

# The Paganisation of the Roman Church in the Fifteenth Century

by Jeremy James



**Three pagan deities respectfully portrayed in the Vatican apartments.**

A very large volume could be written on the subject we are about to discuss, chock full of facts which show that the leadership of the Roman Catholic Church converted to paganism in the 15<sup>th</sup> century.

Another lengthy volume could be written to show that its leadership had *already* done so in previous centuries, but such a tome might not have the same impact on the reader. The difference is due to the fact that the transition in the 15<sup>th</sup> century was surprisingly stark, even audacious, with ample evidence that the aristocratic families which chose the candidates for the Papacy were Christian in name only and that, behind closed doors, they worshipped the gods of ancient Egypt.

## **The priestly abomination in the Temple**

The Word of God gives a powerful and salutary precedent for this when it describes the hidden spiritual condition of the priestly leaders in Jerusalem just prior to the Babylonian invasion in 586 B.C. We cite here just part of the vision recorded by Ezekiel in chapter 8 (verses 7-12):

**“And he brought me to the door of the court... And he said unto me, Go in, and behold the wicked abominations that they do here. So I went in and saw; and behold every form of creeping things, and abominable beasts, and all the idols of the house of Israel, portrayed upon the wall round about. And there stood before them seventy men of the ancients of the house of Israel, and in the midst of them stood Jaazaniah the son of Shaphan, with every man his censer in his hand; and a thick cloud of incense went up. Then said he unto me, Son of man, hast thou seen what the ancients of the house of Israel do in the dark, every man in the chambers of his imagery? for they say, The LORD seeth us not; the LORD hath forsaken the earth.”**

The “abominable beasts” and “creeping things” are almost certain to have included the signs of the Zodiac and other star signs. The “seventy men” were seemingly the Sanhedrin or a group drawn heavily from the highest ranks of the priesthood.



The Word of God tells us that these pagan apostates, who were steeped in the occult, believed (a) that God didn’t see them during this wicked ritual and (b) that God no longer had any interest in what was happening on the earth. This attitude is typical among high-initiates in secret societies. The Enemy has convinced them that, after He made the heavens and the earth, the LORD left the management of Creation in the hands of the highest angels and illuminated men. The latter – the Illuminati – regard themselves as the rightful custodians of a divine prerogative, even to the extent of being morally entitled to treat the non-illuminated masses as nothing more than dumb animals.

## **Esoteric Elitism**

We might call this “esoteric elitism,” where it is believed that only those who have attained enlightenment will realize their divine potential, while the ignorant masses, devoid of wisdom, are destined to perish. This means that, once the All-Wise elite attain unconditional control of the earth – which is now legally theirs, in their opinion – they are obliged to cleanse it of inferior humans. Thus genocide, the systematic culling of mankind, is central to occult philosophy.

By tracing the rise of Egyptian paganism among those who controlled, and who continue to control, the Church of Rome we are in effect tracing the creation of the coming One World Religion.

We are constrained by the need to keep this paper to our usual length and must omit a great deal of material which depicts the complex drama that took place in Italy during the reigns of Pope Innocent VIII and Pope Alexander VI. For readers who wish to explore this subject in greater detail we recommend the writings of Frances Yates, notably *Giordano Bruno and the Hermetic Tradition* (1964) and Michael Hoffman, *The Occult Renaissance Church of Rome* (2017) [Hoffman's writings are heavily suppressed and this book is prohibitively expensive. Try finding a digital copy online.]



First Latin edition of the *Corpus Hermeticum*, 1471

While he is seldom mentioned today, Pico della Mirandola was a central figure in Renaissance humanism and the subsequent scientific epoch known as the Enlightenment. In his various writings, which were highly controversial by the standards of his time, he sought to reconcile orthodox Christianity with the arcane doctrines of paganism, notably a text which by then had attained fame and notoriety across Europe. This voluminous text was known as the *Corpus Hermeticum*, a body of 'wisdom' writings believed to have been recorded for the benefit of mankind long before the Jews entered Egypt. Its author allegedly was a man inspired directly by Thoth, the Egyptian god of wisdom.

Thoth was better known in Europe by his Greek name, Hermes. Thus *Corpus Hermeticum* simply meant the works of Hermes, while the author who channeled these seemingly ancient writings was given the name Hermes Trismegistus – the Thrice-great Hermes – in order to emphasize the transcendent excellence and divine origin of the *Corpus Hermeticum*.



***Hermes Trismegistus (1488), a large floor mosaic in Siena Cathedral.***

A copy of the Greek manuscript with its many volumes was tracked down by the agents of Cosimo de Medici, the first member of the famous de Medici dynasty, rulers of Florence. Cosimo was intensely interested in the occult and spared no expense in assembling the most impressive library in Europe on esoteric and philosophical subjects. He recruited two leading scholars of the time, Marsilio Ficino and Ludovico Lazzarelli, to translate the entire *Hermeticum* into Latin.

Ficino was already employed fulltime by Cosimo to translate all the dialogues of Plato but was told to stop everything and concentrate on the *Hermeticum*. Cosimo, like many others, was convinced that his new acquisition was much older than the works of Plato and therefore represented a more profound and more reliable source of ancient wisdom.

We should reflect on this for a moment. This factor permeates the mind of all who immerse themselves in a study of esoteric philosophy. They believe that an ancient wisdom was imparted to man at the beginning of creation – a ‘perennial philosophy’ as it were – and that it was passed down from generation to generation. Over time it became fragmented and much of it disappeared. Then the gods decreed that Hermes should give this great corpus of knowledge to mankind once again using the individual called Hermes Trismegistus.

Even if the *Corpus Hermeticum* had dated from an era long before Abraham, it was still nothing but a channeled work. It did not originate with the prophets of God and could only have come from another source. As it happened neither Cosimo nor his contemporaries realized that it was written around the second century of the Christian era, apparently for the purpose of deception. In short, the rise of Humanism in the Renaissance can be traced in the main to a counterfeit document, a monument to paganism, written in the second century AD.



**Marsilio Ficino**

### **The so-called *Perennial Philosophy***

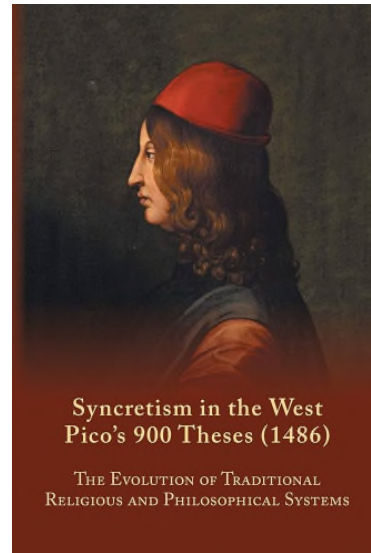
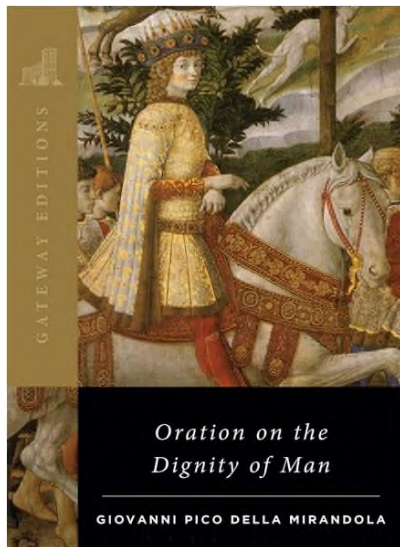
Satan continues to entice foolish men to this day with his so-called ‘perennial philosophy’, using lies of various kinds, many very subtle, to make them believe that there is an alternative truth to that given in Scripture. If men could master his alternative truth, his perennial philosophy, they could become gods in their own right. This lie, which was first told in the Garden, is as potent today as it was then.

We should not be surprised, then, that this lie figures prominently in the *Corpus Hermeticum*. In a section where the guru-figure, Hermes Trismegistus, instructs his disciple, Asclepius, he declares:

“And so, O Asclepius, man is a *magnum miraculum*, a being worthy of reverence and honour. For he goes into the nature of a god as though he were himself a god; he has familiarity with the race of demons, knowing that he is of the same origin; he despises that part of his nature which is only human for he has put his hope in the divinity of the other part.”

Pico took this idea and wove it into a tapestry which he intended to unify Christian theology and ‘the perennial philosophy’. While the Bible taught that man was the pinnacle of physical creation, Pico went further and claimed in his *Oration on the Dignity of Man* that man, through his intellect, was really a co-worker with God who had yet to realize his divine potential. In short, he was an embryonic magus who, with the right training, could become a divine being.

Much the same magical philosophy had been expressed by Pico in his famous 900 theses or ‘Conclusions’ which he had written some years previously while still in his twenties. This compendium of cryptic assertions, which drew heavily from Neoplatonism, Hermeticism and Kabbalah, was deliberately designed to provoke public debate. He believed his 900 theses, as a philosophical system, provided a basis for uncovering the whole of knowledge and enabling man to realize his status as magus.



This work caused quite a stir. For example it included the following proposition:

*Nulla est scientia que nos magis certificet de divinitate Christi quam magia et cabala – “There is no science which gives us more assurance of Christ’s divinity than magic and the Kabbalah.”*

Many critics appealed to Innocent VIII to intervene.

The Pope appointed a commission to investigate the theological validity of what Pico was claiming. Pico was obliged to appear before them on several occasions to defend his views. Many scholars and ecclesiastics had sympathy for his position and Lorenzo de Medici (the ‘Magnificent’) even interceded with Innocent VIII on his behalf. A type of compromise was reached when, in July 1487, Pico submitted a formal retraction. The following month the Pope banned the publication of the 900 ‘Conclusions’ but allowed Pico to live under effective house arrest in Florence.

What happened next is described as follows by Frances Yates:

“In the last years of his life, Pico’s situation was greatly eased by the advent to office in 1492 of a new Pope. In that year, Innocent VIII was succeeded as the spiritual head of Christendom by Alexander VI, the Borgia Pope, one of the most publicised and colorful characters of the Renaissance. Unlike his predecessor, the Borgia Pope was not at all averse to astrology and magic, but, on the contrary, was deeply interested in those subjects, and he came most impressively to the rescue of Pico’s orthodoxy. The bulls for Pico’s absolution which Lorenzo de Medici had failed to obtain from Innocent VIII, in spite of repeated appeals, were promulgated by Alexander VI on June 18<sup>th</sup>, 1493, less than a year after his elevation to the Holy See. Not only that, the Pope wrote a personal letter to Pico himself, beginning “Dilecte fili Salute & Apostolicam benedictionem” (“Beloved son, Greetings and Apostolic blessing”).”

This was an astounding turn of events. Not only did the new Pope formally absolve him of all taint of heresy – recorded in a Papal bull – but sent him a warm letter the contents of which were summarized as follows by Frances Yates:

“In this letter, Alexander rehearsed the whole history of Pico’s case, mentioning the nine hundred theses, the *Apologia*, the [Papal] commission which had accused him of heresy, his flight to France, and ends by completely absolving both him and his works from all taint of heresy.”

The Pope even went on to say that Pico, a faithful son of the church, was illuminated by a “divina largitas” (divine gift).

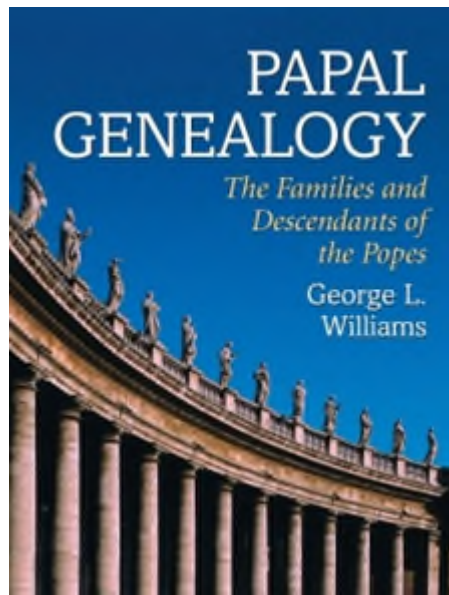


**Pope Alexander VI with one of his papal titles,  
*Pontifex Maximus***

### **The astounding Papal exoneration of Pico**

Pico the magician could hardly have been exonerated and vindicated in a more prestigious manner. In fact, the letter from the Pope was printed as an appendix in all subsequent editions of Pico’s works, thus attesting to the world, on the highest authority, that his teachings were of “unimpeachable orthodoxy” (Yates). To the working class Catholics of Europe, this would have meant virtually nothing, but to the scholars and theologians it would have marked a revolutionary watershed. After long denying the validity of his hermetic opinions the Papacy was now asserting that the brand of magic (*magica naturalis*) taught by Pico was fully compatible with Scripture. This opened the door to an endless stream of philosophical ideas derived from Kabbalah, Neoplatonism and the Hermetic tradition.

What we have just witnessed is a fine example of the Illuminati method known as ‘thesis-antithesis-synthesis’. A revolutionary idea is publicised and its merits tensely debated. After a while, the idea is formally suppressed, but only after a groundswell of support has been generated. Later, following further debate and scholarly reflection, a new version of the idea is eventually approved. In the eyes of history, Innocent VIII was a genuine defender of Christian orthodoxy, the first Pope to have a book universally banned. In reality, he was merely playing his part in a carefully planned transitional process. The Cabal operating behind the scenes, which controlled the appointment of all Popes, was using these puppets to advance their occult agenda.



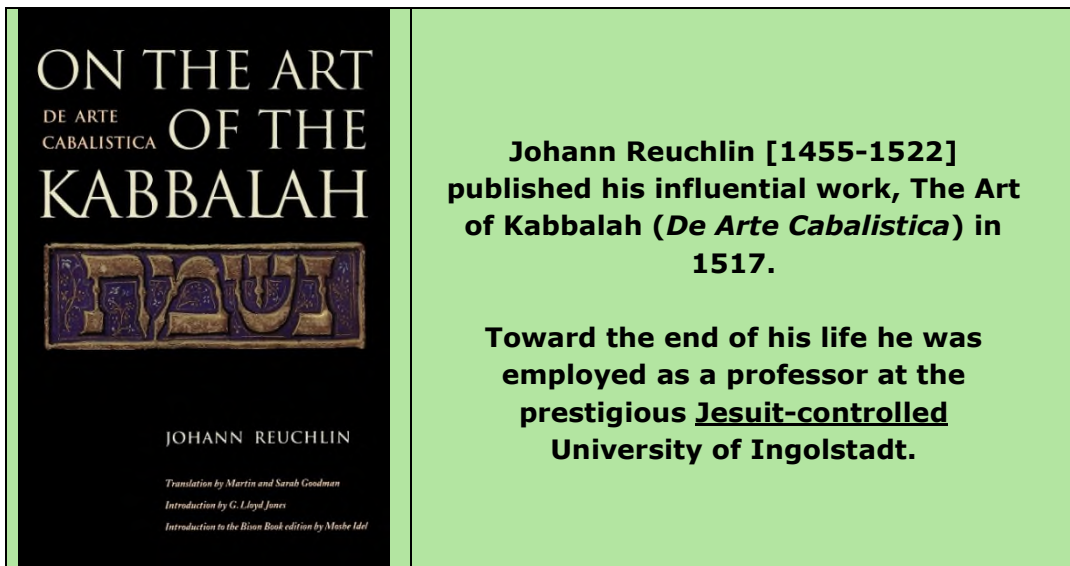
We referred to the operation of this system in an earlier paper (#22):

Over a period of 600 years or thereabouts, the Pope was selected from just 11 families – Orsini, Borgia, Piccolomini, De Medici, Colonna, Farnese, Caetani, Borghese, Barberini, Aldobrandi and Sforza. The first four held the papacy on no fewer than 9 occasions. The historian George L Williams has done some excellent work in establishing the overwhelming role that genealogy and dynastic succession has played in deciding the papacy. In *Papal Genealogy: The Families and Descendants of the Popes* (1997), he makes the following insightful observations [p.160]:

“The families of papal princes tended to intermarry with other titled papal families, and intermarriages between members of these families are still taking place in the twentieth century. While the popes during the Renaissance and Baroque periods advanced their families by officially presenting them with territories, titles and payments, their descendants often married into the old papal families as the Colonna, Orsini, Sforza-Conti-Cesarini (heirs of the Conti) and Caetani. But since the seventeenth century, the families of the Baroque popes (i.e. the Boncompagni, Ludovisi, Chigi, Albani, Altieri, Borghese, Aldobrandini, Ottoboni, Barberini, Pamphili, Rospigliosi, Odescalchi and Corsini) have been more inclined to intermarry with each other...”

Pico was closely related to the Sforza, Gonzaga and Este dynasties. As matters turned out, he had done his job for the Cabal, possibly unaware of the scheming and duplicity in high places. He was now no longer of use to them and could even cause problems in the future were he to publish anything that might contradict the official narrative. He conveniently died in 1494 at the age of 31, very likely as a result of poisoning. The history books like to record that he had become too friendly with Savanarola, who was agitating strongly for Papal reform, but they neglect to mention that the successful conclusion of an entire chapter in church history – nefarious in the extreme – was contingent upon his silence.





**Johann Reuchlin [1455-1522]  
published his influential work, *The Art of Kabbalah (De Arte Cabalistica)* in  
1517.**

**Toward the end of his life he was  
employed as a professor at the  
prestigious Jesuit-controlled  
University of Ingolstadt.**

## **Catholicism and Kabbalah were permanently reconciled**

By acting as he did and exonerating Pico from all taint of heresy, Alexander VI was doing so in perpetuity. While the principle of Papal infallibility had not yet been formally promulgated, it was deemed to apply to all Papal decisions bearing on theological matters. It was generally understood that no subsequent Pope could undo what Alexander had done and that Catholicism and Kabbalah had now been permanently reconciled.

Viewed in this light, we can see that Lucifer had crossed a line, providing himself with a deadly new mechanism to pollute the Gospel and lure the followers of Jesus into error, heresy and sin. It was a fantastic victory, one which its authors marked with occult satisfaction by taking a parallel step and granting Satan a base in the Vatican itself. Alexander had his Papal apartments in the Vatican Palace refurbished in a highly elaborate fashion, with one room in particular, the so-called *Sala dei Santi* – the Room of the Saints – decorated in stunning detail with grand frescoes that celebrated the paganism of ancient Egypt. The myths of Isis and Osiris were glowingly displayed as truths on a par with anything found in the pages of Scripture. The room, in effect, was a monument to the ‘perennial philosophy’. There is even an inscription implying that Apis, the Egyptian god, was the equal of Christ.

The apartments fell into disuse after Alexander VI died in 1503. The rooms were apparently sealed from outsiders and were not opened to the public until 1897. It was probably deemed prudent, during the tumultuous years of the Reformation, to conceal the existence in the Vatican of a room which appeared to have been dedicated to Satan – with Papal approval. Thus, nearly four hundred years were to elapse before the Catholics of Europe and America were given an opportunity to inspect it for themselves. The authorities must have been confident that the peculiar paintings in the *Sala dei Santi* would not provoke controversy, possibly because they were commissioned by a Pope who was believed to have strange tastes. Furthermore, Leo XIII, the Pope who opened the room to the public in 1897, was widely respected within the Catholic Church as a staunch defender of Catholic orthodoxy.

## **The *Sala dei Santi* is not understood by Catholics**

To this day suspicions have not been aroused. Catholics, as a rule, are incredibly indifferent to the history of the organization they serve and are prepared to tolerate gross improprieties by its leaders provided the institution as a whole continues to stay afloat.

Those who love the Word of God, however, and who see where this great vessel is heading are greatly concerned by the marked shift into the occult and paganism which occurred in the Roman Church in the 15<sup>th</sup> century and – more importantly – by the way this shift is now rapidly crystallizing into the beguiling, all-inclusive End Time religion that will welcome the Antichrist.

It may seem hard to believe that a scheme hatched in the 15<sup>th</sup> century should come to fruition in this way, but we must remember that the Reformation was a momentous event and that it greatly impeded the march of paganism across Europe.



**The First Vatican Council endorses the doctrine of Papal infallibility, 1870**

If Catholics today took the time to examine the paintings in the *Sala dei Santi* they might reconsider their commitment to the many unscriptural doctrines introduced by the Popes who succeeded Alexander VI. These include the immaculate conception of Mary (which declared that she was born without the stain of original sin) [1854], the assumption of Mary, body and soul, into heaven without passing through death [1950], and the doctrine of Papal infallibility [1870]. Over the same period the Church of Rome greatly strengthened and clarified its formal position on doctrines relating to prayer addressed to Mary and the ‘saints’, the standing of Mary as a so-called Mediatrix, the supposed unique spiritual powers of an ordained Catholic priest, the assignment of scriptural authority to the writings of the ‘church fathers’ and certain Apocryphal texts, the central role of works and sacramental observance in the attainment of salvation, and the doctrine that, as the anointed representative of Christ on earth, the Pope alone determined how the Bible ought to be interpreted.

As strange as it may seem to the average Catholic, all of these ideas are pagan and all may be traced to the ‘perennial philosophy’ endorsed by Pope Alexander VI on 18<sup>th</sup> June, 1493. If there is a date that can be said to live in infamy, this is it.

It will be easier to understand this if we take a look at the actual paintings in the *Sala dei Santi*. They serve as a kind of pictorial guide to the real philosophical orientation or worldview of these highly placed ecclesiastics and theologians.

### **The arch and vaults of the *Sala dei Santi***

We’ll begin our ‘tour’ with a few photos of the apartments to give an idea of their dimensions and configuration:



**Room of the Saints / *Sala dei Santi***



**Room of the Sibyls – the sibyls were pagan prophetesses (witches)**

See also the chart of the arch and the Northern and Southern Vaults of the *Sala dei Santi* in **Appendix A**.

The image that recurs most frequently throughout the Borgia apartments, not just the *Sala dei Santi*, is that of the bull. In several instances, as we shall show, the bull is clearly Apis, the great god of Egyptian paganism. In his fine study of the Egyptian iconography in the apartments, Roger Gill (2015) says, referring to the work of another scholar: “Bulls...are ubiquitous in the Borgia apartments: ‘two or three hundred is a low figure’ (Saxl); but more particularly prominent in the *Sala dei Santi*.”

The bull was the principal symbol of the Borgia bloodline, so its appearance is understandable. However, with its well-known pagan undertones and its direct association with Apis, one of the principal gods of the Egyptian pantheon, its intrusive frequency was clearly intended to be provocative. By including this image the Pope was identifying himself in a dynastic sense with the gods of ancient Egypt. It portrayed him as one in a long line of magi that stretched back to the dawn of time.

While the *Sala dei Santi* contains a number of paintings pertaining to the Greek pantheon, we will confine our analysis to those involving Isis and Osiris.

The status accorded to Isis and Osiris throughout is that of legitimate representatives of the ‘perennial philosophy’, which allegedly included Moses, Christ, and Hermes Trismegistus. The couple are even depicted in a series of scenes which acknowledge and honor their divinely appointed roles. According to Egyptian mythology, Isis and Osiris reigned over the land of Egypt as beneficent rulers, teaching mankind the skills needed for their survival and prosperity. The following paintings show Osiris teaching agriculture, viticulture and pomology (fruit cultivation), respectively:





The marriage of Osiris to his sister Isis, which has deep occult significance, is depicted in one of the vault frescoes (see below). His success as a ruler drove his evil brother, Set (or known as Typhon), into a murderous fit of jealousy. Set cut the body of Osiris into 14 pieces, which he then scattered across the land of Egypt, and usurped his throne. Mourning her husband/brother, Isis went forth to find all of the pieces and resurrect his body. She was unable to locate his penis – which is symbolized by the Egyptian obelisk – but with the assistance of the magical healing power of Thoth (Hermes), she was able to bring Osiris back to life. Apparently the same power enabled her to copulate with Osiris and conceive a son, Horus. This child became the reincarnation of his father, while Osiris himself retired to reign in the underworld. When he matured, Horus killed Set and reigned over Egypt thereafter with his mother.



The following scene in the *Sala dei Santi* shows Set killing and dismembering Osiris, followed by a scene where Isis, accompanied by Thoth, gathers the severed parts and brings them to the site of his resurrection, a sacred pyramidal structure:





**The inscription beneath the ornate pyramid reads, in Latin:  
UXOR EIUS MEMBRA DISCERPTA TANDEM INVENIT  
QUIBUS SEPULCRUM CONSTITUIT**

**“His wife finally found the dismembered body parts, for which she built a tomb.”**

When Osiris is resurrected he assumes his divine form, the bull Apis:



Plutarch says the Apis bull became the bodily image of the soul of Osiris. Now that order has been restored out of chaos, the great bull Apis – the glorified Osiris – is worshipped across Egypt in a new religion of peace and harmony.



## Freemasonry

Many readers will immediately see a clear connection between the iconography of the *Sala dei Santi* and the central myths and worldview of Freemasonry. Even though Freemasonry had not been given an institutional form at that time, the Luciferian paganism that underpins it was already widely practised by the ruling families of Italy, the so-called Black Nobility, along with many other ‘royal’ families across Europe.

Alexander VI, presumably under instruction from his occult masters, was effectively giving Satan a room at the center of Christendom, an apartment in the Vatican Palace, where he could put his own dark philosophy on display. It was a brazen corollary to the Bull of 18 June 1493, a magic ritual based on the ancient occult principle, *As Above, So Below*. The supernatural plan consecrated on a higher plane – via the Bull – was reflected on earth in the *Sala dei Santi*.

The Word of God tells us that Satan attempted a similar invasion of a holy place when **the high priest** gave a room in the Temple precinct to Tobiah, a scheming pagan imposter:



**“And I came to Jerusalem, and understood of the evil that Eliashib [the High Priest] did for Tobiah, in preparing him a chamber in the courts of the house of God. And it grieved me sore: therefore I cast forth all the household stuff of Tobiah out of the chamber. Then I commanded, and they cleansed the chambers: and thither brought I again the vessels of the house of God, with the meat offering and the frankincense.”  
(Nehemiah 13:7-9)**

In the eyes of our Heavenly Father, the *Sala dei Santi*, with its Luciferian iconography and shameless celebration of Egyptian paganism, is no less odious, a vile rejection of His sovereignty. When Nehemiah discovered what the high priest had done, he said “It grieved me sore!”



***The Hellespontine Sibyl (1483), a large floor mosaic in Siena Cathedral.***

Alas, few Catholics today have any understanding of the evil that took place in the reign of Pope Alexander VI, an evil that has continued to exercise an iron grip over the Roman Church for over four hundred years. Catholics as a whole should be greatly grieved, but they suspect nothing! What is more, the demonic force that empowers this wickedness is determined to press ahead until the complete paganisation of the Catholic Church has been accomplished. When that happens the whole world will see with its own eyes “the great whore” of Revelation 17.

## CONCLUSION

Conservative Catholics today, especially those who can see that the current Pope is a Marxist deceiver, lay all blame for the decay of the Papacy and the ecclesiastic hierarchy on the modernising reforms produced by the Second Vatican Council (1962-1965). But they are only partially correct. The Second Vatican Council was set in motion by the same forces within the Roman Church that opened a door to Satan in 1493. Since that date no occupant of the Papal throne has challenged the Bull of 18 June 1493 or taken concrete steps to neutralize the stream of paganising syncretism – the interpretation of Biblical truth through the lens of Neoplatonism, Hermeticism and Kabbalah – that Alexander VI had formally endorsed.

Catholics as a whole do not understand, or greatly underestimate, the threat posed by the demonic realm. They cannot see that a soft-spoken, sweet-smiling prelate can be a sworn servant of Satan. It was possible a century ago to engage many ordinary Catholics in a heated debate on these issues – because they understood them – but not anymore. The depth of spiritual ignorance among those who believe they are ‘good’ Catholics is horrifying.



**This famous painting, from the frescoes of Michelangelo in the Sistine Chapel, was commissioned by Pope Julius II – who succeeded Alexander VI (with a 26 day interval for Pope Pius III).**

**This is a brazenly Hermetic image! Man reaches languidly to God, confident that he has every right to be exalted in this way.**

For well over a century Catholics have been praying to Mary and the saints, and today we see the result – a church that has lost virtually all connection with God. Such ‘prayer’ is idolatry! While undoubtedly well-intentioned, it is a blatant violation of the First Commandment.

By any definition, prayer is a personal address to God. One cannot pray to a created being, whether man or angel. It is impossible! So prayer that is addressed to (a) another god or (b) a created being is counterfeit prayer, an offense to God.

So why do Catholics pray to Mary? Because they have been subtly led to believe that she possesses divine attributes. Following the Hermetic paganization of the 15<sup>th</sup> century, which exalts supernatural entities such as Isis, the doctrines of the Roman Church have deliberately blurred the distinction between man and God, between the creature and the Creator. They have also blurred the distinction between man in his fallen state and man received by God into heaven. The saints with Christ are treated as though they have an attribute of deity and are able to observe and intervene in earthly events, just like the gods of Egypt.

After the Hermetic paganization of the 15<sup>th</sup> century, sin was no longer sin, but was viewed rather as an ignorance of the divine will. If man understood the divine will through a careful study of the *Corpus Hermeticum*, he would no longer be capable of sin and would become instead a god in his own right.

The **Catechism of the Catholic Church** (1993) incorporates this Hermetic *man-can-become-a-god* idea when it states (paragraph 460):

**460 The Word became flesh to make us "partakers of the divine nature":[78] "For this is why the Word became man, and the Son of God became the Son of man: so that man, by entering into communion with the Word and thus receiving divine sonship, might become a son of God."[79] "For the Son of God became man so that we might become God."[80] "The only-begotten Son of God, wanting to make us sharers in his divinity, assumed our nature, so that he, made man, might make men gods."[81]**

This idea is reinforced by the recurrence elsewhere in the Catechism of the term, “partakers of the divine nature” – which it has already equated in paragraph 460 with “make men gods”. See paragraphs 1265, 1692 and 1721.

There is nothing akin to the sacrifice of Calvary in the ‘perennial philosophy’. The Bible teaches that in his fallen condition man has no access to God. God Himself, as the Second Person of the Holy Trinity, must come down and set him free. But this is effectively what Hermes Trismegistus was meant to have done. What Christ did through grace, Hermeticism claims to achieve through knowledge or *gnosis*.

This is most apparent in post-15<sup>th</sup> century Catholicism from the high status given to the mystics, notably St Teresa of Avila and St John of the Cross, both of whom were made Doctors of the Church. (John was declared a Doctor of the Church by Pope Pius XI in 1926, while Teresa was made a Doctor by Pope Paul VI in 1970.) At least three other ‘Doctors’ were almost certainly influenced by the paganizing ideas of Neoplatonism and Hermetic philosophy: the Redemptorist theologian, Alphonsus Liguori, and the Jesuits, Robert Bellarmine and Peter Canisius. It is no accident that the foremost promoter of Marian veneration has been the Jesuit Order.

We would note in closing that the public expression of Hermeticism by the Roman Church had begun even before Alexander VI came on the scene. It was during the reign of his predecessor, Pope Innocent VIII, that a large image of Hermes Trismegistus was installed in the mosaic floor of Siena Cathedral – see page 3 above. The same cathedral included in its iconography a depiction of ten sybils, pagan ‘prophetesses’ or, in the true sense, high level witches. *The Hellespontine Sybil* (see above) was added during the same period (1483-1488).

We must pray DIRECTLY to God, and ONLY to God, in the name of Jesus. The principal aim of paganism is to break this relationship and get us to place our attention elsewhere.

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**January 23, 2025**

**For further information visit [www.zephaniah.eu](http://www.zephaniah.eu)**

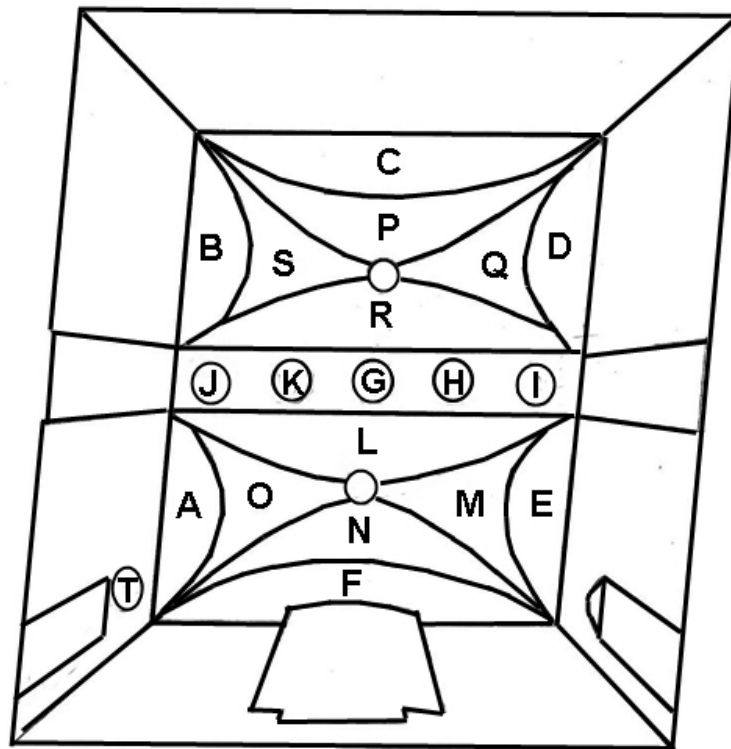
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## APPENDIX A

### The Northern and Southern Vaults of the *Sala dei Santi* with frescoes by Pinturicchio



## Layout of the frescoes in the *Sala dei Santi*



A Susanna and the Elders	K Io-Isis, Moses & Hermes Trismegistus
B The flight of St Barbara	L Wedding of Isis and Osiris
C The disputation of St Katherine	M Osiris teaches agriculture
D Meeting of St Anthony and St Paul	N Osiris teaches viticulture
E The Visitation	O Osiris teaches fruticulture
F Martyrdom of St Sebastian	P Murder of Osiris
G Jupiter and Io	Q Isis gathers the parts of Osiris
H Jupiter, Juno and Io	R Appearance of the Apis
I Mercury and Argos	S Procession of the Apis
J Mercury kills Argos	T Tondo of Virgin and child

**Layout of the frescoes in the *Sala dei Santi*, Appartamento Borgia, Vatican Palace, Rome. Derived by Roger Gill from S. Poeschel, *Alexander Maximus: das Bildprogramm des Appartamento Borgia im Vatikan*, (Weimar, VDG, 1999), fig. 72, p. 347.**