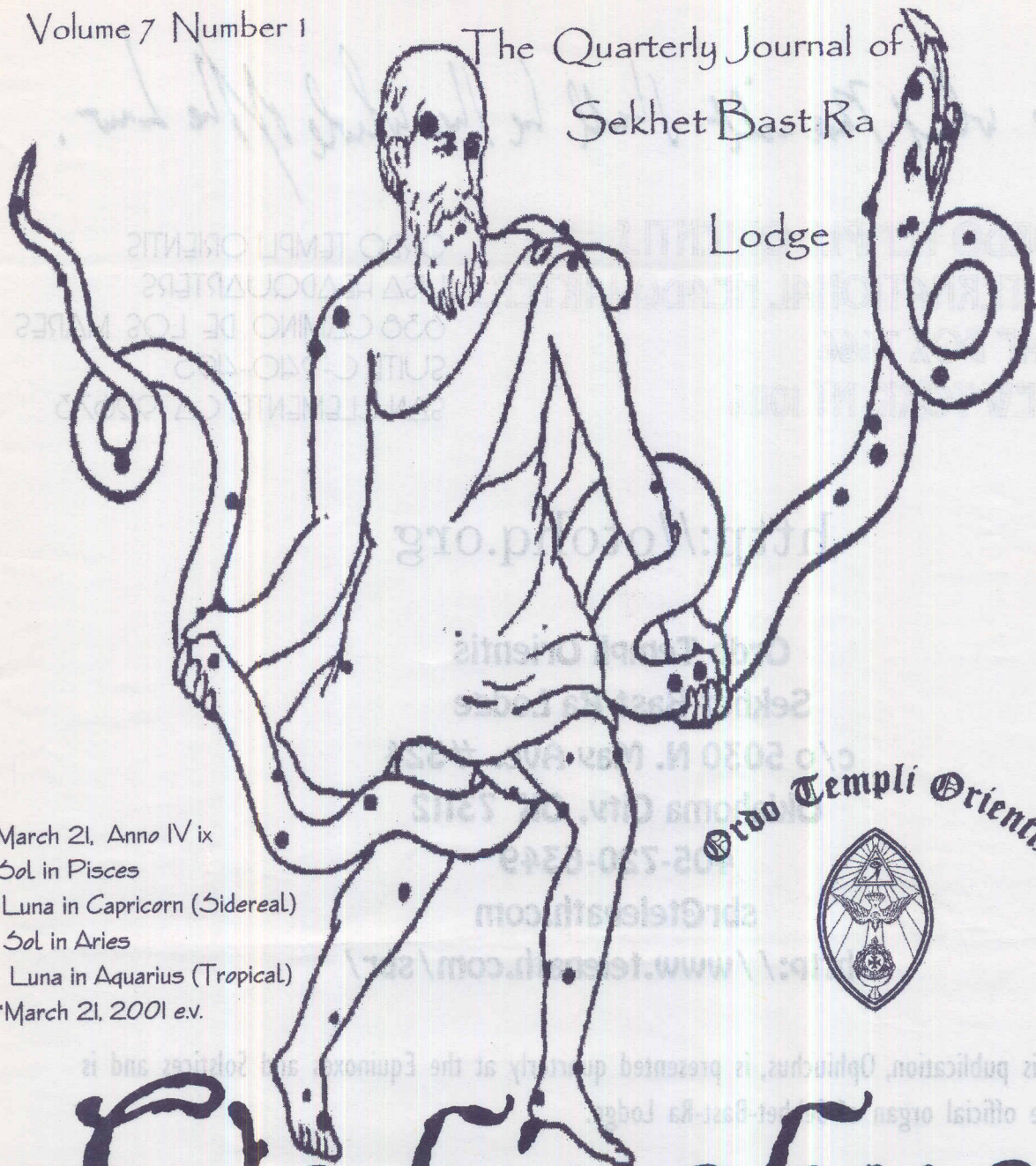


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\*March 21, Anno IV ix

\*Sol in Pisces

Luna in Capricorn (Sidereal)

\*Sol in Aries

Luna in Aquarius (Tropical)

\*March 21, 2001 e.v.

Ordo Templi Orientis



Ophiuichus



As what Thou wilt shall be the whole of the Law

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# Letter from the Editor

I hinned and hawed about making this a "Letter from the Editor" because I am really not editing, I am just here to solicit (beg basically) things to publish from my brothers and sisters; throw this thing called Ophiuchus together and make sure it gets out there.

Since I decided to try to get this out by December first, thus making it a Yule issue, I thought a myth most common to Yule time would be appropriate. So, somewhere in this periodical you will find a myth about Odin's Wild Hunt.

As this edition of Ophiuchus came together (Thank you everyone!) I wondered who Ophiuchus was as the only reason I had heard the name was for this publication. I looked in all my mythology books and some astrological books and came up with a big fat ZERO. As a last resort, I signed on my Internet server and searched for the elusive Ophiuchus (I really have other things to do than surf the internet). AHA! I found many things ranging from astronomy to interactive games, however I just cut and pasted a small bit of a story surrounding Ophiuchus. This story will probably be included in every edition of this periodical so people who pick us up for the first time will know him personally and learn something new to boot.

Anyway, just a note from me to you to let you know what is going on and that everything that has been submitted is great and I look forward to receiving more (with suggestions and comments on ways to improve our magazine).

Merry Yule & Love,

AHBH

# Ophiuchus myth



Ophiuchus, the Snake Charmer is the thirteenth of the twelve constellations of the Zodiac. It is the forgotten constellation; perhaps, for the Sun actually spends more time

before the stars of Ophiuchus (19 days) than it does in neighboring Scorpius (6 days).

Æsculapius was an immortal man who had been schooled by the centaur Chiron in the arts of botany and medicine. So he was knowledgeable of the various herbs and plants and a student of nature. One day, it is said, he was in the house of a friend when he killed a snake. He watched in astonishment when another snake slithered into the room with a particular herb in its mouth and with it restored the slain reptile to life. Recognizing the plant, Æsculapius soon had learned to use its mystical powers to heal the sick and resurrect the dead. It is from this history and from the ability of a snake to cast off its skin and assume a new revitalization that serpents have become symbols for healing. The staff of Æsculapius, with a snake coiling about the rod, is well known in today's medicine. Unfortunately, this symbol is often confused with the caduceus of Mercury, which is a doubly-winged wand entwined by two snakes. Truly, however, the symbol of Mercury is the symbol of messengers.

Æsculapius, the first doctor, sailed on the famous voyage of the Argonauts in search of the Golden Fleece. Following the journey, he continued to heal the sick and to advance the practice of medicine. On the death of Orion, he was about to attempt to restore the life of this great hero when Pluto, lord of the underworld, intervened. Pluto reasoned that his realm would decline if Æsculapius were allowed to revive the dead. He appealed to his brother Jupiter to agree that death should be the ultimate end of mortal man, not to be trifled with even by the most skilled of physicians. Jupiter, king of the gods, struck Æsculapius with a thunderbolt and ended his life on Earth. But in tribute to the accomplishments and skill of the great physician, Jupiter placed him among the stars, where today he is known as Ophiuchus, the Serpent Bearer.



*Do what thou wilt shall be the whole of the Law.*

### Wine in the Middle East

As we explained in the first of this series, the earliest known winemaking and wines were found in Iran. However, there is a lovely myth about how wine was discovered. One of the wives of the Court was distraught because her husband was no longer interested

in her. Feeling in complete despair she decided to commit suicide by drinking some spoiled grapes. After she drank it, she became intoxicated and also the toast of the Court for the night. Much later she fell soundly to sleep in her bed. She arose the next morning to find all her despair and ill emotions were gone. Feeling refreshed and revitalized, she returned to her normal duties. All those who saw her commented how wonderful and vibrant she looked even her husband returned to her side. Not wanting to keep this divine pleasure to herself, she shared her secret drink with the Court who was deeply thankful.

Whether or not the story is true, the Middle East has an interesting history with wine. The region was well known for its winemaking. The Jewish population tended to treat wine as a substance that could induce dangerous elements into their society so that they kept the winemaking under rabbinical supervision. Even to this day no Gentile is allowed to touch any of the winemaking process or the wine is immediately destroyed. At Quatrin Winery near the Golan Heights in Northern Israel, Hugh Johnson commented that had he touched a hose leading from the steel fermentation tank to the barrel for more fermentation that the wine would have been destroyed and no longer considered Kosher. Even at times drinking with Gentiles was taboo. The prevalent thought of the time was that drinking leads to intimacy and intimacy to marriage and we can't have any non-Kosher weddings in this kingdom.

Every Sabbath starts with the 'kiddush' or 'the sanctification', which is said as a prayer over a cup of wine, which is later shared with the entire family. Other wine traditions include four cups of wine must be drunk at Passover, two cups at weddings, and one at circumcisions. In ancient times the cup of 'consolation' is given to the bereaved, which consisted of 10 glasses of wine. Laws or rules of their religion governed their use of wine. The Samdedrin (the High Court of Jerusalem) had a simple test for drunkenness. As long as the individual was capable of addressing himself properly to a King, he was not drunk. Also Jewish law states, "Believers, do not approach your prayers when you are drunk, but wait until you can grasp the meaning of the words; ..."

Even the Old Testament has much to say on wine. In fact the only book of the Old Testament that does not mention wine is Jonah. In Isaiah there is advice on planting a vineyard. Many of the prophets described wine growing and used the vine as a symbol of a blissful state of being. In Jeremiah there is a curious statement, which could be taken as a foreshadowing of Islam. The tribe of Rechabites is said to have been a nomadic tribe who abstain from wine and also that they and wine are never to be friends.

One man had more profound effect on the abstention from wine than any other in the history of world; that man was Mohammed. Within a decade of his death, wine was banned not from just Arabia but from everyone and from every country that heeded his words or did they? Mohammed didn't write, rather he recited what Gabriel told him to his disciples who were supposed to keep it to memory. Later about 15 years after his death it was written down.

Early in the Koran it is said: "We give you the fruits of the palm and this vine, from which you derive intoxicants and wholesome food." Later it states that "They will ask you concerning wine and gambling. Answer, in both there is great sin and also some things of use unto men; but their sinfulness is greater than their use." The verse that prohibits wine is based on what happen and what was said at Medina. A drunk Meccan began to recite a poem that put down the tribe of Medina, to which a drunken Medianian critic threw and hit the poet with a bone from his dinner. A distressed Mohammed replied to the situation, "Believers, wine and games of chance, idols, and divining arrows are abominations devised by Satan. Avoid them, so that you may prosper. Satan seeks to stir up enmity and hatred among you by means of wine and gambling, and to keep you from the remembrance of Allah and from your prayers. Will you not abstain from them?"

Even during his lifetime, Mohammed gave 40 lashes to those violated his law against wine. His successor doubled it to 80 lashes. However according to Mohammed's favorite wife, Ayesha, Mohammed told her that she could drink but don't get drunk. Mohammed himself drank nabidh, which is wine that is made from dates.

By the 8<sup>th</sup> century, there arose a school of Arabian "Dionysian" poets, who used wine as the center of rebellious and romantic philosophy. An example was Abu Nuwas, his poems were of love and in them love and wine mingled together in divine lyrics. Even the great poet, Omar Khayyam in the 11<sup>th</sup> century made wine a central theme in many of his verses. Besides being a poet, Omar Khayyam was a great doctor and like many of his practitioners, he was at a quandary because wine was their principal medicine.

Although being technically illegal, wine was something that the upper class of Muslim society didn't seem to go without. One Caliph in particular, Mutawakkil had a fondness for the color of yellow to such extremes that a decadent yellow room was created and the drink of choice for the room was a yellow wine. Parties resembling the Muslim "Promise Land" or "Paradise" were never lacking in luxury and in wine. The accounts of these parties are similar to the Greek symposium. They would drink many cups of wine with long discussions lasting from a couple of days even as long as a month. There are even accounts of opium being used in the wine.

By the tenth century the Caliphs were against wine. Jugs of wine were thrown into the river, vineyards were torn up and wine in any form was not tolerated. Jewish and Christian merchants still deal in wine under these Caliphs but the taxes were very high.

During the Middle Ages wine was still being produced in the Middle East despite the prohibition of drinking it. It seems that making money off wine never goes out of style. Shiraz was the one export of wine from the Middle East. It's trade extended from the Mediterranean to Central Europe to India; Shiraz was an extremely popular wine.



He writes regarding the use of symbols to formulate magickal intent:

Another early echo of what would be an integral part of Spare's technique is given by Giordano Bruno (1548-1600) in his treatise "On Magic".

Furthermore, these symbols do not have a fixed and definite form. Rather, each person, by the dictate of his own inspiration or the impulse of his own spirit, determines his own reactions of desiring or rejecting something. And thus, he characterizes for himself each symbol according to his own impulse, and as the divine spirit personally exerts certain powers which are not expressed in any explicit language, speech, or writing. (Bruno, 1999, pg. 114.)

Using these concepts, I began to design a method of constructing sigils that would allow me to include a basic "Will clause" without sacrificing intent...in other words, something more than just saying "If it is accordance with my Will, then x will occur." This to me still carried the danger of being focused on a "x" that may not be the right action. Also, the "If...then..." language seemed too vague to be effective.

Usually, when I used sigils with Spare's method, it was to magickally charge a certain action...for example "It is my wish to obtain money to pay rent." However, I considered that a more constructive way of looking at the situation would be - rather than bringing the money to me - to put myself where the money was. Perhaps I had enough money already, but needed better spending habits. Perhaps there was a job better suited to meeting my financial needs. Perhaps a new circumstance needed to occur to give me more opportunities to make money. I wanted a way of invoking the "perhaps" that was most in accordance with my Will, which in this case was to be able to pay rent without taking away energy from my Order work, art, and relationships.

Of course, all of this makes a long, unwieldy sentence to break down into a sigil, so I looked for another way of expressing my intent. If this was a standard working, I would classify it as a "Jupiter working". I could further specify it by the related paths - Samekh for finding the outcome in accordance with Will, and Vau for the Taurus/earth/ management association. To reiterate that it should also allow for my creative work, I also include Heh, for the Star. If I am unsure of which paths are needed, I use tarot divination to determine both the nature of the need and the appropriate paths to select. I usually do this before the working anyway, so it's always a good way of either verifying what I've selected or making a selection.

In looking over the traditional magick alphabets, the Alphabet of the Magi, Malachim, Passing the River, and Celestial alphabets all carry the power of being historically associated with the crafting of magickal intent, as well as happen to correspond with the Hebrew letters and paths of on the Tree of Life, which makes them ideal for my needs. They already are mysterious and uncanny, and can easily be thought of as individual "containers" for the energies of the paths associated with them. So to construct my sigil, I begin with the glyphs associated with these paths. I like the Alphabet of the Magi visually, so I usually use it; I also find it presents more of a challenge to "blend" into a single glyph, which strengthens the process for me. Since I am mindful of the process being an important part of the technique, for maximum effect I structure the ritual as similar to the cave ritual discussed earlier...only a single candle flame in the temple, a blank piece of paper on the wall of the temple, a note sheet containing only the selected characters - in this case, the three letters, and a representation of Jupiter. I also have some sort of music in the temple (like a didgeroo recording or wordless ambient music) to drone out street noise, etc. and heighten the sense of being in a place out of time and space. After banishing, and taking a moment to clear my mind of everything but the object of the operation, I begin drawing the figures in the air over the paper, keeping my eyes on the characters at first, and imagining them blending into a single figure. Once I can "see" the figure, I start actually drawing it onto the paper, lightly at first, around the edges, and then finally boldly in the center of the page when I have the form that resonates with me as being "right." I also draw a circle clockwise around it to finalize it.

In the artistic practice, there is a shift in perception that occurs during working, in which one's focus naturally becomes absorbed in the object being drawn. You lose sense of time, effort, cramped muscles, even the act of drawing itself. The state has been documented and, during my training years ('86 and on), recognized as being the key to being able to accurately perceive the information from the object and realistically record that information in the drawing or painting. I strongly recommend the book Drawing From the Right Side of the Brain by Dr. Betty Edwards for the exercises in promoting being able to access this state at will. Blind contour, modified blind contour, and negative space drawing are incredibly helpful exercises for anyone wanting to strengthen not only their drawing skills, but also the ability to focus their hand-eye coordination to be able to draw without being distracted by the process of drawing itself. I also recommend practicing with an unforgiving medium, such as a black oil pastel or magic marker. It will break you of the tendency to hesitate when drawing a line or stopping, evaluating, and erasing/redrawing your lines. Both of those tendencies weaken the concentration beneficial to sigil drawing. It's better to fill the page up with faint lines of 'mistakes' (using a vine charcoal, which can be brushed away with a quick wipe of the hand or a hard lead (4H) pencil for a very light line) and stay in constant motion until you "find" your sigil than to break your concentration by stopping to ask "is that right?" Remember Chapter 2! Once you start getting a form that feels right, you can switch to a softer lead pencil or a grease pencil to draw the final form over your "scratches". It makes a damn beautiful final product, anyway. You can always have a separate clean sheet to put the final image on if you wish.

Once I have the final form, I spend a moment just enjoying its beauty. To me, the adoration of this image is an important part of the work, building up the energy for the final stage. The state of drawing described earlier should be a state of pure enjoyment of the drawing process...what we called "joy" in architecture school. The tediousness of the crafting, the minor injuries such as hand cramps or the occasional cuts, banged fingers, etc., were all lost to the joy of bringing something into being. In a really great moment of flow, there were no mistakes...you could work off of anything that happened, and accidents often proved to be the stroke that made the work truly extraordinary. One of my teachers referred to this as the "Kiss of God"...stepping back from the finished work to find details that were



completely accidental, but giving the work a greater beauty or meaning than your original design was capable of. As a magician, I recognize this state as being my experience of "pure will, unassuaged of purpose, delivered from the lust of result." This period of enjoying the work should be a celebration of that. Also, the more you love it, the more power it's going to have when destroyed in the final stage!

In terms of the sigil, the desire of the Sigil begins in Atziluth, the impulse to create, the seed of the idea, the need. It states

and build until it drops into Briah, at which point we are able to formulate the parameters of the desire, either by the sentence of desire or by the selection of the characters that encompass it. This is also the realm we must fully articulate the desire.

Once we have the move into creating occupy Yetzirah. At scribbles down the completed image that moved in Atziluth Briah. Yet this is still image of the thing, to the thing that it is connect with it. How energy and are on TV, or in apply themselves to many find satisfaction happiness rather than their actual lives? the sigil firing...to energy of the sigil to emotionally and to destroy the it can manifest as well you do this at the art. Just as an take the design and out of it, so the desire physical form. The finished drawing as a acquiring of the the power of breaking loathe you are to do emotional power when you do. Also, fully release the image...don't duplicate it again, no matter how beautiful it was. If you're wanting to repeatedly use the image (as in the case of having a servitor), keep it secret and make the sacrifice in this case never allowing anyone else to see it's beauty. As our ancestors in the cave knew, the most powerful things are the one that work in secret.



sentence formulated, we the image that will Yetzirah, several road, we have a contains the essence that and was defined in not the thing, only the However, it is so close possible to emotionally many people spend their satisfied with the images magazines, yet will not acquire it for real? How in a daydream of creating happiness in This is the function of both submerge the into our subconscious, demand its presence, form in Yetzirah so that desired in Assiah. How determines your success architect must finally make a physical building must be moved into the destruction of the sacrifice towards the desired result is also like a taboo...the more it, the stronger the

"Seraphs share with thee Knowledge, but Art, O Man, is thine alone."

— inscription on the Nelson Atkins Museum of Art, Kansas City, MO.

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Spain and Portugal, even though Muslim strongholds, never followed the examples of their brethren. Wine was and still is made to this day in some of the ancient vineyards of the Moors. However, Muslim states in the Middle East slowly began to stop wine production. With most of the vineyards laying in ruins and wine at a high price by the time of 19<sup>th</sup> century, hashish became the intoxicant of choice.

By the way, the major source material for this column is Hugh Johnson's *Story of Wine*. It is an excellent work on the history of wine.

Tasting Wines of the Middle East.

Shiraz or Syrah is the most notable varietal from the region. Typically Shiraz tends to have crimson-red color. The bouquet will be fresh, spicy Shiraz fruit with plum characters and a hint of black cherry or blackberry fruit. The initial taste has appealing dark plum, blackcherry, and/or blackberry. With a subtle background of spice most notably will be anise and pepper, white or black depending on the winemaker's preference. A slight oaky finish with spice will add complexity and reinforces the structure of the wine, but oak should not be the dominant finish in a truly great Shiraz.

Today's most notables Shiraz do not come from the Middle East but from Australia and South Africa of all places. Australia is leading the world in making some of the most elegant Shiraz to date. The price ranges from affordable at \$20 to extremely expensive at over \$100 a bottle. As for affordable Shiraz, we recommend a *Hogue 1996 Syrah Columbia Valley Genesis* in our humble opinion is one of the best at just around \$15 a bottle. The initial taste is blackberry that is followed by plum and the finish is rich and spicy. Should be drunk now and will probably only be cellarable for a couple more years according to the wine maker.

If you are wanting to spend a bit more, we suggest *Penfolds 1995 Bin 389 South Australia Cabernet Shiraz* in our humble opinion is one of the best at just around \$25 a bottle. The balanced tannins and silky taste of plum lingers on the tongue with a slight anise and black pepper spice finish. It is drinkable now and can be cellared until 2005.

For those whose wallets and pallets are larger, the 1996 Shiraz Barossa Valley E&E Black Pepper is by far the best and at \$60 it is a steal. One would expect to pay more for a Shiraz of such character and finish. It is full of generous silky fruit plum to black cherry is tasted in the wine. The finish is brimming with spice most notably as the name would suggest black pepper. Slight tastes of anise are also present and the tannins are very refined in this phenomenal wine. If you enjoy spicy wines, this one is for you.

One more item

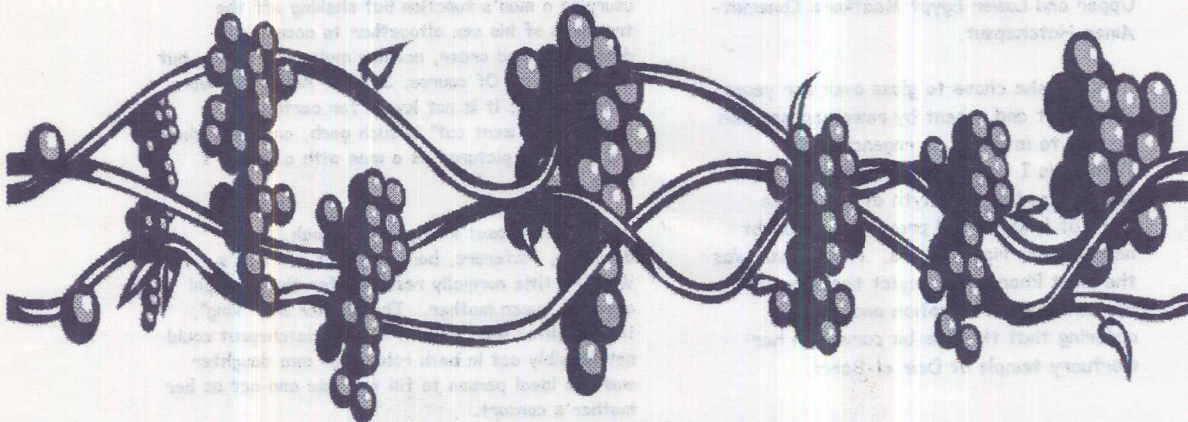
We will be at the Third National Conference, The Divine 2001. Our presentation is *The Wine that is Most Divine: Wine as Deity, Sacrament, and its Use in Ritual*. The presentation will examine the archaeological and historical record of wine as it relates to its more sacred uses. Of course, the Thelemic aspects will be examined as well.

Also we will taste of approximately ten wines. There will be a fee for the tasting and you must be at least 21 years of age to attend (you must pay in advance and give proof of age in order to attend).

We are looking forward to attending the 3<sup>rd</sup> Nat Con. If you are planning on attending, let's get together to talk and share a glass or two of wine unto Nuit.

In the Bonds of the Order,  
HNHP & XL BLMK

*Love is the law, love under will.*





## KHNEMET-AMEN HATCHEPSUT

By Sr. Sothis

Over the last several years, I've entertained a growing interest in Egyptian

culture, history, and magic (which I consider to go hand-in-hand). One of the most intriguing figures for me has become Hatchepsut, for the simple fact that she came to power over the Egyptian Empire by exercising her Will.

Hatchepsut was born during Egypt's 18th Dynasty. The oldest daughter of King Tuthmosis I and Queen Ahmose, she was wed to her half-brother Tuthmosis II on the event of her father's death. When Tuthmosis II died, his son (by another wife) was still a minor and wasn't able to successfully rule as pharaoh. Therefore, Hatchepsut was called upon to act as regent on behalf of her younger stepson. This, in itself, was not an uncommon occurrence and would have solicited no objection from the royal family. Serving as regent for a youthful son or stepson was an accepted role of the widowed queen.

For the first few years, Hatchepsut seemed to accept her role with good grace, acting as a model queen regent. However, by the seventh year of the regency, the queen had advanced from being the ruler of Egypt by default to becoming an acknowledged King. She was now known as the Female Horus of Fine Gold, King of Upper and Lower Egypt Maatkare Khnemet-Amen Hatchepsut.

As King, she chose to gloss over her years as consort and regent by rewriting her own history to invent a co-regency with Tuthmosis I which, along with the emphasis to be placed on the myth of the divine birth of kings, would prove beyond doubt her absolute right to rule. Hatchepsut was the first Pharaoh to depict the story of her own divine conception and birth, ordering that the tale be carved on her mortuary temple at Deir el-Bahri.

The story starts in heaven where Amen announces to Isis, Osiris, Nephthys, Horus, Seth and Hathor that he has decided to father a princess who will rule Egypt. Thoth proclaims the name of the chosen mother-to-be, Queen Ahmose, wife of Tuthmosis I, for "she is more beautiful than any woman." Ahmose is then impregnated by Amen.

He tells her that she will bear a daughter that she will name Khnemet-Amen Hatchepsut (The One who is joined with Amen, the Foremost of Women) who is destined to be the future ruler of Egypt. Of course, this means the female infant is born with a predestined right to rule.

The most striking anomaly about this depiction as offered by Hatchepsut is the fact that she is pictured with a penis and the side-lock of hair worn by royal boys. Thus, being obviously a male, she was a legitimate Pharaoh from the moment of her conception. Amen appears unconcerned with the fact that his "daughter" is male; consequently, why should Egypt worry about this oddity?

Hatchepsut's surviving statues first depicted her with with feminine features and a certain softness. But later statues show her as stern and "hard". She was also shown wearing the traditional royal (male) garb of short kilt, crown or head-cloth, broad collar and false beard. Her body was depicted as that of a man rather than a woman. This is not to say that Egyptians thought she was a man. To the contrary, they knew she was a woman, as evidenced by the fact that she retained her female name (Khnemet-Amen Hatchepsut). As has been said of Joan of Arc [Marina Warner], "Through her transvestism, she abrogated the destiny of womankind. She could thereby transcend her sex; she could set herself apart and usurp the privileges of the male and his claims to superiority. At the same time, by never pretending to be other than a woman and a maid, she was usurping a man's function but shaking off the trammels of his sex altogether to occupy a different third order, neither male nor female, but unearthly..." Of course, Joan of Arc openly wore male clothing; it is not known for certain if Hatchepsut "went out" in such garb, only that she was formally pictured as a man with a woman's name.

During Hatchepsut's reign as pharaoh, her daughter, Neferure, bore the title of "God's Wife"-a title normally reserved for the principal queen or queen mother. The mother was "king", the daughter was "queen". Since Hatchepsut could not feasibly act in both roles, her own daughter was the ideal person to fill the role and act as her mother's consort.



Did her stepson Tuthmosis III object to Hatchepsut's usurpation? It seems that he would have been of an age to challenge her rule at least five years prior to her death, and his training in the military would have made a military coup undoubtedly successful. However, according to current information, he never challenged his stepmother's authority. It appears that he was content to allow the situation to run its course.

Following her death, however, an undetermined individual (or individuals) did make a determined effort to totally remove the memory of the female pharaoh from the historical record. Her monuments were desecrated and her name and images were erased and often replaced with the name or image of Tuthmosis I, II or III. It seems that these events took place toward the end of Tuthmosis III's reign, so it doesn't appear that this eradication occurred through any "wrath" felt by him against his stepmother, and may actually have been perpetrated by someone other than Tuthmosis III.

Was Hatchepsut a "wicked stepmother", coveting her stepson's position? Or was she a powerful woman doing her Will? Had she been a man, her 20 year reign would have been remembered for its stable government, successful trade, and architectural advances. However, because Egypt's acceptance of her "oddity" was so short-lived, she will always be remembered for her gender. In the end, I must admire the courage and conviction that obviously had so large a part to play in her actions. And, although her memory may be judged by her sex, the fact remains that she is REMEMBERED---which, after all is part of living forever.

"thou has no right but to do thy will. Do that, and no other shall say nay." AL 1:42-3

[source: Hatchepsut, The Female Pharaoh, Joyce Tyldesley]





# The Wild Hunt

Taken From:

"The Folklore of the Wild Hunt and

the  
Furious Host "

by Kveldulf Hagen

Gundarsson, from

Mountain Thunder,

Issue 7, Winter 1992

The Wild Hunt or Furious Host appears at different times of the year, being frequently seen in spring and fall, but the most common and consistent period for its appearance overall is the Yule season. This fits in neatly with the Germanic tradition as a whole: Yule is the season in which hauntings and supernatural visitation of all sort are the most common. The hauntings in Eyrbyggja saga take place at Yule, as does the death of Glam in Grettis saga. Folk tales of all the Scandinavian countries have trolls or elves making their appearance at Yule, particularly in Iceland, where a common theme is the supernatural visitor menacing the woman who must stay home to look after the house on Christmas Eve. Christopher Arnold, writing in 1674, mentions "neither good or evil spirits, which are particularly in the air around the holy birth-time of Christ; and are called "Juhlafolker," that is, "Yule-folk" by (the Laplanders)." This name is suspiciously similar to the Old Norse "jolln" for "gods" (in Eyvindr skaldaspillr's "Haleygjatal"), which both Magnusson (p. 433) and Faulkes (Edda, p. 134) interpret as being derived from jól, "Yule." The oskorei is also called julereien or juleskreien.

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For more information go to :  
<http://www.crosswinds.net/~heathenry/wildhunt.html>







# Wod, the Wild Huntsman

By Carl and Theodor Colshorn  
Translated by D. L. Ashliman © 1999.

The dogs of the air often bark on a dark night on the heath, in the woods, or at a crossroads. Country dwellers know their leader Wod and pity the traveler who has not yet reached home, for Wod is often malicious, seldom kind. The rough huntsman spares only those who remain in the middle of the path. Therefore he often calls out to travelers, "In the middle of the path!"

One night a drunken peasant was returning home from town. His path led him through the woods. There he heard the wild hunt with the huntsman shouting at his noisy dogs high in the air.

A voice called out, "In the middle of the path! In the middle of the path!" But the peasant paid no attention to it.

Suddenly a tall man on a white horse bolted from the clouds and approached him. "How strong are you?" he said. "Let's have a contest. Here is a chain. Take hold of it. Who can pull the hardest?"

Undaunted, the peasant took hold of the heavy chain, and the huntsman remounted. Meanwhile the peasant wrapped his end of the chain around a nearby oak tree, and the huntsman pulled in vain.

"You wrapped your end around the oak tree," said Wod, dismounting.

"No," responded the peasant, quickly undoing the chain. "See, here it is in my hands."

"I'll have you in the clouds!" cried the huntsman and remounted. The peasant quickly wrapped the chain around the oak tree once again, and once again Wod pulled in vain. Up above the dogs barked, the wagons rolled, and the horses neighed. The oak tree creaked at its roots and seemed to twist itself sideways. The peasant was terrified, but the oak tree stood.

"You have pulled well!" said the huntsman. "Many men have become mine. You are the first who has withstood me. I will reward you."

The hunt proceeded noisily, "Halloo! Halloo!" The peasant crept along his way. Then suddenly, from unseen heights, a groaning stag fell before him. Wod appeared and jumped from his white horse. He hurriedly cut up the game.

"The blood is yours," he said to the peasant, "and a hind quarter as well."

"My lord," said the peasant, "your servant has neither a bucket nor a pot."

"Pull off your boot!" cried Wod.

He did it.

"Now take the blood and the meat to your wife and child."

At first his fear lightened the burden, but gradually it became heavier and heavier until he was barely able to carry it. With a crooked back and dripping with sweat he finally reached his hut, and behold, his boot was filled with gold, and the hind quarter was a leather bag filled with silver coins.

Wod, both in name and in description, is apparently a survival of the chief pre-Christian Germanic deity, known variously as Wodan, Wotan, Oden, or Odin. His name lives on in place names (for example Odense, Denmark) and in the name "Wednesday." As the above story illustrates, it is also possible that his name is etymologically connected to the English word "wood" and the German word "Wut" (fury).

Source: Carl and Theodor Colshorn, *Märchen und Sagen aus Hannover* (Hannover, 1854), pp. 192-193. Slightly abridged.



April 28, 1999 e.v.

# Ideas

To whom it may concern;

Everyone has ideas come to him or her; some are good, and some are bad. Let me tell you my ideas and you are the judge. Tell me, is it good or bad?

First a little history; soon I will be celebrating, with a coke and doughnut, my 44th consecutive trip around the Sun. At, or around, my 18th trip around the Sun I had, what I thought was a good idea. Not sure where my witness is now, I proclaimed to him this series of thoughts:

"Man, I was driving down the road today, and saw all this trash on the side of the highway. Could we not find someone to pick it up, maybe?"

My friend asks: "Like who?"

"Well, maybe some unemployment recipient (of which I was one) or say some convicts."


At which point my friend says: "They do not have chain gangs anymore."

"What about convicts that are working in work release programs, or half way houses?"

Then we went into, at some lengths, the details of the possibilities. Thus an idea was born. About 10 years ago I saw inmates of the Department of Corrections picking up trash from the roadside. My thought was: Kewl, what a great idea. Now people can go about throwing their trash from the car and someone may pick it up. For the record, I do not even throw cigarette butts out the window of my car let alone garbage. But for those that do, they can now ease their conscience somewhat; if it bothered them to start with.

About 2 years ago being in between classes at a small community college, there was a World Conservation Seminar (the exact name of the convention, or whatever, escapes me at this time) going on in the drama theater that caught my attention. Taking my 5-minute break between classes, polluting my body and some of the air about me with a cigarette, I thought it would be nice to go in the auditorium and share my idea with this august body. Time being a factor, and my next class awaiting, even though I could miss it, I opted not to go to what was sure to be a lot of trouble to voice my idea. Thus my idea went unheard, till now, except for some select friends.

Thus we come to the point, yet another idea. We as a people on this planet only have so many resources to play with. We take these resources by the ton and make some interesting things out them. We use them and then we bury them in a big heap called a landfill, or worse. Just



dealing with what I know, not what I have heard which is the worse, I will write about landfills. Now, does this concept of waste disposal really make sense? When we start to run low on natural resources will we later be able go back to the landfills to dig them back up? After all we know where we put them. Lets us call landfills the dog and bone theorem. Science is a good thing. Are we thinking that science will rescue us when, in later generations, we start to say what happened to this resource or that resource? Enjoying Star Trek as much as the next person, and until I actually see a replicator I am a bit skeptical of it being possible to create something from nothing. Oh yes, and mining the various planets in the universe also. When, will these happen? With this in mind why not be realistic and recycle? I Know. Recycling is not a novel concept.

Recycling is not my idea, and it is my idea at the same time. My idea is the manner in which we recycle. Could we not take, say, our trash, and heap it upon a warehouse floor were some person, or persons, who need a job (I know they are out there, I have seen them on street corners asking for work) they could sort the trash into groups that could later be recycled? Too simple, is it not? I agree. Why should the government not implement such programs with Federal aid? These programs could provide jobs, where there are none, and we might reclaim a lot of undo waste of our natural resources. The big motivator is it can make money at the same time. I know some people will say it's not practical, or it would cost too much to implement. To you I say this:

When your children's, children's, children are cursing your name from a barren landscape for your apparent lack of foresight; enjoy.

There you have it, my idea; give me your honest opinion. Honestly, is it a good idea, or what? If you liked that one, I have more on Military tactics, and Government as well. Peace.

Signed;

*Anonymous*  
(aka Frater Mem)



# RITUAL BATHING

Soror AHBH

**Bathing (n): the act of soaking or cleansing the body**

**Ritual (n): a-the prescribed order of a religious ceremony**

**b-the prescribed form of conducting a formal secular ceremony**

*Ritual bathing is traceable to ancient Egypt, prehistoric cities of the Indus River Valley and the early Aegean civilizations.*

*Remains of bathing rooms dating from the Minoan period exist in palaces at Knossos and Tiryns. There are ruins of public baths in Pompeii, Rome and Greece. Before indoor plumbing became commonplace, only the elite had personal bathing facilities and were allowed in public bathhouses. Slaves and the poor would probably use streams, basins or a moist cloth. However, the provision of public baths was a duty that no politician could afford to ignore in Greece and Rome. For most civilizations bathing was and is not only for hygienic and health reasons, but for purification and restoration of soul, pleasure, socializing and political forum. Public bathhouses still exist in parts of the world as religious and social gathering places.*

*Abhisekha is a bathing ritual practiced in the temples of India three times a day. There are a series of offerings that take place as a beginning of the ritual.*

*These include, but are not limited to, a milk and honey drink, a full bath, upper cloth (probably a towel and/or wash cloth, maybe a robe of some sort), sandal and kum kum powders and flowers. These offerings would be made to someone you have invited into your home as a welcoming. The intent of this ritual bath is to bring the realization of your god, goddess, creator, etc., as not intangible but residing around and within as your own self.*

*In formative years, what a child experiences will feel "Right" or comfortable in adulthood. As adults bathing becomes a choice, not a duty. Although, indoor plumbing and bathing everyday seems ordinary in the American cultural society, bathing can be a pleasurable way of preparing ourselves for meditation, communion with the gods or the practice of any other form of magick. Fortunately, we live in a time that is seeing the rebirth (if you will) of ritual bathing. The most notable form of this rebirth is the opening of the many specialty shops that focus on "bath time". It is here you can find soaps, salts, oils, etc. with the essences of those magical herbs and elements that coincide with cleansing and purification of body and soul.*

*A myth of some Germanic tribes is Nerthus, the earth goddess, rode in her chariot in the heavens observing the society of Man. Sometimes she would come and commune with those that worshipped her. This would be the only time there would be a frithstead (peace between the tribes). When Nerthus had tired of humanity, one of her priests would take her chariot, vestments and herself to a lake in a grove. Her chariot, vestments and herself would be cleansed of the mundane so she could return to the heavens. As shown in this myth the action of cleansing is just as important as the intent. For example, as you shampoo your hair feel the dirt and grime of the mundane world being lifted by the lather and as you soap every limb, orifice and crease of your body; feel the bog of societal obligation being scrubbed away. In rinsing you can see the restriction of everyday life going down the drain. Whether you take a shower or bath is personal preference as well as the oils, perfumes, colognes, other elixirs or lack thereof as long as you receive the benefit of their intent.*

*Questions: Why robe yourself in Magical garb and go into Temple & Sacred Space before you cleanse yourself spiritually and physically of the Mundane? Would there be too much "baggage" from this plain of existence grounding you from The Great Work? Am I making too much of it? These questions come up for me as I read for this editorial. Was it Liber AL 2:57, the dream of my birth, my favorite old adage "Cleanliness is next to Godliness" or was it the ritual bathing at the Ganges river in India recently that made enough of an impression on me to want to write about it? I do not know.*

*Be it Actaeon invading the privacy of Artemis or Venus being sprung from the foam of the sea, adorned by the seasons and charming the gods with her beauty; the everyday bathing rituals of the ancient Egyptians in praise of their gods and themselves or the sweet smelling Vikings who charmed the English women from their foul smelling countrymen, it seems that bathing or cleansing ones self has been important since the beginning regarding hygiene, politics, religion, spirituality and sex.*

#### References:

- \*The Columbia Encyclopedia, Fifth Edition Copyright 1993, Columbia University Press
- \*Roman Open-Air Museum Hechinger-Stein, German Historical Museum
- \*Baths and Bathing in Classical Antiquity (Architectural History Foundation) by Fikret Yegul
- \*Bulfinch's Mythology, Copyright 1970, Harper & Row, Publishers, Inc.
- \*Liber AL Vel Legis
- \*Liber AL Vel Legis



## SIGILMANCY...MAGICK IN ART I by Soror Kalyx Matangi

"Like those Egyptians, magicians today formulate images, written symbols and ceremonies, which consist of certain actions and cults, and through which they express and make known their wishes with certain signals. This is the language of the gods which, unlike all other languages which change a thousand times every day, remains always the same...." Giordano Bruno, *On Magic*.

"All Art is Magick." Aleister Crowley, *Magick in Theory & Practice*.

Our most ancient pieces of art are also our oldest records of magick...the prehistoric petroglyphs and cave painting found throughout the world. While the individual mediums - carving in stone or painting with pigment blown through a hollow tube or bone - seem primitive compared to the methods of art today, the magical technique involved is one of the 20<sup>th</sup> century's innovations to magical science - the procedure of transferring a desire from the within the individual to manifestation in the physical world by means of an image symbolizing that desire, commonly known as sigilmancy.

Most Thelemites are familiar with the explanations of the technique given by Austin Osman Spare, the modern "father" of sigilmancy. The simplicity and effectiveness of his technique has seemingly made it unnecessary for magickians to be motivated to further investigate the art of sigilmancy, and it's easy to have a "if it's not broke, why fix it?" attitude about sigils. However, by Spare's own admission, sigilmancy is normally classified as a "low magick" technique, and much of its use revolves around the obtaining of specific desire via a simple spell. The question my investigation started with was "What if what you desire is not necessarily what is in accordance with your Will?" Since formulating a sentence accurately specifying your desire is the important first step of creating a sigil - "It is my Wish to....", how could one go about creating a sigil in a manner that allowed the Will to influence the Wish?

To begin, I temporarily "forgot" Spare's work and started looking at other examples of sigilwork in history. Beginning with the prehistoric cave paintings such as the ones found in France, the pre-alphabetic sigil consisted of an image of the desire transferred in a state that can be thought of as a physical metaphor for the subconscious process...the operator, in this case a hunter or shaman, descends into a cave or a remote crevice, draws the desired image from memory, and then leaves the image behind and returns to the surface to find the result. When one considers the limited amount of light that would be available in the cave, the slow nature of the medium (including in the case of the cave painting the role breath would have in the process), and the concentration involved in recalling and drawing the image of the desire (an animal, usually) from memory, it becomes apparent that the process was as important as the technique, probably inducing a trance state in itself.

Moving up to the developments of alphabetic magick in the ancient world, I found the Aramaic "demon bowls" of the 6<sup>th</sup> to 8<sup>th</sup> centuries also interesting, especially in that they were often written in a pseudo-script by illiterate makers. In many cases, the text itself was a secondary consideration in the making of the bowl...again, it was the process of making that contained the power, with the characters being little more than scribbles made as the spell was recited orally.

When looking at the sigil work from both modern and ancient times, we can see that most sigils conform to a visual language that we recognize as containing power...for instance, the seals of the Goetic spirits, the characters of magical alphabets, and the "final touches" of circles or crosses that many sigilmancers add to their finished sigil. This language has been in use for almost a millennium in Western magick, beginning with the Greco-Egyptian papyri (if not earlier...out of interest in historical documentation, I stuck to dated examples). The Hellenistic Papyri (2<sup>nd</sup> century B.C.E to - 5<sup>th</sup> century C.E.) mention the seals or charms of Solomon, and some of the *charactares* on the spellbooks, papyri, curse tablets and talismans of that era show possible early forms of the magical alphabets used in the middle ages.

One of the most significant examples I found is a brief mention of a technique in Book III of Agrippa's Three Books of Occult Philosophy, chapter 30. Here Henry Cornelius Agrippa (1486-1535) discusses the magical alphabets and how letters of angelical spirits' names may be combined to form a representational glyph. He also remarks:

"...but we not knowing [the angelical spirits'] essence, or quality, do from their names or works, or otherwise, according to our fancies devote and consecrate to them figures and marks, by which we cannot any way compel them to us, but by which we rise up to them, as not to be know by such characters and figures."

Regarding the process of using the glyphs of the names as focused meditation upon the spirit, he says:

"And first of all we do set our senses both inward and outward, upon them; then by a certain admiration of our reason we are induced to a religious veneration of them, and then are wrapt with our whole mind into an ecstasial adoration, and then with a wonderful belief, an undoubted hope, quickening love, we calling upon them in spirit, and truth, by true names and characters do obtain from them that virtue, or power which we desire." (Agrippa 1993, pg. 562)



*Excerpt from The Book of the Law*

*The manifestation of Ra Hoor Khuit, received 12:00 p.m. April 10, 1904 ev*

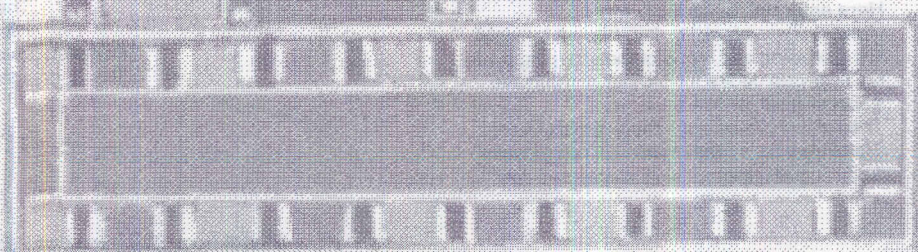
***Liber Al vel Legis 3:60-63***

60. There is no law beyond Do what thou wilt.

61. There is an end of the word of the God enthroned in Ra's seat, lightening the girders of the soul.

62. To Me do ye reverence! to me come ye through tribulation of ordeal, which is bliss.

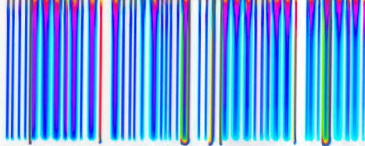
63. The fool readeth this Book of the Law, and its comment: & he understandeth it not.





## The inscription set upon the great gate of theleme

Here enter not, religious boobies, sots,  
Imposters, sniveling hypocrites, bigots;



Dark-brain distorted owls, worse than the Huns  
Or Ostrogots; fore-runners of baboons;  
Curs'd snakes, dissembling varlets, seeming sancts,  
Slipshop caffards, beggars pretending wants;  
Fomentors of divisions and debates,  
Elsewhere, not here, make sale of your deceits.

Your filthy trumperies,  
Stuff'd with pernicious lies.  
(Not worth a bubble)  
Would only trouble  
Our earthly Paradise.  
Your filthy trumperies.

Here enter not attorneys, barraters,  
Nor bridle-champion-law practitioners:  
Clerks, commissaries, scribes, nor pharisees,  
Wilful disturbers of the peoples ease,  
Judges, destroyers, with an unjust breath,  
That, like dogs, worry honest men to death.

We want not your Demurrers, nor your pleas;  
So at the gibbet go and seek your fees.  
We are not for attendance or delays;  
But would with ease and quiet pass our days.

Law-suits, debates, and wrangling  
Hence are exil'd and jangling.

Here we are very  
Frolic and merry,  
And free from all intangling  
Law-suits, debates, and wrangling.

Here enter not base pinching usurers,  
Pelf-lickers, everlasting gatherers;  
Gold-graspers, coin-grippers, gulpers of mists,  
With harpy-gripping claws, who, tho' your chests  
Vast sums of money should to you afford,  
Would nevertheless be adding to the hoard;  
And yet not be content; ye cluntch-fist dastards,  
Insatiable friends, and Pluto's bastards;  
Greedy devourers, chichy, sneak-bill rogues;  
Hell-mastiff's gnaw your bones, you rav'nous dogs.

You beastly looking fellows,  
Reason doth plainly tell us,  
That we should not  
To you allot

Room here, but at the gallows;  
You beastly looking fellows.

Here enter not, unsociable wight,  
Humoursome churl, by day, nor yet by night.  
No grumbling awf, none of the sharpening trade,  
No huff-cap squire, or brother of the blade.  
A Tartar bred, or in Alsatia wars,  
The ruffian comes not hither with his bears.  
Elsewhere for shelter scour, ye bully-rocks  
And roughtes, that rot with infamy and pox.

Grace, honour, praise, delight,



Here sojourn day and night,  
Sound bodies, lin'd  
With a good mind,  
Do here pursue with might  
Grace, honour, praise, delight.

Here enter you, and welcome from our hearts,  
All noble sparks, endow'd with gallant parts.  
This is the glorious place which nobly shall  
Afford sufficient to content you all;  
Were you a thousand, here you shall not want  
For anything; for what you ask, we grant.  
The brave, the witty, here we entertain,  
And, in a word, all worthy gentlemen.

Men of heroic breasts  
Shall taste here of the feasts,  
Both privily  
And civilly  
All you are welcome guests,  
Men of heroic breasts.

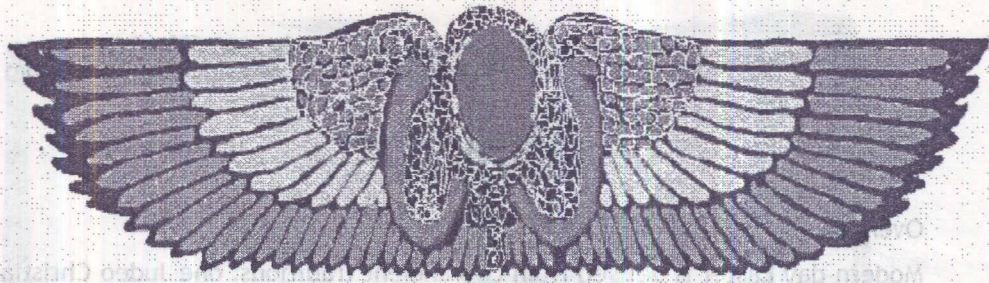
Here enter you, pure, honest, faithful, true,  
Expounders of the Scriptures, old and new;  
Whose glosses do not the plain truth disguise,  
And with false light distract or blind our eyes,  
Here shall we find a safe and warm retreat,  
When Error beats about and spreads her net.  
Strange doctrines here must neither reap nor sow,  
But Faith and Charity together grow.  
In short, confounded be their first device,  
Who are the holy Scriptures' enemies.

Here in the holy word  
Trust all, with one accord;  
It will some help afford  
Tho' you be knight or lord  
You may find shield and sword,  
here in the holy word.

Here enter ladies all, of high degree,  
Of goodly shape, of humour gay and free;  
Of lovely looks, of sprightly flesh and blood:  
Here take, here chuse, here settle your abode.  
The gent, the brisk, the fair, whoever comes,  
With eyes that sparkle, or whose beauty blooms.  
This bower is fashion'd by a gentle knight,  
Ladies, for you, and innocent delight.

This is design'd a place  
For every charming grace;  
The witty and the fair  
Hither may all repair;  
For every lovely face  
This is design'd place.





*Excerpt from The Book of the Law*

*The manifestation of Hadit received 12:00 p.m. April 9, 1904 ev*

**Liber Al vel Legis 2:25-34**

25. Ye are against the people, O my chosen!
26. I am the secret Serpent coiled about to spring: in my coiling there is joy. If I lift up my head, I and my Nuit are one. If I droop down mine head, and shoot forth venom, then is rapture of the earth, and I and the earth are one.
27. There is a great danger in me; for who doth not understand these runes shall make a great miss. He shall fall down into the pit called Because, and there he shall perish with the dogs of Reason
28. Now a curse upon Because and his kin!
29. May Because be accursed for ever!
30. If Will stops and cries Why, invoking Because, then Will stops & does nought.
31. If Power asks why, then is Power weakness
32. Also reason is a lie; for there is a factor infinite & unknown; & all their words are skew-wise.
33. Enough of Because! Be he damned for a dog
34. Be ye, o my people, rise up & awake!



# EASTER:

for more info visit:  
[www.religioustolerance.org](http://www.religioustolerance.org)

## ORIGINS, MEANINGS,

## CURRENT PRACTICE

### Overview:

Modern-day Easter is derived from two ancient traditions: one Judeo-Christian and the other Pagan. Both Christians and Pagans have celebrated death and resurrection themes on or after the Spring Equinox for millennia. Most religious historians believe that many elements of the Christian observance of Easter were derived from earlier Pagan celebrations.

The equinox occurs each year on March 20, 21 or 22. Both Neopagans and Christians continue to celebrate religious rituals in the present day. Wiccans and other Neopagans usually hold their celebrations on the day or eve of the equinox. Christians wait until after the next full moon.

### Origins of the name "Easter":

The name "Easter" originated with the names of an ancient Goddess and God. The Venerable Bede, (672-735 CE.) a Christian scholar, first asserted in his book *De Ratione Temporum* that Easter was named after Eostre (a.k.a. Eastre). She was the Great Mother Goddess of the Saxon people in Northern Europe. Similar "Teutonic dawn goddess of fertility [were] known variously as Ostare, Ostara, Ostern, Eostra, Eostre, Eostur, Eastra, Eastur, Austron and Ausos." Her name was derived from the ancient word for spring: "eastre." Similar Goddesses were known by other names in ancient cultures around the Mediterranean, and were celebrated in the springtime. Some were:

- Aphrodite from Cyprus
- Astarte, from Phoenicia
- Demeter, from Mycenae
- Hathor from Egypt
- Ishtar from Assyria
- Kali, from India
- Ostara, a Norse Goddess of fertility.

An alternate explanation has been suggested. The name given by the Frankish church to Jesus' resurrection festival included the Latin word "*alba*" which means "white." (This was a reference to the white robes that were worn during the festival.) "*Alba*" also has a second meaning: "*sunrise*." When the name of the festival was translated into German, the "*sunrise*" meaning was selected in error. This became "*ostern*" in German. Ostern has been proposed as the origin



three-quarters of the abbey's entire agricultural income. The poet Vicentius Obsopaeus wrote this about Eberbach:

The seven wonders of the world  
Have been increased by one.  
At Eberbach, as I've beheld,  
They've built a mighty tun.  
No, ocean is a better word,  
A sea of costly wine,  
And day and night it gushes forth  
Bacchus's drink divine.

As usual, the major source material for this column is Hugh Johnson's *Story of Wine*.

### Tasting Wines From France in Particular Bordeaux.

Wines from the Bordeaux region of France have produced some of the most luscious reds in the world. Their biggest downfall is that they tend to be very pricey when compared to American wines. It's not hard to pick up a Bordeaux blend wine with a rating of 90 out of 100 from a US winery for easily under \$60; it's a lot more difficult to do the same with the French variation. However, don't let price stop from enjoying a truly great experience with a great Bordeaux.

In France there are literally thousands of vineyards that make their own wine. Knowing, which vineyard to buy from can be puzzling and even misleading, due to the laws concerning vineyards and winemaking in France. For example, after WWII most large estate vineyards were broken down into small ones by law. So one could buy, for example, a Pomerol Estate wine from a variety of actual wine makers &/or vineyards that also have a varying quality and styles of wine. One of the most extensive resources on French wines is the *Wine Spectator Magazine*. Their web site has one of the most complete list of wine reviews, not to mention that they have one of the best wine magazines currently published.

There is also going with the tried and true vineyards such as one of Rothschild vineyards Even the secondary vineyards produce a marvelous Bordeaux and surprisingly enough at a decent price if you buy when it first comes out. However don't drink a young Bordeaux from France, it needs to age at least 6, preferably 10 years. That of course means cellaring it. You will get more of the luscious fruit and silkier tannins with age. Also, don't be surprised if you see a Bordeaux similar to what you bought 10 years ago priced at nearly 10 times what you originally paid for it

French wines have a tendency to have more depth than American wines. The reason is old vine The vines in France are centuries even a thousand years older than American vines. The deeper the roots go into the soil; the roots will find pockets of iron and other nutrients that improve the taste of wine. This helps to create depth and structure in wine. Most French tend to think that American wines are too flimsy, lack depth and structure. On the flip side most American think that French wines are too mineral or earthy. It depends on what you want in a wine. Personally we know that there's room for both.

French Bordeaux tend to be full bodied wines, lots of complexity of flavors with bold fruit flavor and deep spicy textures. Tasting and smelling chocolate and/or tobacco is



uncommon. The color is usually deep to medium ruby red. The aroma is big fruit mixed with earthy spices. The fruit aroma and taste can range from raspberries to blackberries to deep plum to black cherry. The finish, if allowed to age, will have lingering fruit with hints of spice on the tongue with long silky tannins. Tannins will be very sharp if the wine is very young. Age makes tannins silky or softens them in good wines Hints of

Oak or smoke are not uncommon on the finish as well. If the wine finishes overwhelmingly like smoke, they aged the wine in the barrel too long.

French Bordeaux we suggest that are under \$30:

1996 Haut-Medoc from the Chateau Caronne-Ste.-Gemme. It's around \$22 and that's a steal. We had a 1989 Haut-Medoc from Chateau Caronne-Ste.-Gemme and drank in 1999. It was a lovely wine full of depth, bold berry flavor and aroma, earthy spice, and hint of tobacco. The finish was silky tannins with fruit and spice that wouldn't stop giving. It was a pleasure to drink. When we bought the bottle, we paid under \$15. We saw one of its brother bottles in a store and it was priced at \$130. The 1996 Haut-Medoc from the Chateau Caronne-Ste.-Gemme is, according to the experts, is even better than its ancestors.

1996 Pauillac from the Chateau La Tourette. It's around \$15 and is a definite good deal with an emphasis on a good deal. We had a 1990; it was 6 years old when we acquired it and at a steal of a price. We remember the cinnamon and concentrated berry fruit. It is a very lovely wine with strong tannins and silky finish. It's descendent seems to be very similar. It is suggested to drink after 2001.

Bordeaux is only one of the great wine providences of France. Next time we'll bring on the bubbles and taste Champagne from Champagne!!! Oh, the tortures of research. :)

*Love is the law, love under will.*

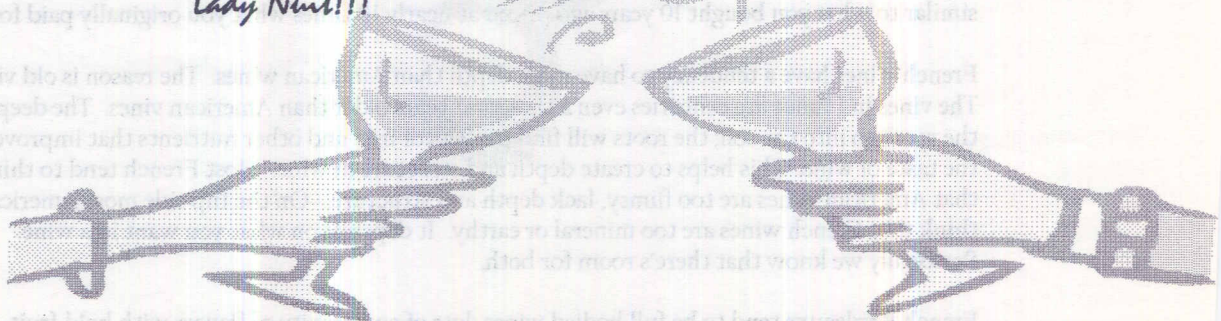
*Asape,*

*Hunahpu*

*Ixel Balamke*

*Who ever labor to exceed at all things wine. Unto our*

*Lady Nuit!!!*





## CONFESSIONS OF CO-MASTERS

*Do what thou wilt shall be the whole of the Law.*

### Wine during the Dark and Middle Ages.

The Romans doubted at first that vines could survive outside of the Mediterranean climate. However, they did plant vines just about everywhere they settled. Even England at Oxford had a vineyard, which stood not too far from the Temple of Mithras. When the Empire fell, some local people still tended the vines and in other places the vines were left alone and grew wild.

Making wine became the work of the Nobility and the Church. The Nobility, of course, promoted vineyards due to its economic gains. Taxing the people usually amounted in a percentage of ones goods, whether that was cows, potatoes, wine, etc. Besides the tax to the state, Charlemagne decreed that the Church would receive a "tithe", which was around 3 or 4 percent on all agricultural produce and this included wine. The Church also owned land and vineyards were planted on most of the acreage, but monasteries and nunneries owned the majority vineyards. Most of the wine from these sources wasn't distributed to the Church. It remained with the abbey. So the rest of the Church was very dependent on the "tithe" for their wine.

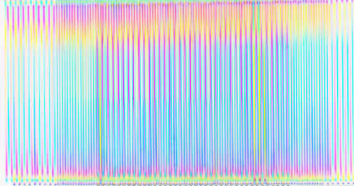
The Church did some social and financial maneuverings to ensure that they would continue to have wine for Mass and of course, one's daily ration. During these times every member of the Church, from Nuns to the Pope, were guaranteed their daily ration of wine. Churches encouraged villages to plant a vineyard. In return the Church would give initial cuttings and technical support. In retrospect, the Church contributed significantly to all facets of wine making from the vineyard to the cellar.

Also, the Church gave "official encouragement" to winegrowers and makers. These individuals were one step up the social ladders from the other workers. Sixth century Salic Law of Franks put twice the price on the head of a winegrower to that of a ploughsman or cowherd if he were accidentally killed. The Church did try to advocate to the State these types of laws in many countries, which gave preferential treatment to wine-growers and makers. Winegrowers were given the status of a freeman instead of serf. This meant that one could carry a weapon and go to another town to sell your portion of the wine. The Church and the State also utilized other social and financial opportunities to ensure plenitude of wine.

One village that grew into a city due to wine was Winzerdorf. Winzerdorf is one of the prime examples of the Church-Village Coop. Winzerdorf's main commodity was wine. It looked like the average German town with walls around it built near a river. It had terraced vineyards above it and scattered among the vines were huts for watchmen. In the square there was a community meeting hall and a community cellar. The entire village worked with the Church as a cooperative. Winzerdorf was not the only village to benefit from this coop



with the Church. There were many such towns along the Rhine. Rhine for a time was titled "the River of Wine" & the Rhine region became very wealthy. German wines were in high demand even the English preferred German wines to French. This title flourished until the Swedes came on the scene and brought the Thirty year war and, like most wars in Europe, it kept coming back with renewed hostilities until the end of 18<sup>th</sup> century. This had a devastating effect on exporting wines from the Rhine region.



Not much occurred, as far as wine is concerned, in France during the Dark Ages. Pirates along the coasts prevented much of the trade. However in the Middle Ages, wineries took off in a very big way. Most of the wine that made it out of Germany during this time was more akin to jug wine or volume production wine but not quality wine; very little good wine was exported out of Germany. France took advantage of this and started making some absolutely fabulous wines. The terms "Hunnish wine" and "Frankish wine" denoted, in the day, jug/bulk wine and fine wine. As Goethe put it, "The rich want good wine; the poor, plenty of wine." France was the first country to put forth regulations in order to clarify the different varietal. For example, the day of harvesting was established & to pick the grapes beforehand was a punishable offense.

French and German wineries still used trodden methods of crushing the grapes. They didn't use stone treading tanks like the Spanish or the Portuguese used. Most of the wine was red. Due this method and, the amount of and quality of grape (to which we will discuss later), a number of "trodders" passed out from the lack of oxygen and the increased amount of carbon dioxide. Only Nobles and the Church possessed wine-presses. The wine-presses were magnificent pieces of art. Carved from the largest trees in a forest. They were massive structures and thus hard to carry around. For most Nobles and the Church owning a wine-press had two opportunities. One, you can press your own grapes; two, you can charge a fee for anyone who wants to use your press (a percentage of your juice, for example). The different juices acquire through this practice allowed for some experimental blending of wines. Bordeaux wine makers became quite good at this technique, hence why well-blended wines are called Bordeaux.

A great number of experiments began to happen in monasteries and nunneries with wine making and growing. In April 1112 in Saone Valley an extraordinary young zealot named Bernard de Fontaine raised the stake. He leading a band of 30 educated youths founded a new monastery at Citeaux. They began to call themselves Cistercians and wore white instead of black habits. Bernard and his brothers lived according to the St. Benedict's rule, but with an artist's temperament. Bernard's rule of expansion was once the monastery had 60 monks; twelve of them must leave and establish a new monastery. Within three years, Bernard had founded 4 more monasteries. The most excellent; Clairvaux. Later he became the Abbot of Clairvaux. Yes, this is St Bernard of Clairvaux, who wrote "Liber ad milites Templi: De laude novae militiae", which was the letter that got the Knights Templars their sanction from the Church. This man is definitely should be in the Order of Lion, but that is another paper.

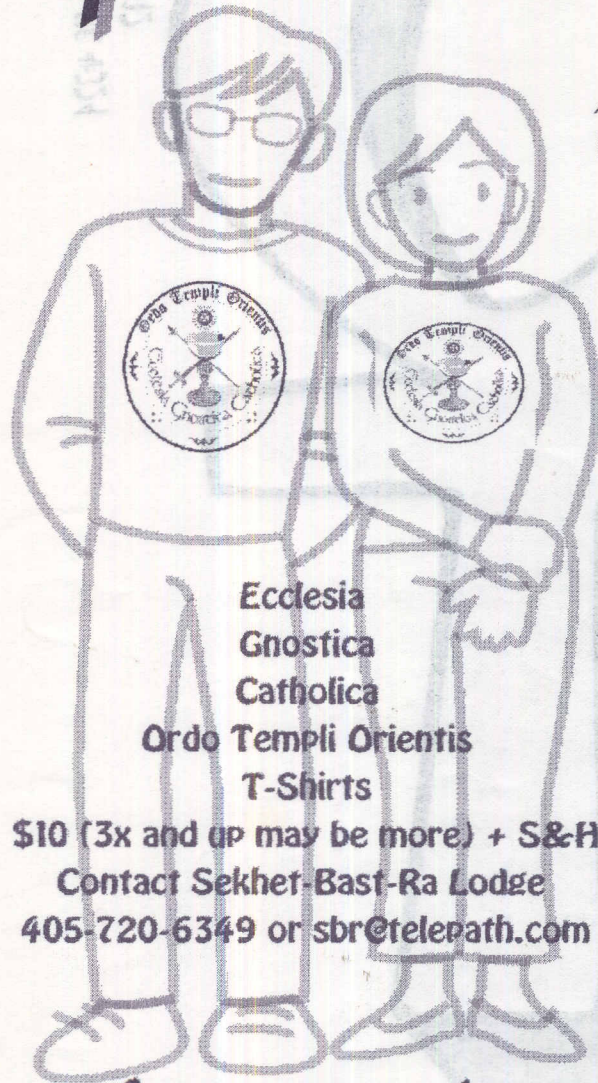
These industrious monks made some startling observances. They experimented with soil, soil types, watering, pruning, terracing, flavors in wine, chemistry, different exposed rock of different ages, etc. Their notes were impeccable. These industrious monks took winemaking to new heights. You could even say that they evolutionary winemaking and growing. They denoted wines by their vineyard, their varietal, and value of wine for a year. Everyone followed their lead and this trend still remains to this day with some other minor considerations.

Burgundy was the main wine perfected by the Cistercians. Thus the Cistercian established what we call today the Burgundy appellation or Burgundy wine. One abbey named Eberbach Abbey Church created such a splendid Burgundy vines only covered less than 3 percent of the 23,000 acres yet their income contributed to



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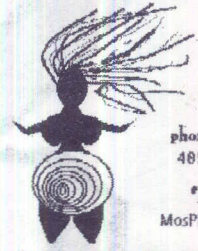
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