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Note from the Editor

The Winter Blues

The cold hard reality of winter is in now in full force. I don't know if it is my imagination but this year's winter seems to be so much colder than previous years and I seem to be suffering from the "winter blues". Typically the "winter blues" can be characterised by mild depression, lack of motivation, and low energy.

I am currently experiencing this prevailing sense of inner turmoil. I feel that an aspect of my life is in the process of change. It is not so much the process that is causing my discomfort but a sense of not knowing where I am going. This fear of the unknown, this fear of jumping into the enveloping darkness fills me with great anguish.

The question is what is next? Where do I go from here? I know that logically all will be revealed in time and as the days lengthen and the warmer days return all will be well. This winter of my discontent will pass and my life will hopefully be better for it.

Blessings

Janine

"In the depth of winter I finally learned that there was in me an invincible summer"



Winter ~ A Time of Standing Still

By Janine Donnellan

Winter has this incredible effect of time standing still. Winter is a time where the cold weather forces us inside and all we want to do is curl up in a warm place with a hot drink while we read a book or watch TV.

Throughout the eons, civilization has been struggling to overcome nature. However, our bodies are evolutionarily old and innately we still remember how weather once dictated behaviour and so our bodies instinctually just does what comes naturally.

Winter for our ancestors was staying indoors and sitting around a fire, or preparing food and telling tales that eventually wove our current culture into a TV and movie focused civilisation.



In winter, we produce hormones that make us sleepy, giving us time to restore body, mind and soul. This type of hibernation allows you time to reflect on your life, which can create the catalyst allows what is hidden within you to rise from your unconsciousness.

Winter with its cold, harsh reality can assist you to face those decisions that you have been avoiding and can allow you to push through the block that eventually leads you on to new aspirations. It is in the very midst of this cold time, that our mind turns to the light, to the warmth and the knowing that the sun will eventually be reborn.

Winter solstice or Yule is the shortest day, and the longest night of the year. It that time of the year that marks the slow return of the Sun's warmth and light, and the promise once again of a productive Earth.



In ancient times, much celebration was to be had as the ancestors awaited the rebirth of the Sun King, the Giver of Life that warmed the frozen Earth and made her to bear forth from seeds protected through autumn and winter in her womb. Bonfires were lit in the fields, and crops and trees were "wassailed" with toasts of spiced cider.

This ancient tradition still exists today with



many people celebrating Yule and Christmas in July here in the southern hemisphere.

This is the night of Yule, the Winter Solstice, the longest night of the year. Darkness reigns triumphant, yet gives way and changes into light. The breath of all nature is suspended, while within the Mother's cauldron of the rebirth the Old Crone is transformed again into the fresh Maiden. Completing the circle we all share.



Card Magic By Janine Donnellan

Using moon energy can bring about an opportunity for you to use its potent energy to manifest your heart's desire with some well thought out spell crafting.

When you want to bring in something new into your life, one of the simplest ways to maximise your potential for success is to create a manifesting card. This card will encapsulate all of your intent and energy which then becomes an integral part of a spell casting ritual. After the ritual the card then gets placed on your personal altar and it will then be a constant reminder of your intended goals.

Before you begin your card go through magazines and photos and collect images that resonate with your goal. Creating your card is the starting process of building up sufficient energy that will create the magic you desire so start your card making session by creating sacred space. Clean the area, physically, and energetically. Light a candle if so desired and call in your guides/deity to assist you in this process.



You can make your cards any way that you like. Perhaps you can coordinate the colours so they fit in with the vibration of your desire, e.g. pink for love, red for passion, blue for peace etc.



You can use different types of paper to create your card. Cardboard comes in many different colours and textures. You can also decorate your card with feathers and bling to give it that extra opulence. Make sure you have all the tools and ingredients to make your card before you start this process.

When you have completed your card, you can then create a ritual that will enact the energy of your desire. If possible you can link it in with the full moon which will bring its own special energy for that lunar cycle. Understanding what the particular moon sign is about for that month will help you to use those energies to their best advantage which is essential for your magical outcome. Don't forget that the phases of the moon from New Moon until the Full Moon is called "waxing" – which is associated with increase and the time from after the Full Moon until the New Moon is called "waning" – which is associated with removal or decrease.



The Full Moon is considered, the most powerful day of the month to perform magic, with the New Moon being the second in line.

When you are conducting your ritual empower it with as much emotional outpouring as you can muster as this will add value to the energy that you are trying to create to manifest your goal.

So start going through your old magazines and photos and put them aside for when you are ready to make that special card for your spell casting.



Set – The Egyptian God of Chaos

By Rebecca Houlahan

"I am Seth, the originator of confusion, who thunders in the horizon of heaven." [1]

Who is he?

Set is one of the oldest of the Egyptian Gods, and knowledge of him has survived despite his demonization in the late periods of Pharonic Egypt (Mainly after the Late period and during the Ptolemaic period). His unique animalistic head and association with Chaos has made him the focus of interest for many scholars, and debate still rages about what animal he is supposed to depict. Most simply refer to this mystical beast as a "Sha" animal, or "Seth-Animal".



Set as seen in the statue of Ramesses III, 20th Dynasty. The earliest artefacts representing the Sha animal date to the predynastic Period (4000 - 3500 BCE), and imagery of Set in Sha animal form, or Sha headed human continues to throughout the history of Ancient Egypt right up until its downfall (30 BCE).

The Sha has been connected with the donkey, antelope, fennec fox, jerboa, camel, long snouted mouse, greyhound, aardvark, jackal, hare, long-snouted mormyr (a type of fish), boar or a certain type of bird; but he is likely none of these. As H. Te Velde references, "The expert and authoritative judgement of this specialist on the subject of the flora and fauna of ancient Egypt was, that a zoological identification of the Seth-animal is impossible." [2]

Many scholars simply state that it is a fantastical or "fabulous" beast.



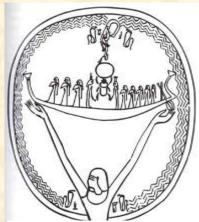
Seth in his different shapes As seen in the paper of Maria Martinez, "The sites of Seth"

Healthy Chaos

A common misconception exists that Set is "Evil" due to his connection with Chaos, but his Chaos is healthy, and is needed. To explain this point further, let's discuss another deity first, Ma'at.

Ma'at exists as a concept (Social Ma'at) and a Goddess (Cosmic Ma'at). As a concept, she is a way of living, of ethical order, truth and justice; the things that you can state as the building blocks of a cohesive and healthy society. As a Goddess, she acts as a barrier between the Nun (the primal waters of creation and un-creation) and our universe.

Within Cosmic Ma'at, but opposite the concept of Social Ma'at, is the concept of Khenenu. Khenenu is the opposite of society niceties (e.g. being loud, violent, boisterous, overly energetic, showy), and can be seen in the actions of the young child, the soldier and the clown/fool. Using it as a weapon is the special domain of Set and Sobek, but only Set bears the title "Shed-Kheru", which translates directly as "to raise the voice" and more generally: "to behave in-correctly", "to make mischief", "to stir up strife", "to kick up a row", "to cause commotion" [3].



A personified Nun lifting the Sun Barque from the waters in the Nun. The bubble of Cosmic Ma'at surrounds these deities of creation, protecting them and providing a place to begin Khenenu exists alongside Social Ma'at, as with the Chinese Ying and Yang, one cannot exist without the other. To once again quote Te Velde, "Every pharaoh, that is man in his quintessence, is a Horus reconciled with Seth, or a gentleman in whom the unformed spirit of disorder has been integrated." [4]

What did he do?

Set had many roles, both major and minor, spanning the three thousand years of Pharonic rule in Ancient Egypt. One of his more well-known roles was that of the defender of Ra. He was an exceptionally powerful god, given the title "The Lord of Power and Strength", and this gave him the ability to fight against a power that sought to sow seeds of Isfet (Bad Chaos, uncreation) in our world. That power is titled "Ap/ep". This power is often seen as a snake or large worm, terrorizing Ra's boat (barque) as it travels through the sky.



Ap/ep seen speared in hieroglyphic form

Ap/ep's Hellenised name is Apophis, and is written throughout this paper with a back slash due to the power of the written word. It was believed in AE that to write something was to give that thing substance and power, so Ap/ep was always written intersected with knives, and his name in hieroglyphics often depicted a snake stabbed, so it would never be allowed to provide the evil serpent any power.

Each day, Set stands on the front of Ra's night boat "The Barque of Millions" and defeats Ap/ep. His strength is used in this, and can be seen

in his epithets "He with great power in the barque of millions" and "He with great power at the tip of the barque". It has been said that the red of the sunrise is the blood of Ap/ep as it is spilled when Set is victorious, thus allowing Re to rise that morning.



Set fights Ap/ep, as depicted by TeniCola in the DEITIES OF DUAT project.

21st Dynasty Book of the Dead, Egyptian Museum, Cairo

In addition to his protection of Ra, he was also a God of the Foreign, being associated with all things strange and unusual to the Ancient Egyptians e.g. meteors, storms (rain/thunder/lightening) and different customs. To this end, he also acted as a liaison of sorts between the Gods of foreign countries and their peoples, and was gifted with two foreign Goddess' as wives. These Goddess' were a Canaanite Goddess of fertility, sexual love, hunting and war, named Anat; and Astarte, a Syrian/Canaanite Goddess of fertility, sexuality and war, who came from the same Semitic origins as the Mesopotamian goddess Ishtar.

The Gods were such an integral part of the Ancient Egyptian's everyday life, that they were even involved in peace treaties, with Set being used to represent the Foreign God. This is recorded as happening with the Hittites and their storm God, Teshub.

"When Ramesses II and Hattusili III concluded their peace treaty, the gods of both countries witnessed the arrangement. The Hittites saw the storm god as their supreme god and acknowledged a storm god in every major city of the state. All of those appeared in the treaty as written out by the Hittites. When the Egyptians translated this version into their own language to carve it on temple walls, they did not want to use the name Teshub, however, but instead used the name of the archetypal god of foreign lands, Seth." [4]

In his role as God of the Foreign, he was also in charge of the border of Egypt, the unhospitable deserts that surrounded the Nile, and the oases therein. It was through Set's power that foreigners did not invade Egypt, a belief that later brought about much demonization on his part, as he was seen to be failing his duties when Egypt was eventually invaded.

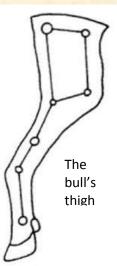
Symbols, Objects and Associations

Like many other Gods, Set has various objects and symbols that are associated with him. Most symbols or objects relate to a specific aspect of a God, covering a wide variety of connections with that God. However, many of Set's interlink or overlap, as the Ancient Egyptians were very fond of creating layers of meaning and symbolism. This can be seen in how the objects and items below link and build off similar symbology.



One of the things many items build off is his stellar associations is with the Big Dipper. The Egyptians saw this a bulls Leg or Thigh. The Jumilhac Papyrus, dated to the Ptolemaic Period (post-demonization) tells of a story in which after Set (as a bull) kills Osiris, Horus cuts off his leg and throws it into the sky, to be guarded by Tawaret, who ensures that it can cause no more harm to Osiris.

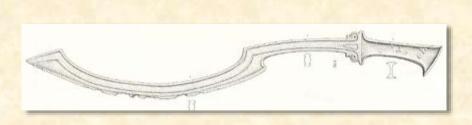
Mercury – As avid star watchers, the Ancient Egyptians would have noticed Mercery's eccentric orbit, how it disappears, and even its retrograde, where it appears to travel backwards across the sky. It is this odd and disorderly behaviour which would have sparked the Ancient Egyptians association with Set.



"If the retroactive movement of the sky was indeed noticed, it would be Seth who is most apt to be held responsible. It is Seth and Horus who are depicted pulling the tied cord in opposite directions." [5]

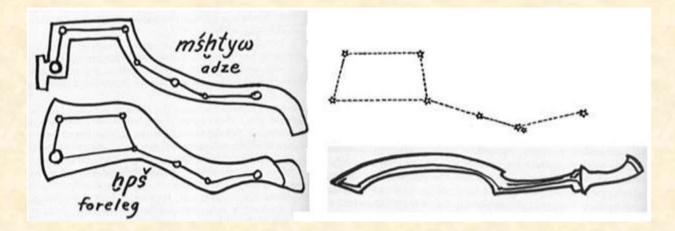
Iron – Known as "ba-en-pet" to the Egyptians, which translates to either metal or stone of "heaven", meaning the sky. This was because they harvested this iron from meteors, allowing them use small amounts of Iron as far back as 3000 BCE (Web1). As mentioned earlier, Seth has an association with uncommon or strange phenomena, leaving meteors to fall under his domain. The association with Iron continued over the years, and when Egypt hit its iron age, many of Set's sacred items were made of this material.

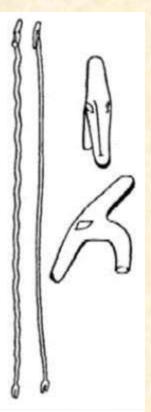
Khopesh – Written in Egyptian as hpš (translated as for-leg), it is a sickle-sword most commonly seen in movies about Ancient Egypt. It was thought to have originated in Canaan, with some versions being dated 3000-2000 BCE. [6] During the New Kingdom (18th, 19th and 20th Dynasty) the Khopesh began to be made of Iron. [7]



"If Set did dispatch Osiris with his forleg, the hpš has also the purpose of bringing life in the opening of the mouth. The god who has the power to kill also has the power to bring life." [8]

Adze – An item used in the Opening of the Mouth ceremony, it can be seen imitating the shape of the Big Dipper and in many cases, was also made of Iron. This item was thought to bring life to the dead by opening not only the mouth, but the eyes, ears and nostrils as well, enabling the dead to regain the 4 senses they would lose upon death.





D'm Sceptre and w3s Sceptre

Was Sceptre – While not connected with the Big Dipper, the Was sceptre is connected by its likeness to Set himself. This sceptre is a symbol of power, and often seen held by various Gods or Pharaohs to be a physical representation of their power and authority.

Te Velde remarks that "The w3s-sceptre is called 'giver of winds'. If Seth killed Osiris with the w3s sceptre, then this concept, like that of murder by means of a flood of water, could be brought into connection with Seth who manifests himself in thunder-storms and rain. The spiral shaft of the d'm-sceptre might be an imitation of lightening." [9]

The Infamous Murder

The Murder of Osiris is probably one of the most well-known stories relating to Set, and is one of the roots of his later period demonization. In it, we see Set as the villain. We see his jealousy, his greed and his eventual defeat. However, if we examine the story deeper, we come to a different understanding.

It isn't often mentioned in the texts what motivations Set had for this act, so jealousy and greed are painted as the cause. However, Te Velde states "Occasionally it is related that Seth excused himself by saying that Osiris had come too near to him and had defied him. Usually no activates towards Seth are ascribed to Osiris; he is essentially a passive god. Precisely this passivity,

however, might be a defiance for Seth.

Perhaps the Pyramid text mentioned above might be understood as signifying that Osiris had appeared to his brother Seth as the god whose essence is death and he who must die, and that it was this which aroused the aversion and aggression of Seth, whose unbridled zest for life clashes with passivity." [10]

When we add this fact into the understanding that it was after Osiris' death that his rise to larger prominence and power began in earnest, we are presented with an interesting difference in perspective. Take the quote below for example.

"Osiris's death was his real life: by a deliberate, significant antiphrasis, it made him into a "living god," but also a 'God above the gods...more than the gods.' This is why the dead Osiris enjoyed a kind of constant pre-eminence in the eyes of his companions: they lavished more attention on his corpse than on "the body that had existed earlier." [11]

In becoming the first Mummy, Osiris was also elevated to the position of King of the Dead, and given the land of the underworld to rule. It was this act that then allowed the Ancient Egyptians to live in that place as they had on earth, serving under a Pharaoh and continuing their way of life. It is through the act of mummification that the Ancient Egyptians were able to reach the Duat, and It is also said everyone, once dead, is called Osiris, so how could this happen without Osiris' death in the first place?

The two form a needed duality, and this can be further examined if we understand that some texts refer to Osiris as an aspect of Set's soul. [12] Like the concept of Ying and Yang, one must have light and darkness, or life and death.

"If Osiris is the god of absolute life, whose essence includes death, then the duality of Osiris and Seth is that of death and life. Osiris is death from which life arises, and Seth is the life which produces death." [13]

So, which story will you believe?

Did Set murder his brother out of jealousy and greed?

Was he a man who killed his brother to claim his throne, or did Set step up and commit a needed act, and help create a place that all who died might continue to live as Osiris does?

The Death and Resurrection of Osiris

To those who may not be familiar, the myth in brief is as follows.

- Set and Osiris are brothers, with Osiris being the eldest.
- Osiris and Isis ruled over Egypt as the first Pharaoh and Queen, everyone was pretty happy because they were good at their job.
- Set seeks the throne from his brother, and makes a plan.
- He makes a chest/ coffin, exactly to Osiris' measurements, out of the finest woods and adorns it with jewels and beautiful paints.
- He gathers a party of the Gods and says that whomever fits within the chest gets to keep it.
- Many try out the chest, but only Osiris fits perfectly. When he gets inside, Set places a lid on top and throws him in the Nile. It is suggested that he died by drowning.
- His body and the chest washes ashore in Byblos and turns into a tree, which is chopped down and taken to the palace of the king to be a pillar.
- Isis searches for this pillar, finds it, and then brings it home.
- Set, furious that his plan has failed, finds Osiris and cuts him into various different pieces.

This myth varies here, with the pieces being between 14 and 42, depending on the time or location of the story.



- Those pieces are scattered all over Egypt, and require Isis and Nepthys to search far and wide to collect all the pieces.
- The pieces are collected, found, and pieced together by the magic of the two sisters.
- They can't find Osiris' penis, so the women fashion a new one, out of wood or gold, depending on the myth.
- Anubis performs the first mummification on Osiris and he becomes the first mummy, but also becomes the King of the Underworld and reigns eternal in that place, with more power and recognition than he had before.

The entire myth of Osiris is very long, and has been summarised here to keep with the discussion of Set. If you would like any point elaborated, or would like to discuss certain aspects, please feel free to ask.

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Photos of Rebecca Houlahan & Logan Bremer-Kamp taking part in a Spheres Of Light ritual to Set. Photo by Mike Garverick



Mediumship & Psychic Development Circle Commencing 26th July 2016

We all have natural psychic abilities. Learn to Awaken Your Psychic & Mediumship skills at the Psychic & Mediumship Development Circle. Tap into the power of your psychic intuitive abilities and make them work for you in all areas of your personal and business life!

These classes will be facilitated by Janine Donnellan from SOL Illumination.

Classes are conducted on a fortnightly basis (5 nights a term).

Where: Sylvania Cottage, Venetia Street, Sylvania 2224. The cottage is on the corner of Venetia & Holt Street. There is plenty of allocated parking in Holt Street. Dates: Fortnightly on Tuesday nights (26th July, 9th August, 23rd August, 6th September, 20th September 2016). Time: 7:30pm – 9:30pm. Cost: \$180 per term

BOOKINGS ARE ESSENTIAL ~ Please contact Janine on 0408 025 268 to make your booking. A non-refundable deposit of \$50.00 is required for all bookings and can be paid using the PayPal button on the website. The final payment can be made at the first workshop.



DOMMOC HALL

It is 1935 and a young art restorer. Grace Tyler, is taking up a position at the ancient family home of Lord Alvey at Dommoe Hall in Suffolk. A wall fresco, covered up for generations because of sinister rumours of deceit and impurity in the family line, has partly been rediscovered and she is responsible for its authentification and restoration. But Grace finds it is not just in the fresco that secrecy and immorality is rife. The house, its occupants, their relationships, and the nearby Dunwich Abbey are full of underground revelations, some gratifying some frightening, until despite an unexpected romance, Grace finds she is in mortal danger.

Cover design by Judith Page

CODE FRESCO of DOMMOC HALL

Judith Page & Paul F. Newman

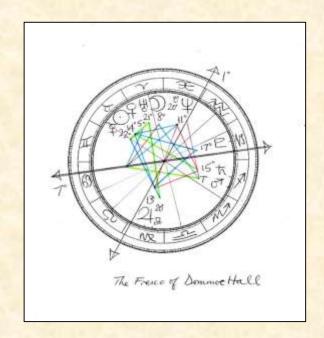
Anatomy of a fictional book by Paul F Newman

The Fresco of Dommoc Hall By Judith Page And Paul F Newman

It's 1935 and young art restorer Grace Tyler is taking up a position at the ancient family home of Lord Alvey at Dommoc Hall in Suffolk. A wall fresco, covered up for generations because of sinister rumours of deceit and impurity in the family line, has partly been rediscovered and she is responsible for its authentication and restoration. But Grace finds it is not just in the fresco that secrecy and immorality is rife. The house, its occupants, and the nearby Dunwich Abbey are full of underground revelations, some gratifying some frightening, until despite an unexpected romance, Grace finds she is in mortal danger.

That is the basic plot for the latest novel written by Judith Page and myself. At the book's publication I drew up an astrological birth chart to see how it fitted in with the story and characters, and as usual the tie-ups were surprisingly exact.

First, the rising sign was Cancer, appropriately the sign of homes and families, for this tale was set within an old titled family with the action taking place inside historic Dommoc House and in the nearby Abbey ruins. But most remarkably perhaps was that Cancer is also the sun sign of the author, Judith, and not only that, this rising degree was precisely the same as her Sun (a 360 to 1 chance).



With Cancer rising, the ruling planet of the chart of the book is the Moon, and the story is narrated by a woman. The Moon is in Aries, she is a courageous forthright woman. The Moon also refers to ancestry, which is very much what the story is about.

The Sun is in Taurus, a fixed Earth sign, and The Fresco of Dommoc Hall is quite an earthy tale in the sense of archaeological digs, things found in the earth, landslips etc. and 'fixed' in the sense of almost all the action taking place in one specific area – inside a house mostly. The combination of a Taurus Sun and Cancer rising puts a focus on homes and land, and the title of the book includes a home (Dommoc Hall).

The title also describes the Fresco, an ancient painting that is gradually uncovered as the text unfolds. The mid heaven, the outer reputation of the chart, is in imaginative Pisces, with its ruler Neptune in the tenth house nearby. Neptune aspects the ascendant bringing art into the book's title, and Neptune as the sea also has an important part to play at the story's end.

Lastly, the Sun is trine Jupiter, an excellent aspect we hope for the success of the book.

Part of the opening chapter:

The final whistle blew, I waved a cheery farewell through the steam to my parents, and

settled back in the velvety covered banquette seat. I was pleased to have the compartment to myself. A woman travelling alone is such an easy target for others wanting to talk about themselves and their lives and accomplishments and I sometimes think I must have been born with 'Grace Tyler – good listener' seared across my brow.

As the train gathered pace and the rushing buildings gave way to green fields I removed my gloves and hat, shook my curls and sighed. The little red hat was one of my mother's creations. She helped the household income with part-time alterations for a ladies dress shop, but her creativity unfortunately didn't stop there. Never mind, it wasn't a bad little hat. I smiled as I turned it around on my lap, then laid it aside and opened my attaché case.

The photograph enlargement depicting a section of the fresco still puzzled me. It appeared to show a series of robed and skeletal images of 'the Grim Reaper', but the style did remind me of a specific artist; in fact my idol, the mysterious Pietro Capocelli. I absent-mindedly stared out of the window, wondering. No, it couldn't be. I dismissed the idea – this artist hadn't been known to travel abroad, although he did disappear and was reportedly never seen in Florence again.

To say I was excited about the prospect of a restoration project at Dommoc Hall was an understatement. During the first meeting in London my potential boss had claimed the figures in the fresco were his wife's ancestors. He hadn't mentioned the name of the artist, only that the painting dated from around the twelfth century. Well, I'd soon find out, and I slipped the photograph back into the case. For the past four years I'd studied fine art restoration at the Marist College of Art in Florence, under the direction of the acclaimed Soprintendenza Beni Vasario, and now, back in England I was excitedly taking on my first commission.

However, my momentary elation was to prove as short-lived as my solitude. The door of the compartment suddenly slid open and a tall blonde-haired man entered.

'May I?'

He didn't wait for a reply, just glided magnificently into the seat opposite me, extracted a gold-tipped Black Russian from a silver cigarette case, and lit up. 'Sorry, would you like one?'

I shook my head, no, and eyed the man cautiously. If my journey was fated to be accompanied I might have preferred to endure some middle-aged mother boring me with the health problems of her eldest child rather than parry the advances of a young gentleman on the pickup. He was impeccably dressed though, in a spotless well-cut woollen suit, pristine collar and light blue tie. It was obvious that he had not suffered through the Great Depression. I wondered why he was not travelling first class but perhaps he had wandered down the train deliberately looking for pretty faces to chat to.

'Where are you heading?' he smiled.

'Ipswich, then on to Dunwich,' I replied politely, meeting his eye.

'What a coincidence, so am I.' He looked at me waiting for more conversation. When it was not immediately forthcoming – for in truth I only half believed him – he leaned closer, raised his eyebrows and tried again. 'Do you have family there?'

'No,' I hesitated, 'I'm going there to work.' I didn't particularly want to speak to a stranger about my intended post.

Nevertheless my reply, any reply I suppose, caused him to beam with pleasure and he was about to speak again when the voice of a youth was heard calling out: 'Luncheon's being served... luncheon's being served.....' followed by the noise of a gong.

'Would you care to join me?' my persistent gentleman asked, 'I haven't introduced myself, Adrian Lawrence-Smythe, and you are?' He extended a manicured right hand.

'Grace Tyler, Miss,' I replied, keeping the hand contact brief, 'Actually I have my lunch...' I thought of the spam sandwich my mother had made for me.

'My treat,' he breathed, 'And I won't take 'no' for an answer...



By Judith Page

Shrines of the goddess Nut were not very numerous, but there was a Per-Nut, in Memphis, and a Het-Nut, in the Delta, and three roof top chambers in the temple of Denderah called respectively Ant-en-Nut, Permest-en-Nut, and Per-netch-Nut-ma-Shu. It is to Denderah where the Path to Nut will take you to learn the truth of her being. It is said that she was the very first goddess to be worshiped and revered in the ancient land of Khemit. The stellar goddess is usually depicted in the form of a woman holding a vase of water that indicates both her name and her nature; she sometimes wears on her head the horns and disk of the goddess Hathor, and holds in her hands a papyrus sceptre and the ankh, symbol of 'life'.

However, we recognise the goddess better with the whole of her body and limbs bespangled with stars. The curious images of her in the Denderah chambers show a woman bent round in the form a semi-circle. Within the woman is Nut, and within this second body is a man that is bent round in such a way as to form an almost complete circle.

One could say that the outer body of a woman is the heaven over which Ra travels, and that the inner body is the heaven through which the Moon makes his way at night, while the male body within them is the almost circular valley of the Duat. Another explanation could be that it is two women, the personification of the day and night skies.

However she is portrayed, Nut has absorbed the attributes of all the great mothers of the gods in the world.

In the scrolls found at the Nag Hammadi in 1945, Egypt, there is an entire chapter given by a Goddess. This Goddess uses the words 'I AM' when talking to the people. She identifies herself as 'I Am, and the Goddess of Thunder.' The following is an excerpt from The Thunder, Perfect Mind and very reminiscent of the goddess Nut – the unmated mother:

'For I am the first and the last.

I am the honoured one and the scorned one.

I am the whore and the holy one.

I am the wife and the virgin.

I am the mother and the daughter.

I am the members of my mother.

I am the barren one and many are her sons.

I am she whose wedding is great, and have not taken a husband.

I am the midwife and she who does not bear.

I am the solace of my labour pains.

I am the bride and the bridegroom, and it is my husband who begot me.

I am the mother of my father and the sister of my husband and he is my offspring. I am the slave of him who prepared me.

I am the ruler of my offspring.

But he is the one who begot me before the time on a birthday.

And he is my offspring in due time and my power is from him.

I am the staff of his power in his youth, and he is the rod of my old age.

And whatever he wills happens to me.

I am the silence that is incomprehensible and the idea whose remembrance is frequent.

I am the voice whose sound is manifold and the word whose appearance is multiple.

I am the utterance of my name.'

Mystically the stars held great importance to the ancient Egyptians, as they regarded all stars as gods. The heliacal setting of a star in the west – Amenti – was looked upon as its 'death' and the star would make its voyage through the portal to the Duat or the Underworld where the god Ra journeyed each night personified as the aged god Atum.

The ancient Egyptians have always been regarded as 'flat earth' people, the sky was above and below the earth, and they perceived their world was contained within a recognised border. They believed that the sky was held aloft at the four cardinal points by pillars or mountain peaks that rose above the range creating the world's edge, and Nut the Sky Goddess supported the heavenly bodies across which the Sun god travelled every day.

During the early phase of Egypt's development, the seven stars of Nut gave their names to the first Nomes; this was during the period when time was measured by the stars. But Nut and her child Set were considered unreliable due to their false time keeping, and as a result, were cast out by the Solarites in the name of Osiris who gradually took over from the lunar god Djehuty. This glorified the god as the father of the child.

The constant clash between the cult of Set and the cult of Horus split the land of Egypt in two,

as first one and then the other fought for supremacy.

However, the solar regime seemed to accomplish final victory, and the Egyptians merged into the Cult of Christendom. There are still undertones in today's Christianity of the more ancient Cult of Goddess worship.

Path to Nut

Journey to Denderah Temple



Don your white robe and tie blue and white cords around your waist. These will be in respect of the Neter you will be working with.

Build your pylons and make the sign of the ankh in the air above your head. On the lintel of the portal hieroglyphs of Nut will appear:

Commit them to memory. This symbol is charged, look at each mark and take it within. As you utter your secret name your journey takes you to the second Hypostyle Hall that leads to the sacred shrine of Denderah Temple. This is a gateway that will take you to the heart of Nut's realm. You will learn how to focus on her energy as you are drawn in.

Waiting outside this hallowed place is Djehuty who explains that the stellar goddess Nut will be putting on an amazing display of her coming into being and you must make your way to the roof above.

Leaving the sacred shrine area you re-trace your steps back through to the second Hypostyle Hall, and begin your climb up an extraordinary narrow and worn stairway. You glide effortlessly up these stairs; subliminally your energy is taken from you almost like a sacrifice as you make your way towards the divine. Pausing, you look at the beautifully sculptured low relief scenes that appear on the walls the entire length of this staircase. They depict the most important ritual-procession of the temple – that of the New Year of Nut– moving onwards with the Pharaoh himself at its head. From the very stone emerge priests proffering long incense burners, initiates of the mysteries followed by standard-bearers, all making their way up the stairs. The intoxicating aroma of incense and the steady beat of a drum excite your inner being.

Walking in procession these final steps to the rooftop with the priests of Denderah you step out of the gloom with them into the brilliance of Ra and a sky of cobalt blue. You pause and look down at the lush emerald green fields below that contrast dramatically with the desert sands beyond. You stand for a moment drinking in the colour.

A hum of praying and praising voices is hushed. All else is silent as the Sem Priest utters an invocation to the heavens:

'In the unremembered ages,

In the nights that are forgotten,

Downward through the starry cosmos,

From a far-off constellation,

Fell the beautiful night-enchantress.

She, born of the mystery of heavenly stardust,

Out of Nun's watery celestial abyss.

We summon thee.'

There is shifting in the heavens as though a storm is breaking, then the firmament above you turns an inky-blue, followed by darkness and an eerie silence. In front of the temple four huge pillars of cloud stretch from earth to heaven – these pillars are actually supporting the sky! One is of molten gold another of pure silver, the third of lapis lazuli, and the fourth of carnelian. Between them runs a road of radiant light ending in magnificent splendour, and in the midst of this light spins Ra in all his glory. Then, he is gone! The light of luna Djehuty rains down. There follows another great silence, the heavens now move and shift whilst the whiterobed priests bow their heads and weep. Even Pharaoh lowers his head.

From the far reaches of the heavens a sound is heard. The priests stop weeping and begin to sing a song of exaltation together with a voice that intones sounds of celestial spheres, of harmonious spinning patterns, ever changing the designs of heaven, and from it is born the star body, paradise Mother. A strong scent of frankincense, myrrh, cypress and jasmine fills the air.

In the moonlight and the starlight Nut's form sparkles like a diamond. Her crystal eyes shine like orbs. Her giant body arches over the sky. Beloved Nut of the starry skies speaks:

'I am blessed by Nun, Father of all gods who gave me Sothis as my kingdom.' Shining splendid is her prize. All begin to chant:

'Nut, enchantress of the stellar heavens,

Nut, goddess of the seven stars.'

Her huge starry form descends and hovers above your heads, when she speaks her voice is now likened to the delicate plucking of harp strings, each note falling like a tiny star around you.

'When the brotherhood of man was formed my star-cult grew in numbers thus establishing the first earth Nomes that were based on Siriun cosmic lore. All was well in the land, my children. You were happy to honour me at the close of Ra's day in the west land. You were happy when I gather the great sun into my sacred body spilling out the starry night.'

A sudden change in her voice makes the heavens grow dark and shift moodily above, She continues:

'But then the heavens were thus divided, and you split my land of Khemit in two giving my beloved first-born Set the southland manifesting my light, whilst I ruled the north. But let it not be forgotten that I was the first timekeeper. Do I not hold aloft the pillars of the sky supporting all the heavenly bodies?'

Everyone including Pharaoh shift nervously as the goddess chastises them.

'It is true that you continue to love me nightly in my dark skies, but then you replaced me with Djehuty the lunar god!'

You look at your guardian in surprise wondering what is going to happen next.

Djehuty strides forward, and raising himself up to meet the eyes of Nut he replies:

'Yes it is true My Lady that the I Djehuty, replaced you, and in doing so I gave Khemit twenty-eight lunar houses, thirty-six Nomes and thus created the lunar calendar that mirrored the land of Khemit. It is also true that I transferred to earth the celestial symbolism of the heavens as the Circle of Nut. But, dear Lady Nut, fugitive were my lunar timings, unstable were my lunar days, so I too was cast out. It was then the dark god faced the light, and so was phased in the solar day.'

As Djehuty spoke the body of Nut explodes back into millions of stars held aloft by her four magnificent pillars, and between them again runs a road of light culminating in a glorious fusion of colours, and in the midst of these colours the round orb of Ra is re-born heralding another day. The manifestation of deity is breathtaking.

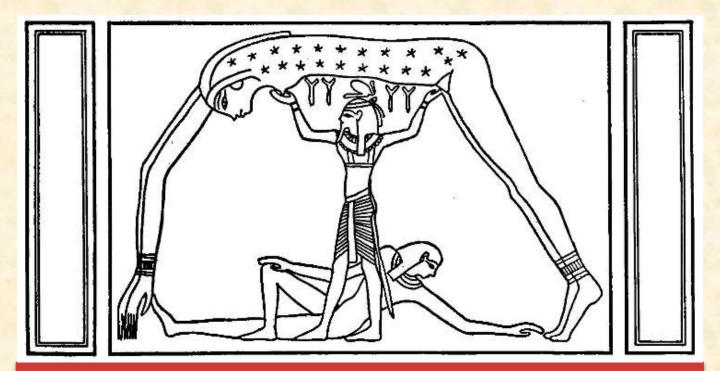
Djehuty ushers you to one of the roof temples that is devoted to Nut in all her guises. Her poses are reminiscent of Yoga, her contorted body swallowing the sun at night, surrounded by her stars, and giving birth to the sun again in the morning. In the dim light the colours vibrate and you feel her pulse within. You look up at her glorious face and see her weeping, but they are not tears, they are stars that fall around you in great pools. Nut speaks solely to you.

'I am the first mother who gave birth to the child of chaos, Set. I held him close to me and fed him the milk of stardust. He reigned supreme with me, I the unmated mother! All was well, even when I had to share my realm with Djehuty. But when the usurper Osiris was introduced into my land of Khemit, my son and I were cast aside. Osiris took Isis as his consort and his gift to her was my realm that included my star Sothis. She took everything from me even my title of the Goddess of Infinite Space and Time. Know this O Pilgrim, when you gaze upon the image of Isis and Horus, you really are gazing at me Nut, and my child Set.'

You move close to the wall and rest you face against hers and there locked within the stone is truth. You could stay here listening to the history of the ages unfold, but Djehuty tells you it is time to leave this other world of temples of the Mysteries, goddess and her stars, and together you wind your way down a spiralling staircase towards the main temple complex below.

As you make your way down the stairs of Denderah temple, they have an unwinding effect on your psyche, very much in contrast with those on the east side of the temple that drew you up. Pharaoh and his retinue of priests are also descending, but there are no prayers said, all you hear is the steady striking of a drum in time to your heartbeat.

Before walking through the Hypostyle Hall you catch the drift of incense as it wafts through the temple, and pausing, you look into the inner shrine where you hope to catch a glimpse of Hathor, but Djehuty reminds you that is time for you to go. Construct your pylons and walk through the portal to your world of familiar regions. Utter your secret name to the gods and seal the door behind you.

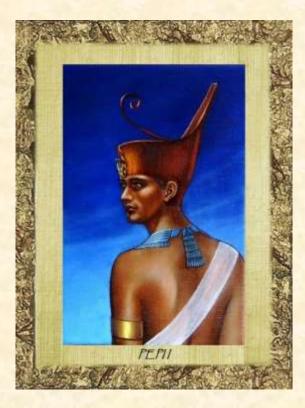


Paintings of ancient Egyptian Royals and Theban official by Judith Page after Winifred Brunton

Available for Purchase

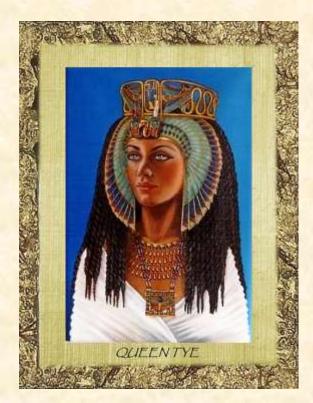
For many years I have been fascinated by the work of Winifred Brunton who, in the early part of the 20th century executed the finest jewellike work on small pieces of ivory. I studied her work, the detail and colour and decided to adapt it to suit my own style, and produced over a period of twelve years, my own series of thirteen paintings - oil on canvas; the average size of each image is 8"X12". Each one is priced at £320.

Like Winifred, I too visited the monuments, museums, looked at the mummy collections and statues of the various Kings, Queens and nobles in order to create as accurate a likeness as possible. But the proof is in the image, and I will let the readers form their own opinion as to the validity of these likenesses.



Pepi I was the second ruler of Egypt's 6th Dynasty, a period that would eventually fall into the abyss of the First Intermediate Period. Pepi I was this pharaoh's birth name, though we may also find him listed as Pepy I, Piopi I, Pipi and the Greek Phiops. His throne name was Mery-re, meaning "Beloved of Ra", though he actually used the throne name, Nefersahor during the first half of his reign, later changing it to Mery-re. He ruled Egypt from about 2332 through 2283 BC. He probably ascended the throne as an early age, and appears to have ruled for some 50 years (or at least 40 years).

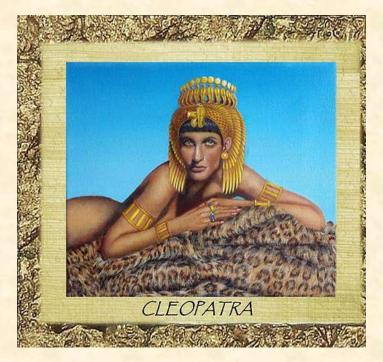




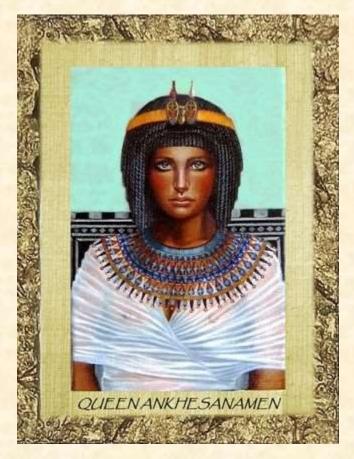
Daughter of Yuya and Tuya and wife of Amenhotep III Mother of Tuthmosis, Amenhotep (later to be called Akhenaten), Sitamen, Henuttaneb, Isis, Nebetah, and Baketaten. Yuya and Tuya were the non-royal parents of Queen Tiye. Yuya was commander of the Chariotry, God's Father and High Priest of Min. Tuya was Chief of the Harem of Amun and Min. Tiye was the daughter of Yuya, the High Priest of Min from Akhmin and his wife, the chief of the Harem Tuya. Tiye had at least one brother Anen who later rose to the position of Second Priest of Amun in Karnak. Tiye must have been quite young herself when she was married of to the young Pharaoh Amenhotep III. Tiye is mentioned on several

marriage scarabs and other documents from early in the reign. Later during the reign of Amenhotep III she became a very influential lady at court. It is interesting for instance to note that several large statues exist that show Tiye depicted at the same size as her husband. The dyad that is now in the Cairo Museum is a good example.

Queen Mutnodjmet was the wife of Horemheb. She was a sister of Nefertiti, niece of Queen Tiye, daughter of Pharaoh Ay, then Queen of Egypt herself. Queen Mutnodjmet's face is calm, dignified and relaxed. Befitting an Egyptian monarch, her expression is cool and confident with a girlish beauty.



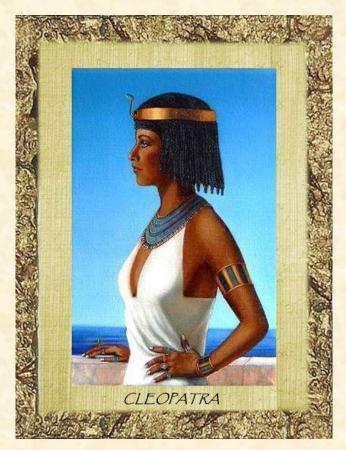
For more than 300 years, Cleopatra's family ruled Egypt. She was born the third child of King Ptolemy XII in 69 BC. Her name meant "glory of the father". Cleopatra's two older sisters died before her father, leaving her with the rights due to the firstborn child.



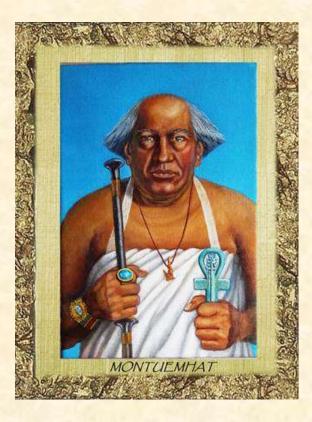
Ankhesenamen was born Ankhesenpaaten. She was the third daughter of Akhenaten and Nefertiti. She appears on the monuments in Amarna roughly after year 5 or 6 of the reign of Akhenaten. She is depicted in several of the tombs in Amarna and appears in other inscriptions and sculptures. Later married King Tutankhamen.



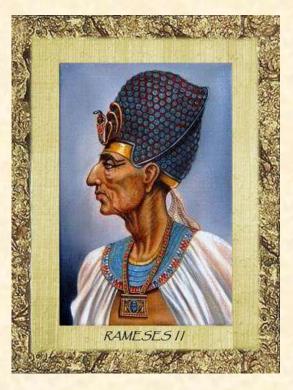
Nofret's parents are not known. Nofret married Prince Rahotep, a son of Pharaoh Sneferu. She had three daughters and three sons with Rahotep.Nofret was buried with her husband in mastaba 16 at Meidum



Debate exists over the ethnicity of Cleopatra. While most scholars consider her to be of Greek lineage, a few argue that she was of African blood. In either case, the Ptolemy family was not of Egyptian origins.



Montuemhat was a Mayor of Thebes during the 25th Dynasty. There is a small room in the Mut Precinct at Karnak which is called the "Montuemhat Crypt". The walls have reliefs carrying a biography of Montuemhat.



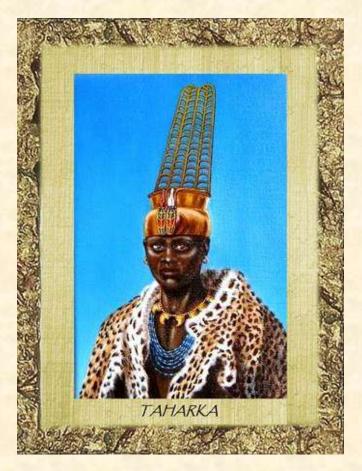
Ramesses II (1279-1213 BCE, alternative spellings: Ramses, Rameses) was known to the Egyptians as Userma'atre'setepenre, which means 'Keeper of Harmony and Balance, Strong in Right, Elect of Ra'. He is also known also as Ozymandias and as Ramesses the Great. He was the third pharaoh of the 19th Dynasty (1292-1186 BCE) who claimed to have won a decisive victory over the Hittites at The Battle of Kadesh and used this event to enhance his reputation as a great warrior. In reality, the battle was more of a draw than a decisive victory for either side but resulted in the world's first known peace treaty in 1258 BCE. Although he is regularly associated with the pharaoh from the biblical Book of Exodus there is no historical or archaeological evidence for this whatsoever.



Seti I was the father of perhaps Egypt's greatest rulers, Rameses II, and was in his own right also a great leader. His birth name is Seti Mery-en-ptah, meaning 'He of the god Seth, beloved of Ptah. To the Greeks, he was Sethos I, and his throne name was Men-maat-re, meaning 'Eternal is the Justice of Re'. He ruled Egypt for 13 years (though some Egyptologists differ on this matter, giving him a reign of between 15 and 20 years) from 1291 through 1278 BC. In order to rectify the instability under the Amarna kings, he early on set a policy of major building at home and a committed foreign policy.



King of the Twelfth Dynasty, who reigned about 45 years and is famous as builder of the mortuary complex of the king at Hawara, at the entrance to the Fayum, probably the 'Labyrinth' that so impressed ancient Greek authors. There are several other buildings of the king in the Fayum (temple at Medinet Maadi, colossi at Biahmu) demonstrating the general interest of the king in that region of Egypt. His first pyramid was in Dahshur, but because of problems with the ground, another site (Hawara) was chosen for a second pyramid, towards the end of his reign. Especially in the Ptolemaic and Roman Periods the king was worshipped in the Fayum as a god.



Taharka was the son of Piye, the Nubian king of Napata who had first conquered Egypt. Taharka was also the cousin and successor of Shebitku. The successful campaigns of Piye and Shabaka paved the way for a prosperous reign by Taharka. His reign can be dated from 690 BC to 664 BC.



You can see more of Judith's Art at <u>http://www.judith-page.com/</u>

If you would like to buy Judith's paintings you can email her at judith.page29@gmail.com



Janine Donnellan -Spiritual & Paranormal Advisor

- Founder of SOL Illumination
- Reiki Master
- •Shamanic/Energetic Healer
- Parapsychologist
- Space Clearing Consultant
- Tarot Reader

In addition to her holistic services Janine is an experienced teacher and provides workshops on a spiritual variety of subjects including Parapsychology, Psychic Mediumship Development, and Shamanic Journeying, Energetic Healing, Chakra Balancing and Aura Viewing. Janine is a full of the International member Institute of Complementary Therapists (IICT).

Janine also conducts private house clearing and paranormal investigations and is the founder of the SOuL Searchers Paranormal Investigation Team (SOuL.S.P.I.). Janine has had over 18 years' experience in conducting paranormal investigations and was awarded a Certificate of Advanced Achievement in Parapsychology (1998) Australian Academy of Applied Parapsychology.

Janine is also the editor of two free online magazines, Axis Mundi and Soul Searchers Paranormal Magazine.

Janine has also been featured in My Ghost Story, The Daily Telegraph, Mania Magazine, The Sun and the St George & Sutherland Shire Leader as well as appearing on Psychic TV and 2UE radio.

Personal consultations in the various healing modalities are held at Carousel Counselling, 13A Eton Street Sutherland NSW 2232 and are by appointment only. Contact 0408 025 268 or Email: janine.donnellan@gmail.com



Full Thunder Moon in Capricorn

Agent64.com

CosmicIntelligenceAgency.com

FULL THUNDERMOON IN CAPRICORN by JD "Khepri" Cogmon

Full moon in Capricorn on July 19th London, at 10:56 pm UT, 6:56 pm EDT, New York, 3:56 pm PDT, San Francisco/Los Angeles, July 20th 8:56 am AEST, Sydney/Melbourne at 27° 40' Capricorn.

The Buck Moon or Thundermoon gets its name because of the amount of thunder typically experienced in the month of July or the fact that bucks grow new antlers.

This will be a very ambitious full moon in Capricorn because it takes place within a week of the Mayan moon calendar new year. The year of the Blue Spectral Storm is a cardinal force just like the Full Moon in Capricorn. This will be a time of initiation by fire (action). It is an initiation by fire that destroys any false projections of the self that cannot weather the flame of growth or ansmutation. You will have to give up the false illusion of what you seem to be in order to become fully what/who you are. You will sense emotional and physical 'imbalances' and restructuring. Your issues will be catalysed and brought out for you to address. No longer can you escape the effects of your belief systems. Fears and negative images can all be felt very quickly.

"Strength does not come from physical capacity. It comes from an indomitable will."

- Mahatma Gandhi





In Light of Healing

Energy may not be visible, but it is as real as the air we breathe. Having that energy balanced within and around you is vital to your emotional, mental and physical wellbeing.

In Light of Healing was born to bring such balance, to give you the treatment and tools you need to live your life, amongst all the good and bad, while maintaining the most magnificent and optimum version of you.

EVIL EYE REMOVAL:

Negative energy is a force that can affect us more than we realise, the Evil Eye is the belief that a person can bestow bad luck onto another through the very gaze of their eyes, the words that they speak or even the thoughts that they have. Such energy can leave the receiver feeling tired, sick or simply out of sorts. I clear these energies through an ancient Greek ritual that lifts the Evil Eye restoring positivity and equilibrium to the person affected.

CHANNELLED HEALINGS

My channelled healings are a gentle non-invasive process that restores harmony and balance to your mind body and soul. Guided by Spirit my healings are tailored to the individual needs of my clients ensuring that they are attuned to their very own perfect vibration.

During my Healings and Evil Eye Removal I also receive messages and when guided I use cards as a tool for Divination.

Blessed Be Effie



Tarot Corner



Two of Cups

The two of cups shows the beauty and power that is created when two come together. This is the card that lovers want to see, and, in fact, the two of cups is the minor arcana equivalent of the Lovers in many ways.

This card can also stand for the union of any two entities - people, groups, ideas, or talents. In a reading, the two of cups tells you to look for connections in your life, especially those that are one-onone.

Now is not the time to separate or stay apart. It is the time to join with another and work as a partnership. If you are in conflict, look for truce and the chance to forgive and be forgiven. If you are struggling with

two choices or tendencies within yourself, seek to reconcile them. http://learntarot.com/c2.htm

Making Wands

A wand is a thin, hand-held stick or rod made of wood, stone, ivory, or metals like brass or silver.

The wand is generally seen as a tool of the mind, a tool of communication and invitation. It can be used to charge objects and draw down the moon. It is seen as an instrument of invocation associated with the element of air.

The properties of the wand will vary according to the particular properties of the tree and the type of magick you practice. A good study of the magickal properties of the materials that make up the wand will influence you in the making or the purchase of this tool.

Crystals & Embellishments



To decorate or not to decorate that is the question! Many people would prefer to keep their wand in its natural wooden state but some like to personalise their wand with crystals and symbols to imbue it with additional vibrations. To attach a crystal to your wand you can secure it to the end with resin glue or carve out an appropriate sized hole in the side and glue it or wrap leather strips around it. Copper or silver wire can also be wrapped around it. You can also paint or burn sigils and inscriptions on it if you want.

Finding the right piece of wood

Do not destroy a tree for your wand, take the piece of wood to be carved into a wand from a tree that has already been felled or is going through a winter period of dormancy and is not productive. If the branch is to be cut, get to know the tree first. This may sound silly but if the spirit of the tree and you do not get on then the wand you make will not work with you. Ask the tree's permission first and leave an offering in gratitude of the tree's gift to you. The branch is then dried; the bark removed and cut the length from your elbow to the tip of your middle finger. Cleanse and charge the branch in the elements (sprinkle with salt water for earth and water; pass through the smoke of incense for fire and air). Offer the branch to the four directions and to the God and Goddess. Hold the branch close to your body and connect with its energy. Feel your life force merging with the sacred wood. The branch is now ready to be decorated if so desired.

As with all ritual tools, remember that your wand is sacred and should be treated with reverence and respect. Wrap it carefully in a special cloth or in a special box. Allow only those whose energy you want affecting your magick to pick up your wand. After all, you don't want someone else utilising its energy or imbuing it with negativity!



Come and join Maria Coelho in this 3 hour workshop to learn how to make your very own special wire wrapped piece of jewellery. Maria combines her love of crystals with her wire work skills to create unique pieces of jewellery.

Start your wire jewellery journey with this Introductory Wire workshop. In this workshop you will learn how to bend, mould and coil wire into a beautiful enclosure for your crystals. You will create your own unique piece of jewellery you can wear and enjoy for many years.

This workshop will be limited to 10 people

Where: Sylvania Cottage, 88 Venetia St Sylvania (corner of Holt Rd & Venetia St).

When: 14 August 2016

Time: 1.00 pm – 4.00 pm

Cost: \$120 includes all tools for you to use, all supplies and a crystal for your piece of jewellery. Supper & notes also included.

BOOKINGS ARE ESSENTIAL ~ Please contact Janine on 0408 025 268 if you require further information. A non-refundable deposit of \$50.00 is required for all bookings and can be paid using the PayPal button at http://illumination.spheresoflight.com.au/crystal-wire-wrapping-jewellery-workshop/. The final payment can be made at the workshop.



Gaia's Garden





This ritual celebrates one of the 4 Celtic "Fire" Festivals and commemorates the changing of the Goddess from the Crone to the Maiden and the first signs of Spring. It is also known as Brigid's (pronounced BREED) Day. Called "Imbolc" (the old Celtic name) it celebrates the seasonal change of the first signs of spring and the return of the sun; it is the festival commemorating the passing of winter and the beginning of the agricultural year.

It is also a day to celebrate the Celtic Goddess Brigid the Goddess of Poetry, Healing, Smithcraft, and Midwifery. If you can make it with your hands, Brigid rules it. This is a time for communing with her, and tending the lighting of her sacred flame.

Sunday July 31st

1:00pm Join us for a deep discussion on Symbols of the Goddess

6:00pm Gather for the ritual followed by shared dinner.

Blessed Be

www.gaiasgarden.com.au

Our mailing address is: Gaias Garden Apt2C 168 Victoria Rd Northcote, Vic 3070 Australia



Membership to Spheres Of Light's Full Moon and Dark Moon Circles – Location Sutherland Shire, Sydney

Spheres Of Light is an association of individuals from a variety of Pagan paths who seek to share experiences, understandings and teachings and who come together to celebrate and to connect with the cycles of the Earth through Lunar and Solar gatherings.

We are dedicated to the development our own unique philosophy and practice which incorporates the honouring of ancient shamanic forces, as well

as the integration and adaptation of ancient mysteries from other traditional and ancestral Pagan cultures. To this end, we seek to draw upon this accumulated knowledge to further develop and deepen our own understanding and practice of evolutionary witchcraft.

We believe that however complicated we, or our systems become, that the essence of our truth is simple, and that is the truth of our experience of connection with ourselves, the earth and spirit, and the inspiration this provides.

There is no prerequisite learning to attend our Full Moon Circles. These Full Moon gatherings are Open Circles, meaning that all people are welcome to come along any time and experience a Full Moon circle with us.

We also run Dark Moon circles which consist of a group of dedicated seekers from Spheres Of Light who are embarking upon a journey of discovery to know themselves and to experience new realities. The Dark Moon circle is held during the dark moon of each month which is a time when one can walk between the worlds, a time when one can face their find shadow to their hidden potential.

The focus of our activities is on integrating and adapting ancient teachings and shamanic techniques into our own perspective Of evolutionary Witchcraft. Each member brings to this Circle their own unique skills, knowledge and qualities, which helps to make the experience of the Circle a valuable resource of learning. It is the core Circle where

we develop our Group Mind by working strongly and regularly together. The development of the Group Mind takes time, hard work and practice to achieve, thus dedication, commitment and regular attendance is critical to the Circle's long term spiritual growth and development.

Membership

To apply for membership of the dark moon circle you will be required to send a formal application to be admitted to the group listing your reasons for joining. You can send your application to

inquiries@spheresoflight.com.au

If you are invited to join you will be required to:

Regularly attend full moon circles and dark moon circles.

Demonstrate a high level of commitment and dedication to the circle's activities.

Ensure that you are able to fit in with the existing members of the Dark Moon group.

Regards

Janine

CASULA POWERHOUSE ARTSCENTRE 24 SEPT 2016 STALLS, PSYCHICS, WORKSHOPS



Pagan Awareness Network Inc

What is PAN Inc.?

The Pagan Awareness Network Incorporated (PAN Inc.) is a not-for-profit educational association with members Australia-wide. It is run by a management committee whose members are drawn from a broad crosssection of the Pagan community. The Association is incorporated in the state of New South Wales, with sub-committees in other states of Australia. It has no formal ties with any religious body, but works in a proactive fashion, both within the Pagan community and as a point of contact for the public, including government and media organisations.

PAN Inc. aims to continue as the Australian Pagan community's most effective networking and educational body.

Our Mission

The Pagan Awareness Network Inc. (PAN Inc.) aims to:

Correct misinformation, raise awareness and educate the general public about Paganism and associated beliefs and practises in order to achieve religious tolerance

Foster the growth of the Pagan community through service

Brief History

The Pagan Awareness Network began in January 1997 when the Witches League for Public Awareness (Salem Mass. USA) withdrew their regional controllers. David Garland was the Australian representative and with the support of the coven he worked with, had already embarked upon the task of making the WLPA a registered organisation here in Australia when this happened. Rather than waste all the work that had already been done David decided to start a new group here in Australia and so came up with the Pagan Awareness Network (PAN).

Join PAN

When you join PAN you are helping us to continue to provide help and services to the Pagan community. You will receive:

- a regular newsletter mailed to you.
- a membership card entitling you to discounts at selected PAN friendly businesses.
- discounts on selected PAN run events
- occasional giveaways and special deals.

Your membership goes towards helping us advocate for the Pagan community in the media and support events, groups and initiatives around the country.

Applying to join

To join PAN, first obtain a membership application form from our site. Applicants must be 18 years or older unless they have prior approval of the committee. Then fill out the membership form and send it back to us with payment. If you have any questions about joining please email us via our contact form <u>here</u>.



Full Moon Circles - Sydney & Nowra



Spheres Of Light holds regular Full Moon Circles in the Sutherland Shire area of Sydney (Australia) and in Nowra (NSW south coast) on the Friday before each Full Moon (see dates below). These Full Moon gatherings are Open Circles, meaning that all Pagans are welcome to come along any time and experience a Full Moon circle with us.

SYDNEY&NOWRA

JULY	Fri 15th	OCTOBER	Fri 14th
AUGUST	Fri 19th	NOVEMBER	Fri 11th
SEPTEMB	ER Fri 16th	DECEMBER	Fri 16th

TIME: arrive at 7:45pm for an 8:00pm start

WHAT TO BRING: a plate of food and/or drink (non-alcoholic) to share at supper afterwards.

WHAT TO WEAR: neat casual attire - cloaks/robes/ritual clothes may also be worn if desired.

COST PER CIRCLE: \$15 per person to help cover venue rental and other ancillary costs. If you would like to attend a circle please contact us for further details please send an email to inquiries@spheresoflight.com.au for Sydney Circle or phone Janine on 0408025268.Contact Nowra Circle at nowra.circle@spheresoflight.com.au

Website: spheresoflight.com.au



Spring Pagan Picnic hosted by <u>The Pagan Fringe</u>

Save the date for our first Spring Picnic!

Sunday 25th Sept 1pm - Seven Hills Location.

Family friendly - all welcome.

- There is a fenced playground for little kids.
- Dog friendly there is a separate fenced off leash area available for your pooch to run wild. Otherwise, on leash please.
- Budget FREE!
- BYO Lunch.
- free parking on site close to local bus routes
- Toilets are nearby (across a busy road)

More info to be posted closer to the event.



Axis Mundi Advertising Rates

Would you like to help sponsor our free online magazine and advertise your paganfriendly business or your pagan website in Axis Mundi? If you do not have a suitable advertising banner we can make one for you, based on graphics from your own website or from photos and logos you email to us (jpg or png formats preferred).

Attention Advertisers!!

Did you know that SOL Magazines has now received over 100,000 visits? If you advertise in the Axis Mundi Magazine your ad will also be advertised for free in Soul Searchers and vice versa! Our advertising costs are the lowest in our industry. If you write an article for our magazines then your advertising is free.

Contact Janine Donnellan (Editor) at: <u>axismundi@spheresoflight.com.au</u> For further information and payment details.

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Contact: Janine Donnellan Janine.donnellan@gmail.com Illumination.spheresoflight.com.au 0408025268