

VOLUME

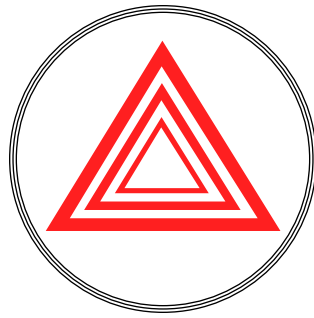
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ISSUE

1

VERNAL EQUINOX

2010



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Y'S

ATHENA AND OTHER
CRAFTY GODDESSES

THE WEDDING GIFT

A HISTORY OF O.T.O.
PART THREE: UNDER
REUSS AND CROWLEY

HORIZON CALENDAR
APRIL 2009

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Daughters of Lilith: A Gathering of Women
present

Athena and other Crafty Goddesses

by Soror 207*



The Goddesses that are researched in this article have attributions that are akin to the planet Mercury which derives from the Latin words for 'goods' and 'payment'. Mercury rules over reason, the ability to communicate, the intellect, words and dexterity. Its action is quick, uncertain, and volatile. The activities of business such as clerking, bookkeeping, secretaries and trade are associated with Mercury as well as with dealing with speaking, writing, letters and mailings, and means of transportation. Mercury quickens business, fosters general prosperity and is a benefactor of craftsmen, tradesmen and shopkeepers.

Athena

Athena, one of the twelve Olympians according to Greek mythology was born in full armor from the head of Zeus. The delivery of Athena was accomplished by one of the more resourceful gods, but most often it is Hephaestus who is credited with the heroic midwifery by splitting Zeus' skull with a bronze axe he had forged. Athena becomes the favorite daughter of Zeus, and he pays her markedly more love and respect than he shows to his wife Hera.

She thus had no real mother, though one was supplied by the story that Zeus had wedded Metis, 'Resource', 'Cunning Intelligence', 'Wisdom', or 'Good Counsel' and swallowed her when she was with child before she could give birth (a motif borrowed from Zeus' own birth). In other words, the supreme god always has wisdom within.

Athena almost certainly is a native goddess of the pre-Achaian population, although some regard her having Cretan or Lydian origins. Her name is not of Greek origin and the goddess was probably taken over from the earlier non-Greek population by the Hellene invaders who entered the country about 2000 BCE. Her name has the suffix characteristic of the pre-Greek language, -na-, and means nothing in Greek.

The Homeric poems (8th century BCE), which look back to the heroic age of the Mycenaean civilization, preserve many memories from the centuries before Homer, and Athena is one of the most important deities in them. Her antiquity is indicted by a number of her titles which were unknown or of uncertain meaning to the Greeks themselves: Pallas, Tritogeneia, and Atrytone.

Plato associated Athena with the Greek word *Atheonoa*, which the later Greeks rationalized as from the deity's (*theos*) mind (*nous*).

Her worship is associated with hills and she watched over the home and town; so she easily became the shielded defender of the citadels. In the Mycenaean period (prior to 1200 BCE) Athena seems to have been a palace goddess who safeguarded kings in different districts and protected the strongholds of the Mycenaean lords. She was especially their protectress in war and there are artistic representations of an armed goddess who may be Athena.

From being the goddess of the ruler she became the goddess of the city, and was given the

* The information laid before the reader, doctrinal, illustrative or dialectical is drawn from many different sources. Little is attributed to myself personally, except the manner of presenting it. In any case the truth belongs to all equally, in proportion to each person's power and willingness to assimilate it; there is no room for claims of human originality in respect of the truth itself. Thanks to Frater Doug Blake for editing, proofing this article and his other contributions.

express title in a number of places besides Athens. She was often associated in the function with a 'Zeus of the city'. Already in Homer she is the city goddess of Troy with her temple on the acropolis. So long as her wooden image, given by Zeus to the first king, remained there, the city's safety was assured; the Greeks had to steal it before their victory, paradoxically she is at the same time the helper of Greek heroes in battle.

Athena is tall and imposing and took an interest in the deeds of heroes. Other gods and goddesses have favorites whom they are prepared to whisk away from danger, but only Athena will stand beside a warrior in his chariot. She supported Achilles against Paris in the Trojan War, assisted Heracles in his labors, and guided the voyage of Odysseus. As a warlike goddess, she is generally shown in the armor of a Greek infantryman (hoplites). Besides her spear and helmet, she carries a magic goatskin (aegis), with which she flaps terror into opposing forces or courage into her own. The more intelligible of her epithets in Homer almost all refer to her warlike qualities; agestratos or ageleie 'leader of the war-host', egrekydoimos 'rouser of battle', laossoos 'driving armies before her', and leitis 'goddess of booty'.

Holy places are very tenacious of the respect in which they are held by the people. When the Mycenaean lords power had ceased to be, the old palaces fell but Athena remained on the citadels where they had stood and her temple replaced the old castle, as was surely the case at her most famous centre of cult, Athens (Athenai).

In 480 BCE Persian invaders destroyed the sacred buildings of Athens. Aprades later rebuilding was proceeding on the acropolis in magnificent style. Athena Nike a famous temple on the Acropolis was dedicated to Athena as goddess of victory. And the old temple was replaced by a larger and finer one higher up on the crest of the hill, the incomparable Parthenon. A huge bronze statue of the Athena was set up where it could be seen miles away at sea. The statue was forty feet in height and composed of ivory and gold. The goddess was represented standing. She was clad in a golden robe and her helmet was surmounted by a Sphinx. In one hand she held a spear, and in the other holding a figure of Victory in her palm. The eyes were of marble, and probably painted to represent the iris and pupil. The outside was decorated

Continued on Page 4



"THE CIRCLE OF THE
HORIZON IS THE EARTH
AND SKY'S EMBRACE"

SKY'S EMBRACE
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with sculptures representing Athena's birth, her dispute with the god Poseidon for control of the city, battles among gods and men, and the ceremonial procession of the Panatheneia.

Athena is closely associated with the city of Athens, whose name in Greek is the plural form of the goddess's name; she was also called 'the Athenian', Athenaie.

The story of how Athens (the capital city of Attica) was named after her and how she came to be patron goddess of Athens and of Attica generally was the result of a contest in which the prize went to the deity that had bestowed upon mankind the most useful boon.

Poseidon her rival, showed his power by striking the rock of the Acropolis (the citadel of Athens) with the trident which is his characteristic attribute, generally interpreted as a fish-spear, though this is not certain. The marks are still to be seen under a porch of Athena's oldest temple, the Erechtheion (home of Erechtheus). In some tales a salt spring resulted and in a later story a horse appears, although it is not improbable that Poseidon's creation of the horse goes back to earlier times.

Athena in her turn produced an olive tree, the first of the sacred olives of Attica, which when burned by the Persians in 480 BCE grew again at a miraculous rate. The judges, whether gods, the king of Athens or a jury of his people, pronounced her the victor, then Poseidon in anger flooded the Thriasian Plain, but was finally reconciled to Athena and her land. This much fact at least underlies the myth, that Poseidon was much honored in Athens, being an aristocratic god with whom even the writers of Old Comedy, accustomed to making sport of deities, dealt

with some respect.

In the Homeric Hymns it is said that Athena along with Hephaestus, taught men on earth to make glorious works. She is the patron goddess of arts and crafts, and of skills and sciences in Greek mythology including carpentry and weaving, she is especially the benefactor of architects, sculptors, potters, spinners, and weavers. At Athens, where ceramics was a major industry, the potters particularly enjoyed her support, though she was also the goddess of the whole community. Another important item in the Athenian economy was the production and sale of olive oil, and so the olive too came under the goddess's special care. Her face was on the city's coins and represented a visible expression of the glory of Athens.

Athena has a rich store of myths, perhaps due at least in part to her position as tutelary goddess of the quick-witted and inventive Athenians, but partly also to her complex nature, for she is on the one hand a warlike goddess and on the other a supporter of arts and crafts, for what appears in many places, and is therefore likely to be an ancient feature, is her association with the

crafts, expressed in her title Ergane, 'crafts-woman' or 'working-woman'.

Athena was noted for her wisdom and resource. Wisdom and help in war probably reflect what the princes of the Mycenaean age hoped for from her; perhaps she became the goddess of joiners and weaving-women because they looked to the palace for employment. But she remained their goddess long after the palaces fell and the princes were overthrown. In the following Ages after the naval battle at Salamis, Athens became the most powerful city in Greece and its intellectual centre. In Aeschylus and other



Image of Athena on silver tridrachm coin from Corinth, ca. 308-306 BCE

authors of the 5th century, Athena appears as a noble figure, embodying the city's highest ideals of justice, wisdom and moderation. These proud and liberal works still proceeded after Athens became engaged in her long war with Sparta (431-404 BCE). But the aspirations that they expressed were disappointed, for this war ended in defeat and disillusion. The subsequent decline of the city's industries struck at the roots of her popular support; the number of private dedications to her fell off sharply after the 4th century BCE. The goddess maintained her public position to the end of paganism, honored with priestesses, shrines and sacrifices, entitled 'Bringer of Victory'.

Athena is clever, resourceful and inventive and she is a helper of the ingenious, Athena is credited with creating various implements, one of them being the flute, or rather oboe, aulos, for it was a reed instrument played by blowing directly into, not across, the mouthpiece. Two legends attach themselves to this invention. One is that she used it to imitate the wailings of the other two Gorgons when Medusa was killed and the hissing of their snaky hair. The other is that she found that blowing into it distorted her face unbecomingly and therefore she threw it away. It was picked up by Marsyas the Satyr, who soon became so expert in its use that he challenged Apollo to a musical contest, the winner to do what he liked with the loser. Apollo won and flayed Marsyas alive.

Another story surrounding the skillfulness and dexterity of Athena is Arachne who was once a woman, very talented in weaving. Arachne in spite of warnings challenged the goddess to contend with her. Athena consented, and wove a marvelous web portraying the judgments of the gods on the presumptuous. Arachne produced a still finer piece of tapestry which showed the illicit loves of the gods. Athena enraged at the audacity of Arachne presenting the indiscretions of the gods thereupon tore the work and beat Arachne with her batten. Arachne hanged herself

from grief; Athena saved her life and bade her still hang and still weave in the form of a spider.

Although the virgin-warrior aspect of Athena Parthenos (the term "Parthenos" means virgin) was revered at the Parthenon in Athens, the nearby Erechtheion was a temple to a warmer, more domestic face of the same goddess. It was rumored that, in parts of Greece, priestesses of Athena conducted orgiastic celebrations while wearing Gorgon masks. In her pre-Hellenic form, Athena was identified with the Gorgon.

The goddess developed some secondary characteristics in different localities; at Elis, for example, she had the title Mother, and apparently a connection with childbirth.

Athena is regularly a virgin, which is what her very common title Pallas is generally supposed to mean. However, it is possible that like so many prehistorical goddesses of the Mediterranean region she was originally maternal and possible also that the legend of the birth of Erechtheus is a faint reminiscence of this.

Athena had no husband. Hephaestus, the craftsman god of fire and volcanoes, who was worshipped with her at Athens, might have been the obvious mate for her and his marriage proposal to Athena was sanctioned by Zeus, but she turned Hephaestus down.

Hephaestus tried to overcome her by force. In the scuffle that followed, the god's sperm fell on her leg. Disgusted, Athena wiped the sperm away; his seed fell on Gaia, the earth, which was immediately fertilized and produced a child, the hideous Erechtheus, a future king of Athens of whom Athena took charge and brought him up as her own son, thus attaining a form of motherhood.

She put him in a chest and entrusted it to the daughters of Cecrops, forbidding them to open it, but their curiosity overcame them, and something that they saw inside drove them mad with fright, so that they leaped from the Acropolis and

were killed.

However, the earliest surviving accounts of Erechtheus, who seems to be originally a minor god, say nothing of Hephaestus' part in the affair.

Animals that appear in holy places are liable to be taken for manifestations of divinity, and the owls of the Athenian acropolis were associated with the goddess from early times. Her favorite bird is the mysterious, night-hunting owl, but this was not generally seen when she was engaged in battle; but the appearance of an owl put heart into the defenders, and the tables were turned in the naval battle at Salamis. Her epithet *glaukopis* may mean 'owl-faced'. Athena may well have been originally a bird goddess, similar to the goddess depicted with owls, wings, and bird talons on the Burney relief. The owl still continues to be a symbol of erudition.

The goat was at one time a sacred animal or embodiment of Athena, as may be inferred from the practice of representing the goddess clad in a goat-skin (*aegis*). Yet the goat was neither sacrificed to her as a rule, nor allowed to enter her great sanctuary, the Acropolis of Athens. The reason alleged for this was that the goat injured the olive, the sacred tree of Athens. The animal was excluded from the sanctuary on the ground of injury done by them to the god. The exception to the rule which excluded the goat from the Acropolis was: once a year the goat was driven on to the Acropolis for a necessary sacrifice. When an animal is sacrifice once and once only in the year, it is probably slain, not as a victim offered to the god, but as a representative of the god themselves. Therefore we may infer that if a goat was sacrificed on the Acropolis once a year, it was sacrificed in the character of Athena herself; and it may be conjectured that the skin of the sacrifice animal was placed on the statute of the goddess and formed the *aegis*, which would thus be renewed annually.

The Rhodians had a legend of their own, the aetiological myth of a local deity whom they

identified with Athena; she had a temple in the town of Lindos. The Sun, to whom the island belonged, warned his sons of the coming birth and bade them be ready with sacrifice so as to be the first to do Athena honor. They obeyed, but in their haste forgot to bring any fire to the place of sacrifice, hence Athena of Lindos was worshipped with fireless offerings, i.e., her portion of the sacrificial victims was not burned. As this is characteristic of the worship of chthonian deities, it is fairly plain proof that the Lindian goddess was of that kind and therefore wrongly identified with Athena. Identifications of one divinity with another were common, however, in the ancient world and often made on the flimsiest grounds of chance resemblance.

The Greeks equated the Persian Anahita to Athena and the Canaanite Anath is comparable with Athena. And during the Hellenic period when Isis' worship spread from Egypt into several places in Western Europe Athena was identified with Isis. The Egyptians often called Isis by the name Athena, which signifies, "I have come from myself." Horapollo said that when Egyptians wish to depict a figure of Hephaestus they drew a scarab and a vulture, and when they want to represent Athena i.e. Net they draw a vulture and a scarab, for they believe that the world is composed of two elements, the one male and the other female, these two being the only gods whom they believe to be both male and female.

Due to the rise of scientific rationalism the traditional gods suffered from a general loss of respect. But far from killing the gods, the intellectuals gave them a new lease of life, by identifying them with physical or mental realities for which divinity could be claimed.

This line of thought began in the 6th century BCE, and was being applied systematically by the 4th century at latest. In Plato's time, Athena was being identified with 'mind'. The same method was embraced by Stoicism, the philosophy which exercised more influence on educated men than any other from the 3rd century BCE to

the 3rd century CE. For the Stoics, Athena was wisdom, or virtue, or the moon.

The aim in making identifications was to find something which could be related to the name of a god as well as to their traditional titles and myths. So Chrysippus in the 3rd century BCE explained that Athena was called Athena because the mind considers (athrein), and Tritogeneia because wisdom is tripartite; she was born from the head with the help of Hephaestus, the craftsman god, because wisdom comes to light by way of the voice, and arises from technical skills. Athena has also been depicted as being the animator of mankind which were human shapes of clay fashioned by Prometheus.

Through such devices the Greek gods remained alive, and preserved their ancient attributes. In the Orphic Hymns (probably of the 2nd to 3rd centuries CE Athena is laden with accumulated attributes of 1500 years; goddess of war, destroyer of Giants, mother of arts, bringer of victory and health, personified wisdom. In a later hymn, addressed to her by the philosopher Proclus in the 5th century CE, she retains all these facets, and is accommodated to the highly abstract theological system of the Neo-Platonists as well. Today Athena the divine instructor is still highly thought of; representations of her are found in universities, on coins and in some sections of the military.

Minerva

As Rome grew less rustic and more literate and as early as the 6th century BCE, a native Italian goddess Minerva the goddess of wisdom, sciences, of the arts and crafts in Roman mythology was identified to the Greek Athena. She is the patroness of craftsmen and also of writers and scholars. She is the inspirer of wit and resource as well as the protector of cities among the Etruscans. In Etruscan artistic copies of Greek mythological scenes her name is written for Athena's; in Latin literature Minerva is the ordinary name for the Greek goddess.

Because this identification was so early, it is hardly possible to determine Minerva's original character, though it must have resembled Athena's in some important respect. Many scholars regard her patronage of arts and crafts, which is conspicuous in historical times, as a basic attribute and the Latin proverbial phrase 'unwilling Minerva', indicating lack of inspiration, shows that she was established in the popular mind as goddess of wit and resource. Other functions of Athena were transferred to her by literary men and in official cult. The Etruscans set her up as a protecting goddess of cities, in company with Jupiter and Juno, and the Romans, when they took the south Etruscan town of Falerii in 241 BCE, removed her image to Rome as the Greeks had removed Athena's from Troy. Little religious sentiment can have been involved. Roman religion was, after all, largely a mass of formalities, preserved from a pre-urban past by priestly conservatism and later by cultured antiquarianism, modified at intervals from political motives by the state.

Minerva, the goddess of wisdom, was the daughter of Jupiter. Like Athena she was said to have leaped forth from his brain, mature, and in complete armor. She presided over the useful and ornamental arts, both those of men – such as agriculture and navigation – and those of women, – spinning, weaving and needlework. She was also a warlike divinity; but it was defensive war only that she patronized, and she had no sympathy with Mar's savage love of violence and bloodshed.

Iris

Iris in the Iliad is a golden-winged messenger of the gods and is the Greek goddess and personification of the rainbow. She is the daughter of Electra (Shining One) and Thaumás; in Hesiod she is a sister of the frightful Harpies. Her husband is Zephyrus, the west wind. Iris was also an attendant of Hera. The rainbow is a symbol of a bridge or road let down from heaven for transmission of the celestial to the earthly realm. Iris

seems to have had no cult.

Muses

Mnemosyne is the goddess of memory. She is the daughter of Heaven and Earth (Uranus and Gaia). She is the mother of the Muses (approximately 'Reminders') by Zeus.

The Muses were goddesses of memory and later of the arts and sciences. They presided over all manner of arts and sciences, song, and prompted the ability to remember.

They lived on Mt. Helicon and were put in charge of Pegasus by Athena. When Perseus cut off Medusa's head, the blood sinking into the earth produced the winged horse Pegasus, Athena caught him and tamed him and presented him to the Muses. The fountain Hippocrene, on the Muses' mountain Helicon, was opened by a kick from his hoof.

Other names for the Muses are Camenae (Roman); Pierides (from their birthplace, Pieria); and Aganippides, Castalides, Heliconiades, and Maeonides (from places sacred to them and where they were worshipped).

Their number came eventually to be fixed as nine to each of who was assigned the presidency over some particular department of literature, art, or science. The assignment of each of them to some particular art being an interpretation of late times and no part of their original nature. Apollo is their guardian and leader.

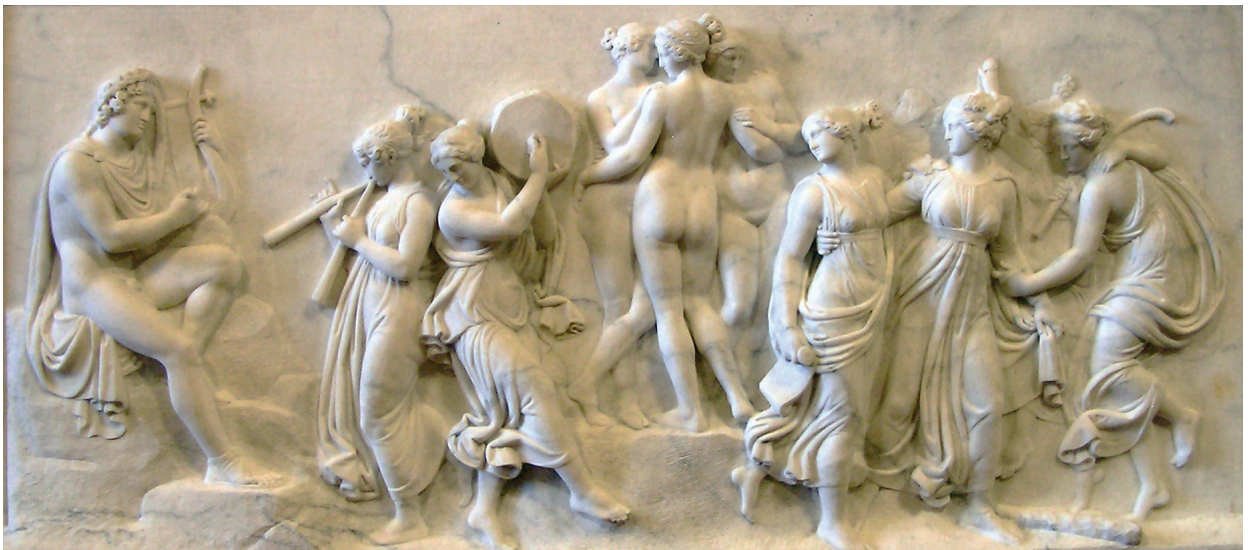
Calliope is the Muse of epic and of heroic poetry. She is the mother of Orpheus by Apollo. Horace says she could play any musical instrument.

Clio is the Muse of history. Her symbol is the laurel wreath and the scroll.

Erato is the Muse of lyric poetry, love and erotic poetry, marriage songs. Her symbol is the lyre. She is invoked by lovers especially in April.

Euterpe is the Muse of music and lyric poetry. Her symbol is the flute and she is the patroness of flute-players and of joy and pleasure. Some legends say she invented the flute and all the wind instruments. She loves wild melodies and is associated more with Bacchus than with Apollo.

Melpomene is the Muse of tragedy. Her symbol is the tragic mask and buskin (cothurnus), a



The Muses by Bertel Thorvaldsen, Alte Nationalgalerie, Berlin

thick-soled high boot worn by actors in tragic drama in ancient times.

Polyhymnia is the Muse of the sublime hymn, sacred song, oratory, lyric, singing, rhetoric and of the faculty of learning and remembering. Her symbol is the veil.

Terpsichore is the Muse of delight in dancing which she invented, of choral dance and dramatic chorus and with which she entertained her eight sisters. She is the especial companion of Melpomene. She wears a crown of laurel, and carried a musical instrument in her hand (the lyre or the cymbal). Some accounts say she was the mother of the Sirens.

Thalia is the Muse of comedy and of bucolic poetry. She carried a shepherd's staff, the comic mask, and wore the "sock", the light, thin-soled shoe of the comic actor.

Urania is the Muse of astronomy and of celestial forces. Her symbol is a globe and a pair of compasses. By Apollo, she was the mother of Linus, who was the instructor of Heracles in music, but having one day reproved his pupil rather harshly, he roused the anger of Heracles, who struck him with his lyre and killed him. By Dionysus she was the mother of Hymenaeus.

Sefkhet-Aabut

Sefkhet-Aabut is the deity of time, the stars and architecture. According to some myths this lunar goddess is the wife/sister of Tahuti who she is closely associated with in the performance of certain of his duties as the god of letters and learning, she also assisted him as a chronographer and chronologist.

Her name is often written as Sefkhet-Aabut; the reading "Seshah-t" is also a regular appearance of her name in hieroglyphs as well as the symbol (her headdress) of this goddess, but the phonetic value of the sign has not yet been academically ascertained. In some pictures of the goddess the sign seems to be compounded of a pair of horns inverted over a seven-rayed star, or flower with seven petals, supported on

a standard. Sefkhet is the ordinary word for "seven" and the reading of her name could mean "she who has inverted her horns", or, "she who is provided with seven horns".

She is seen wearing her characteristic symbols on her head, with a close-fitting panther skin garment upon her body, and in her hands she holds a scribe's palette and writing reed; in this form she is called "the great one, the lady of the house of books". Therefore she is a goddess of literature and the library.

Elsewhere she is observed without her panther skin garment, holding a writing reed in the right hand, and the cartouche symbolic of "name" in her left. In this form is implied the idea she is like a recording angel, not of the deeds performed by humans, but of their names, of which she, in all probability, took note of so that her associate Tahuti might Apolare them before Osiris. In the title which accompanies this picture she is called "great one, lady of letters, mistress of the house of books".

In another scene she holds a notched palm branch in her hand, a feature of the goddess Sefkhet-Aabut and she appears to be counting the notches; the lower end of the branch rests on the back of a frog, seated upon the emblem of "eternity", and from the upper end hangs the symbol of the double Sed festival. Accordingly she appears in the character of the chronographer and chronologist; the use of the notched palm-branch as a symbol of the counting of years is a custom which was most likely prevalent in predynastic times.

In yet another representation the goddess is standing before a column of hieroglyphs meaning "life", and "power", and "thirty-year festivals", which rest upon a seated figure who holds in each hand a symbol of "life", and who typifies "millions of years". In connection with this must be noted a passage in a text in which she Aplores to a king that she has inscribed in her register on his behalf a period of life which shall be "hundreds of thousands of thirty-year

periods”, and has ordained that his years shall be upon the earth like the years of Ra, that is, he shall live forever.

In the Book of the Dead the Apreased says, "My mouth and nostril are opened in Tattu, and I have my place of peace in Annu, wherein is my house; it was built by the goddess Sefkhet-Aabut (or Seshet), and the god Khnemu set it up for me upon its walls." And again he says "The goddess Sefkhet-Aabut hath brought the god Nebt, and Anpu (Anubis) hath called unto the Osiris Nu (i.e., to me) to build a house on the earth. In another chapter the goddess is said to be seated before the Apreased, and the goddess Sa protects his members.

These passages show Sefkhet-Aabut is a "goddess of construction", and being a suitable counterpart of Tahuti, she is the proper one to carry out his commands concerning the creation. It is, however, certain from many passages that her chief duties were connected with the writing of history, and delighted was the king who was fortunate enough to have his deeds recorded by the fingers of the goddess herself, and his abode in the next world built on the plan which she drew up in accordance with her attributes as

the inventor of letters, the lady of the builder's measure, and the founder of architecture.

In a text she Aprlares to Seti that her words concerning him shall never be gainsaid, that her hand shall set down in writing his fame after the manner of her brother Tahuti, and all according to the Aprree of Tem.

She is identified with the goddess Renenet, and with Isis, and at Dendera, she is called the "daughter of Nut"; at Lycopolis she was regarded as the sister of Osiris, and the mother of Herunub, or the Horus of gold".

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Lost Goddess of Early Greece by Charlene Spretnak



*Please join us to celebrate the feminine at our
monthly social to explore Women's Mysteries.*

Our next ritual will revolve around

Athena

Open to the Public, Newcomers Welcome

Where: Horizon Oasis Temple

When: Friday April 16th 7:00pm

The Wedding Gift
by Fra. 177

*"When I was too young to see
lines between trees
and dreams, I would crawl beyond
reach to the great groves behind
my home where the pomegranates grew,*

*Covered with wetness, bubbling
inside with the colour of bruises,
staining my fingers as I broke them
open on the roots and dirt."*

Tom Ganges, her lover, blinked in the dark.

Leaving early the next morning,
Tom padded barefoot down unmarked roads
to the home of Baba Yaga, the treacherous
bruja of the wooden cup,
her chicken-leg hut stalking through forests and

Time. The witch hobbled from her shack
and smiled her knowing smile, a grin
draped in white centuries of crepe,
mouth open
like a cracked bone. Reaching a withered
hand into her throat,

Baba Yaga pulled from herself
a pomegranate as bright as the oldest star.

She held it
and they listened together
as it sang the song-which-was-no-song,
wind twisting through rust
coloured reeds.

Tom took the fruit, burning his hands
and eyes, and hid it in folds of an old jacket.

Moisture seeped from his
mouth as his lips met the witch, squelching
the urge to resist as her tongue
squealed down his gullet and tore
away a blackberry sized piece of his heart.

Chewing thoughtfully,
she waved the boy away.

Tom returned home with his wedding gift.

Rumpled and sweatsoaked on the marriage bed,
having conceived at least three
children, she felt Tom tense
his body into a whisper, a monotone of two
words she had heard during night walks and fevers.
Her belly groaned.

From an early age, their daughter was wise
beyond her years and had a voracious
taste for red meat.

A History of Ordo Templi Orientis

Part 3 of 7: Under Reuss & Crowley

by Sabazius X° & AMT IX°

Acknowledgments and Notes can be found on the USGL website at <http://oto-usa.org/history.html>

On February 15, 1913, Crowley adopted a constitution for the M.:M.:M.:, subject to the General Constitution of O.T.O. On March 19, 1913, Crowley and Reuss jointly chartered James Thomas Windram (Mercurius, 1877-1939) as the O.T.O.'s official representative in South Africa. Later in 1913, while visiting Moscow, Crowley composed the Gnostic Mass, which he "prepared for the use of the O.T.O., the central ceremony of its public and private celebration, corresponding to the Mass of the Roman Catholic Church."

World War I broke out on July 28, 1914. Crowley moved to New York in October of 1914; the following year finding employment as a writer for George Sylvester Viereck's periodicals *The Fatherland* and *The International*, and as managing editor for the latter. In Aprember of 1914, Crowley appointed



Charles Stansfeld Jones (Parzival, 1886-1950, see above) as Sovereign Grand Inspector General VII° and Crowley's personal representative in the City of Vancouver. In March of 1915, Windram appointed Ernest W. T. Dunn VII° (Maximus) as Acting Viceroy for Australasia.

Despite his earlier disclaimer about the Craft Degrees in the Manifesto of the M.:M.:M.:, Crowley remained uncomfortable with the Masonic character of the O.T.O., for a number of additional reasons:

In contrast with Reuss, Crowley believed that women could not be initiated as Freemasons; though he thought that they ought to be able to be initiated into O.T.O.

He was frustrated with the elaborate preparations required to stage Masonic initiations, and with the length of the Masonic rituals and their excessive wordiness. Crowley perceived these factors to be impediments to successful implementation among modern working people.

He believed that the symbolic content of the Masonic rituals had become garbled nearly to the point of uselessness.

He wished to use the system of O.T.O. to help spread the teachings of Thelema.

For these reasons, Crowley undertook to prepare revised rituals which would convey the significance of the Craft and high degrees concisely and dramatically, which would be suitable for the initiation of both men and women, which not infringe on the just privileges of the United Grand Lodge of England, and which would convey the basic teachings of Thelema. Crowley did so around 1915, and adopted the revised rituals for use in his own section of O.T.O., the M.:M.:M.:.

Crowley wrote about his revised rituals to Arnold Krumm-Heller on June 22, 1930:

Reuss was in the habit of initiating people with the merest skeleton rituals boiled down from those of Continental Masonry. There was, to put it plainly, no order or Agency in the proceeding. He realized that perfectly well, and it was one of the reasons for his asking me to reconstruct the whole system of initiation.

I made a comparative study of numerous rituals to which I had access, and produced a series which were perfected up to and including the 6th degree (equivalent to the Kadosh) and these were worked in London with the greatest success.

I must here pause to point out that the fundamental and essential change which is necessary in any rituals with which I have anything to do is the complete renunciation of the cult of the slave-gods. It is impossible for free men to acknowledge

any system which is bound up with the fetishes of savages whose only motive for action is the fear born of their ignorance.

In 1915 or 1916, Aleister Crowley wrote "An Intimation with Respect to the Constitution of the Order" (Liber CXCV), which developed the ideas set forth in Reuss's 1906 O.T.O. Constitution, Crowley's 1913 M.:M.:M.: Constitution, and in Crowley's Manifesto. Gérard Encausse died on October 25, 1916. Charles Détré (Téder, 1855-1918) succeeded Encausse, and also appears to have received the X° of O.T.O. for France, but he died only two years later.

In 1916, Reuss moved to Basle, Switzerland. While there, he established an "Anational Grand Lodge and Mystic Temple" of O.T.O. and the Hermetic Brotherhood of Light at Monte Verità. Monte Verità was a utopian commune near Ascona founded in 1900 by Henri Oedenkoven and Ida Hofmann, which functioned as a center for what the historian James Webb would later call the "Progressive Underground."

On January 22, 1917, Reuss published a manifesto for this Anational Grand Lodge, which was called Verità Mystica. On the same date, he published a revised version of his 1906 O.T.O. Constitution, with a "Synopsis of Degrees" and an abridgment of The Message of the Master Therion appended. In his revised constitution, Reuss included many of the provisions of Crowley's M.:M.:M.: Constitution of 1913. However, in this document, as in many of Reuss's documents about O.T.O., he emphasized the Masonic character of the Order.

In May of 1917, Crowley's Lodge in England was raided and closed down by the police, allegedly over charges of "fortune telling" against one of the members. However, Crowley's work for Viereck's anti-British publication The Fatherland may have caused the authorities to suspect Crowley's Lodge of unpatriotic activities. All Lodge records were seized. Crowley was forced to temporarily resign the Grand Mastership in favor of C.S. Jones to ease the situation for the remaining members. The Lodge was never completely restored.

In Ascona, Reuss held an "Anational Congress for Organising the Reconstruction of Society on Practical Cooperative Lines" at Monte Verità from August 15-25, 1917. This Congress included readings of Crowley's poetry (on August 22) and a recitation of Crowley's Gnostic Mass (on August 24 — for O.T.O. members only). The announcement for this congress stated: "There are two centres of the O.T.O., both in neutral countries, where enquiries can be lodged by those interested in the aim of this congress. One is at New York (U.S. of America), the other at Ascona (Italian Switzerland)."

Crowley was living in New York at the time; so, evidently, he and Reuss were the only active National Heads of O.T.O. in 1917.

Reuss had his secretary, "J. Adderley" (Isabel Adderley Oedenkoven), send a copy of the announcement, along with a copy of Crowley's Manifesto of the M.:M.:M.:, to the United Grand Lodge of England, hoping that the Grand Lodge would send a representative. It did not; but William Hammond, the Grand Lodge Librarian, wrote to Reuss after the congress and asked for additional information. During Reuss's correspondence with Hammond, Reuss reminded Hammond that they had met in 1913/14, and Reuss had provided him with copies of the Oriflamme and Crowley's Equinox, which, he said, "give details about O.T.O."

Reuss was clearly impressed with Thelema. Crowley's Gnostic Mass, which Reuss translated into German and had recited at his Anational Congress at Monte Verità, is an explicitly Thelemic ritual. In an undated letter to Crowley (received in 1917), Reuss reported excitedly that he had read The Message of the Master Therion to his group at Monte Verità, and that he was translating The Book of the Law into German. He added, "Let this news encourage you! We live in your Work!!!"

On October 24, 1917, Reuss issued a charter to Rudolf Laban de Laban-Varalya (1879-1958) and Hans Rudolf Hilfiker-Dunn (1882-1955) to operate a III° O.T.O. Lodge in Zurich, called Libertas et Fraternitas. On November 3, 1917, de Laban became the Grand Master of the Anational Grand Lodge Verità Mystica. Later that month he closed Verità Mystica and moved his center of operations to Zürich. In March of 1918, Crowley published the Gnostic Mass in The International. Reuss published his German translation of the Gnostic Mass the same year.

In a note at the end of his translation of the Gnostic Mass, Reuss referred to himself as, simultaneously, the Sovereign Patriarch and Primate of the Gnostic Catholic Church, and Gnostic Legate to Switzerland of the Église Gnostique Universelle, acknowledging Jean Bricaud (1881-1934) as Sovereign Patriarch of that church. The issuance of this document can be viewed as the birth of the Thelemic E.G.C. as an independent organization under the umbrella of O.T.O., with Reuss as its first Patriarch.

To Be Continued...

Upcoming Initiation Schedule

Minerval Degree:

Application deadline past

Initiations on Sat. Apr. 17, 2010

First Degree:

Applications due Sun. Apr. 25, 2010

Initiations on Sat. May 29, 2010

Fourth/P.I. Degrees:

Applications due Sun. May 23, 2010

Initiations on Sat. June 26, 2010

Second Degree:

Applications due Sun. July 31, 2010

Initiations on Sat. Sept. 4, 2010

Please contact the initiation secretary for applications or initiation information at initiations@seattle-oto.org.

Kaaba Colloquium May 15-16 2010, Seattle WA

Kaaba Colloquium is dedicated to helping active O.T.O. initiates increase their leadership knowledge and skills, to discuss strategies, tactics, and advice on leadership roles and activities, and to meet with successful and prominent leaders from all over the nation. While Kaaba is aimed at current and aspiring local body officers, it is open to any member in good standing, of the 1° or above, who wishes to attend.

The presenters at Kaaba Colloquium are experienced O.T.O. leaders with practical, hands-on experience in running local bodies. Their presentations cover topics running the gamut from local body finances to resolving disputes between members to techniques for retaining and motivating members.

Visit <http://kaaba.oto-usa.org> for more information.

Horizon Oasis Regular Monthly Events for April 2010

All these events open to the public and held at the Horizon Oasis Temple, 1423 10th Ave, Seattle WA 98122 [except as noted]

Gnostic Mass

Apr. 10th @ 6PM

Apr. 25th @ 6PM

Horizon performs Liber XV,

The Gnostic Mass, on the 2nd Saturday and 4th Sunday of each month. All are welcome.

Saturday Social

2nd Sat. - Apr. 10th (After Mass)

Drinks, fellowship and cake. Stick around after mass and mingle...

Horizon Orientation

4th Sun. - Apr. 25th (After Mass)

Orientation is an opportunity for

newcomers to be introduced to the basics of O.T.O. and Thelema.

Kundalini Yoga

Every Monday @ 6:30PM

Local instructor Ai offers this class in our space each week, teaching the esoteric yet practical discipline of Kundalini Yoga.

Daughters of Lilith

3rd Friday - Apr. 16th @ 7PM

A monthly women-only gathering hosted by Horizon. All are welcome. E-mail matertiamat@gmail.com for more info.

Degree Knowledge Series

4th Saturday - Apr. 24th @ 6:30PM

Br. Blake hosts a lecture series on the symbolism of the Degrees of

the Man of Earth initiation rituals. Order members only.

Offsite Events

Magic in Theory and Practice

1st Sunday - Apr. 4th @ 5PM

Br. Kolson hosts a study of *Magick in Theory and Practice*, Aleister Crowley's "treatise on magic and mysticism for beginners." Contact mkolson@attglobal.net for details.

Enochian Group Ritual

1st Friday - Apr. 2nd @ 8PM

Br. Scott hosts and leads a group ritual and scrying of the enochian aethyrs. All levels of experience welcome. Email asicath@keepsilence.org for directions.

Schedule correct as of printing date - all events subject to change - visit the Horizon Calendar online @ <http://www.seattle-oto.org/calendar.htm> and the Sea-OTO Yahoo Group @ <http://groups.yahoo.com/group/sea-oto/> for the most current information.

Horizon Oasis Calendar

April 2010

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---|-----------------------------------|--|-----------|--|--|--|
| 28 Liber XV The Gnostic Mass 6PM Horizon Orientation (after Mass) | 29 Kundalini Yoga 6:30PM | 30 Private Rental Seshat 6PM | 31 | 1 | 2 Offsite: Enochian Group Ritual 8PM | 3 |
| 4 Offsite: Study Group 5PM Magic in Theory & Practice | 5 Kundalini Yoga 6:30PM | 6 | 7 | 8 1st Day of the Writing of the Book of the Law | 9 2nd Day of the Writing of the Book of the Law | 10 Liber XV The Gnostic Mass 6PM 3rd Day of the Writing of the Book of the Law |
| 11 | 12 Kundalini Yoga 6:30PM | 13 | 14 | 15 Offsite: Officers Meeting 7PM | 16 Daughters of Lilith Ritual 7PM | 17 Minerval Initiations Order Members 0° and above only ALL DAY |
| 18 | 19 Kundalini Yoga 6:30PM | 20 | 21 | 22 | 23 | 24 Degree Knowledge Lecture Series 2° 6:30PM Order Members 2° and above only |
| 25 Liber XV The Gnostic Mass 6PM Horizon Orientation (after Mass) | 26 Kundalini Yoga 6:30PM | 27 Private Practice | 28 | 29 Private Practice | 30 | 1 |

Public Events

Private Events



MOSAIC OF MINERVA BY ELIHU VEDDER

LIBRARY OF CONGRESS, WASHINGTON DC