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ARDORS OF APHRODITE

ITHELL COLQUHOUN:  
FEMINIST MAGICIAN  
AND SURREALIST

AND THE MOON  
BENEATH HER FEET

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# Daughters of Lilith: A Gathering of Women

present

## Ardors of Aphrodite

by Soror 207\*



In astrology, Venus is the planet of sensuality and love and is traditionally the ruler of desire, beauty and relationships. She is not confined solely to sexual partnerships and extends to relationships with friends and in business. Venus rules over the arts, culture, aesthetics, possessions, charm, good taste, sentimentality, sweets and sugar, color, poetry, paintings, jewelry, singing, drama and music. Venus governs emotional contacts, tenderness, moral character, marriage and unions of all kinds. Venus presides over sociability, disposition, luxuries, pleasure and appreciation. Venus's action is gentle and harmonious; and is considered essentially beneficent, a force making for friendship, reconciliation, peace, affection, love of beautiful things, and physical attractiveness.

Venus originally had a neuter grammatical gender and became feminine in the process of becoming a deity with functions seemingly appropriate to women. Venus became the embodiment of female allure and sexuality. Beauty, charm, sexual intercourse, sex, sexual desire, mating, beloved, love, attraction, and delight are some of the meanings for the Latin common noun *venus*, which comes from the Indo-European root word *wen-* and is related to the English words of *wish*, *win* and *venom*. Venus's derivation verb *venerari* means to venerate, to revere, worship, pray to, to implore, beg, to pray for, to honor, as well as to try to please; it signifies the sacral act of alluring or enticing something from beyond humankind's power. Venus is also connected to the word *venia* which denotes grace, favour, kindness, goodwill, permission, pardon,

and forgiveness. These words stem from the Latin root *vener-* in which love and lust is associated with and it is no accident that the words *venerate*, *venereal* and *venery* are etymologically connected; stemming from the name of the Roman love goddess, Venus, for sex has played a vital role in religion, magic, mysticism, occultism, symbolism and the whole range of human dealings with the supernatural. Venus may represent the function by mortals to win the favors of the divine with honors and gifts. Such acts can be interpreted as the enticement, seduction or charming of the gods. The ambivalence of this role is suggested in another related Latin word *venenum* which means poison, venom, drug, potion, magic charm or philter.

Love goddesses traditionally are inclined to be the best known, most popular and most frequently petitioned divinities of any pantheon. They usually share a number of common characteristics such as beauty and sex. They are generally linked to water; they have a particular affection for bright or colorful objects and are often swathed in jewels. Also a certain degree of vanity and the delight of flattery are part of the love goddess's nature.

Turan is the name of an Etruscan goddess of vegetation, gardens and sexuality; she is often depicted on Etruscan mirrors as a beautiful woman sometimes fully naked, naked to the hips or in Greek female apparel; her hair is flowing in ringlets or artistically bound up and she is wearing much rich jewelry. She is regarded as comparable to Venus, the Roman goddess of beauty and love, from whom Venus inherited

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\* 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.

some aspects.

The Venus who appears in Roman myth was probably at one time a primeval goddess. The mythological Venus's celebrated role as the goddess of love is explained by her identification with the Greek goddess Aphrodite. Although she also has the full set of functions connected with any great goddess, including those of mother and bringer of death. By the 5th century BCE, she was already turning into a minor deity. Most of Venus's cult remains unknown to us, originally she was of minor importance and there is speculation that Venus had not been universal to the Latins of central Italy. Her cult began in Ardea and Lavinium, Latium. Although she became a tutelary deity of Rome, she had a sanctuary in Ardea long before the city was founded. She seems particularly Roman and therefore contrasts with Jupiter whom all the Indo-European speakers knew, or with Mars although native to Italy, was shared by all peninsular inhabitants. Nor could Venus claim an old priesthood, festival or shrine at Rome.

Venus as a goddess of gardens and pot-vegetables began as the physical activity of coaxing and luring, but was early assigned the responsibility of looking after the vegetable plot. In some parts of central Italy the same priestess served both Ceres and Venus. As early as the late 3rd century her name signified the garden produce itself.

Venus Obsequens had received her temple at roughly the same time as the Romans first reared a statue group of Romulus and Remus being suckled by the she-wolf. At least as early as 290 BCE, her oldest-known temple was dedicated while the Third Samnite War was fought, by a patrician, Quintus Fabius Maximus Gurgus on 19 August during the wine festival called the Vinalia Rustica. At this celebration the Romans consecrated gardens to Venus and vegetable gardeners kept the day holy. The temple was built with fines exacted from female debauchery, which harkens back to the temple prostitution cults of the Near East. Although it stood at least 600 years, this temple's activities are rarely mentioned. Venus's epithet *Obsequens* ('compliant', 'graceful' or 'indulgent') and the source of the building funds point to an already existing identification of the goddess with the Greek Aphrodite and the Etruscan Turan, who were definitely goddesses of female sexuality. Venus developed into one of the major characters in classical myths through this identification with the Greek Aphrodite.

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

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Reflecting Venus's aspects she inherited from such Near Eastern goddesses such as Astarte and Ishtar via Aphrodite, her divine destructor qualities occasionally resurfaced. In 217 BCE, the Sibylline oracles suggested that a temple be erected on the Capitoline Hill to the Sicilian Venus Erycina, a renowned sexual goddess who is the embodiment of impure love and the patron goddess of prostitutes from Mt. Eryx on the western tip of Sicily, because she had directed the Roman triumph in the First Punic War against Carthage. At the time, the Second Punic War was going badly for Rome for they were defeated at the Battle of Lake Trasimene in the opening confrontations of the war. After consecutive defeats from Carthage's great General Hannibal, a direct descendant of Fabius dedicated a temple to Venus Erycina in 215 BCE. By this gift Fabius and the Romans placated the deity.

One tradition explicitly equated Venus Erycina to Aphrodite. She was the ancestress of the Roman people, through her son the Trojan prince Aeneas who came to Latium and founded Romulus's line; and therefore became the patron deity of Rome. The Trojan hero brought her cult to Cyprus, to Sicily and to Latium. Aphrodite sometimes had the epithet *Aineia*, which was interpreted to commemorate her maternity. The maritime route of Aeneas's legendary travels can be traced from one to another of Aphrodite's shrines. As for the seafarers, the stars provided the first nautical chart, for they lit the way and guided the sailors. The Babylonians deemed the Morning and Evening Star, the Star of Ishtar whose luminosity surpasses any other heavenly body except the sun and the moon. The planet's brilliance usually links it to goddesses of love and beauty. Although there is no myth that directly links Venus with the Evening or Morning Star this connection to the planet is a legacy that originated in the Near East in which Venus became the beneficiary. To secure the aid of the sea goddess Venus who had arisen from the sea foam in one of her birth stories, many seamen might have a star tattooed on one arm. Some place-names of the western Italian coast preserved indications of Aphrodite in

her role as protector of seafarers. Venus inherited these places as Roman rule spread.

Some Romans maintained that the month of April was named after Aphrodite. Venus is connected with the month of April by the dedication in 181 BCE of a third temple of the spring Vinalia festival that is celebrated on the 23rd of April. This Venus, another Erycina, had been promised a temple during a war with the Ligurians of northern Italy, whom the Romans considered distant relatives of the Sicilians. Located just outside the city, the new shrine reproduced the temple on Mt. Eryx, where temple prostitution still thrived. Late April and early May had become holidays given over to sexual promiscuity and stage plays. Since the 3rd century such rites, introduced under the influence of the Greek Sibylline books, had been consecrated to Flora, the spirit of blossoming. The likely model was the cult of Aphrodite Antheia, Flora in Latin. For centuries the Floral Games provided notorious spectacles of sexual license. Venus herself was not directly worshipped with Flora; nevertheless as divinity of produce and prostitution Venus belongs to the same kind of religious mindset.

A sacred grove called Libitina, where corpses were prepared for interment by the mortician (also known as *libitina*), once stood nearby the great cemetery on the Esquiline Hill. Worship in groves was rather ordinary but a grove cult for the dead was atypical. The word Libitina appears to have entered Latin from Etruscan, where it meant 'dead'. Libitina was not necessarily an Etruscan goddess, but a euphemism for death. From the name of the grove or from its tutelary deity, the Romans conceived the goddess Libitina. At some later time they could not intellectually put up with the excess of minor divinities. The Romans also believed Libitina governed sexual desire (*libido*); thence the traits of Libitina were incorporated into Venus and to rear a temple to this goddess of lust. By the time of the Imperial Age the Grove of Libitina was no longer existent and had become just the name of a street.

Venus Murcia 'of the Myrtle' was an appellation that amalgamated Venus with the obscure

deity Murcia. The myrtle-tree was linked with Murcia, as her name comes from the Greek *myrtea*, 'myrtle'; and since this shrub was sacred to Aphrodite, Murcia came to be another name for Venus. The Myrtle is an evergreen tree that is associated with death and resurrection; and when the Greek emigrants founded a new colony they carried myrtle boughs with them as a symbol of the end of one life and the beginning of another. The myrtle is sacred to love goddesses in the Mediterranean area, and is usually considered lucky in Europe and connected with fertility, love and marriage.

In early times the Romans knew the Little Aventine Hill as Mt. Murcus. The valley between the Aventine and Palatine Hills was named the Murcia and eventually the construction of the enormous Circus Maximus encompassed a number of old religious sites, among which was an altar to Murcia. The turning posts at that end of the racecourse in the Circus Maximus bore Murcia's name. As with Libitina; Murcia's identity was integrated into Venus and Murcia's cult no longer played a part in Roman religion.

Venus Cloacina 'the Purifier' was a synthesis of Venus with the Etruscan water goddess Cloacina. The Romans believed that *cloaca* was derived from a verb of cleansing. They also thought that the goddess of cleansing must be Venus, because the local plant used for sacral cleansing was the same as the myrtle. The Roman's need for a deity to oversee every place and structure resulted in a shrine to Cloacina and a sculpture of Venus that was put up in the Forum in close proximity to the Cloaca Maxima, Rome's main sewer system. The statue was erected on the spot where peace was concluded between the Romans and Sabines. Both Cloacina's shrine and Murcia's altar were located over running water. By spontaneity peculiar to the Roman's, Venus became mistress of funerals, racecourse turning posts and sewers.

Venus was venerated under additional cult names in Rome, such as Placida, 'pleasing'; Alma, 'nurturing'; Pudica, 'demure'. Venus Calva, 'bald', is an obscure appellation. Calva's cult dates back

to the 4th century BCE. The appellation refers to the hair as a significant means of feminine attraction. There are two traditions concerning the source of the epithet. One was the sacrifice of their tresses by the Roman *matronae* to make cables for war machines during the siege laid by the Gauls. An alternative suggests when under king Ancus Marcius an affliction had caused the queen and other women to become bald, the *matronae* shaved their heads to appease the goddess and hopefully to grow new hair.

The goddess's popularity extended throughout Italy and the Latin-speaking western Empire as Roman dominance extended. Venus was easily identified with minor local divinities and her characteristics are universally adoptable in numerous localities; as well as Venus being able to adopt the qualities of the indigenous deity. Which is illustrated when the Romans entered Carthaginian Africa, they easily recognized the native goddess as being Venus Caelestis, 'heavenly' Venus equated with the little known Greek deity Aphrodite Ourania. This primed the introduction of her association with the planet Venus. The possible connection of the Morning and Evening Star with the goddesses of love is because its appearance marks the limits of night, the time of love-making. Venus is the only planet named for a female deity and its astrological symbol is widely used outside astrology as a symbol of the female, the corresponding male symbol being that of Mars, the god who was the paramour of Venus in classical mythology. The outcome being that Friday (connected with the word friend) is the day of the love goddess thus keeping alive Mesopotamian astrology in Italy, France and Spain, where Ishtar's planet is memorialized in Venus's day. The well known phrase 'Friday's child is loving and giving!' is an expression Venus has contributed to human culture.

In the Greek East subject provincials of the Roman Empire, Venus was reunited with Aphrodite although Venus eclipsed Aphrodite as the populace religiously demonstrated their allegiance to the Empire and to the imperial house which Caesar had generated. Expression of the

extensive loyalty of the Empire convenes during the reign of Hadrian (117-128 AD). To augment imperial unity Hadrian built Rome's largest and prettiest temple to Venus and Roma, which he located beside the Colosseum. Adoration of Roma, a provincial concept, remained unique to this temple. Each goddess had her own precinct, placed back to back. By universal practice this twofold temple was called the City's Shrine. Hadrian chose to dedicate the temple on 21 April, the feast of Parilia, in order to honor Venus in her month and Roma on her birthday in the city's 888th year. Her state cult was a factor to the magnificence of the Roman Empire and the glory of certain elite families.

Venus presents diverse modes of divinity. The goddess of pot-vegetables developed into the Venus of female sexuality, whose birth, myth and cult are founded upon Greek and Near Eastern precedents. No matter what the cult of the abstract *venus* had consisted of, the feature of charm and allure was transferred to a female goddess of procreation. Love and war have an affinity in myths; and the warlike qualities that Venus's predecessors possessed were separated from her but kept connected to her through her recurrent liaisons with the war god Mars and according to some traditions was married to him.

In magic the energy of Venus is linked principally with love and sex, with fertility and the abounding life of Nature. Copper, as the metal of Venus, is useful in love charms and Cyprus a major center of her worship is an important source of copper. Operations of love, lust, pleasure and friendship should be timed in the hour and day of Venus. As with Aphrodite her favorite birds are sparrows, swans and doves; and from the sea – dolphins, mussels, scallops and shells. The plants sacred to her were the rose, the cypress, pomegranates and the myrtle; and the apple is also ascribed to Venus as well as to the Graces. Her accessories are the mirror and the girdle.

The Romans wrote of Venus: "With her, beauty comes. The winds flee before her and the storm clouds; sweet flowers embroider the

earth; the waves of the sea laugh; she moves in radiant light. Without her there is no joy nor loveliness anywhere".

Aphrodite, one of the twelve Olympians of the Greek pantheon, is one of the most celebrated deities of the ancients and her cult was prevalent throughout almost the entire Greek world. She is known as the goddess of beauty, mother of love, queen of laughter, mistress of the graces and of pleasures, patroness of courtesans, of marriage, generation and fertility.

Despite her great popularity and important status in Greek religion and culture, Aphrodite was not in origin an indigenous Greek goddess. Aphrodite as a sea goddess descends from an earlier tradition. She was originally a Near Eastern goddess, possibly an aspect of the Ugaritic Asherah, 'Lady of the Sea'.

Aphrodite's cult came to Greece via Cyprus to which she was particularly connected with. Aphrodite was most likely a local Cypriot form of the great mother goddess, whose worship under numerous names was nearly universal throughout the Near and Middle East in ancient times, and was of great antiquity. The scores of primitive idols found in Cyprus, representing a nude female figure with the sexual traits exaggerated, are possibly archaic images of this mother goddess, to whom the ancient inhabitants of Cyprus gave the name of Aphrodite.

Some legends say that Aphrodite was brought forth from the foam of the sea near Cyprus or Cythera. Hesiod in his *Theogony* tried to explain Aphrodite's name as deriving from the Greek term *aphros*, 'foam', in the sense that she was 'foam-born' and he relates the story of her birth by recounting the origin of the universe. In his version, Gaea the embodiment of Earth bore numerous beings through cohabiting with Uranus, the personification of Heaven.

Uranus demonstrated that he was a tyrannous father and confined his issue within the body of Gaea, so that she groaned with the burden. Release came at last when Cronus, with the participation of his mother Gaea, castrated his father.

Cronus threw the severed genitals of Uranus into the sea and Uranus produced a last mighty ejaculation. White foam gathered around the genitals and coagulated into the goddess Aphrodite. This conceivably is a representation linking the foam of orgasm with the overwhelming tides of desire. First she drew near to Cythera, and from there the zephyr wafted her along the waves to the sea-girt Isle of Cyprus. And when she came ashore the grass grew up about her beneath her shapely feet, she was then received and attired by the Seasons; then led to the assembly of the gods. All were enamored with her beauty; each one demanded her for his wife. Aphrodite refused Zeus and so for her stubbornness and in gratitude to Hephaestus, god of the forge, for crafting thunderbolts, Zeus gave her in wedlock to his ugly, crippled and deformed artisan son. So the most beautiful of the goddesses became the wife of the most ill-favored of gods.

She was venerated in Cyprus where the seat of her oldest cult in the Greek world was established. The island was ever after sacred to Aphrodite, where she was known as Kypris (Lady of Cyprus); she was called Cytherea or the Cyprian as often as by her proper name. Aphrodite was also called Philommedes 'member-loving' because she sprang from genitals. She was in due course integrated into the Hellenic system, but remained unruly like her source, the sea. It is possible that she became the divinity of sexual love because of a symbolic link between the sea and desire each being unpredictable, mysterious and potentially overwhelming.

Hesiod's version of Aphrodite is very significant because, though somewhat later in date than Homer, he is aware of Aphrodite as a newcomer among the Greek deities. In Homer's *Iliad* and *Odyssey* she has already been integrated in the company of the Olympian gods. Homer makes her the daughter of the supreme god Zeus by his consort Dione, an obscure goddess whose name is the feminine form of *dios*, the genitive of Zeus.

The *Iliad* preserves some tradition of Aphrodite's eastern origin. Hephaestus, the lame and

deformed fire-god and divine craftsman, who is of oriental origin, is her husband. She is occasionally associated with Ares the warrior, and he appears as Hephaestus' dangerous adversary. Her love affair with Ares calls to mind the fact that some eastern goddesses, including Ishtar of Babylon, the Canaanite Anath and Astarte of Phoenicia, combined the function of goddess of fertility with the goddess of war.

Aphrodite is infamously adulterous; her intrigue with Ares is well-known. In the *Odyssey*, a humiliating episode is recorded where a minstrel sings of the illicit love of Ares and Aphrodite. The story tells how Helios or Apollo, the sun god, informed Hephaestus of their liaison. Infuriated at the news and fed up with her constant infidelities, Hephaestus plans the punishment of the guilty pair. Hephaestus takes revenge by forging a net so fine as to be invisible but too resilient to be broken, and spreads it about the bed in his house. Stating that he is leaving to visit his favorite sanctuary the island of Lemnos he lays a snare for the lovers. Ares seizes the opportunity of the husband's departure to join Aphrodite. Warned by Helios at dawn Hephaestus turns back and discovers the lovers together in his bed. Hephaestus captured her as she lay with Ares. While they are enmeshed together by the invisible but imprisoning bonds of the gossamer-light metal mesh, Hephaestus invites the rest of the gods to observe the shameful scene, but the goddesses keep demurely away. Amid much ribald mirth Hephaestus demands that Zeus pay back the bridal gifts before he releases Aphrodite and her paramour. The sea god Poseidon induces Hephaestus to let his prisoners go, by promising the payment of the customary damages to the injured husband by Ares. The story ends by describing the 'laughter-loving' Aphrodite departing to Paphos in Cyprus, where her demesne and fragrant altar is located. There she was anointed with immortal oil and clothed in a lovely raiment, a wonder to behold.

Aphrodite gave birth to Eros as a consequence of this enmeshed mating. Eros a minor deity having a local cult at Thespias in Boeotia. In



the early legends, however, Eros was not Aphrodite's son but her intermittent companion. It would seem that the ancient Greeks previously had a god of sexual potency, a driving force in the creation of the universe, by the name of Eros before Aphrodite entered their religion. In later poetry she became the mother of Eros, the god of love. Hesiod emphasizes the fundamental sexual significance of Aphrodite by associating her with Eros, the older deification of the mysterious force that prompted the union of the sexes. He was her constant companion; and, armed with a bow and arrows, he shot the darts of desire into the bosoms of both gods and men. Eros is a powerful creative force, described by Hesiod as one who 'unnerves the limbs and overcomes the mind and wise counsels of all gods and all men'.

The deity named Anteros, the god of passion, was a brother of Eros. He was sometimes represented as the avenger of slighted love, and sometimes as the symbol of reciprocal affection, mutual love and tenderness. A myth revolving around Anteros is of Aphrodite complaining to Themis that her son Eros constantly behaved as a child. Themis told her that it was because he was solitary, and that if he had a brother he would grow swiftly. Anteros was soon afterwards born, and Eros immediately was seen to grow quickly in size and strength. Himeros, another son of Aphrodite by Ares, was the god of desire, personification of the longing of love and an attendant of Eros. Aphrodite's union with the wine god Dionysus resulted in the birth of Priapus, the god of fertility in nature and man, with his perpetually engorged penis. By Ares, Aphrodite bore Phoebus, the god of alarm, fear, dread and terror, Deimos, another god of horror and fright, and a daughter, Harmonia.

Aphrodite is often attended by the three Graces or Charites; Aglaia 'the radiant', Thalia 'the flowering' and Euphrosyne 'joy', personifications

**VENUS AT THE BATH (DETAIL)**  
**JOHN WILLIAM GODWARD**  
**OIL ON CANVAS**  
**1901**



of charm, grace and beauty. The Hours (*Horae*), goddesses of the seasons – Dice ‘justice’, Eirene ‘peace’ and Eunomia ‘wise legislation and order’ are Aphrodite’s companions as well.

All through the Near East and Europe, whenever a Mother Goddess is worshipped, there is typically a cult surrounding a god whose annual death and resurrection commemorated the life-cycle of the harvest. He is simultaneously her son and young lover. Such cults have existed since at least the 6th century BCE, in the Catal Huyuk civilization of Turkey, as well as in Syria, Iran, Egypt and Western Europe. The Mother Goddess is the constant root, her son the fruit who is sacrificed, consumed and reborn. This familiar motif of the fertility cults in the Near East, expresses itself by the lamentation and a search for the dead god by the fertility-goddess. The legend of Aphrodite and Adonis parallels those of the earlier myth of the Babylonian Ishtar and Dumuzi, the dying and rising god of vegetation, whom Ishtar seeks in the underworld in his period of decline. This theme recurs in Canaan in the search of the goddess Anath for the dead Baal, with Astarte and Tammuz from Phoenicia and in Egypt with the search of Isis for Osiris.

Little, regrettably, is known of the nature and structure of the rituals which were performed in the various temples of Aphrodite. Because ancient love goddesses were instilled with the responsibility of creation, they are sexual. Nevertheless, the meaning of their love had always been wide, including motherly love and *agape*, the love of a friend, as well as *eros*, or sexual love. Coming to Greece, Aphrodite to some degree at least fall within Greek ideas. Her cult was more subdued than her oriental predecessors. As female promiscuity gradually became increasingly taboo in many societies, the goddess experienced some redefinition, although her enormous popularity ensured that no specific aspect of her could be dispensed with. The Greek philosopher Plato differentiate between Aphrodite Urania whose love was spiritual or divine and Aphrodite Pandemos ‘of the people’ who represented secular or profane love. An exception

was Corinth, a trading town and open to foreign influences where she was known in Corinth as Aphrodite Porne ‘the Harlot’. The temple housed sacred harlots in the oriental fashion, any one of whom could embody the goddess while lying with a man. At the Corinthian temple of Aphrodite Pandemos, men lined up to select a young woman. The rite began when the woman, taught by priests and priestesses, bathed the man and together they bowed in homage. The man placed a silver coin on the lap of the prostitute as a consecrated offering to the goddess. Sexual intercourse, with the couple representing the divine male and female principles, completed the process of purification.

The direct successor of Inanna in Mesopotamia was Ishtar, the great goddess of love and war in the Akkadian pantheon. In the Babylonian Ishtar a change happened in the balance between the virginal and promiscuous poles of her nature: her virginal aspect was underplayed, while her promiscuity was emphasized to the degree of making her a divine harlot. Sacred prostitution was a prevalent, honourable form of religious worship and was observed in the Nature cults in many ancient civilizations throughout the Mediterranean, such as the Near East, Greece, Rome and where goddess worship had never been eradicated. The great goddess was also known as Qodshu ‘Holiness’, which could be interpreted as ‘sacred prostitute’ and refers to the licentious fertility rites which were practiced in her sanctuaries. In ancient Mesopotamia, the *qadishtu* were thought of as servants of Ishtar, and would sleep with any worshipper for a fee. An Egyptian rendering of the mother/fertility-goddess Qodshu in a sculpture from the 19th Dynasty, shows her nude between the Egyptian fertility-god Min offering him the lotus and the Canaanite Reshef, the god with power of life or death to whom she presents serpents which is indicative of her fertility function. The goddess stands on a lion, the cult-animal of Mesopotamian Ishtar. Ritual prostitution was a trait also of the cult of the Egyptian goddess Isis, in its development as a Mystery religion in Ptolemaic Egypt

and in Rome, where it was introduced at the end of the 3rd century BCE. But the great seat of the worship of Aphrodite and Adonis was Paphos in Cyprus. The sanctuary of Aphrodite at Old Paphos was one of the most renowned shrines in the ancient world. Her image was a white cone or pyramid, that shape and the licentious character of her rites were shared by her with other Asiatic deities. In like style, a cone is the emblem of Astarte. Astarte was generally depicted in art as nude, with the sexual attributes emphasized.

In Cyprus she was served by sacred prostitutes and it seems that before matrimony all women were formerly required by tradition to prostitute themselves to strangers at the sanctuary of the goddess. This connection with ritual prostitution demonstrates Aphrodite's eastern origin; for the custom prevailed at the cult-centres of many eastern goddesses. Similar customs prevailed in many parts of the Near East. It is likely that prostitution in the cult was practiced as a rite of imitative magic as well as that the prostitutes were also considered to represent the goddesses of fertility. It was thought she was the giver of vegetation. A hymn to her contains the words 'In the heavens I take my place and send rain, in the earth I take my place and cause the green to spring forth'. She created the animals. And she enveloped all aspects of sexual love, marriage and maternity. The practice was regarded, not as an orgy of lust, but as a sincere religious responsibility performed in the service of that great Mother Goddess. Sacred prostitutes could gain enormous power. According to the law they were entitled to inherit from their fathers and brothers and participate in the selling and management of family property. They were generally well-educated and considered the equals of men. At Babylon every woman had once in her life performed sex with a stranger at the temple of Ishtar and made a contribution to the goddess with the wages earned by this sanctified harlotry. And in Phoenician temples women prostituted themselves in the service of religion, thinking that by this behavior they propitiated the goddess and won her favor. The

practice of religious prostitution survived in Lydia as late as the 2nd century BCE.

At Paphos the custom of religious prostitution is said to have been established by King Cinyras, and to have been practiced by his daughters, the sisters of Adonis. Cinyras was a favorite of Aphrodite and is said to have been renowned for his exquisite beauty and to have been pursued by the goddess. The kings of Paphos participated as the divine bridegroom and on certain festivals each of them had to mate with one or more of the sacred harlots of the temple, who was Aphrodite to his Adonis. Chiefs were frequently representatives of the deity, in which case the process was believed to be a type of ritual purification, an idea which persists in the practice of the sacred prostitute. Virgins of most distinguished heritage were offered to the god, and then had sex until the natural purification of her body was accomplished.

The sacred prostitute was in essence the embodiment of a goddess. The word for the prostitutes *hierodule* in Greek, indicates a 'servant of the divinity'. The hierodule or sacred servant of goddesses such as Aphrodite was subject to a strict code of behavior, living by her goddess's laws, tending to the cleanliness of the temple and participating completely in its rituals. As a standard, a girl was offered to the temple once she had passed puberty, and had to have sexual intercourse with at least one man before she could leave. Not only did the temples receive their devotees from the populace; additionally, triumphant generals in antiquity may have dedicated their female captives to temples of the Goddess. It is also possible that the practice integrated the tribal system of *jus primae noctis*, whereby a chief had the right to take the maidenhead of a new bride. It is generally considered that the sex act of the Goddess in the sacred matrimony with her son-lover was being emulated by her worshippers and consecrated to her. The progeny of their union would rank as sons and daughters of the deity, and would in time become the parents of gods and goddesses, like their fathers and mothers before them. In

this method Paphos, and maybe all sanctuaries of the Near Eastern great goddess where sacred prostitution was carried out, might be abounding with human deities, the issue of the divine king by a woman personifying the goddess.

The island of Cyprus is a day's sail from the shore of Syria. The island attracted the commercial and maritime Phoenicians with its rich mines of copper and its forests of firs and stately cedars. The rugged land of Syria was situated between the mountains and the sea. Syria was of a miserly climate in contrast to the bountiful Cyprus that had an abundance of grain, wine and oil. The Phoenicians settled in Cyprus at a very early date and stayed there long after the Greeks had also established themselves on the island. The Phoenicians brought their deities with them from the motherland.

The early Phoenician kings of the royal house of Paphos in successive generations were intimately connected with Aphrodite. They consistently asserted to be not merely the priests of the goddess, but also her lovers in their sanctioned role as Adonis. Adonis is said to have reigned in Cyprus, and the title of Adonis which signifies 'lord' was systematically held by the sons of all the Phoenician kings of the island. The legends which link these Cyprian princes with Aphrodite make it likely that they claimed the divine nature as well as the humanity of Adonis.

Pygmalion, a Phoenician king of Cyprus, the father-in-law of Cinyras was another love of Aphrodite's. Pygmalion was a famous and gifted young sculptor; was so appalled with the wantonness and licentiousness of women he came at last to despise women, and was determined to live unmarried. He could not dismiss from his mind as easily as from his life the thoughts of the feminine or else he was determined on creating a perfect woman. He worked long and devotedly and with his magnificent skill a statue was produced which was a most exquisite work of art. It was so beautiful that no living woman ever born came anywhere near it nor any statue ever made could approach it splendour. It was the perfect appearance of a maiden that seemed

to be alive. The statue did not look like a statue; no one thought it was ivory or marble, but warm human flesh, motionless for a moment only. The supreme achievement of art was his, the statue was so perfect that it concealed itself and its result looked like the workmanship of nature.

Pygmalion admired his own work; bestowing his affection upon this beautiful statue of a lovely girl he at last fell deeply, passionately in love with his creation. Oftentimes, he laid his hand upon it as if to assess whether it was living or not, and could not even then believe that it was only an inanimate sculpture. No forlorn lover of a living woman was ever so desperately miserable as Pygmalion. He caressed the statue and kissed her enticing lips, but she didn't respond. He gave her gifts of bright shells and polished stones, little birds and flowers, beads and amber. He would dress her in rich robes and gave her jewels to adorn her. He laid her on a couch spread with cloths of Tyrian dye, and called her his wife, and put her head upon a pillow of the softest feathers, as if she could take pleasure in their softness. However she could not express gratitude. He loved a lifeless thing and he was absolutely and desperately wretched.

Aphrodite was aware of Pygmalion's passion for his statue. At the festival of Aphrodite he found the courage to pray to Aphrodite, the goddess he once repudiated, that he might have a wife like the statue. Aphrodite knew what he really wanted and as a portent that she favored his prayer the flame on the altar shoot up thrice in a fiery point blazing into the air. Wistful at this good omen Pygmalion returned home to his love, to see his statue to whom he had given his heart to. Leaning over the couch, he touched her and gave a long lingering kiss to her lips. She appeared to be warm. He clasped her wrist and felt her veins pulsing with blood. Aphrodite performed a wonder and changed the statue into a living woman whose name is Galatea. Pygmalion with tremendous gratitude and joy thanked the goddess. Aphrodite blessed the nuptials of Pygmalion and Galatea and from this union a child called Paphos was born who shares the name

with Aphrodite's most favorite holy city.

The statute that Pygmalion created is the image of Aphrodite and the myth of Pygmalion points to a ceremony of a sacred marriage in which the Phoenician and Cyprian kings wedded the image of Aphrodite, or rather of Astarte. Pygmalion is also the famous Syrian king of Tyre from whom his sister Dido fled. Pygmalion and Astarte occur together in a Punic inscription on a gold medallion which was found in a grave at Carthage; the characters of the inscription are of the earliest type.

In Byblos, located on the coast of Syria, a great seat of the worship of Aphrodite older than her temple at Cyprus was located. Byblos in antiquity was a holy place, the religious capital of the country. The city stood on a pinnacle beside the sea, and contained Astarte's great sanctuary, where in the midst of a spacious open court, surrounded by cloisters was a tall cone or obelisk, the holy image of the goddess. Here in this sanctuary in the form of Aphrodite's Phoenician counterpart Astarte, the rites revolving around a great goddess and her love for a dying god that was raised from the dead were celebrated. These rites resembled the Egyptian worship of Osiris so closely that Adonis was identified with Osiris.

Cinyras is said to have established a sanctuary of Astarte, at Mount Lebanon, a day's travel from Byblos. The location was most likely Aphaca, at the source of the river Adonis. At Aphaca there was a well-known grove and sanctuary of Astarte which Constantine destroyed on account of the scandalous nature of the worship. It was here that, according to the legend, Adonis first met Aphrodite/Astarte and had their last moment together; here his mangled body was buried.

On the face of a great rock, above a roughly hewn niche of her lover's tomb are carved figures of Adonis and the grief-stricken Astarte. He is depicted with spear in rest, awaiting the attack of a beast, while she is seated in an attitude of sorrow. Every year Adonis was injured to death on this mountain and every year the face of nature itself was dyed with his sacred blood. So year by year the Syrian ladies mourned his

death, while the blood red anemone bloomed among the cedars of Lebanon, and the river ran red to the sea, fringing the winding shores of the blue Mediterranean, whenever the wind set inshore, with a sinuous band of crimson.

As a goddess of fertility, Astarte epitomized the reproduction powers of Nature and women. The original meaning of the name Astarte was 'womb' or 'that which issues from the womb'. Such a denotation is most suitable as an appellation for a goddess of fertility; she is called 'she of the womb', i.e. the inducer as well as symbol, of female fertility. She is associated with the moon, and often is shown with the horns of the crescent moon, because the moon was believed to preside over the growth, decay and rebirth of all things as it waxed and waned in the sky. The planet Venus is the first to rise at evening and the last to disappear in the morning was greatly venerated. Astarte was also identified with the planet Venus, and her changes from a morning to an evening star were meticulously noted by the Babylonian astronomers, who obtained omens from her alternate appearance and disappearance. The Babylonians regarded the planet Venus as the star of Ishtar. To the Babylonians the brilliant luminary in the morning sky seemed the goddess of life and love that came to mourn her departed lover and to wake him from the dead. And in Sumeria the great mother goddess Inanna was associated with the planet Venus.

Aphrodite, known as Astarte in Phoenicia, Anath in Canaan, Ishtar in Babylon and as Inanna in Sumer had retained her love and sexual qualities from her predecessors. Although the war-like characteristics that these goddesses embody were vastly diminished in the Hellenized Aphrodite; in the Homeric poems, Aphrodite is often portrayed in a rather undignified manner, even though he calls her 'golden Aphrodite'.

In the *Iliad* the great epic poem by Homer about the Trojan War where the battle of heroes is the theme Aphrodite presents a poor figure. She is a soft, weak goddess there, whom a mortal need not fear to attack. In later poems her martial characteristics degenerated; she is generally

shown as treacherous and malicious, exerting a deadly and destructive power over men which is far removed from the glories of war heroes.

Aphrodite inadvertently was instrumental in sparking the Trojan War. Eris the goddess of discord, the sister of Ares was not well-liked in Olympus. She deeply resented and was infuriated at being excluded from a heavenly feast celebrating the nuptials of King Peleus and the sea nymph Thetis. Determined to cause conflict she threw into the banqueting hall among the guests a golden apple marked *For the Fairest*. Aphrodite, Hera and Athena each claimed the apple they asked Zeus to judge between them, but wisely he was not willing to decide in such a sensitive a matter he declined to have nothing to do with the issue. Zeus sent the goddesses to Mount Ida, near Troy, where the young prince Paris, the most handsome of men, would settle the beauty contest and judge between them. All three of the goddesses offered Paris a bribe if he should choose her, each attempting to sway his decision in her own favor. Aphrodite pledged him the loveliest of women in the world for his wife. Paris decided in favor of Venus; he gave her the prize of the golden apple of discord, thus incurring the undying enmity of Hera and Athena; each goddess championed her own hero and both aided the Greeks against the Trojans. Aphrodite

gave Paris the dangerous gift of *machlosyne*, female sexual desire, in other words the power to make any woman he chose desire him. Shortly afterwards he sailed for Greece, visited Menelaus palace and in his absence seduced and eloped with Helen. Thus the Trojan War ensued.

Aphrodite, the Goddess of Love and Beauty, enticed all, gods and men alike. This irresistible goddess laughed sweetly or mockingly at those her wiles had conquered and who stole away even the wits of the wise. She is a many faceted goddess – of the sea, of animals, of gardens, and even of death. This last correlation is not unexpected, for the great mother goddess is also a subterranean deity concerned with the death and resurrection.

#### Sources

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Man, Myth & Magic

The Goddess by Shahrugh Husain

Bulfinch's Mythology

Mythology by Edith Hamilton

Gods and Heroes of the Greeks by H. J. Rose

Dictionary of Classical Mythology by J. C. Zimmerman

Near Eastern Mythology by John Gray

The Golden Bough by Sir James George Frazer



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

*Our next ritual will be*

*Aphrodite*

*Open to the Public, Newcomers Welcome*

*Where: Horizon Oasis Temple*

*When: Friday July 16th 7:00pm*

# Ithell Colquhoun: Feminist Magician and Surrealist

## A Review by Mark Dalton

Ithell Colquhoun's biography of MacGregor Mathers, *Sword of Wisdom*, begins like this:

*"I was a schoolgirl sitting on a lavatory-seat and leaning forward so as to see into the depths of an osier basket lined with newspapers. The closely-printed pages carried an article written by a young woman visiting an Abbey in Sicily and described the strange goings-on there. The director of the place was someone whom she called 'The Mystic' but did not otherwise identify; and his Abbey was far from being an ordinary monastic establishment. I stayed put until I had read through two or three large pages, in spite of imperious rattling [by her angry mother] at the door."*

Thus began Ithell Colquhoun's magickal adventures, detailed in this remarkable book - which is as much autobiography as biography, as well as surveying the history and impact of the Golden Dawn on the entire spectrum of 20th century Western Occultism from her unique and wonderfully opinionated viewpoint.

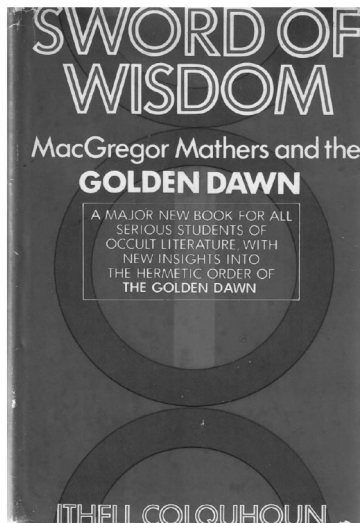
Born in 1906, and dying in 1988, Ithell's life spanned much of the 20th century. While still a young girl she continued to find tantalizing clues to an occult world, particularly in the

prose writings of W.B. Yeats, and she became a serious student of medieval alchemy, but it was not until she moved to London to attend the prestigious Slade School of Art that she connected with current occult practices - first with the Quest Society (theosophy) headed by writer/editor G.R.S. Mead. At the time, Colquhoun was the youngest member - "esoteric societies were not then fashionable among the young."

The secretary of the Society, E.L. "Eddie" Garston, was a man who shared Colquhoun's interest in alchemy, turned out to be a distant cousin, and developed into a good friend; loaning her books and eventually introducing her to Mrs. Evan Weir, the wealthy head of a surviving branch of the Golden Dawn. Mrs. Weir took an application for membership from Ithell, but it was not approved, apparently out of concern for her youth - or perhaps for her somewhat ungoverned

youthful intelligence. This rejection certainly did not discourage our heroine, however, and she continued to burrow ever more deeply into London's occult underground as she pursued her post-graduate work in the world of art.

Following wide travels in the Mediterranean



**Sword of Wisdom  
by Ithell Colquhoun  
Out of Print  
Available Electronically**

countries, Colquhoun returned to London and first made her name as an artist with vivid, sensual paintings of plants and flowers. In 1936, she attended a famous Surrealist exhibition in London, which drew the cream of the avant-garde art crowd from England and the continent, and soon thereafter joined the surrealist group that was active in prewar England. Now associated most famously with Salvador Dali, Surrealism was a revolutionary movement at the time – involving elements of radical politics and lifestyle that were at once exciting and prone to abuse. Ithell's individualism and refusal to give up her occult studies in favor of radical politics led to her expulsion from the group by their authoritarian leader.

This expulsion did nothing to discourage Colquhoun from becoming Great Britain's foremost surrealist artist, and continuing her explorations of the relationship of art to magick through "automatism" – a technique of painting related to automatic writing where the artist's hand is allowed to be guided by forces either outside of the artist, or welling from the deep subconscious mind, depending on one's interpretation. Later in life, following her move to the rural Cornish countryside, her work became even more focused on her natural surroundings. Her book *The Living Stones*, published in 1957, is illustrated with drawings that tie humans closely to the living world around them.

Colquhoun published a number of other books during her lifetime – she was a poet, a novelist and a travel-writer in addition to her magickal studies. It was her interest in the practice of magick, however, which drove Ithell throughout her life. She remained fascinated by Aleister Crowley, and, according to her biographer, Eric Ratcliffe, she not only wrote

a so-far unpublished biography of the Beast, but also published a lengthy essay on Crowley, and met and later wrote about Crowley's son, Ataturk, and his mother, Pat McAlpine. She was also a member of the OTO in England, a membership reportedly recognized by Karl Germer both before and after his expulsion of Kenneth Grant from the Order. (She was also closely associated with Grant.)

According to Ratcliffe (who touched very lightly on her magickal work in his art-focused biography), there is a great deal of Colquhoun's writing in the Tate Gallery archives, some of which has been edited by Steve Nichols and published as *The Magical Writings of Ithell Colquhoun* (2007).

There is more information about this fascinating woman at a website, [www.ithellcolquhoun.co.uk](http://www.ithellcolquhoun.co.uk), including a reference to a new, apparently more comprehensive biography of Ithell that I have not yet seen. A Tarot deck designed by Colquhoun is also now available. *Sword of Wisdom* is currently out of print, but incredibly enough, a lovingly scanned online version of the book can be downloaded as a PDF for free, at least at the moment. Look for it on Google if interested.

It is apparent that this somewhat neglected 20th century magician is finally receiving the recognition she is due. In the words of Moira Mathers, "*Woman is the magician born of nature by reason of her great natural sensibility, and of her instinctive sympathy with such subtle energies as these intelligent inhabitants of the air, the earth, fire and water*" – Colquhoun was such a magician, such an artist, and such a woman. With many women coming into their own in the 21st century practice of magick, it's no wonder there is an increasing interest in her pioneering work!

# What's New in the Horizon Oasis Library?

It's well that you should ask! The first thing is that the cataloging and entry of our collection into "LibraryThing" - an online, searchable database - is nearly complete. We have over 450 books and videos in our library, and the diversity of this collection is really quite wonderful. All the books currently housed at the Temple have been entered into the system. We do have some rare and valuable books that are not currently in the Temple - these will be added into this database, and possibly located in a locked display cabinet for safe-keeping at the Temple in the future.

The books in the Temple Library have been organized into broad, general, labeled topics on the shelves (Alchemy, Tarot, Practical Magic, Golden Dawn, etc.) and shelved aesthetically (by size, primarily) rather than alphabetically, at least for the present. Since the library is on display in the Temple entry, I want it to look good... the topical arrangement facilitates browsing and should make things easy enough to find to meet our needs (in conjunction with our online catalog). If this is not working for you at any point, or you need help in locating a particular book or research material, please let me know!

Thank you for allowing me to do this work. I'll be haunting the used bookshops for additions to our collection in coming months - one of the things I love to do! Please remember to write any books you take home in the Check-Out Notebook (clearly labeled on the shelf) and bring them BACK (and cross them off the list) when done for others to enjoy and benefit from! Again, thanks!

- Mark Dalton, Horizon Librarian

## Recent additions to the library collection include

*The Element Encyclopedia of Secret Societies and Hidden History:*

*The Ultimate A-Z of Ancient Mysteries, Lost Civilizations and Forgotten Wisdom*

by John Michael Greer

An excellent reference work actually "gets" the OTO (Lon is listed as a resource). It is fun and interesting to follow one entry to another in this encyclopedia as it tracks the interlocking web of connections and influences through the development of the modern occult world.

*The Legacy of the Beast: The Life, Work and Influence of Aleister Crowley*

by Lawrence Sutin

Not one of the major biographies of Crowley, but a good read. Pays special attention to the British tabloid press and their attempts to defile and defame Crowley across much of his life and career.

*Magical Alphabets: The Secrets and Significance of Ancient Scripts*

*Including Runes, Greek, Ogham, Hebrew and Alchemical Alphabets*

by Nigel Pennick

Pennick is a prolific writer on historical paganism and the occult, perhaps best known for his "A History of Pagan Europe" (written with Prudence Jones and also recently added to the Horizon Library). This is a good survey of alphabets and symbols.

*The Search for Omm Sety: Reincarnation and Eternal Love*

by Jonathon Cott

Whether or not Omm Sety was truly an incarnation of an ancient Pharaoh's lover, she was a remarkable woman, and Rolling Stone magazine editor Cott tells an intriguing and magickal story here, with a lot of historical background. I read this to my kids over several weeks as a bedtime story, and they loved it!





**AND THE MOON BENEATH HER FEET**  
**SHELLAY LYNNE MAUGHAN**  
**PEN & INK**  
**2010**

# Promulgation Strategies Workshop

## Presented by Br. Joseph Thiebes

### July 11 2010 12PM-5PM at Horizon Oasis

[Event Schedule](#)

If you heard the talk on promulgation strategies previously given at NOTOCON VII by Br. Joseph, you've only scratched the surface! Join us for an intensive workshop where we will explore the concepts in depth and brainstorm specific ideas for Horizon Oasis.

- \* Examine Crowley's vision for the Order's growth
- \* Learn a diagnostic model and apply it to your local promulgation efforts
- \* Design a comprehensive program of promulgation for your Camp, Oasis, or Lodge
- \* Explore more than ten strategic approaches to promulgation
- \* Discuss your own point of view, share your experience, and learn from that of others in attendance
- \* Includes a free workbook with material for review and room for note-taking

All are welcome. We will accept donations to assist Brother Joseph in covering the costs of his travel and materials. Please R.S.V.P. by contacting Sr. Melissa <[scathan@gmail.com](mailto:scathan@gmail.com)> so that we know how many workbooks will be needed.

#### Introduction

\* What is promulgation and why do it? \* The Elemental Diagnostic Model of Promulgation \* Elemental Diagnostic workshop \*

#### Part 1

\* Strategy: Medium Strictness \* Open discussion on strictness \* Strategic workshop\*

#### Part 2

\* Strategy: Khabs Am Pekht \* Review and analysis of Crowley's Liber CCC \* Example program: The Kaaba Series \* Facilitation skills: Facilitating Group Discussion \*

#### Part 3

\* Strategy: Cultural Continuity \* Strategic Workshop  
\* Strategy: Competing with Conventional Religion\*  
Strategic Workshop \* Strategy: Fraternity and World-Engagement \* Strategic Workshop \*

#### Part 4

\* Strategy: Legitimate and Adequate Leadership \*  
Strategic Workshop \* Strategy: Childhood Socialization  
\* Strategic Workshop \* Conclusion and Q&A \*

## Horizon Oasis Regular Monthly Events for July 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

July 10th @ 6PM

July 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. - July 10th (After Mass)

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

#### 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 - July 16th @ 7PM

A monthly women-only gathering hosted by Horizon. All are welcome. E-mail [matertiamat@gmail.com](mailto:matertiamat@gmail.com) for more info.

#### Degree Knowledge Series

4th Saturday - Returning in August

#### Offsite Events

##### Magic in Theory and Practice

1st Sunday - July 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](mailto:mkolson@attglobal.net) for details.

##### Enochian Group Ritual

1st Friday - July 2nd @ 8PM

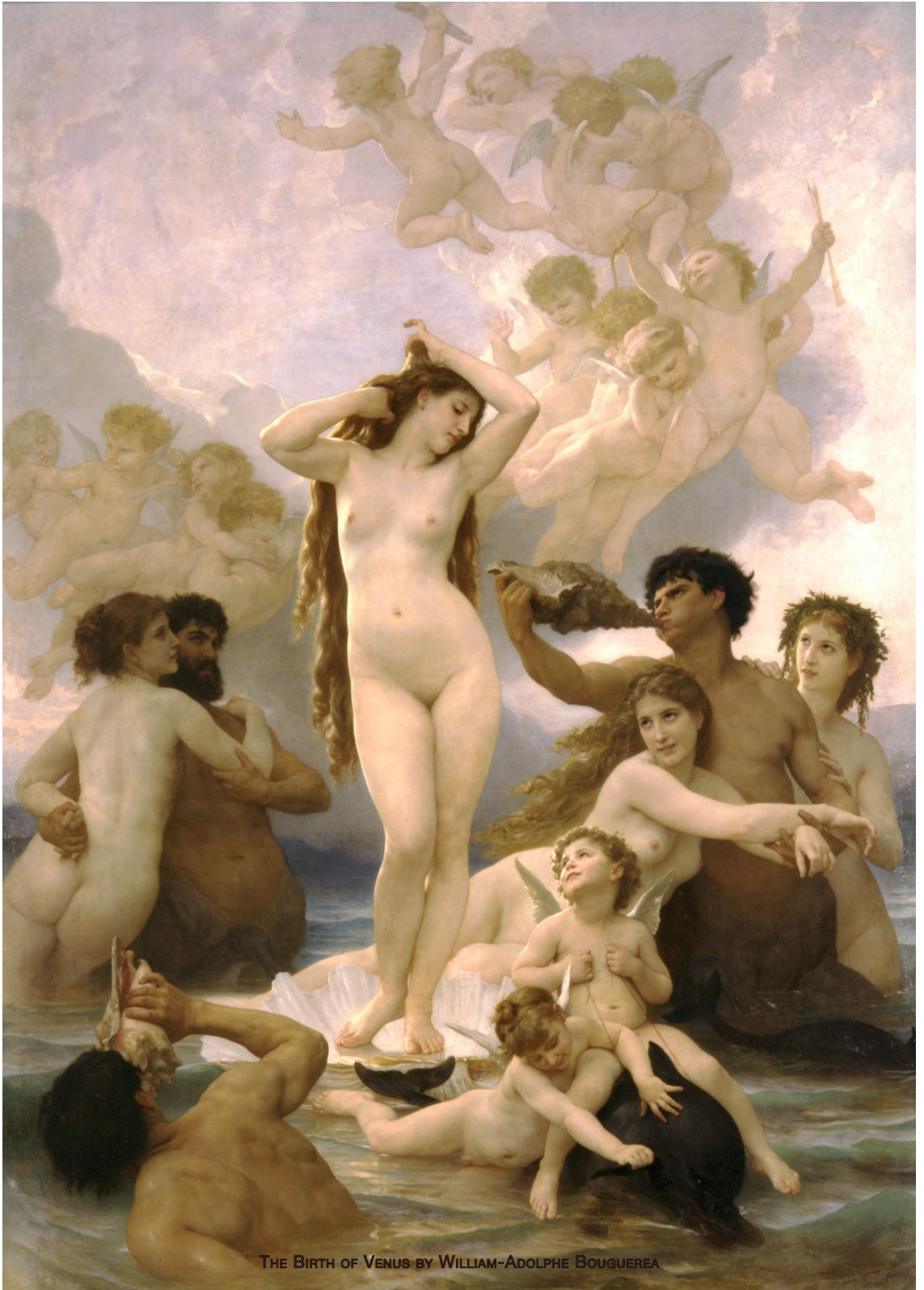
Br. Scott and Sr. Onyieh host and lead a group ritual and scrying of the Enochian aethyrs. All levels of experience welcome. Email for directions at [asicath@keepsilence.org](mailto:asicath@keepsilence.org).

*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

July 2010

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27 Liber XV The Gnostic Mass 6PM	28 Kundalini Yoga 6:30PM	29	30	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	9	10 Liber XV The Gnostic Mass 6PM  Saturday Social (after Mass)
11 Workshop: Promulgation Strategies with Br. Joseph Thiebes 12PM	12 Kundalini Yoga 6:30PM	13	14	15 <b>Offsite: Officers Meeting 7PM</b>	16 Daughters of Lilith Ritual 7PM  Hothouse Post-Ritual 9PM	17 <b>Private Rental 7PM</b>
18	19 Kundalini Yoga 6:30PM	20	21	22	23	24
25 Liber XV The Gnostic Mass 6PM	26 Kundalini Yoga 6:30PM	27	28	29	30	31 2nd Degree Application Deadline



THE BIRTH OF VENUS BY WILLIAM-ADOLPHE BOUGUEREAU