitted his authority to the chiefs of the “New Platonic Academy” which was under the protection of Cosimo De Medicis.

Because of this transmission, the religious and spiritual succession was preserved. The Ecclesia Ogdoadica of Aurum Solis is the religious and public branch of this tradition, and

the Ecclesia Ogdoadica continues to provide public ac-

THE TYMIATHERION CENSERS



By Patricia Bourin

All spiritual and initiatic traditions use incense in their rituals and consequently require the use of censers. This artifact seems as old as the human desire to worship invisible powers.

Western initiatic Traditions made extensive use of censers and incense.

In the occult European orders of the 18th century (Elu-cohens, magical groups) incense was used in large quantity to create a specific atmosphere allowing magical manifestations. The purpose was not worship but more to help the magician in specific actions.

At the same time, churches were very often using incense in their different ceremonies.

However we have to remember that censers and incense were used in all the original rituals of the antiquity.

As heir of the Ogdoadic and Hermetic Tradition, Aurum Solis continues to provide specific teachings on artifacts, different perfumes, incenses, herbs and their use in rituals. It is important to understand the originality of this information; many well-known magical groups are unaware of the proper use of censers and perfumes.

This Hermetic Tradition comes from the Greek and Roman rituals and Mysteries. As Melita Denning & Osborne Phillips highlighted in the Aurum Solis series called “Magical Philosophy”: “Two types of censer are

used by the Aurum Solis: the thymiaterion or standing vessel, and the thurible [a censer suspended by chains].” This introduction shows the roots of this tradition and I will follow the indications provided in this book to go deeper in the details of these interesting artifacts.

I will present this study in three sections: 1- the censers; 2- use of the censers; 3- Incenses, perfumes and their use in rituals.

As Denning & Phillips noticed, the word most often used by the Greeks to name the vessels in which incense and perfumes were burned as an offering to the Gods is Thymiaterion (or Tumiatherion). This word comes from the verb Tumiaterion, which means to cense. However, the Greeks used other related words from time to time, such as Libanotis (the word for a vessel which was often used to hold incense; incense = Libanos) and the word eskaris, which is the name for an artifact that is usually shaped like a little shrine or stove. The Thymiaterion was made of terra cotta, metal, and some was made entirely of silver or bronze, and then silver plated. Each piece was a work of art. They were carefully held in the treasury of the Greek Temples in Athens, Piraeus, Delphi, Epidauros, Smyrna, etc. The inventory of Delos lists the censers dedicated to Apollo several times. One of the censers that was frequently mentioned in the lists, was given to the Gods

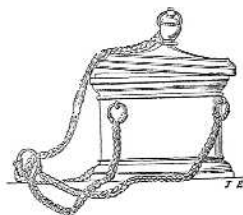
by someone called Boulomaga, who was born a barbarian. A city in Libya was called Thymiaterion, perhaps because the shape of the city resembled the shape of a censor. In the Roman



Empire, the word Thymiaterion became Turibulum, coming from Tus and the word Acerra. People carrying censers were present in religious processions. A celestial constellation received as metaphor the name of turibulum.

The censers of our ancestors were intentionally made in various shapes, as we can see by looking at the artifacts dating from antiquity, shown by numerous museums all around the world. Bas-reliefs, engravings in old buildings, paintings on cups, etc.. all show different kinds of censers.

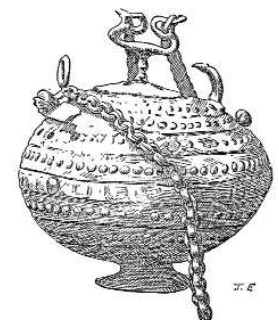
However, this evidence brings up an important point, which ‘puts the lie’ to an idea that has become common in modern times: today we believe that censers were a Christian invention, but censers were just as well known in antiquity as we know them today. Christians were not the first one to use little boxes hooked to a little chain or string and raised in front of the altars in order to fill



the air with the smell of perfume. The use of this kind of censor is well documented in ancient times, long before the introduction of incense into the Western world.

Cups were discovered in Troy (Greece) with holes in their handles. It seems very likely that these cups were hung up, by stringing something through these holes, and used for censers. Other artifacts like this one have been found throughout Italy. For example, artifacts composed of two hemispherical caps that could be joined to form a sphere, were found in several places, including Etruria in the Northwest of Italy. This particular artifact has a large stem (a base) with a circular hole at the top and hooks on the sides where a metal chain was inserted, by which the ornament might be hung.

It seems obvious that this artifact was made to hold perfumes. They appear to have originated in the Far East. This kind of artifact has continued to be in use throughout history. There are paintings from Pompeii with a representation of a turibulum that appears to be very similar to the censers in use in modern times. The Museum of Naples has on exhibit, a circular censer with a moving cap attached to a chain that allows one to raise it in the same way that modern



censers may be raised (in chapels and so forth).

From the East there came another ancient form of censer, which was very different in appearance from the Tumiateria or turibula. These censers are frequently found in the archeological remains of ancient Egypt, Assyria, Chyprus, etc. In Greece, this small box used to hold incense was molded into various strange shapes, as you can see on the last page.

In early Greece, we also find some censers with a more regular shape. At the time of the Parthenon in Athens, the Thymiaterion was shaped into a cylinder on circular base. The cap was cone shaped, with holes in it. The perfume was burned in the vase and the scented smoke was released through the holes in the cap. This artifact looks more like a candlestick than a censer. The only difference between a candlestick and this censer seems to be the cap with holes. For this reason (in some of the translations of writings about these objects) there has been some confusion between candlesticks, cups and censers (See figure below). Later in Greece the tumiateria and turibula were modified and began to have more complicated designs, just as the design of the candlesticks evolved.

At the peak of this evolution in the design of censers, we find censers designed in terra-cotta that are two stories high. The top is used as a cap. The upper part contained the herbs used to scent the smoke. The two parts were separated by a partition with a central hole, allowing the flame (which burned in the lower part) to reach the herbs and create the scented smoke. This kind of censer is still used today in some parts of Africa. Some members in Africa sent the Grand Master of Aurum Solis one of these censers. (See picture on the pright in front of Demeter)

Other censers made during the Roman period have the shape of real buildings that are no longer in existence today (long since destroyed).

Other censers have a shape that is very similar to cups. It is very difficult to know whether they were cups or censers. They were called Kothos. Other censers, called kernoi or kerchnoi,

were made of terra-cotta (with holes in them) and were used in the Eleusian Mysteries (the rituals performed in Eleusis-Greece). It is very difficult to know whether they were used to burn herbs and incense, or to hold candles.



This terracotta censer is still used today in some parts of Africa and in several Western rituals.



It is easy to confuse cups and censers.

On the left another censer in terracotta is shown.

However we also find cups in metal (bronze), raised up on three legs and used as censers. Charcoal was placed in the cup and the incense was placed on the ignited charcoal.

As you can see, the Greek and Roman censers are very similar to those used today in the initiatic Western Traditions such as Aurum Solis.

Of course antiquity doesn't tell us how to use these

censers in ceremonies. Fortunately the initiates of the Golden Chain preserved this knowledge, so we can use incense properly in our rituals, without the mistakes inherent in the mistranslations of many other Orders around the world.

As you can read in *Magical Philosophy* volume 3, Llewellyn Publications: *Those who work within the A.S. system are bound by the following rules regarding the use of incense general heads only are given.*

The employment of incense is allowed:

1. As a means of directing the mind to a particular modality.

This is the only use of incense which is invariably valid in any working soever. The Thymiaterion has to be used.

The stability of this censer is used as the foundation of a stable mind focused in one modality. Few grains of incense are used at the beginning of the work. The invisible process of this work will be explained in the next issues of this journal.

2. As a symbolic purification, usually linked with lustration (symbolic cleansing).

A preparatory matter: cleansing and purification of materia, implements, aspirants. Also ambulatory cleansing and purification of an unconsecrated temple, preparatory to working. The Thurible has to be used.

Purification means the use of an energy in movement. As water, these flows of energy have to expand in the space of working. It is the movement of the Thurible that gives the Magus the opportunity to follow and increase them.

3. As an adjuvant in causing movement within the Light. As a means of attuning the ambience.

Also specific ritual acts such as the censuring of materia, implements, etc., at a crucial stage in a working, as a minor aid to modification of substance. Either Thymiaterion or thurible can be used.

Depending on the action or ritual, at hand, either censers can be used. Oral teachings will give the initiates further details on these uses.



4. To aid the full materialisation of an evoked Spirit.

This is an exception to the rule regarding the sparing use of incense: it is recognised that considerable quantities may be needed to achieve the object. The Thymiaterion has to be used.

This situation is very rare because restricted to advanced initiates. However it is good to know that the

shape of the censer is in this case essential.

5. As an act of worship.

An offering per se to the Gods. Also the offering of incense to a deity present under sacramental form. Either Thymiaterion or thurible can be used.

We emphasized the use of the plural to speak about the “Gods” in this text. As you will see later the question of the incense connected to “God” is different. However in this case, the use of a precise incense is helpful. Note that again, in this case, the shape of the censer is significant. Shapes have specific powers, and generate particular types of energy. Moreover, they are often connected to archetypes reading beyond the censer itself. This is why each divinity cannot accept every offerings coming from any vessel. We are talking about symbols, and specific Theurgical operations. Censers are more than material representations. They are links, bridges between the visible and invisible. For example, it would be difficult to properly invoke or worship Hermes with a Christian censer.

The employment of incense is not allowed:

1. As a means of consecration in itself.

Incense is part of a ritual, a tool but not the goal in itself. In theurgic rituals the magus works simultaneously and in total awareness on two planes: visible and invisible. A consecration is a result of the whole process. Using incense alone in a consecration is reminiscent of magical operations, not theurgic ones. The process will only involve external powers without consideration of the inner-self of the Magus. Consequently, incense by itself



A wonderful painting from Alma Tadema, showing a ritual preparation during the Roman period.

tion of its invisible body. After that a consecrated temple became “sacred”, meaning “separated from the material world.” This is the reason why there is no need to purify the place regularly.

4. As an attempted reinforcement of astral defences.

I will have the opportunity to speak again about this notion of astral defences. Today you can remember that the best astral defence is the raising of the inner self toward the divine and consequently increasing the light of the invisible bodies. In this case unwanted energies cannot act on us.

5. As an act of worship to less than divine beings.

The Hermetic and Theurgic Tradition doesn't worship other beings than the Immortal Divinities or the Divine itself.

In the next issue of the magazine I will have the opportunity to talk about the use of censers and incense according to the Ogdoadica Tradition drawing on excerpts of the *Magical Philosophy*. ■

is of not use in Theurgic rituals.

2. As an equivalent of anointing, in whatever circumstances: for example, the censuring of effectively charged implements, etc., at the culmination of consecration ceremonies.

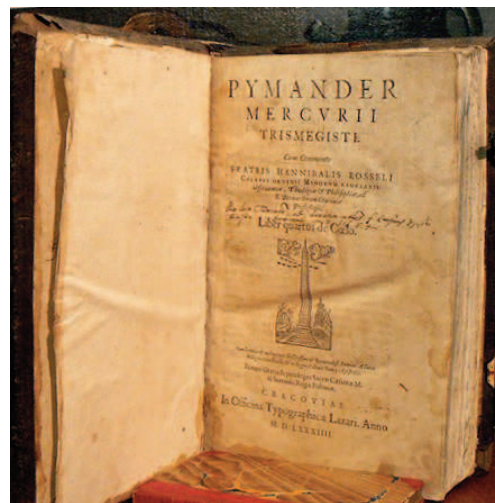
Again here the incense cannot be an end in itself.

3. Ambulatory sprinkling and censuring, with the intention of cleansing and purifying a consecrated temple.

This is a strange beliefs in some groups that even a consecrated temple has to be purified again and again. However in the theurgic tradition, a consecrated temple was the subject during the ceremony of a special modifica-

THE HOLY HERMETIC SCRIPTURES

Hermeticism has its roots in the ancient past. The Hermetic and Ogdoadic Tradition that we know today as “Aurum Solis” perpetuates rituals and teachings that originated in Sumer and Ancient Egypt; particularly in a sacred place called Hermopolis. This Tradition was received by the Masters of the Golden Chain which hold it dear.



The Holy Hermetic Scriptures are composed of several books. The first and main one is called the Corpus Hermeticum (Corpus of Hermes).

According to ancient teachings of our Tradition, the texts composing the Corpus Hermeticum were written in Alexandria around the 1st century CE. The initiates who authored the corpus were active at the very same time that developed Alchemy, Astrology, and Neoplatonic philosophy in the ancient world. Iamblicus, one of the Theurgist Masters of our Tradition (3rd and 4th centuries) and Proclus (5th century) used these texts as their primary scripture.

Over the centuries, scribes and translators added several elements to the original documents, introducing numerous mistakes (sometimes intentionally) and changing the meaning of sentences that are critical to their understanding.

In modern times, it is scholars who did tremendous work to modernize these sacred materials, but they often did so with few any understanding of the spiritual tradition, and without recognizing the faulty parts and eliminating them.

For many years, the Order of Aurum Solis and the Ecclesia Ogdoadica have used these texts in their private work. As initiates, the Grand Officers worked extensively on these texts in order to maintain the original esoteric, philosophic and religious meaning.

This translation will be useful to anyone who is eager to know the heart of the Western Tradition. It will be progressively published in this magazine.

BOOK ONE

POIMANDRES

1- One day, as I was gazing at the depth of my thoughts, reflecting upon the nature of beings, I felt a torpor pressing on my body. It was as if sinking in a deep sleep when tired by a heavy meal, or by exhaustion. However, and most strangely, my spirit progressively rose from my body, soaring above myself in the gentle aether. At this moment I saw a gigantic being of incredible size. It came to me, swallowing the immensity of space. Its voice echoed in my mind as it said: "What are you seeking? What do you want to know?"

2- I replied, without hesitation : "But you, who are you?"

- I am Poimandres, he said, the Noûs, the absolute Sovereign of all. I am with you at all times, and I know what you are looking for without being able to name it.

3- Oh, I seek to know the beings of the world, and the nature of God. My Soul's deepest desire is to understand the Universe!

- Your desire is rightful. Keep it in yourself and I shall teach you the mysteries of all things.

4- Uttering these words, he then changed his appearance. His being became an intense and lively Light bathing me in rapture and joy yet unknown to me. I could not perceive the limits of this all-encompassing Light. Each and every instant in his presence opened further my heart. Loving without any reserve, my Soul was wholeheartedly united to the Light I perceived and felt in blissful harmony.

However, it is at this moment that I perceived a sinuous movement far below. A tenebrous and terrifying undulation crept where I had been standing earlier. It moved forward, in ominous silence, approaching as a dark snake coiled in spirals. Obscurity then slowly faded as the air grew heavy with humidity. Clouds of steam rose toward me as gigantic winding arms whistling to the rhythms of their upward movements. The world which had been silent became alive. Inarticulate cries seemed to gush out from the fire filling the air.

5- The Light then grew in intensity, and a vibrant Breath spurt out of it. I felt my eardrums vibrate as this inaudible sound rushed below and mixed itself to the strange nature in formation. As it touched the humid obscurity, a magnificent and shining fire rushed upward where I was standing. The resounding flames rose up, whirling, carried by the winds and the circling air. This intense and marvellous dance was a true celestial enchantment. Below, water and earth were intimately mixed one to the other. In unison, their respective movements could not be distinguished.

6- Then rang anew the voice of Poimandres : « Do you understand that which you now see? »

- No, said I.

- The Light you contemplate is mine, it is the Light of the Noûs, I who existed well before obscurity was manifested, before humidity revealed itself through it. As for the Breath, this luminous word resounding in the silence, it is him who rushes out of my heart; the son of God.

- I do not understand this language...

- Bring closer to your own self what I just revealed to you. The Verb, or Logos, is sound and Light, and the faculty of seeing and hearing. God the Father is your Noûs. These two natures should never be separated. Your life depends on their union.

- Thank you, O Poimandres.

I felt his attention focusing on me, an intense force rose in the air around me. He then said: « Fix your gaze at the centre of the Light. May the understanding to which you aspire grow in yourself. »

7- This tension grew in intensity and my whole being trembled. It seemed as if this part of myself he named Noûs harmonized itself with the centre of the Light I was contemplating. I then saw a Light made of multiple Powers extend so as to form a limitless world. This powerful fire in extension was maintained by an even greater Power which kept it, giving it structure and stability.

Lost in the contemplation of these Luminous Powers, I heard his resounding voice again : « You saw the archetypal form, the first principle existing before the beginning of that which is without end. »

- But, I inquired, where are the elements of nature coming from?

- The Will of God which, contemplating the Beauty of this archetypal and ideal world, shaped every soul according to his own nature.

To be continued



SYMBOLS OF THE GREAT WORK

THE RAVEN

By Martin Béliard



Ravens haunt world mythologies. In the Hermetic Tradition, the dark birds are related to Hermes and Apollo. A study in symbolism quickly reveals how the raven is also part of a Hermetic language about the Regeneration of the Soul.

Animals appear in great numbers in Greek mythology. Greek poets, sculptors, and philosophers told, and reflected upon, stories using animals as symbols for very specific mythological realities. Aphrodite's chariot was pulled by swans, Hecate was the mistress of dogs and hounds, Poseidon, the master of horses, and Zeus, the great shape-shifter, was associated with the eagle, the bull, the snake, etc.... As many comparative studies of mythology demonstrate, these symbolic relationships between animals and divinities are far from being arbi-

trary; they speak through deeply rooted human ways of relating to nature, culture, and divinity.

To approach the Gods and Goddesses, one can of course use offerings and perfumes, but magical images and symbols are also useful and fruitful to explore as ways to connect with, and invoke, divinities. Animal symbols can be used to this very end as representations on talismans, as consecrated statues, and as mental projections. Moreover, not only are these symbols allowing one to effectively approach a divinity, but they also belong to a larger hermetic language describing in lively fashion the dynamics of the Regeneration of the Soul.

The raven shares many important qualities in ancient mythologies across the globe. In the Greek and Roman tradition, it has mostly been a symbol of communication between the worlds, but also, as you will see below, of the darkness expressing the first steps of the Great Work.

Pindar and Ovid wrote on the raven. Pindar was a Greek poet from the 5th century BCE devoted to Apollo. Ovid, a Roman poet from the 1st century BCE, is one of the greatest authors of Western history as his works remained popular and influential in European culture from Antiquity to the late Renaissance. Pindar and Ovid told the myth of the raven through the story of Coronis. The first does so in his Pythian Odes, and the second, in his Metamorphoses.

The two accounts of the myth are fairly similar. The raven was once sacred to Apollo his master. In these times, according to the poets, the bird's feathers were of a bright snow-white colour. Coronis, a Thessalian princess, was Apollo's lover. The raven caught a glimpse of her being unfaithful to the God by laying with another man. Wanting to serve Apollo well, and prove his loyalty, the bird flew back to tell his master. Apollo, upon hearing the raven, went in an unusual rage. Angry at Coronis, he put his lyre and crown of laurels aside, bent his bow, and shot his lover.

Coronis, hit, slowly took the arrow off her heart, and as she was dying, told the God he should have waited

for their child to be born before avenging her offence. Filled with sorrows and regrets for his love, Apollo tried every cure and every divine secret he knew to bring her back to life, but it was in vain. As the princess' body burned on a pyre in her kingdom, Apollo finally managed to save the fruit of their union; the yet unborn child who would be known as Asklepios, the God of medicine.

Apollo took the child to the wise Chiron. He then looked at the raven, and as a punishment for his excessive zeal, turned the white of his plumage to darkness.

Many symbolic elements appear in this short myth. Keeping our eyes on the raven, we know he was for Ovid Phoebeia ales, or 'bird of Apollo'. Moreover, the raven was a messenger, and a white bird turned



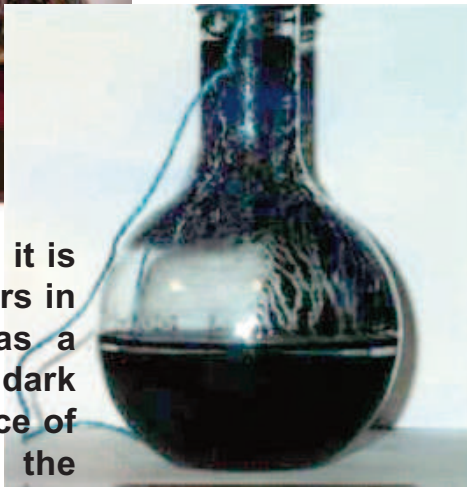
The raven appears in Mithraic cults where he was associated with Hermes. 'Korax', or 'raven', was the first of seven Mithraic initiations, and it was related to Mercury.

black. This latter characteristic is fruitful if considered in relation with the death, and burning, of Coronis, and the birth of Asklepios.

To these elements, we should also add that the raven

appears in Mithraic cults where he was associated with Hermes. 'Korax', or 'raven', was the first of seven Mithraic initiations, and it was related to Mercury. It is the reason why, to this day, the Ecclesia Ogdoadica honours Hermes with the image of a raven on the floor of its Temples.

Birds in general, and especially those with dark plumage, were often used to represent the souls of mortals in ancient Greek poetry and art. Upon death, it was thought



In alchemical language, it is said that the raven appears in the alchemist's vessel as a muddy, but secretly rich, dark substance. The appearance of this substance confirms the success of the first step of the Great Work: the calcination process. This first step is the putrefaction of the prima materia, or subject of the work, by a repeated and constant fire. It transforms the matter back to a dark earth as rich as the black soils of Egypt where, as sang in the Orphic Hymns, Apollo came from.

Chthonic Hermes would charm one's soul with his sacred wand. The soul would take the form of a dark bird, and follow Hermes in Hades and beyond. The raven, as did the swift and volatile God, enabled passage between the worlds.

Moving in time, but still drawing on Hermetism, the raven appears in an interesting engraving from Salomon Trismosin's Aureum Vellus, a 16th century alchemical

text. The reader is presented with the image of a young man climbing a ladder to reach a bird hiding in a tree. What is notable is that there are many white birds in the tree, and a dark one, a raven. The latter is precisely the bird the young man is trying to reach for.

Why would the alchemist searching for the stone, or universal medicine, prefer the black bird to white ones? In Pindar's and Ovid's story, I argue, the raven is made black as a testimony of the death of Coronis, but also, of the birth of Asklepios. In the alchemical tradition, itself drawing from classical literature, the raven is the sign of the Magnum Opus, and more specifically, of the confirmation of being on the Path of Return. The raven is, in other words, the sign of Hermes and of Initiation.

In ancient Greece, the Temenos was the space of a sanctuary where the divinities were honoured. In Houses of the Aurum Solis, it is the name we give to the sacred space where rites of the Order are performed. On the floor of this space one finds, at the East, three steps related to the three Halls of initiation of the Aurum Solis. The first one, at ground level, is black; the second one, white; and the third and final

one, red. Bear this in mind when reflecting upon the magical and hermetic symbolism of the raven, but also, of the spiritual process of regeneration as a whole.

As stated in the Tabula Smaragdina, the power of the First Father, or Noûs, is made perfect when properly converted to earth. Even more so, it results in the separation of two spiritual principles from this initial darkness: the Mercury, and the Sulphur. These are sometimes represented by a unicorn, and a elk, or lion, and are said to be feminine and masculine. This separation takes place in one and the same vessel (one's own being), meaning that both principles are in an ongoing intimate and dynamic relation throughout the production of the universal medicine. The road to adepthood is the proper harmonization of these principles, and the realization of one's divine self.

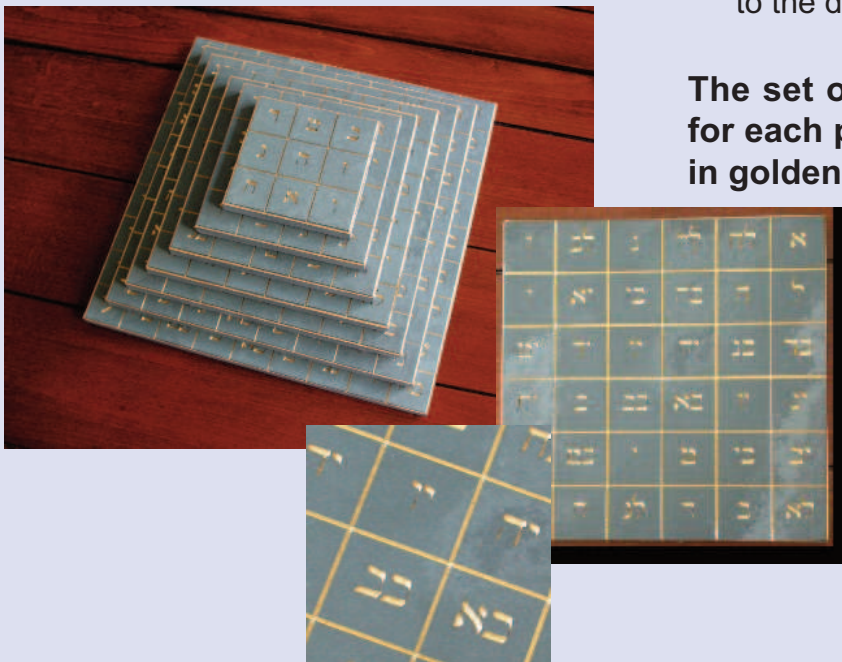
The raven, as the creation of this initial dark and muddy substance, is sometime named 'compost'. This idea parallels, in some ways, the first few lines of the

Corpus Hermeticum. Roused by Noûs, the author of the Poimandres sees an immense being of light producing a dark substance where the elements are slowly, and progressively, harmonized. This 'compost' has an important place in the mysteries as the soil of our divine works. As a matrix, it is only through its proper and measured cultivation under the pinnacle of one's Soul that it will produce a body of light for the Soul to fully inhabit, and grow according to its own perfection. This, however, points to another set of symbols and hermetic principles related to yet another step on the Path of Return: the white step of our divine Temenos.

For now, let's go back to the Aureum Vellus and wonder once again why should the aspirant to the mysteries first search for a black bird instead of white ones?

Well, simply ask the raven. Hermes is not only the God of secrets who seals and conceals, he is also the messenger of sacred discourses, and the volatile key to our works. Meditate on these processes. We do not have to know in advance of the destination, or road ahead, to reflect on our work. Initiates of the past left markers on the Path of Return, and there lies the meaning of 'Tradition', and of symbols. ■

THE 7 KAMEAS



Kameas or Magical squares have been one of the most important tools of the Western tradition, from the time of the Middle Ages. Generally they are written on parchments, but this is not the best form for their use in rituals. In fact the Hebrew letters have an extremely intense power and their precise design is very important to effect a real and substantive result. Although there is a real effect generated by the action of the forms themselves, which is called 'the powers of the Form', this kind of energy is limited by the thickness of the different letters of the kameas.

These magical squares, which are also called Kameas, are based on this principle and they simultaneously utilize the power of the letters themselves, the power of the combination of the letters, as well as the power of the entire square, and the manifestation in three dimensions. There are seven traditional Kameas. Planetary Kameas are associated with the Sephiroth Yésod, Netsah, Hod, Tiphéreth, Gébourah, Résed, Binah.

Different rituals utilize the powers of the Kameas and the invocations inscribed on them. There are also special meditations that can help us learn how to connect to the powers of the different Sephiroth, planets and to the divine planes.

The set of 7 Kameas (Magic Squares) for each planets are in stone engraved in golden.

**They are available in Hebrew or Greek at:
<http://goo.gl/5KjXj>**





'In the 2nd century CE appeared a comical initiatic novel entitled *The Metamorphoses*. Its story is that of a man changed into a donkey who would eventually become a priest of Isis. This novel is a great window into the Isiac Mysteries of Antiquity.'

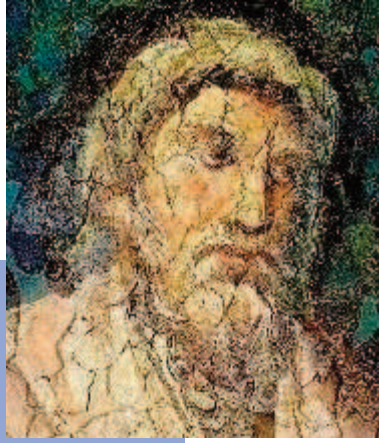
Isis is the ancient Egyptian Goddess of magic, the moon, and womanhood. Countless colourful images of the Goddess adorn most Egyptian temples. We also know her from two myths recorded in papyri around the 12th and 13th centuries BCE: the poisoning and healing of Re, and the regeneration of Osiris. These are well known stories one can find in most books on mythology. In the first, Isis tricks her Father Re into revealing to her his most secret name. In the second, Isis, along with Nephthys, operates the regeneration of Osiris who had been killed by Seth. In both stories she appears as among the most beautiful, wisest, and most powerful Magician of the Egyptian divinities.

Popular, and of great importance to Egyptian traditions, her mysteries were celebrated in temples across the land. For centuries, her blessings and initiations were sought after by Magicians, and she was invoked, along with Thoth and Horus, in the spells and prayers of Egyptian healing men and women. The Greeks too,

early on, praised Isis and often associated her with Demeter and Persephone at Eleusis. Later, her cult was established in the Roman Empire where her temples quickly spread in Rome and Gaul. Lutetia, where Paris now stands, was home to one of her great places of worship outside of Egypt.

Praised for about two millenniums around the Mediterranean Sea, the Goddess left her mark on the Western World. Modern Initiates have particular ways to invoke Isis, celebrate her mysteries, and be touched by her blessings. Archaeologists and classicists, however, need sources to further their studies of Isis' cults in Antiquity. One of the richest account they have on the matter is Apuleius of Madaurus' *The Metamorphoses*. Excerpts of this wonderful Roman novel are found below and will, I hope, rouse the reader's enthusiasm for spiritual work with the Queen of Heaven.

Apuleius was a 2nd century C.E. Middle Platonist from Numidia, North Africa. He wrote many texts and comments on Plato's philosophy, and on ancient religion. *The Metamorphoses*, also known as *The Golden Ass*, is his most famous work, and the only Latin novel to survive antiquity in its entirety. It tells the story of the flamboyant adventures of Lucius, an aristocrat transformed into an Ass by his lover. Weaved into many other tales told by the protagonist, and primarily comical, *The Metamorphoses* can also be read as the spiritual journey



APULEIUS & THE MYSTERIES OF ISIS.

By Irene Craig

of the hero as his adventures, and his quest to become human again, lead him to seek the blessings, and the counsels, of the Queen of Heaven. Having been visited countless times by Isis in dreams, his spiritual journey ends as he becomes a priest of the Goddess. The excerpt below was taken from book 11 of *The Metamorphoses*. The main text was from the Gutenberg Project, a very useful online resource for the study of the classical tradition. The present version was slightly modified to suit modern sensibilities.

The Metamorphoses

On a night the Great Priest appeared unto me in dream, presenting his lap full of treasure. Amazed, I demanded what it signified. He answered that it was sent to me from the country of Thessaly, and that a servant of mine named Candidus was arrived likewise. When I woke up, I mused in my self what this vision should pretend, considering I had never any servant called by that name, but whatsoever it did signify, this I verily thought, that it was an omen of gain and prosperous chance. While I was thus astonished I went to the temple, and tarried there till the opening of the gates, then I went in and began to pray before the face of the Goddess (Isis). The Priest prepared and set the divine things of every Altar, and pulled out the fountain and holy vessel with

solemn supplication. Then they began to sing the praises of the morning. By and by, behold arrived my servant which I had left in the country when Photis by error made me an Ass. He had brought with him my horse, recovered by her through certain signs and tokens which I had upon my back. Then I perceived the interpretation of my dream, by reason that beside the promise of gain, my white horse was restored to me, which was signified by the argument of my servant Candidus.

This done I retired to the service of the Goddess in hope of greater benefits, considering I had received a sign and token, whereby my courage increased every day more and more to take upon me the orders and sacraments of the temple. I oftentimes communed with the Priest, desiring him greatly to give me the Initiation of the religion. However, he which was a man of gravity deferred my affection from day to day with comfort and better hope, as parents commonly bridle the desires of their children. Saying that the day when any one should be admitted into their order is appointed by the Goddess, the Priest which should minister her cult is chosen by her providence, and the necessary charges of the ceremonies is allotted by her commandment. The Priest thus willed me to attend with marvellous patience, and that I should beware either of too much hastiness, or too great slackness, considering that there was like danger, if being called I should delay, or not called I should be hasty.

Moreover, he said that there was none of his company either of so desperate a mind, or so rash and hardy, as to enterprise any thing without the commandment of the Goddess. The Priest considered that it was in her power to damn and save all persons. However, if any were at the point of death, and in the way to damnation, so that he were capable to receive the secrets of the Goddess, it was in her power by divine providence to reduce him to the path of health, as by a certain kind of regeneration. Finally he said that I must attend the celestial precept, although it was evident and plain that the Goddess had already vouchsafed to call and appoint me to her ministry. I also had to refrain from profane and unlawful meat, as those Priests which were already received, to the end that I might come more apt and clean to the knowledge of the secrets of Initiation. Then was I obedient unto these words, and attentive with meek quietness, and probable taciturnity, and daily served at the temple. In the end, the wholesome gentleness of the Goddess did nothing to deceive me, for in the night she appeared to me in a vision, showing that the day was come which I had wished for so long, she told me what provision and charges I should be at, and how that she had appointed her main Priest, Mithras, to be minister with me in her cult.

When I heard these divine commandments, I greatly rejoiced and arose before day to speak with the great Priest, whom I fortun'd to see coming out of his chamber. I saluted him, and thought with my self to ask and demand his counsel with a bold courage, but as soon as he perceived me, he began first to say: 'O Lucius now know I well that thou art most happy and blessed, whom the divine Goddess doth so greatly accept with mercy, why dost thou delay? Behold the day which thou desired when as thou shall receive at my hands Initiation, and know the most pure secrets of the Gods'. The old man then took me by the hand, and lead me to the gate of the Great Temple, where at the first entry he made a solemn

celebration. After morning praises ended, he brought books out of the secret place of the temple. These were partly written with unknown characters, and partly painted with figures of beasts declaring briefly every sentence, with tops and tails, turning in fashion of a wheel. The books were strange and impossible to be



A sequence of the celebretation of Isis during the Roman period in Pompei, Italy.

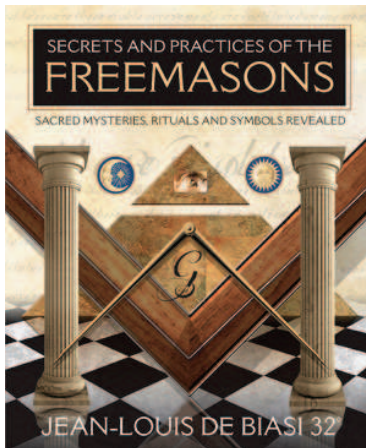
Painting in the Museum of Naples


read by profane people. There he interpreted to me such things as were necessary to the use and preparation of my Initiation.

To be continued...

BOOK REVIEWS

By Martin Béliard



DE BIASI, Jean-Louis. **Secrets and Practices of the Freemasons : Sacred Mysteries, Rituals, and Symbols Revealed.** Woodbury, Minnesota: Llewellyn Publications, 2010. xix + 292 pp. \$19.95. 
<http://goo.gl/IN46T>

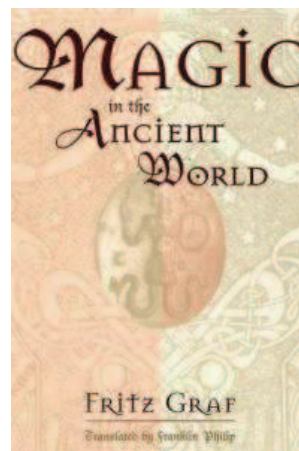
Secrets and Practices of the Freemasons is a thorough study of the history and practices of the Craft. Its author, Jean-Louis de Biasi, is a Master Mason and long term Initiate of the Mysteries. Through precise analyses of the powers expressed in Freemasonry's architecture, symbols, and rituals, de Biasi weaves the history, practices, and occult philosophy of Freemasonry in one single work. With an emphasis on practical teachings, it presents the reader with keys to understand Freemasonry's symbols to which are associated specific magical techniques for one's own spiritual elevation.

This book is also interesting for its focus on symbols found in the esoteric architecture of Washington DC. The reader will delight in this element of de Biasi's research. The Washington Monument, the Capitol, the Mall, the Lincoln Monument, the House of the Temple, and many other elements of Washington DC's architectural landscape are analyzed from an esoteric perspective. These analyses are drawing on a wealth of historic and philosophical material such as Platonism, Pythagorean philosophy, Mithraism, Hermetism, and Qabalah, but also, from decades of practical magical

experience.

De Biasi's tour de force is to make Freemasonry come to life for the reader unfamiliar with the deeply magical character of its practices. Throughout the book, and especially in chapters 6 to 8, the author translates into rituals elements of his study of the symbols of Freemasonry. For these powerful rites, but also, for the magical principles explained by de Biasi throughout the book, *Secrets and Practices of the Freemasons* will be a fruitful reading to all who are interested in Hermetism, magic, Qabalah, and Freemasonry.

Masonic Videos from the book: <http://goo.gl/31dHx>



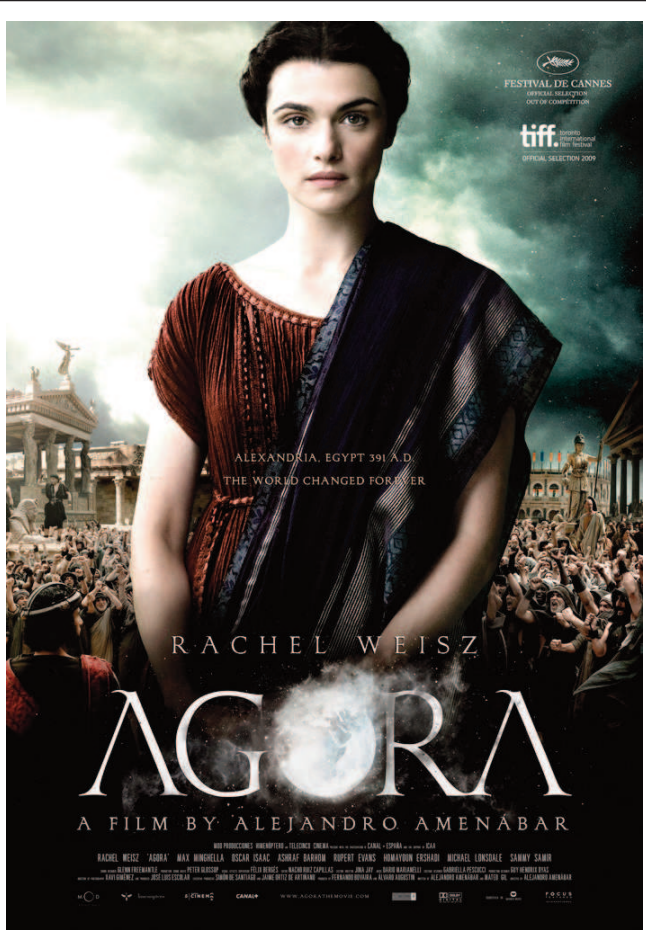
Graf, Fritz. **Magic in the Ancient World.** Trans. by Franklin Philip. Cambridge, Massachusetts, and London, England: Harvard University Press, 1999. 313 pp. \$26.00. ISBN: 978-0-674-54153-7.

Fritz Graf is mostly known in academic circles. A well established classical historian specialized in epigraphy, his work focuses on the history of Greek religion and magic. Initially written at Les Belles Lettres in 1994 under the title *Idéologie et Pratique de la Magie dans l'Antiquité Gréco-Romaine*, *Magic in the Ancient World* was first translated in English in 1997. Wider in scope than most of Graf's other publications, it sketches a larger picture of magic in antiquity around the Mediter-


ranean Sea.

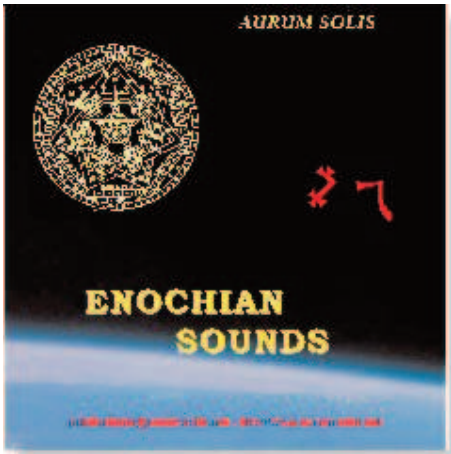
Aside from being very well written, two things make this book a very interesting piece of research worth reading: (1) its approach to the history of magic; and (2) the breadth of sources the author engages with. In *Magic in the Ancient World* the boundaries between magic and religion are blurred. In contrast with older types of scholarship, it allows magic to move from the fringes of ancient cultures to the heart, in some instances, of daily religious practices. This, of course, does not mean that magic disappears. On the contrary, it shows how it permeated Greek, Roman, and Egyptian societies. Graf demonstrates this cultural phenomenon by engaging with various representations of magic and magicians, occult philosophies and beliefs of the time, the use of defixiones, or curse tablets, as well as written documents and papyri fragments about rites of initiation.

I invite practitioners of magic to read *Magic in the Ancient World* as well as similar history books by Graf and other contemporary historians. Occultists should be aware of the vast array of historical material – epigraphs, papyri, archaeological sites, translations – we have access to. History is a valuable tool for modern magicians. Do not forget the kinship we have with the past. As the gestures of the caveman drawing horses on the walls of Lascaux can be compared to the gestures of modern painters spraying paint on a canvas, so too are our words, symbols, and gestures connecting us to the magicians, adepts, and cunning folks of the most ancient times. ■




Hypatia of Alexandria was one of the first woman known for her role in the transmission of the Tradition. : It is rather remarkable that not only was Hypatia an initiate of the Hermetic mysteries, but also, the head of the Platonic School of Alexandria.in about 400 AD.

Read more and watch the trailer  at:<http://goo.gl/QPEpg>



A recording of the enochian keys in their pronunciation taught by the Ordo Aurum Solis. You will be able to find the keys in their *cantus instans* mode, and some of them in the *cantus vocans* mode. Others are declaimed on original music and some sacred enochian words are vibrated with harmonic songs.

This CD has been recorded 15 years ago in an official House of the Ordre by a Grand Officer of the Aurum Solis.

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(Continued from page 6)

Be aware that this is literally true: “That which is below is like that which is above”. Thus, our being is a true cosmos in miniature. We consist of several influences and natures, at the same time psychological and vibratory. Some, more Martian, are marked by intense energy, strength, courage and anger, while others, more Jupiterian, are recognizable by their nature or affinity for justice and sometimes pride. Thus we are occultly constituted by these stars or interior powers. Their harmonious balance establishes health, serenity and peace within us. It is easy to realize that this happiness of the heart and this health of the body are not often a reality. Unfortunately, imbalance, anguish and ills are more often present in our daily human lives.

However, the correction and balance of these instabilities requires an understanding of our true nature. The interior characters of our characters (of which we are formed) are closely related to the order of the entire cosmos. Astrology thus becomes the means of understanding the powers which make up our personality. Celestial magic enables us to act in a way that recreates whatever harmony we have lost in the process of living. From the earliest times, rites based on this knowledge have been passed on among initiates of the Hermetic mysteries. The principles are simple:

- using symbols and signatures we recreate the cosmos in a ritual space;
- we establish a link between the external and celestial archetypes and the inner powers of our psyche;

- then we restore our inner balance using a prescribed ritual with specific components (aesthetics, music, etc.)

The present collection of articles gives you a version of the Seven Planetary Rituals that is based on the Hel-

lenistic archetypal powers. The powers of the planets are represented in these rites by the Deities of Greek mythology: Apollo, Artemis, Ares, Hermes, Zeus, Aphrodite and Kronos. They constitute powerful personalities, who are able to have an in-depth effect on our being. Each personality (Gods or Goddesses) corresponds to a planet and a day of the week, as shown in the following table:

Sunday: Planet: Sun - Symbol: ☉ - Deity: Helios.

Monday: Planet: Moon - Symbol: ☾ Deity: Selene.

Tuesday: Planet: Mars - Symbol: ♂ Deity: Ares.

Wednesday: Planet: Mercury - Symbol: ☿ - Deity: Hermes.

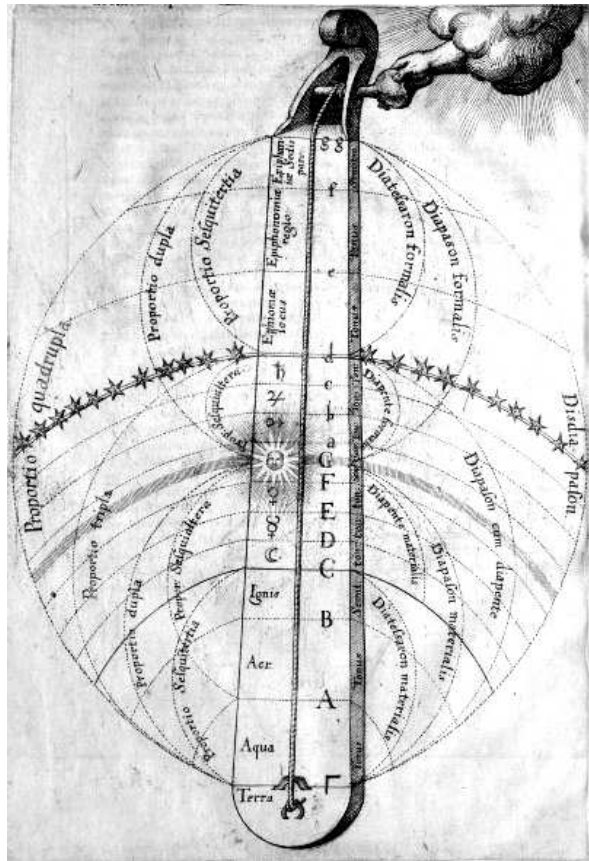
Thursday: Planet: Jupiter - Symbol: ♃ - Deity: Zeus.

Friday: Planet : Venus - Symbol : ♀ - Deity : Aphrodite.

Saturday - Planet: Saturn - Symbol: ♄ - Deity: Kronos.

Performing these rites regularly will help you acquire a greater understanding of the powers that influence you unconsciously. You will gradually feel a greater balance in your life and an attenuation of all of your anguishes vis-à-vis your existence. However, do not think all of this occurs spontaneously, as if by a miracle. The practice of these rites of harmonization will act like drops of water falling repeatedly on a hard rock—they shall eventually pierce it. Thus each practice will be added to the one before it, leaving its imprint on you and bringing you back to the center of the cosmos, to the center of your being.

Jean-Louis DE BIASI



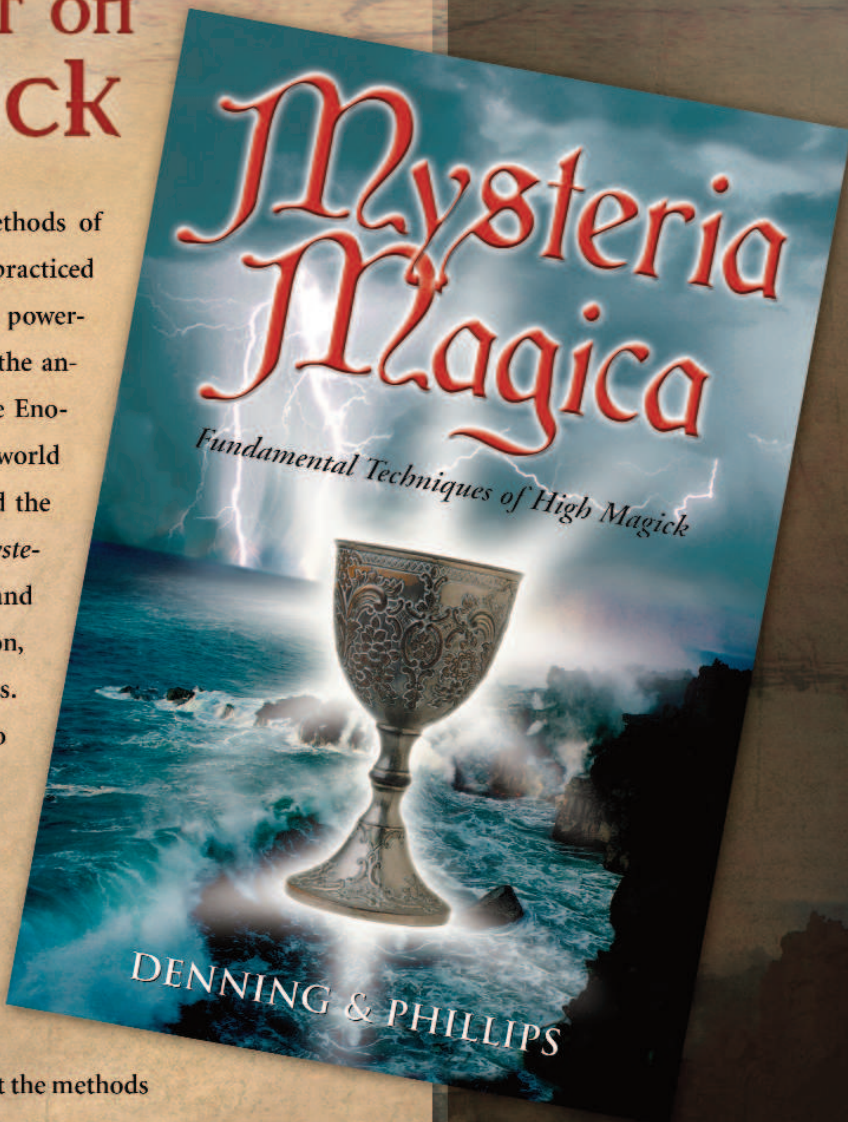
Representation of the Cosmos according to the classical tradition, the four elements and the seven planetary spheres. From Robert Fludd.

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