

ENCYCLOPEDIA  
OF WICCA &  
WITCHCRAFT



RAVEN GRIMASSI

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### From Ancient Verse to Craft Cyber Links

Become wise in the ways of the Witch, with the *Encyclopedia of Wicca & Witchcraft*. This comprehensive book contains hundreds of entries on Craft lore, practices, beliefs, and deities, all arranged in an easy-to-use format. From *adept* (one who has mastered the disciplines of their system of self-development) to *year and a day* (a common theme denoting a mystical or magickal period of time) you'll find this guide indispensable.

**APPLE** is an ancient symbol of totality. In later times, it has also come to symbolize desire and indulgence. An apple sliced in half vertically has the appearance of female genitalia, and if sliced horizontally, a pentagram is apparent. Because of the latter, it was used as a secret sign of recognition between Witches during the time of the Inquisition. In modern fairy tales an old woman appearing at one's door, bearing an apple, is often a Witch in disguise . . .



Apples reveal symbolisms both within and without.

### About the Author

Raven Grimassi is a practicing Witch and author of several books on Wicca and Witchcraft including *The Wiccan Mysteries*, which was awarded Book of the Year and Best Spirituality Book by the Coalition of Visionary Retailers in 1998. Trained in the Family Tradition of Italian Witchcraft, Raven Grimassi is also an initiate of several Wiccan Traditions including Brittish Wicca and the Pictish-Gaelic Tradition. He is currently the Directing Elder of the Arician Ways. He has been a teacher and practitioner of Wicca and Witchcraft for over twenty-five years and his former students include authors Scott Cunningham and Donald Michael Kraig. Grimassi is also an expert on the topic of Italian Witchcraft and is the leading authority on the works of Charles Godfrey Leland in this field.

Raven has been both a writer and editor for several magazines including *The Shadow's Edge*, *Moon Shadow*, and *Raven's Call* magazine—a journal of pre-Christian religion. He has appeared on both television and radio talk-shows in the San Diego area and elsewhere, in his efforts to educate the public about the positive practices and natures of Wicca and Witchcraft. He lectures on a variety of topics and participates in workshops and formal classes.

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# ENCYCLOPEDIA OF WICCA & WITCHCRAFT

RAVEN GRIMASSI

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## Dedication

This book is dedicated to the memory of those beloved figures of the Craft who have passed from our company.

To Stewart Farrar who led many to embrace the old path,

to Doreen Valiente whose writings inspired us all,

to Scott Cunningham who spoke to the heart of a new generation,

and finally, to the memory of Mel Fuller, an old friend who in his final days forgot us, but who is not forgotten.

## Other Books by the Author

Wiccan Magick Wiccan Mysteries Hereditary Witchcraft Italian Witchcraft (formerly titled Ways of the Strega)



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## Introduction

This encyclopedia is designed for modern Wiccans/Witches and deals with topics pertinent to their practices and beliefs. It is also intended to be a research text and a book for anyone who wishes to understand the modern beliefs and practices within Wicca/Witchcraft, as well as their origins. The idea for this encyclopedia was born while sitting in the midst of a pile of books in my study. I was looking for an obscure passage I recalled seeing somewhere. Not remembering where I read it, I began searching through related texts hoping to once again encounter the exact wording. I looked in many texts and was still unable to locate what I needed. However, in this search I came across many interesting connections that warranted further investigation.

In my quest I found that each additional reference led me to trace down yet another reference. Searching for a fact did not always lead to finding one, and finding one did not always provide the answer, link, or association I had hoped for. Many times what seemed to be a hot trail led to a dead end. On occasion, after weeks of chasing down a theme, the last pieces would finally be cornered, and then end up delivering nothing to serve my purposes. I was struck by the vast amount of time that was wasted looking for things that were already written, but

were hidden in places one might never logically be drawn to explore. It was this that made me decide to create a text that would attempt to link everything together as a single research guide on modern Witchcraft/Wicca.

Once committed to the task, I began to wonder if the kind of book I had envisioned could actually be written. It was more than just a matter of compilation; there were many sensitivities to be considered. I was amused at the thought that it was no easy task to get three Wiccans to simply agree that the sun is shining, and here I was about to sum up Wiccan beliefs and practices in an encyclopedia! Could anyone really write such a book?

In writing this encyclopedia there were two main challenges, one of which was serious and the other was just merely astonishing. Concerning the latter, when I sat down to write the entries for Wicca and Witchcraft (after having been a teacher and practitioner for over twenty-five years) I realized that I could no longer define various aspects, as so much had evolved and changed within Wicca/Witchcraft over the past two decades. I asked other authors and various seasoned Craft people to share their definitions of Witchcraft/Wicca with me, and many of them just blinked and shrugged their shoulders. Hoping to extract something more useful

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I asked every Witch/Wiccan I encountered to explain the difference between Wicca and Witchcraft, if indeed they thought there was a difference. Again I saw the same vacant stares, although one friend offered that all Witches work magick but not all Wiccans do. I knew I was in trouble here.

By contrast, the serious problem I encountered involved something quite different, and concerned the entries related to Celtic material. Because I was writing an encyclopedia I wanted to be as factual as possible. In this endeavor I turned mostly to University Press books as a means of sound research. Yet here I was unable to verify much of what many modern Wiccans and Pagans now consider to be factual regarding Celtic deities, Celtic practices, and Celtic beliefs. For example there was nothing in any of my research that could account for a historical basis in assigning the god Mabon to the Fall Equinox. Nor could I find any evidence to explain why the Teutonic goddess Eostre appears as the name for the Celtic festival of Ostara instead of a deity indigenous to Gaul or the British Isles. In addition many of the names used in Celtic Wicca/Witchcraft today as gods and goddesses appear in literature only as major heroes and heroines in Irish, Welsh, and English legends, not as deities.

Since many of the characters in the tales of the Mabinogi and other works of Celtic-based literature appear to possess supernatural or mystical powers, this has led many commentators to believe that such legendary figures were most likely based upon earlier deity myths. Over time this probable speculation came to be viewed as absolute fact within the Neo-Pagan community. Many writers and others then

built upon this speculative foundation, adding to it their own personal views, which also then became established fact among many modern Wiccans/Witches.

Unfortunately, due to the invasion and conquest of Celtic lands by the Romans and by Germanic tribes, a great deal was lost to us concerning actual Celtic beliefs and worship. Added to this, the Celts rarely spoke the names of their deities and prior to Roman occupation they did not create many images of their gods and goddesses.

Since the ancient Celts did not read or write, we find no deity names inscribed until after the introduction of Latin by the Romans, and such inscriptions then bore either the Romanized name or a composite version of the Celtic and Roman names. The Druids, who were the priesthood to the Celts, reportedly could speak and write Greek, and many people today believe they also employed an alphabet called Ogham. However, the Druids apparently did not pass this knowledge on to the Celtic people at large. No historian or archaeologist can point to any texts actually written by the ancient Druids prior to, or during, the Roman occupation.

Other than a few relatively brief references concerning the Celts from Roman and Greek sources, much of what modern commentators base their deity concepts on comes from two sources. One is a comparison of Celtic deities with Roman deities, as the Romans found many similarities in both symbolism and function between various Celtic and Italic deities. This provides us with a first-hand account by the Romans concerning the nature and attributes of these Celtic deities. By studying the

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Roman counterparts we can indeed learn more about Celtic deities. The second source is

from Celtic-based literature written in the fourteenth and fifteenth century A.D., some of which is based upon earlier texts written around the year A.D. 1100. These tales were written down by Christian monks who went about recording the oral Bardic tales. Prior to this, such tales existed only in folk song and oral legend. Regretfully we cannot know for certain how much alteration (if any) in the oral transmission occurred over the course of time before it was eventually put into writing. In addition, some caution must be employed when relying upon these early texts as it was not the Christian agenda to faithfully preserve and pass on Pagan beliefs.

In order to deal with the occasional disparity between the view of scholars and the perspective of modern Wiccans/Witches, I decided to simply present both views side by side. While I do personally value historical accounts, I also realize that lack of proof or documentation does not automatically equate to nonexistence. I also personally believe in the tenacity of secret societies and underground movements, and therefore I think it is reasonable to assume that something of ancient Celtic beliefs and practices certainly survived in folk song, lore, and legend.

The next phase in compiling the encyclopedia was to link together related lore, themes, practices, beliefs, and deities to their counterparts in various cultures where they connected to pre-Christian European Paganism. Each link has been designed to take the reader further into the topic and reveal many related aspects that he or she might not have readily thought to explore. Because mainstream traditions incorporate Celtic, Teutonic, and Aegean/Medi-

terranean elements I chose to focus primarily upon those in order not to make the encyclopedia too large for a single volume. Both the publisher and I felt the need to keep the book a size that would allow it to be affordable for the average reader. However, because I have elected to connect everything to its pre-Christian European roots, each follower of any culturally based path will find much relevance to their Tradition within the material contained throughout the book.

The link from topic to topic was the most significant aspect of the material. I made every effort to try and join everything together through a series of references in order to reveal the complex web of interlaced strains that comprise Wicca/Witchcraft. As the patterns came together time and time again, it became obvious that the antiquity of these themes was once widespread throughout much of Europe. Many people today tend to think of Wicca/Witchcraft: as something unique to the Celts, but references in the literature of various cultures make it clear that such is not the case. For example the theme of reincarnation, a triple goddess, and the image of the pentagram (among many other topics) appear in historical and literary references in the Aegean/Mediterranean regions centuries before contact with the Celtic people (occurring around 400 B.C.). Therefore I encourage readers to follow all the links regardless of their cultural preferences, as this will broaden their understanding of Wicca/Witchcraft as a whole.

My final efforts in compiling the encyclopedia were to tackle the subject of Witchcraft and Wicca, where once again the scholar and the Witch/Wiccan often have opposing views. Is

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Wicca/Witchcraft an ancient religion or a modern one? Did it survive as a centuries-old sect, was it invented by the Inquisition, or did it never exist in any form until the writings of Gerald Gardner, circa 1954? In truth, many modern Wiccans/Witches are as quick to dismiss claims within the Craft Community that point to antiquity and survival as are many scholars. If indeed Witchcraft/Wicca is not an ancient religion, it is at the very least a blend of pre-Christian European Pagan beliefs and practices mixed with modern expressions and needs.

This aspect of writing the encyclopedia was the most difficult, and the more information I collected, and then connected to other themes, the more the threads of the skeptic's view seemed to be rapidly unraveling. As I looked deeper into Witchcraft during the Middle Ages and Renaissance period, examining the accounts of Witch trials, it became apparent to me that skeptics were using the wrong evidence from which to formulate a conclusion. The vast majority of people on trial were clearly not Witches by any definition, which makes their accounts of Witchcraft useless in discerning anything about whether or not there was an "Old Religion," and what beliefs and practices might have been involved. However, this is the very material scholars use in order to dismiss modern claims about Wicca/Witchcraft as an old European Pagan sect. Curiously, wherever evidence of goddess worship (the Society of Diana in particular) appears in Witch trial transcripts and other writings, scholars dismiss it as an "anomaly." The Inquisition earlier dismissed it as the deception of Witches by the devil who appeared to them as a goddess in order to mislead them into his worship.

Markers do exist to indicate a structured Witches' sect of considerable antiquity that bears much similarity to modern Wicca/Witchcraft. These all appear in the text of this encyclopedia along with historical documentation. One example is the concept of the Book of Shadows mentioned in the seventeenth century by Francesco Guazzo (*Compendium Maleficarum*) which also appears in a Witch trial of that same period involving a woman named Laura Malipero. The rite known as Drawing Down the Moon is mentioned in connection with Witchcraft by the Roman poet Horace in his work known as the Epodes. Witches evoking elemental spirits of Earth, Air, Fire, and Water is noted in the seventeenth century work *Compendium Maleficarum* as is the gathering of Witches in a ritual circle. The worship of a goddess by Witches appears in ancient writings from the time of Hesiod (700 B.C.) up through Horace (30 B.C.). Horace also makes the connection of the moon with the practice of Witchcraft. Ancient Greek/Roman literature depicts the Witch involved in human and animal sacrifice, practices that were common in the vast majority of ancient cultures including archaic Aegean/Mediterranean and Celtic cultures. However, as religions evolved over the centuries, the Witch was never portrayed as having moved beyond such practices. With the rise of Christianity there is a marked increase in the maligning of Witches and Witchcraft.

This encyclopedia is unique in the sense that it does not define Witchcraft or Wicca from a Judaic-Christian perspective, or with a Christian backdrop against which to display and examine the beliefs and practices of modern Wicca/ Witchcraft. This encyclopedia

does not employ

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stereotypes nor does it include the topics of demonology and other themes of Judaic-Christian theology. The only exception to this is the topic of Satan, which appears in this book simply to dispel any erroneous association with Witchcraft. The various deities included in this encyclopedia are those incorporated into modern Wicca/Witchcraft, as well as those that appear in pre-Christian writings related to Witches. In some cases, deity names are drawn from Witch trial transcripts that reflect non-Christian influence or do not appear to have been extracted during torture.

There seems to be a fear within the scholastic community, and not an unreasonable one, of being labeled a Murrayite. Margaret Murray was an archaeologist who put forth a theory that Witchcraft during the time of the Inquisition was actually an ancient pre-Christian religion rooted in the ancient European fertility cults. Her theories were rejected in part because she was a woman during the 1920s who dared question the conventional wisdom of her male colleagues, and largely because she eventually stretched things beyond credibility, although as some modern historians such as Carlo Ginzburg have pointed out, there is a seed of truth in Murray's thesis. Unfortunately, because many of her claims are extremely doubtful, her work as a whole is totally dismissed by modern scholars. The reality is that no one is wrong about everything, although they may be wrong about many specific things, and so we need to be careful not to overgeneralize.

Misunderstanding and criticism are the risks when one writes publicly, whether the writer is an archaeologist or an author writing an encyclopedia. I ask that the reader understand that

my purpose in this encyclopedia is simply to compile and relate a vast amount of material here. From this it is my wish that the readers discern the material for themselves. Ultimately what I hope to have achieved with this encyclopedia is to provide a useful resource guide for the curious and the studious. One single volume on a topic as complex as Wicca/Witchcraft cannot be an exhaustive work. However, I believe that the material contained here is more than enough to meet the overall needs of the reader. When I began this project I sent out invitations to other authors, well-known Craft folk, Tradition leaders, and organizations to be included in this encyclopedia. I invited them to write an entry about themselves because I was concerned that I might not be able to do them justice on my own, since I cannot possibly know everything there is to know about them all. Many people responded by contributing articles for this encyclopedia and the reader should know that all articles on Traditions, authors, Craft folk, and organizations were not written by me. The exceptions are the biographies written on individuals no longer living. Unfortunately I did not receive replies to all the invitations sent out, and in some cases specific well-known individuals in the Craft declined the invitation to be included.

Please note that the omission of any person, Tradition, or organization in this encyclopedia is in no way intended to demean, slight, or discredit anyone. Conversely, the inclusion in this encyclopedia of any person, Tradition, or organization is not necessarily an endorsement by me. While I certainly admire my many colleagues in the Craft community, my purpose here is simply to provide a community

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resource book and not to advocate any specific person, Tradition, or organization. The reader will also find in the appendices a list of magazines, merchants, Internet websites, network groups, and other useful contacts. I have tried

to bring all that I have learned, and all that I have understood from my perspective as a Witch, to bear upon this project. This has been no small task, and I hope that my efforts will help others.

### A

ADEPT is a term for an individual who has mastered the disciplines of his or her system of self-development. The methods by which this is accomplished vary from tradition to tradition. Typically it requires a long and arduous period of study, discernment, and practice. The adept is considered to be a master of his or her tradition, and often serves as a guide who imparts the teachings and wisdom of the tradition to his or her students. In many Wiccan traditions a period of a year and a day is required before elevation to another degree can be bestowed. In such a structure, an adept would be an individual who has completed at least a year and a day of training as a third-degree initiate. See YEAR AND A DAY.

ADLER, MARGOT (1946- ) was the first writer to provide a detailed chronicle of the emergence of Neo-Paganism in the United States with the publication of her book *Drawing Down the Moon* (New York: Viking Press, 1979). Adler's interest in this field of study began with an early fascination with ancient Greek deities and mythology, particularly related to the goddesses Artemis and Athena.

Adler attended the University of California at Berkeley where she received a bachelor's degree in political science. She went on to earn

a master's degree in journalism from the Graduate School of Journalism at Columbia University in New York. By the early 1970s Adler had become interested in the Neo-Pagan movement and in Wicca/Witchcraft. Gardnerian Wicca had come to the United States with Raymond Buckland and his wife Rosemary, and the tradition rapidly took root and evolved into various modified groups. Adler joined a study group in Brooklyn run by the New York Coven of Welsh Traditional Witches, which was associated with Herman Slater, owner and operator of a nationally known occult shop. Adler later split off when the group divided and in 1973 she was initiated as a Gardnerian priestess.

In further pursuit of her interests, Adler traveled the country, interviewing individuals and groups that were involved in the neo-Pagan community. The important research

that she collected was incorporated into *Drawing Down the Moon*, a now classic text in the field of Neo-Paganism. See Buckland and Slater.

ADYTUM is the "Holy of Holies" in a Pagan temple, the secret or sacred precinct, the inner chamber, into which no profane person or thing may enter. The adytum corresponds to the sanctuary of the altar in a Christian church. In some Wiccan/Witchcraft traditions the exact

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center of the ritual circle is this sacred area. Often this is marked by a special candle, lamp flame, or by the placement of the pentacle. In Italian Witchcraft, traditions such as the Aridi-an and Arician systems incorporate a sacred flame burning within a bowl that is directly centered on the altar. The fire is called the spirit flame and burns with a beautiful blue color.

AIR is one of the four creative elements in mag-ick. It is commonly associated with mental activity and is considered masculine in nature. In an occult sense, "masculine" refers to the characteristics of specific types of energy rather than to gender.

A

M Symbol for the

mammmmmaJkt. element of Air.

In modern Wicca/Witchcraft the magickal agent of the element of Air is symbolized by a ritual tool. Some traditions assign the wand to Air because it was once a branch moving in the wind. Other traditions assign the element of Air to the ritual blade because of the sound a blade can make when slicing the air.

Creatures known as Sylphs, a fairy-like race, symbolize the active magickal principle of elemental Air. In a metaphysical sense, the color of Air is blue and it is associated with the Eastern quarter. Some Wiccan Traditions associate Air with other directional quarters and other colors. In astrology, the zodiac signs Aquarius, Libra, and Gemini are associated with the element of Air.

In old occult lore it was believed that spirits and ghosts had the power to wrap themselves inside the wind, giving them the ability to become invisible. From this lore we find other associations such as the presence of a ghost indicated by areas of cold air. Howling winds were believed to carry spirits of the night. Because of the association of Air, sudden gusts of wind were attributed to spirits and poltergeists. See Akasha, East, Elementals (sylph), Four Quarters, Four Winds, Masculine Energy, Feminine Energy, and Wand.

AKASHA is a term denoting pure spirit, the fifth creative element. It is the subtle spiritual essence that pervades all space. It is not ether itself, but is an ether-like substance of a spiritual rather than material nature. Essentially, Akasha is to ether what



spirit is to physical matter. In ancient writings, such as the Puranas, Akasha is said to operate through sound or vibration. Thus it is identified with the element of Air, and in a spiritual sense with the "breath of god" concept in ancient Hebraic texts. Where we read in the book of Genesis that the "spirit of God moved upon the face of the waters," we can see Akasha in action through motion. In occultism, Akasha is considered to be an indispensable element of each magickal act.

To move energy in a ritual, spell, or work of magick is to evoke Akasha. Akasha is an element of the kundalini force as well, lying latent at the base of all magickal operations. The power of Akasha, as it relates to kundalini, is an "occult electricity." This energy rises with our emotions and desires, and is the basis for fertility of mind, body, and spirit. It is the energy of motivation, passion, and determination.

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On a larger scale Akasha is one of the Tattvic Tides of occult philosophy, an energy form that is most active at sunrise. As one of the Tattvic tides, Akasha emanates the power of spirit to harmonize the four elements of Earth, Air, Fire, and Water. The ancient myths of Western civilization tell of a time when chaos was brought into harmony by the intervention of spirit. This is the symbolism of the pentagram, the four elements of Earth, Air, Fire, and Water controlled by Spirit. In ancient Roman mythology the four elemental winds were the gods Borus, Eurus, Notus, and Zephyrus. Above them was a higher god, Aeolus, who kept watch over them. See Air, Ether, Four Elements, Kundalini, Pentagram, and Tattvic Tides.

AKASHIC RECORDS is a term referring to a magnetic/etherical plane in which the energy pattern of all that has transpired upon the earth is imprinted. This is not unlike data being stored on magnetic computer disks. Occultists believe that the energy imprints contained within the Akashic Records can be accessed through magickal and psychic methods.

On the Astral Plane the Akashic Records are envisioned as an immense library containing the collective records of the ages that have passed on the earth. Spontaneous knowledge, and to a degree even intuition, can be a tapping into of the Akashic levels of energy. Wiccan teachings refer to a psychic ability known as hearing the voice of the wind. This is related not only to links with the Akashic Records, but also to one's rapport with the spirits of the Old Religion.

Each Tattvic Tide serves as a vortex through which one may access the Akashic Records. The Akashic Records themselves lie within the Odic

Mantle of the Earth, an occult term for the etheric components of the Earth's magnetic field. See Astral Plane, Ether, Kundalini, Odic Mantle, Tattvic Tides, and Voice of the Wind.

ALCHEMY is an occult science of transformation and transmutation. As such it reflects

the esoteric nature of Wicca/Witchcraft. In medieval times alchemical practices outwardly focused largely on the transmutation of base metals into gold and silver. To occultists this process symbolized the spiritual process by which one could gain enlightenment—the refinement of the spirit. It is here that alchemy is also related to Wicca/Witchcraft. Gold and silver become symbols of the Goddess and God energy, the feminine and masculine forces within us.

In a metaphysical sense, the science of alchemy compares the spiritual, mental, psychic, and physical natures of humankind to the four elements of Earth, Air, Fire, and Water. Each aspect possesses a threefold nature: fixed, mutable, and volatile.

The roots of alchemy may stretch back to ancient Egypt, a kingdom known by its people as Khemu. Ancient Greek writers mention that the Egyptians were skilled in metallurgy and that they placed magickal properties on various metals. The Etruscans, like the Egyptians, were also renowned for their knowledge of metallurgy and occult knowledge. Later in history, the ancient Roman and Celtic cultures earned a similar reputation.

It is probable that the Arabs who conquered Egypt in the seventh century carried the former Egyptian teachings to Morocco and Spain. The

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writings of the Arabian Geber, in his *Summa Perfectionis*, indicate that the Arabs did indeed possess alchemical knowledge by at least the eighth century. Spain appears to have been the center of alchemical study around the ninth century. The science of alchemy may have spread to the rest of Europe from this region. Raymond Lully was a well-known alchemist in Spain. In England Roger Bacon was at the center of this science, and in Italy Arnold De Vil-lanova popularized it.



Medieval alchemists attempting to change the chemical

properties of a substance. This machine is an example of many fantastic apparatuses invented for this purpose. I

In addition to the appeal of producing gold and silver, alchemy promised the creation of an elixir that could prolong life indefinitely. Alchemical writings often refer to a black powder that has the power to transform. In the science of alchemy this is known as the powder of projection. It is interesting to note that ancient Greek writers refer to a black powder that was produced by the Egyptians during the process of using quicksilver to separate gold and silver from rock formations.

The science of alchemy can be divided into two distinct categories. The first deals with the transmutation of base metals into gold and silver. The second deals with creating an elixir designed to extend life indefinitely. In order to accomplish either of these goals the alchemist must employ a substance known as the philosopher's stone.

Alchemy is a science based on the secrets of nature. Alchemists divide nature into four principal regions: the dry, the moist, the warm, and the cold. Nature is also viewed as having a masculine and feminine polarity. This resembles the philosophy found in Wiccan religion related to the four elements, as well as the Goddess and God concepts of Wiccan theology. Here also we find elements of Hermetic philosophy, an occult science underlying the magical principles seen also in Wicca and Witchcraft.

The philosopher's stone is an essential substance employed in the science of alchemy. This substance is believed to have the ability to transform or transmute. It is also often referred to as the powder of projection. How the philosopher's stone was created has been a secret guarded closely by alchemists throughout

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the centuries. Zosimus, a fifth-century alchemist, indicated that the philosopher's stone was comprised of several unnamed metals joined together under a favorable constellation. See Hermetic.

ALDER TREE (*Alnus glutinosd*) is a tree of the birch family, and one of the sacred trees of Witchcraft. It is also known as the King of the Waters (the willow being its Queen) because its natural habitat is near lakes, rivers, and streams. The alder is native to continental Europe and the British Isles.

In some Norse and Irish legends the first man was formed from an alder tree, while the first female was created from a rowan. The alder is associated with fairies because doorways to fairy realms were believed to lie in the trunk of the tree. The alder was also sacred to the god Bran who carried an alder branch during the legendary Battle of the Trees, a Celtic legend. Ritual pipes or whistles were made from alder wood, many of which were shaped



Alder, a member of the birch family, is a sacred tree of Witchcraft, known as the King of the Waters. Its branches were used for making whistles and ritual pipes.

like ravens. In folklore the raven is one of Bran's totem creatures and is also linked to the alder tree.

The alder figures prominently in a Celtic tale known as "The Battle of the Trees." Here the alder is associated with Bran, who is identified by Gwydion from the alder twigs he held in his hands. The Taliesin riddle asks the question, "Why is the alder purple?" and the reply is that it is because Bran wore purple. In the Celtic ogham alphabet, the letter F, the third consonant, is named for the alder (MacKillop, James. Dictionary of Celtic Mythology. New York: Oxford University Press, 1998, p. 11).

In Italy wood from the alder tree was used in fires lighted for the spring festival. Italian Witches mixed an extract of alder sap together with sap from the madder plant to produce red dyes. These dyes were used to color ribbons, cords, and sashes. Ritual bags made of red-dyed wool have been highly prized by Italian Witches since classical times. See FAIRY Faith, Ogham, Raven, and Spring Equinox.

ALEUROMANCY is a form of divination in which various outcomes or situations are written on small strips of paper. Each strip is then folded and rolled up in a small ball of dough (very much like a Chinese fortune cookie). Each ball of dough is then covered with a walnut shell. The shells are then mixed nine times. People then pick a shell and retrieve the strip of paper to learn of their fortune. A form of this method of divination was popular in the temples of Apollo, who, as patron of this art, was known as Aleuromantis. See APOLLO, DIVINATION, and Walnuts.

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ALEXANDRIAN TRADITION is a Wiccan sect founded in the 1960s by the British Witch Alex Sanders and his wife Maxine. Originally Sanders claimed to have been initiated by his grandmother when he was seven years old, but later admitted that this was untrue. In fact, he was initiated into a regular Gardnerian coven by Pat Kopansk, one of Patricia and Arnold Crowther's initiates.

The Alexandrian Tradition was instrumental as a doorway into the Craft for many people, including Stewart Farrar and Janet Owen. During the 1960s and 1970s it was a rival to Gardnerian Wicca, but began to decline with the discovery that Alex Sanders had been untruthful in his claim to be a hereditary Witch. Some covens broke away from the

Tradition but others remained loyal to him as their founder.

Alexandrian covens focus strongly upon training in the area of ceremonial magick. The Alexandrian Magickal Tradition includes elements of the Enochian system and the Qabal-ah. Alexandrian covens possess a hierarchical structure similar to Gardnerian Wicca. Within the Tradition the times of the Full Moons, New Moons, and the eight sabbats are times of gathering for ritual and worship. (Credit/ Source: Morven.)

ALGARD is a Wiccan Tradition blending Gardnerian and Alexandrian elements together. Mary Nesnick, an American initiate in the Gardnerian and Alexandrian Traditions, founded it in 1972. By 1976 the Tradition claimed over fifty covens in the United States.

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ALIGNMENT is a term used to indicate an affinity, incorporation, compliance, or a harmonious relationship of some kind. On a spiritual level one can seek to align with a concept or a vibration. On a mundane level one can work to align the chakra centers of the body. See Chakra.

ALTAR is a sacred object upon which ritual tools are placed during a ceremony. In Wicca/ Witchcraft the round altar is traditional, but many modern groups employ a square or even rectangular table. Oral tradition tells us that the first altars were boulders or tree stumps.

Traditionally the altar is set directly in the center of the ritual circle. Most Wiccans and Witches orient their altars to the North or East quarter, allowing the practitioner to face that quarter while standing before the altar. The North and East quarters have been held as particularly sacred since ancient times.

The ritual tools used in the practice of Wicca/Witchcraft are laid on the altar. Wiccan/Witchcraft Traditions vary in the manner in which the altar items are arranged. Solitary practitioners without a prescribed Tradition typically arrange the altar in their own unique style. Generally, most altars employ two main candles to represent the Goddess and God, or the principle of Divine Duality. A bell, incense burner, bowl of purified water, the four ritual tools, and four elemental bowls are also common on many Wiccan/Witchcraft altars.

Some Traditions, such as the Italian Strega, set a metal bowl on the center of the altar. The bowl will bear the Divine flame used to represent the presence of Divinity during the ritual. Wiccans/Witches also typically use different

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An altar in a beautiful outdoor setting. Candles represent the God and Goddess, and the four ritual tools are ready for use.

colored candles on the altar, each symbolic of a concept or connected to an occult correspondence. See East, Four Elements, Four Tools, and North.

AMAZONS were a legendary society comprised exclusively of women. They became one of the symbols of the matrifocal societies that are the spiritual ancestral roots of modern Wicca/ Witchcraft. Amazons are often portrayed in ancient Greek myths as a female warrior society. According to Greek myth, the first queens of the Amazons were daughters of the nymph Otrere and the god Ares. The ancient Greeks disagreed among themselves as to whether the Amazons were a historical or mythical race.

In Greek art Amazons are often portrayed with one breast exposed and the other evident beneath a tunic. However, legends persist that the Amazons sheared off the right breast of their female children to make them better archers as adults because their breasts would not interfere when the bowstring was drawn tight across the chest. In addition to the bow, the battle axe was reportedly an Amazon weapon.

Greek legends tell us that the Amazons mated with men from neighboring tribes once a year in order to become pregnant. Female offspring were brought up in the society while male infants were left to die, exposed to the elements, or given away to other non-Amazon tribes. The Greeks saw the Amazons as haters of

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men. Many myths address the hatred between the Amazons and the centaurs. Some scholars believe such tales to be remnants of the conflict between ancient matrifocal cults and invading Indo-European warriors in the Aegean region.

Greek myths related to the Amazons pitch male heroes against the Amazons. Bellerophon, Heracles, and Achilles are said to have defeated various Amazon queens and warriors. Legends also relate that the Amazons laid siege to the ancient city of Athens and also fought against the Greeks at Troy.

Some scholars believe that the Amazon stories are remnants of an early historical matriarchal society. Other scholars point to the similarities between the Amazons and the Dio-nysian maenads as a possible origin of Greek legends. There are many theories as to where the Amazons originated, if indeed they were historical. Some scholars such as Mary Bennett suggest that they were Scythian, while others



point to the Hittites. The ancient historians Strabo and Diodorus claim that the Amazons originated in Asia Minor. See AXE (DOUBLE-HEADED), Centaurs, Dianic Tradition, and Kurgans.

AMBER K (1947- ) is an author and priestess of Wicca in the Ladywood Tradition. She was born in New York on July 9, 1947 (Cancer with Aries Moon and rising), grew up near Chicago, attended Colorado State University (B.S. in Social Sciences, 1970), and presently resides in New Mexico with her partner, Azrael Arynn K, and her son Colin.

Amber was initiated in the Temple of the Pagan Way in Chicago, in 1980. She attained the fourth degree in a five-degree system and was ordained in the same Temple. She and then-partner Catelaine moved to Wisconsin where Amber worked with The Pool of Bast, New Earth Circle, and Circle, serving as editor of Circle Network News. She also became affiliated with Reformed Congregation of the Goddess, a Dianic Wiccan network, in which she wrote for Of a Like Mind newspaper and taught in the Cella priestess training program.

Together Amber K and Catelaine founded the Coven of Our Lady of the Woods, which became the basis for the Ladywood Tradition. During the 1980s Amber became active in the Covenant of the Goddess, serving as its national publications officer and national first officer. She also began to travel widely throughout the United States, teaching seminars and workshops on the Craft.

In 1990 Amber and her son moved to New Mexico, where Our Lady of the Woods was reactivated after a two-year lapse; she served as

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Amber K, priestess of Wicca in the Ladywood Tradition.

its High Priestess for two years. Amber also served COG as first officer for two more terms in 1994-1996, and helped found the Cimarron (now Chamisa) Local Council of COG in New Mexico and Colorado.

Amber is the author of four books: *True Magick: A Beginner's Guide* (Llewellyn, 1990), *Moonrise: Welcome to Dianic Wicca* (RCG, 1992), *The Pagan Kids' Activity Book* (Horned Owl, 1998), and *Covencraft: Witchcraft for Three or More* (Llewellyn, 1998). Amber and her partner Azrael (also a Wiccan priestess and elder), frequently travel to serve as guest speakers and teachers at Pagan festivals and gatherings around the United States. They are presently coauthoring a new book, tentatively titled *Ritualcraft: Rites for Celebration and Transformation*. In addition, both are active in

the Ardantane Project to create a residential Wiccan seminary in New Mexico, open to all traditions of the Craft.

AMERICAN ECLECTIC is a system that incorporates many elements of both European and North American Paganism into its rituals, practices, and beliefs. Some people refer to this Tradition as New World Wicca. American Eclectic groups differ so much from one another that they cannot realistically represent a unified Tradition as a whole. This allows for greater freedom of individuality, and the only thing held in common is the incorporation of diverse material.

AMULET is an object worn or carried for a magickal purpose. Typically an amulet is made of metal, which differentiates it from a talisman. Amulets usually are engraved or marked in some fashion with one or more symbols. More often than not an amulet is worn as a necklace piece. The traditional Witches' pentagram is a good example of an amulet.

The power of an amulet is derived from several sources. The metal or material it is made of typically corresponds to a planetary body, deity, or some other source of empowerment. In occult philosophy, symbols or sigils on the



A magickal amulet, believed to secure the help of good spirits.



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amulet obligate a spirit or deity to render aid. Finally, the amulet is activated with prayers, invocations, and offerings to the spirit or deity associated with it. See TALISMAN.

ANCESTRAL is a term used to refer to the spirits of one's ancestors, or to the ways of those who came before. The belief that one's ancestors live on as spirits is a very ancient concept. The roots of such a belief date back to Neolithic times and the Cult of the Dead. Ancestral shrines are often oriented to the East or West quarter, the region in which the sun and moon rise from the Underworld and set again, returning each day in an endless cycle.

The Celts, Germans, and Vikings revered their dead. Special tombs were constructed beneath the earth especially for kings and the founders of family lines. Sacred mounds and fairy hills are descended from Neolithic burial mounds built during the era of the Cult of the Dead. Ancestral reverence and the worship of Nature spirits is closely related, and in some cases no clear distinction can be made.

Among the Etruscans and Romans the living bond to ancestral spirits was the head of the family in any given household. Shrines depicted the head of the household flanked on each side by Lare spirits. In most cases this person was the father, hence the greatest crime in ancient Rome was to commit patricide. Such an act severed the connective thread that joined the past to the present, and rituals had to be performed to restore the living link. See Befana, Cult of the Dead, Lare, Lasa, and Samhain.

ANGUS OG is the god of youth and beauty in the Tuatha De Danaan, the Irish counterpart to the Celtic divinity Mabon-Maponos. Scholars speculate that he is the counterpart of such classical gods as Adonis, Apollo, and Eros (Cupid). His father was the Dagda and his mother was Boand (the Boyne River).

Angus Og drank the Ale of Immortality, and four swans circled over his head when he traveled. He was the protector of several heroes in Celtic legend, and one of his most important defenses was a cloak of invisibility. His magickal sword is called Moralltach. Angus Og is cited in numerous Old Irish narratives, as well as in later folk and fairy lore (MacKillop, pp. 15-16). See Apollo, Mabon, and Tuatfla De Danaan.



ANIMA MUNDI is the divine essence that permeates and animates all things. In occult philosophy it is considered to be a feminine force/aspect of divine energy. According to ancient teachings, particularly those of early Gnostic sects, all souls were once joined together as part of the Anima Mundi. A separation

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occurred in which many souls departed from the whole. In so doing they became conscious of the self. In this act they lost the higher vibration of Anima Mundi and were drawn down through the planes of existence, many of them becoming encased in material forms within the physical dimension. See GROUP MIND and

Planes of Existence.

ANIMALS IN WITCHCRAFT are associated with, and connected to, various magickal and mystical themes. Many of these animals appear in Neolithic images associated with deities that are lunar in nature or possess mother goddess symbolism. The most common creatures associated with Witchcraft are the frog, owl, serpent, pig, stag, goat, wolf, and horse. These are all creatures that appear in various writings concerning Witches from the classical period through modern times. By the medieval period the bat, mouse, and the cat had also been linked to Witchcraft. The continuity of the identification of specific animals with Witchcraft, that are also connected to Neolithic cults and pre-Christian European Mystery Schools having a similar or identical relationship, seems to suggest a long-standing occult tradition of some type.

It is a very ancient belief that Witches possess the power to transform into animal form. Every animal associated with Witchcraft: during the classical period was also linked to the ancient chthonic cults of Old Europe. This is likewise true of the earliest forms of deities associated with Witchcraft, such as Hecate, Diana, and Proserpina. During the Middle Ages, Witches were believed to employ animal

products to accomplish physical transformation as well as power over Nature. For example, in folklore the blood of a bat smeared on a broomstick allowed the Witch to fly at night, according to peasant belief.

The association of animals to Witchcraft in a manner that parallels pre-Christian European Paganism is one of many examples of the antiquity of themes identified with

Wicca/Witch-craft. Early humans performed rituals and



Australian aborigines (above) doing a frog dance in which they imitate the movements of the animal.

This ancient cave drawing, (right) known as "the Sorcerer," depicts a cave dweller wearing the hide and horns of an animal, and performing a ritual dance.



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placed offerings in an attempt to obtain the powers of various animals. The ancients believed that everything possessed a spirit or soul, and that through mimicry a person could attract some element of that soul to his or herself. This was accomplished by wearing the fur, feathers, horns, or some other part of the desired animal. Then by also mimicking the behavior of the animal, something of its spirit passed into the person performing the act. Once accomplished, the person possessed a familiar spirit, and thereby an affinity and rapport was established.

Animals were believed to be closer to Nature than humans, one reason our ancestors sought a more intimate relationship with them. Everything from wearing animal charms to ascribing animal forms to the zodiac was an attempt to link to the primal force. The desire of the Witch to be linked in an intimate manner with Nature was the root of the concept known as the Witches' familiar.

One of the earliest references to Witches and animals comes from the ancient Greek writings of Homer (circa 850 B.C.) in which he speaks of the Witch known as Circe and the transformation of humans into swine. In northern Europe oral legends related to

animals, particularly those of Ireland, were first recorded in writing during the sixth century A.D. The majority of such writings date from the early twelfth century A.D., and were compiled by Catholic monks. The most significant collections appear in the Four Branches of the Mabinogi. Other works such as the Book of Invasions, the Fionn Cycle, and Ulster Cycle also include symbolic animal lore. The same animals appear with great similarity in correspondences and associations

throughout most of continental Europe and the British Isles. See Bat, Cat, FAMILIAR SPIRIT, Frog, Goat, Horse, Mouse, Owl, Pig, Serpent, Stag, and Wolf.

ANIMISM is the attributing of consciousness to natural objects or to Nature itself. It can also mean the belief that an immaterial force animates everything in the Universe. The word is derived from the Latin anima, a word used to denote the soul or principle of life.

ANNWN is the Welsh Netherworld ruled by Arawn. Unlike many other Underworlds in mythology, Annwn is not a place of eternal torment or punishment, and mortals may visit it while still living. The legendary Wild Hunt, led by the god Heme, is said to commence from the gates of Annwn. See ARJWYN.

ANOINTING is the act of blessing or magick-ally charging a person, place, or thing with a drop of oil or some other special fluid. Typically candles are anointed with an oil prior to using them in a ritual or a work of magick. During a ritual of initiation it is a common practice to anoint the initiate with a special oil. In the preparation of a wand, pentacle, athame, or chalice an anointing oil is often used as well.

ANTS are insects sacred to the goddess Ceres. In ancient times the movements of ants were observed for occult significance. Ceres is the goddess of grain, the Patron of the Mysteries, and ants were often observed carrying off kernels of grain. Seeds in general are associated with the mystical powers of the Underworld, a

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place of secrets. This is because seeds are transformed into sprouts when buried in the earth. The ancients considered the earth itself as magickal and mysterious for this very reason.

Plants were linked to ancestral spirits because the dead were buried in the earth as well. Ancestral spirits were believed to guard over the living and to possess knowledge of the future. An offering of grain to one's ancestors was a very common form of reverence. Since ants dwelled beneath the earth, and carried off grain, they too were attributed with knowledge of the future, and therefore with divinatory powers. See Ceres, Chthonic, and Grain.

ANVIL is an Earth symbol and therefore symbolic of receptive energy. Its companion tool, the hammer, is used by gods of various cultures from southern to northern Europe. The anvil is one of the tools of the magickal blacksmith and therefore is linked with the

hammer as a partnership in creation. The hammer, a male symbol, when used in connection with the anvil symbolizes the mystical act of creation. The anvil, as a receptive element, is a

Tool of the magickal blacksmith, the anvil is a partner of the hammer, seen in the mythology of many cultures.



supporting symbol of transformation. See Blacksmith, Hammer Gods, and Transformation Mystery.

APOLLO is a Greco-Roman sun god, also known as the god of prophecy, song, and light. He was widely absorbed into the Celtic pantheon, his image and name appearing in Celtic art following the Roman occupation of Celtic lands. Along with Mercury he appears in Celtic art flanking the god Cernunnos (Green, Miranda. *Animals in Celtic Life and Myth*, New York: Routledge, 1998, p. 233). Apollo may have an intimate connection to Cernunnos, most likely in Apollo's aspect of Dianus the stag-horned consort of Diana. Apollo was also known as Apollo Belenus, and in this we find a likely connection to the Celtic god Bel, sometimes associated with the sun, his name meaning "bright." In modern Wicca/Witchcraft many people believe that the festival known as Beltane takes its name from the god Bel or Belenus.

Apollo was also known as Lycius, a wolf god. In Italian Witchcraft Lupercus {lupus) is a solar wolf god known as the great Golden Wolf. He is connected to Apollo in his role as consort to the goddess Artemis. Apollo is also known as Smintheus, the mouse god (Kravitz, David. *Who's Who in Greek and Roman Mythology*. New York: Clarkson N. Potter, Inc., 1975, p. 28). The mouse appears in tales of Italian Witchlore where it is related to Diana, the stars, and to the souls of Witches.

In Italian Witchcraft, Apollo is known as Aplu and Dianus. He is both the brother and consort to the goddess Atimite/Diana. In one

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myth, popularized by Charles Leland in his book *Aradia: Gospel of the Witches* (New York: Samuel Weiser, 1974), Apollo is identified with Lucifer, originally a Roman god associated with the morning star. In this myth Lucifer turns the wheel of fate and Diana weaves the lives of men. Apollo appears identified with Dionysos in the rites observed at Delphi. Sacred to Dionysos, goats were sacrificed to Apollo in the oracle chasm. (Kerenyi, Carl. *Dionysos: Archetypal Image of Indestructible Life*. Princeton: Princeton

University Press, 1976). See ANGUS

Og, Belenus, Cernunnos, Diana, Dionysos, Lucifer, and Mouse.



Apollo, the sun god and god of prophecy, song, and light. He was also known as Lycius, a wolf god.

APPLE is an ancient symbol of totality. In later times it has come to also symbolize desire and indulgence. An apple sliced in half vertically has the appearance of female genitalia, and if sliced horizontally a pentagram is apparent. Because of the latter, it was used as a secret sign of recognition between Witches during the time of the Inquisition. In modern fairy tales an old woman appearing at one's door, bearing an apple, is often a Witch in disguise.

In Judaic lore the apple symbolized the fruit of knowledge, and specifically the knowledge of good and evil. When we view the sliced apple depicting both female genitalia and the five-pointed star, we are looking at the quintessence of creation itself. The female vaginal symbol indicates the portal or gateway between the worlds, for it is from the womb that a baby passes through the vaginal opening into the world.

The five-pointed star represents the four elements of creation, overseen by the fifth element of divine spirit. Taken as a whole, the inner symbolism of the apple teaches that the knowledge of good and evil is the knowledge of creation/creativity coupled with the understanding of how to manifest one's desires. The apple, when cut in half to display its unique symbolism, reveals the polarities of positive and negative, active and receptive, light and darkness, the knowledge of good and evil.

In Greek mythology Dionysos created the apple and gave it to Aphrodite as a symbol of love. The goddess Gaea presented Hera with an apple as a wish for fertility in her marriage to Zeus. In Celtic lore the apple symbolized ancestral knowledge and was also associated with the realm of Avalon. The Silver Branch that

allowed access into the Otherworld bore apples as food for the journey. In the cult of the Norse goddess Iduna, the apple symbolized eternal youth. See SILVER BRANCH.



Apples reveal symbolisms, both within and without.

ARADIA was a legendary medieval Witch in Italy whose name was popularized by Charles Godfrey Leland, popular nineteenth-century author and folklorist. According to legend, Ara-dia brought about the revival of the Old Religion, a pre-Christian European Witch sect that had been driven into hiding during the time of the Inquisition.

According to oral tradition, Aradia was born in Volterra, Italy, during the early part of the fourteenth century. Legend states that she was born on August 13, 1313, a date most likely constructed around numerical symbolism. August 13 was the ancient sacred festival day of the goddess Diana, and thirteen is the mystical number of the moon. The year 1313 probably

denotes a mystical concept: Aradia and Diana as a lunar pair (thirteen twice). In the stories told about her, Aradia brought about a revival of the old Witch sect in Italy during the mid-fourteenth century. She was taught the Old Ways by her aunt, and later returned this ancient Pagan heritage to the oppressed peasants of Italy. The Italian Inquisitor Bernardo Rategno documented in his *Tractatus de Strigibus* (written in 1508) that a "rapid expansion" of the "witches sect" had begun 150 years prior to his own time. Rategno had studied many transcripts from the trials of the Inquisition concerning Witchcraft. Tracing back through the years he discovered the time when the Witch trials first appeared. He then noted a significant increase in these trials over the years leading up to his own era.

After a thorough study of these records kept in the Archives of the Inquisition at Como, Italy, Rategno fixed the origin of the Witchcraft: revival somewhere in the mid to late 1300s. If Aradia had indeed been born in 1313, this would have made her old enough to have taught and influenced others, and for groups to have formed that later carried on her teachings. No public records from the time of the Inquisition mention Aradia by

name, nor are there any references to her in any published literature until Leland's account in 1890.

In 1962, T. C. Lethbridge (former Director for Cambridge University's Museum of Archaeology and Ethnology) published a book titled *Witches* (Citadel, 1962) that refers to Aradia in several chapters. In Chapter 2 he writes that at some distant time Aradia may have been an actual historical person. It is interesting to note that in the book *Ecstasies: Deciphering the*

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*Witches Sabbath* by Carlo Ginzburg (New York: Pantheon, 1991), we find another possible historical reference to Aradia.

Ginzburg speaks of a Pagan sect known as the Calusari who, during the Middle Ages (as late as the sixteenth and seventeenth centuries) worshipped a "Mythical Empress" called Arada or Irodeasa. The followers of this mythical Empress sometimes referred to her as the Queen of the Fairies. There is a striking similarity to be noted between Aradia's *Witches* and the Calusari of Arada. In Leland's *Aradia: Gospel of the Witches* there is an interesting legend related to Aradia. In part, this legend reads:

Then having obtained a pilgrim's dress, she traveled far and wide, teaching and preaching the religion of old times, the religion of Diana, the Queen of the Fairies and of the Moon, the goddess of the poor and the oppressed. And the fame of her wisdom and beauty went forth over all the land, and people worshipped her, calling her La Bella Pellegrina (the beautiful pilgrim).

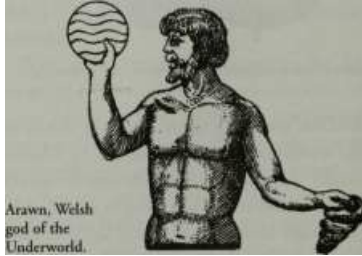
A connection to Leland's passage can be found in classical Roman mythology. The Roman deities Faunus and Fauna produced offspring known as Fatui, who were considered to be prophetic deities of the fields. In Italian Witchcraft the name Fauna (or Fana) is another name for Diana, just as Faunus is another name for Dianus. Leland names Diana as the Queen of all Fairies (Fays) and in Roman mythology Fatua/Fauna is the mother of all fairies. Leland's *Aradia* tale contains several stories connecting fairies to Diana, Aradia, and to Witchcraft in general. He also mentions that La Bella Pellegrina was converted to moon worship and

taught others the Old Religion of Diana. See

Fairies, *Gospel of the Witches*, Holy Strega, Leland, Maddalena, Rategno, and Stregheria.

ARAWN is the Welsh god of the Underworld. The god Amaethon stole from him a dog, a lapwing, and a roebuck, which led to the Battle of the Trees in which his forces were defeated. A tale in the *Mabinogi* relates how he persuaded Pwyll to trade places with him for the span of a year and a day. In this period, Pwyll defeated Arawn's rival for dominion of the Underworld Hafgan. Because Pwyll also refrained from sleeping with Arawn's wife, they became close friends, after which Pwyll bore the title Lord of the Otherworld. S<?<? RHIANNON.





ARCANA is a term used in modern Wicca/ Witchcraft to denote the cards of the tarot. Arcana is derived from arcanus, a Latin word meaning "secret or hidden knowledge." It can also mean a mystery or a secret remedy. In the context of the latter, the tarot becomes a means of looking into future patterns and resolving possible conflicts; overcoming obstacles by being prepared.

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Tarot cards are divided into the major and minor arcana. The major arcana is comprised of twenty-two cards representing the archetype: Fool, Magician, High Priestess, Empress, Emperor, Hierophant, Lovers, Chariot, Strength, Hermit, Wheel of Fortune, Justice, Hanged Man, Death, Temperance, Devil, Tower, Star, Moon, Sun, Judgement, and the World. The minor arcana are divided into suit cards: wands, pentacles, swords, and cups. Each suit contains ten related image cards, plus the Page, Knight, Queen, and King cards.



The Magician card, from Legend: the Arthurian Tarot by Anna Ferguson (Llewellyn Publications).

The appearance of a major arcana card in a tarot spread typically indicates macrocosmic

influences, forces on a larger scale than those that one can control or affect in everyday life. See Archetype, Divination, and Tarot.

ARCHETYPE is the original model after which similar things are patterned. From a metaphysical perspective, the concept of a Mother Goddess would be an archetype and the names and images by which she is worshipped would be generated patterns of the archetype. Archetypes are fixed within what many people call the Group Mind, the Collective Consciousness of a culture or community. Therefore the appearance of an archetype figure to a specific group of people will transmit the same imagery to the individuals within the group. Generally speaking, each individual will have the same or a very similar impression of what the image represents.

ARDINGER, BARBARA, writer and scholar of Goddess literature, was born in St. Louis, Missouri, where she grew up in the Calvinist church her blue-collar parents belonged to but attended only on Christmas and Easter. The young Barbara was a tomboy. She learned to read early on and soon read her way straight through a twenty-volume encyclopedia.

In high school, Barbara was the only member of the creative writing club who had a piece to read at every single meeting. She graduated from college, married, and taught English, speech, theater, and French in small Midwestern towns, where evangelistic and fundamentalist congregations in the communities found her

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ideas disturbing. She resigned, her husband joined the Navy and she started graduate school, completing her M.A. in June 1968, and having a baby that September. On her son's third birthday, shortly before her divorce, she moved to Southern Illinois University to begin work on her Ph.D. She had been a Unitarian Universalist for several years and was elected secretary of the Carbondale UU Fellowship, finding more love there than in any other church or circle.

With jobs in higher education nearly impossible to find in 1976, Ardinger moved to southern California, where she works as a technical writer, with expertise in such diverse industries as aerospace, computers, construction, and haz-mat. She has also written articles and columns for Orange County business magazines, winning

journalism prizes for a report on multilevel marketing and a piece on the reappearance of her brother after twenty-three years. Barbara believes it's "useful for a writer, even one who writes books about the Goddess, to have such

diverse writing experience. You learn about a wider variety of things than a specialist does and you also learn how to reach different kinds of audiences."

At the same time as she was writing technical manuals and interviewing entrepreneurs, she was also traveling an interesting spiritual path, reading Holmes, Quimby, White, Christian Rosenkreutz, Leadbeater, Besant, Dion Fortune, and Stocking. She studied tarot and numerology and crystals and color healing and the Bach Flower Remedies, the history and principles of the Great White Brotherhood and "metapsychiatry" and the Qabalah—and "flunking out" because she asked too many questions. Barbara also read Cayce and Seth, tried channeling, and became obsessed with the invisibles. She attended full moon meditations with devotees of Sai Baba, and sat zazen with a dozen WASPs who worshipped a Tibetan guru. She became a ceremonial magician and was invited to join a Grand Lodge, where she received three initiations, a secret magickal name, and the title Grand Venerable. She soon became weary, however, of the Inner Chiefs, the mag-ick squares, and the angelic alphabets, and resigned. She received the Green Tara initiations from Dagmola Jamyang Sakya, a Tibetan grandmother and wise woman whose family left Tibet in 1960. She studied psychometry and read smoke billets and auras. She did tarot readings at psychic fairs.

Somewhere the Goddess came along. Having been a student all her life, Barbara now became a scholar for the Goddess. She had joined the Fellowship of Isis in her tech writing days, read Stone, Starhawk, Christ, Budapest, and Gimbutas, and the famous Heresies issue on

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the Goddess at the same time she was reading the mainstream (and farther out) metaphysical writers. Her Goddess and Witch collections fill her home.

Barbara's published books are *Seeing Solutions, A Woman's Book of Rituals & Celebrations* (two editions, New World Library, 1995), and *Goddess Meditations* (St. Paul: Llewellyn Publications, 1998). She has also written Goddess fiction, including several novels looking for a publisher, and created Granny Gosle, the grandmother of Mother Goose who lives in Eastern Europe in the thirteenth century. Granny has two books so far. Her current project is a book of Found Goddesses, which include Caloria, the triple goddess of potluck, and Nerdix, one of the computer goddesses.

Barbara is no longer a member of a coven or tradition, but as a solitary she continues to meet extraordinary people. She also writes book reviews and enjoys hearing from the people who read her books.

ARIANRHOD is a major figure in Welsh literature and may be based on an earlier moon

goddess, as her name means "silver wheel" or "silver disk." Arianrhod was assumed to be the daughter of Don and the sister and lover of Gwydion in Celtic lore. Within the texts known as the Trioedd Ynys Prydain (Triads of the Isle of Britain) or more simply as the Triads (compiled from the twelfth through the fourteenth century) Arianrhod's father is given as Beli (MacKillop, pp. 21, 364).

In her lore, Arianrhod claimed to be a virgin; however, when her virginity was tested she gave premature birth to twins, Dylan (who escaped

into the sea), and Lieu Llaw Gyffes (who became the object of his mother's scorn).

Many modern Wiccans/Witches believe that Arianrhod is a moon goddess, and they associate her with birth and rebirth. In some modern Celtic traditions she is perceived as the triple goddess: Arianrhod, Blodeuwedd, and Cerrid-wen. Among such traditions Arianrhod is connected to the spiral dance (Farrar, Janet, and Stewart Farrar. *The Witches' Goddess*. New York: Magical Child, 1985, pp. 152-157, 197). See *Spiral Dance*.



Arianrhod, believed to be a moon goddess, was the daughter of Beli. She is connected to the spiral dance.

ARICIAN TRADITION is a Witchcraft sect based upon the ancient beliefs and practices that once flourished in the Arician groves of the Alban hills region of Italy. The modern Tradition was established in 1998 by Raven Grimassi as an offshoot from the Aridian Tradition.

The Arician Tradition focuses on the Etruscan deity forms, with Tagni and Uni as the God and Goddess. However, the beliefs and practices of this Tradition are based upon those of the Tuscan peasant Witch. In this is seen an evolution of beliefs and practices that have been passed down through many generations. Surprisingly, very little Roman influence seems apparent in the overall material.

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The Arician Tradition encompasses the seasonal rites of the year related to the ancient agricultural festivals of pre-Christian Europe. The lunar rites are a blend of Goddess worship, Mystery Tradition, and ancestral reverence. In addition, the memory of Aradia is toasted by all in attendance. &lt;?Aradia, Aridian Tradition, Grimassi, and Holy Strega.

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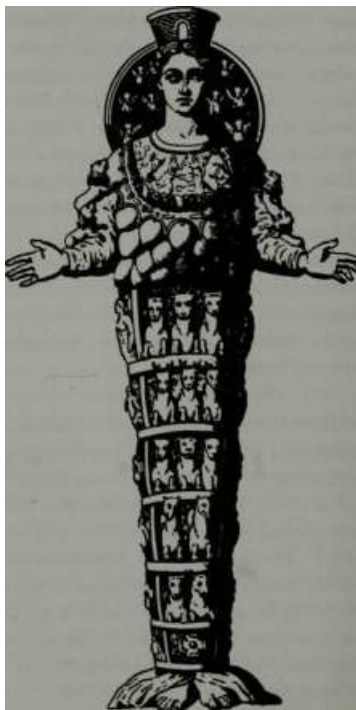
ARIDIAN TRADITION is a system established in 1981 by Raven Grimassi. It is based upon the Triad Tradition of Old Italy, a system reportedly formed sometime during the

late fourteenth century to early fifteenth century in Italy. The Aridian Tradition is one of the most eclectic of the Italian-based traditions incorporating some elements of modern Wicca. With the publication of *Ways of the Strega* (Llewellyn, 1995), the Aridian System passed into the public arena in 1995. In 1997, Raven withdrew as the director of this system. He then formed the Arician Tradition under which the former initiates of the Aridian System reformed.

The Aridian system focuses upon the goddess Tana and her consort Tanus. The Wheel of the Year is based upon the agricultural cycle of the year and incorporates a mythos to mark each season. In addition, the year is divided into waxing and waning periods personified by the stag and the wolf respectively. See GRIMASSI.

ARTEMIS is a Greek goddess of great antiquity. She is the twin sister of the god Apollo. Although typically portrayed as the chaste huntress, in her earliest forms Artemis was depicted as a Great Mother Goddess. Her statue at Ephesus is one example showing her with a

multitude of exposed breasts, and she is covered with various cult animals. Archaeologists such as Marija Gimbutas point to Neolithic icons as her origin in religious art. In this regard Artemis is considered to predate Indo-European influences that later shaped the goddesses of her region. As a goddess connected to childbirth, Artemis was



Artemis, from the statue at Ephesia. In this image, the goddess is shown as a nurturer, with numerous exposed breasts, and covered with animal cult images.

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also known by the names Eileithyia, Ilithyia, or Eleutho. It should be noted that the ancient meaning of "virgin" is not married or has not given birth, not that she had never had sexual intercourse. In the case of Artemis, the Greek word that has been translated into virgin is parthenos, which means "not joined in wedding."

Following the patriarchal influences of the Indo-European invasion of the Aegean region, Artemis evolved into the classic maiden huntress known from popular Greek mythology. This stripped her of the mother image and reduced her to a goddess of the woodlands, thus diminishing the extent of her former worship. In Greek mythology Artemis was known by many names. As Agrotora she was the patron goddess of hunters. Under the names Kalliste and Brauronia she was worshipped in the form of a bear. As a goddess of the sea and of fishermen she was known as Diktyнна or Britomartis.

In ancient Athens, legend states that the Amazons worshipped Artemis in an icon form very similar to that of the goddess Athene/ Minerva, appearing with a spear and war helmet. See AMAZONS, DIANA, MINERVA, and Triformis.

ARTUS WICCA, devised by Ceisiwr Serith (q.v.), was inspired by the fact that when Gardner and his associates were establishing Gardnerian Wicca they used the best scholarship of their time. Since so many advances had been made in the study of ancient religions since then, the question arose: What would Wicca look like if it were to be created now, using the best scholarship of our time?

Artus Wicca was created to answer that question. Artus Wicca retains many of the defining characteristics of traditional Wicca: small groups, initiations, the celebration of eight seasonal festivals, possession of the priest and priestess by the deities. It does not adhere to the tradition of Witchcraft as a survival of Pagan religion, and discounts anything based on the flawed theories of Margaret Murray. Along with that, the rituals based on ceremonial magick are removed. To take the place of the removed portions, elements from Celtic, Germanic, and other Indo-European religions are introduced. The result is a religion that is based upon the insights of ancient Pagans. Many of the rituals include the preparation and consumption of a sacred drink, called Medhuom, that brings to mind such things as mead and soma.

Others involve an interaction between two sides of the Goddess, here called Maghya, "Powerful One." These two sides are the horse form Ekwamedhua, "Inspired Horse," and Gwomater, "Cow Mother." The first is a goddess of dangerous but necessary power, and the second one of unreservedly benevolent power. The two are also aligned with the more traditionally Wiccan triple goddess of Maiden, Mother, and Crone, with Gwomater lining up with the Mother, and Ekwamedhua representing the mysterious new moon transformation from Crone to Maiden.

The God called Kerntos, "Horned One," is more involved in the cycle of the year. The Artus of the name is the structure that lies behind the universe. This structure is similar to the Tao, the Maat, and the wyrd of other religions. The main purpose of the rituals of

Artus

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Wicca is to make the celebrants aware of the Artus and thereby align themselves with it. By doing so, their lives will be filled with grace and beauty. (Credit/Source: Ceisiwr Serith.)

AS ABOVE, SO BELOW is an occult concept addressing the metaphysical concept that each dimension is a lesser reflection of the one above it. The origin of this teaching is attributed to the legendary Hermes Trismegistus, an ancient Egyptian philosopher. In 1871 Paschal B. Randolph published the Divine Pymander, which was a reprint of an earlier work by Dr. Everard published in 1650, where we read:

. . . that which is below is as that which is above, for performing the miracles of the One Thing; and as all things are from one, by the mediation of one, so all things arose from this one thing by adaptation; the father of it is the Sun, the mother of it is the Moon; the Wind carried it in its belly; the name thereof is the Earth.

Essentially, the concept of "as above, so below" speaks of the divine pattern or blueprint of creation itself. Therefore the concepts that create, dissolve, vanquish, or resolve one thing or another all abide within the realms of existence. Not only do they exist, but they also operate on the same principles. The difference in each aspect, as it functions within each realm, is actually one of divine harmony. In other words, what to a human perception might be the wrath of "God" would upon a higher plane be simply a cause and effect response to disharmony. The ancient Greeks had a saying: "That which Man sees as a tragedy,

the gods see as a play." Therefore what humans call an "act of god" is upon a higher plane simply the manifestation of a principle operating in Nature.

Our ancient ancestors viewed the polarity of life's experiences as Light and Darkness. From the powers of Light and Darkness issued forth gain and decline, harmony and conflict, death and renewal. The waxing and waning forces of Nature were the personifications of Light and Darkness. Each period of solstice or equinox marked a time of power related to the forces of Light and Darkness.

The balance of Light and Darkness is at work within each realm. In the Divine Plane it is held in perfect harmony. In the earth plane it is less stable, because Light and Darkness is a diminished energy pattern. Therefore it behaves differently, or is experienced differently within this lower dimension than it is upon a higher plane. One way to think about this is to consider sunlight. Sunlight, when it reaches the surface of the earth, is a diminished energy from what it was when it originated in the sun itself. On the earth we experience the sun as light and heat. However to be on the sun itself would be quite different from experiencing the sun from the distance of the earth. See LIGHT AND DARKNESS,

Winter Solstice, Summer Solstice, Spring Equinox, and Fall Equinox.

ASH TREE {*Fraxinus excelsior*) is one of the sacred trees in Wicca/Witchcraft, one of the three special sacred woods referred to in Wiccan verses such as "by oak, and ash, and thorn." This phrase can be used to indicate a blessing or a charge. In Old Irish, the ash was called *nin*

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and gave its name to the letter N in the ogham alphabet.

In the tales of such gods as Poseidon and Odin, the ash appears as a divine symbol and is also associated with horses. Odin is said to have hung from an ash tree in order to gain enlightenment. Odin's ability to then read the runes below him has transferred the gift of divination to the ash as well, or vice versa depending upon one's interpretation of the metaphor. The Greek goddess Nemesis carried an ash branch as her symbol of divine justice. Nemesis is also depicted in art with an eight-spoke wheel symbolizing the solar year. The wheel is also the symbol of the Fates (particularly the spinning wheel), and therefore the ash is a symbol of Fate.

In Norse mythology the ash tree known as Yggdrasil is also known as the World Tree. It is the tree of the Universe, of Time, and of Life. Yggdrasil is tended by mythological beings known as Norns, who water it from the Life Fountain of Urd. See Oak, Ash, and THORN.



The ash tree received through Odin the gift of divination. It is the Tree of the Universe or the World Tree.

ASHES are a symbol of transition and transformation seen in such legends as the phoenix rising from the ashes. In the Mediterranean/ Aegean region, ashes are a symbol of death and purification. In a metaphysical sense ashes contain the essence of the power of that which was burned. Therefore ashes can be used in magickal works intended to anoint, connect, or bind. Ashes are also used to mark periods of passage. Some ancient recipes of sorcery required the inclusion of ashes, sometimes of a particular animal. In this manner the power of the animal was mixed into a potion or incense to add its essence.



ASTRAL is a term denoting a spiritual substance, ether-like in nature. The term astral and ether do not refer to the same thing. Astral is spiritual in nature and ether is material in nature, although they produce similar effects. Astral material is the substance forming the astral body and the aura. In effect, astral material duplicates thoughts or actions impressed on it. When replicated as a human body, the astral substance is subject to damage to its own fabric, just as the material body is subject to injury of its flesh. The astral fabric is the material comprising astral light, the creative medium of magickal manifestation.

Because the direct source of the astral substance is divine energy it has a primal consciousness of its own. This consciousness is derived directly from the creative spark of Divinity. Ether is not derived directly from the divine source; instead it is generated by phenomena that came into existence from direct divine creativity. By analogy we can say that electricity and light are not the same thing but share a commonality.

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Although it may be said that everything owes its existence to the first creative spark of Divinity, some things are more diluted since they did not manifest directly from the Divine Source. In other words, they were created by something that Divinity itself first created. Therefore they do not exercise the same practical creative nature that things born directly from the source, do.

For example, imagine that a goddess creates a powerful spirit and gives it command over the physical dimension. This spirit then creates a lunar spirit and gives it power over Nature on the earth. The lunar spirit then creates a fairylike creature and gives it power over herbs. The fairy, in turn, creates a magickal charm and gives it power to transfer complete herbal knowledge to whoever carries it. The magickal charm does not possess the same creative power as the goddess who created the spirit that created the lunar spirit who created the fairy that created the charm. Whatever the charm can create is limited to what creative powers the fairy possessed. Though all of these things are derived from the goddess, none of them possess her specific higher creative powers. They each possess instead a diminished form of her power passed down from various sources, each source differing in the scope of how it can function. See Astral Light and Ether.

ASTRAL BODY is the spiritual ether-like counterpart of the physical body. On the astral level, the astral body is an exact energy duplication of the physical form it surrounds. It is attached to a person, generally at the navel, by an etherical cord appearing silverlike in color. The astral body is capable of traveling with the conscious mind while the physical body is asleep. This act is referred to as "astral projection."

When we dream, we sometimes see our body in the dream. This image is an aspect of the astral body. Because it is intimately linked to our material form, and is an energy duplication of our being, we can feel pain and pleasure within the dream. Likewise we can experience all of the emotions within the dream world that we can in the material

world.

Just as the physical body must feed itself and animate itself for proper health, so too does the astral body require nutrition and activity. Generally speaking, the astral body is fed through the solar plexus area. Here the material body absorbs etheric energy within the bound ether surrounding the earth. According to occult teachings the bound ether of the earth is charged by solar, lunar, and stellar radiation. The astral body is also vitalized by energy zones called chakra centers that are housed within the material body. See ASTRAL, ASTRAL PROJECTION, Bound Ether, Chakra, and Ether.

ASTRAL LIGHT is a term for an occult energy field comprised of astral material. In occult terms, astral light is a substance that forms images from thoughts. Anything that enters into the astral light stimulates it to form around the catalyst. In so doing it creates a replica of the object, or a conceptual image of the incoming thought or concept. These images can be transmitted into the physical dimension where they manifest as material objects or situations. Astral light possesses sentience derived from the primal imprint of divine consciousness within the astral dimension. S^ASTRAL, ASTRAL PLANE, and Thought Form.

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ASTRAL PLANE is one of the seven dimensions of existence in occult philosophy. It exists at a higher vibration than the material world and is therefore invisible to ordinary vision. In the metaphysical structure the Astral Realm exists between the Elemental Realm and the Mental Realm. The Astral Plane is the realm wherein mental images take shape as energy patterns pass into the fabric of this dimension. See PLANES OF EXISTENCE and

Thought Forms.

ASTRAL PROJECTION is the act of separating the astral body from the physical body. This happens normally as part of the sleep process, typically when one has reached the deepest dream level. One of the goals in Wic-can/Witchcraft practice is to be fully aware of the astral projection experience. This is called conscious astral projection.

Through conscious astral projection, one can recall events that take place during astral journeys. The astral body can be employed by the conscious mind to explore not only various places on the earth, but also different realms within other dimensions. Conscious projection of the astral body is obtained through deep meditative states. Some people leave the physical body through the solar plexus area, while others exit from the third eye or simply find themselves suddenly looking down at their physical body. Traveling while in the astral state can be accomplished by such methods as dream-like flight or through visualizing the place one wishes to visit.

During the Inquisition, trial records indicate that Witches claimed to sometimes travel to sabbat while their bodies were asleep in bed.

One such example appears in 1539 in the trial of Orsolina of Gaiato, who confessed that many Witches went to the sabbat in spirit. On other occasions, Witches were said to smear their bodies with a magickal ointment that allowed them to fly to the sabbat. Other occult societies such as the Donna di Foura (a sixteenth-century Sicilian Fairy sect) and the Benandanti (a sixteenth to seventeenth-century northern Italian occult sect) also claimed to leave the physical body and to travel in spirit form. See ASTRAL BODY and TRANSVECTION.



Witches traveled to distant places by astral projection while their bodies were asleep in bed.

ASTRAL TEMPLE is a magickal realm created through techniques that incorporate meditation, visualization, and energy direction. An astral temple becomes a place between the worlds where one is no longer limited by the constraints of mundane reality. The astral temple is much like a dream experience in which one has complete control and can create the dream according to personal will. The imagination is employed to visualize how the temple appears, and the personal will is used to fix it in place.

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It is common for the astral temple to contain portals or doorways associated with the four quarters and the four elements. Through these entrances magickal power can be directly passed into the Astral Plane. Typically an altar will be set in the center of the temple, and various symbols or icons appear in the temple setting as desired by the creator. Once established, the Wiccan/Witch can perform rituals there or cast spells, work magick, etc. The astral temple is ideal for the solitary practitioner or the person who has little privacy in which to practice Wicca/Witchcraft. S^ASTRAL LIGHT.

ASTROLOGY is the science of stellar influences and how they affect personality, character, and future events. It is unclear whether this science was first developed in Mesopotamia or in Egypt. The ancient historian Pliny the Elder wrote during the first century B.C. that astrology was developed in Chaldea and brought from Babylon to Greece. Another historian of that same period, Diodorus, maintained that the Egyptians developed astrology. He believed that the Chaldeans were actually Egyptians who col-



Early astrologers disagreed on whether the practice of astrology began in Mesopotamia or in Egypt.

onized in Mesopotamia (Barton, Tamsyn. *Ancient Astrology*. London: Routledge, 1994, pp. 9-10). According to several ancient historians, Empedocles introduced the concept of the Four Elements into astrology, and their role in discerning the basic nature of the zodiac signs. Empedocles was a student of the teachings of Pythagoras and lived around 475 B.C. in his native homeland of Sicily. He presented the concept of the Four Elements as the fourfold root of all things.

From the science of astrology comes the familiar horoscope. The horoscope is essentially a map depicting the position of the sun, the moon, and the planets at the precise moment of one's birth. Where planetary bodies reside in one's chart indicates specific influences upon personal character, strengths, weaknesses, relationships, and major life events. In the natal horoscope, or birth chart, the planets are displayed in their position at the initial moment of birth. This type of horoscope is an interpretation of the stellar influences that will color one's life experiences.

In metaphysical philosophy, a horoscope does not negate the freedom of choice or free will. It simply reflects the natural inclinations one will deal with, the lessons to be learned in this incarnation, and the challenges the soul will encounter. How an individual deals with astrological influences depends upon one's understanding of the inner mechanisms of astrological energies and the resources of one's own inner self.

ASWYNN, FREYA (1949- ) was born in Holland in November 1949, to a strict, Roman Catholic family. As a child she displayed

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natural psychic abilities. This, combined with reactions to a hostile family environment where she was subjected to serious physical, mental, as well as unrecognized sexual abuse, prompted an official diagnosis of maladjustment. She was institutionalized for nine years, from the age of ten to the age of nineteen. Her intelligence, combined with a capacity for aggressive self-assertion, allowed her to emerge from this ordeal more or less psychologically unscathed at the age of nineteen. Deprived of any secondary education, she resorted to taking on cleaning work, until marrying her first husband, George. Somewhat older in years, he introduced her to the basics of philosophy (particularly the works of Friedrich Nietzsche) and classical music. He also was the first

person who ever spoke to her about the esoteric nature of the runes. Sadly, after two years of marriage, George died of cancer; this left her with a pension that gave her a measure of financial independence, however.

Determined to remedy her lack of learning, Freya taught herself English and German by means of books and tapes. At the same time, she took an interest in the development of her long-suppressed psychic gifts, receiving her first paranormal training in a spiritualist environment, and from there progressed to the study of Rosicrucianism, astrology, Cabbala, and Thele-ma. At the age of thirty, feeling unable to progress further in Holland, she left for England, where she was soon recognized by prominent magicians and Witches as a natural. With their help and training, she was initiated into the mysteries and made rapid progress as a ritual magician and High Priestess. She was initiated into Wicca by Jim Bennet under the



supervision of Alex Sanders in 1980, got involved with a Gardnerian coven, and from there formed her own coven with the High Priest Lionel Hornby. This coven was active for a number of years. Freya's next major turning-point was a life-changing spiritual and magical experience—an intense, spontaneous invocation of the God Woden, calling her to open up the Northern pathway, until then virtually nonexistent within the occult community. She embarked on an intensive study of the runes and wrote her first book, *Leaves of Yggdrasil* (Llewellyn Publications, revised and updated in 1998 under the title, *Northern Mysteries and Magick*).

Over the last fourteen years Freya has been extensively involved with lecturing and giving talks all over the world, becoming acquainted with Hrafhar, a women's Astru group where she learned Seidhr or Spea craft.

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ATAVISTIC RESURGENCE is a state of consciousness in which one connects with primal states of consciousness. Typically these states of consciousness are associated with ancestral memories or with the Animal Group Mind. Austin Spare, a famous occultist, popularized this theme in his writings. He reportedly learned the art from a Witch whom he called Mrs. Paterson.

The purpose of invoking atavistic resurgence is to awaken ancestral memory, the storehouse of ancient knowledge. The theory is that within the DNA of an individual are imprinted a chain of memory associations. A fear of snakes or bees, for example, can be viewed as an inherited ancestral memory. Natural talents, exceptional abilities, and even psychic powers may be associated with ancestral links. This is one of the reasons why Hereditary Witches hold bloodlines to be so significant. See MASKS, Paterson, and Spare.

ATHAME is a ritual dagger traditionally comprised of a black handle with a steel blade. In many Craft Traditions various symbols are painted or engraved on the handle. Typically these symbols indicate an alignment with deities, spirits, or some source of power. In some Traditions a magnet or lodestone is used to magnetize the blade. This is accomplished by repeatedly stroking the blade from base to tip with the magnet.

The athame is one of the four elemental tools of the Craft, and therefore associated with one of the creative elements of Earth, Air, Fire and Water. In some traditions the athame is a tool of Fire because the blade is forged in Fire and thus is born of this element. In other

Craft Traditions the athame is a tool of Air because of the sound a blade makes when it slices through the Air.

Traditionally the athame is considered a tool of force. As such it is used to cast a ritual or magickal circle by tracing the circumference. As a tool of force, the athame can also be used to magickally evoke or banish. In most Traditions the athame is never used as a mundane knife for cutting or carving. For mundane needs, many Traditions employ a blade known as a bolline. See BOLLINE and LODESTONE.

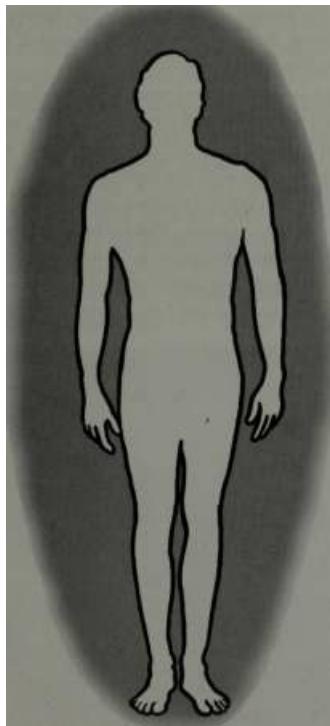


Athame is one of the four elemental tools. In some traditions it represents the element of Fire.

ATHENA. See Minerva.

AURA is an energy field surrounding living beings and inanimate objects. The aura resonates at a frequency that is the level of the cumulative energy patterns emanating from the mind, body, and the spirit. The aura is an energy field reflecting the composite nature of the physical form it surrounds. The aura is comprised of seven bands of energy, each associated with one of the seven planes of existence. Psychic vision can perceive colors within the aura

and each one has its own meaning. In living beings, each aura band is linked to a power center called a chakra. These chakra points reside in or near the physical body. Each one is linked to an internal organ or body function. See Chakra, Color Correspondences, and Planes of Existence.



The aura is comprised of seven layers of energy, which can be expanded or contracted consciously, and infused with color as needed. In this example the protection layer has expanded in response to a perceived danger.

AUTUMN EQUINOX is a ritual occasion marking the beginning of the fall season, a day when the periods of day and night are of equal length. In mainstream Wiccan mythology the Autumn Equinox marks the time of the Descent of the Goddess into the Underworld. With Her departure we see the decline of Nature and the coming of winter. This is a classic ancient mythos also reflected in the Sumerian myth of Inanna and in the ancient Greek and Roman legends of Demeter and Persephone.

In modern Celtic Wicca/Witchcraft, the Autumn Equinox also bids farewell to the Harvest Lord who in the mythos of some Traditions was slain at the time of Lughnasadh (a festival marking the beginning of the Celtic harvest season). Many modern Wiccans refer to the Autumn Equinox as Mabon, named for a legendary Celtic figure who was abducted and imprisoned in the basement dungeon of an enchanted castle. Through this mythos, modern Celtic Witches have established a connection to the traditional Underworld association connected with the Autumn Equinox.

In Italian Witchcraft, the Autumn Equinox marks the slaying of the Harvest Lord, and the resulting descent of the Goddess to find her lost love. The Eleusinian Mysteries, originating in Greece, involve themes of descent and ascent, loss and regain, light and darkness, and the cycles of life and death. Rites associated with these Mysteries were performed at midnight during the Spring and Autumn Equinoxes. This Mystery Tradition spread to Rome and to Britain where initiations into this mythos were given (Hall, Manly P. *The Secret Teachings of All Ages*. Los Angeles: Philosophical Research Society, Inc., 1973, chapter 29).

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The Eleusinian Mysteries dealt with the abduction of Persephone by the Underworld God, a classic descent myth, and with the quest for the return of the Goddess. Such rites were performed in honor of Ceres, an agricultural goddess who was Patroness of the Mysteries. In the general mythos Persephone descends into the Underworld and encounters its Lord. Thus life disappears with Her and the first autumn/ winter befalls the earth. The Lord of the Underworld falls in love with Persephone and wants to keep Her in His realm. The gods intervene, pleading with the Underworld Lord to release Persephone. First He refuses because Persephone has eaten the seeds of the pomegranate, an ancient symbol of the male seed (as noted in the Wiccan Descent Legend, they loved and were one). Eventually He agrees on the condition that She return again to His realm for half of each year. See HARVEST LORD, Light and Darkness, Mabon, Slain God, and Stag and Wolf.

AXE is a symbol of the power of light. In ancient Greece it was the symbol of thunder and Fire due to its tendency to produce sparks as it crashed loudly against armor in battle. As one of the earliest formal tools used in sacrificial rites it became a symbol of blood sacrifice, and later a symbol of royal blood. This resulted in it also becoming a symbol of royalty and authority connected to the Slain God or Harvest Lord mythos. The symbol of ancient Rome's power was the fasces, accomplished by binding an axe within a bundle of harvested reeds.

AXE (DOUBLE-HEADED) was originally a symbol of matriarchal power, and of duality. In ancient Minoan Crete the double-bladed axe was a lunar symbol representing the waning and waxing crescents. In ancient times the double-headed axe was called a labrys, since the double-headed blades symbolized the vaginal lips (the labia) spread open to reveal the clitoris and the passage into the cervix. The small orb adorning the top of the double-headed axe symbolized the clitoris.

Following the rise of patriarchy, the double-bladed axe symbolized the sacrificial king who stood between earth and the Otherworld. It is often displayed with the head of a bull, which itself is a symbol of Dionysos, one of the slain gods of ancient Greece. The axe became associated with the labyrinth due to its connection with bull gods and specifically with the mino-taur. See AMAZONS and LABYRINTH.





Double-bladed axe, symbolic of female genitalia.

B

BACCHUS is a Roman god of intoxication and liberation. He is often associated with Witches and festive revelry. Bacchus is a Romanized aspect of the Greek god Dionysos. The festival of Bacchus was known as the Bacchanal or Bacchanalia. In legend a female band of worshippers known as the Bacchantes dressed in animal skins and roamed the forest. Unlike his Greek counterpart, Dionysus, Bacchus was not associated with the bull, but rather with the goat. This connection drew him closer in association with Apollo, in whose honor goats were sacrificed at Delphi in a ritual connected to the rites of Dionysos.

Bacchus, god of intoxication and libation.



Images of Bacchus depict him wearing a headdress of grapes and vine leaves. He is typically bearded and rustic in nature. In this we see the Green Man image that influenced many folk customs throughout Europe. Bacchus is connected to wine and intoxication, being the spirit of the grapevine. In the Mystery Tradition intoxication comes not from the plant but from the spirit of the plant, the divine essence. Therefore Bacchus represents the ecstasy of spirit when one is freed or liberated from the constraints of formal society (hence the rustic symbolism of Bacchus).

Many modern Witches have adopted the image of Bacchus as a symbol of their freedom.

Aradia, a fourteenth-century Witch, told her followers that they must be free in all things and that as a sign of that freedom they must be naked in their rites. Charles Leland recorded this theme in his book *Aradia: Gospel of the Witches*. Doreen Valiente later created a poem titled "The Charge of the Goddess" based on Leland's text. The freedom of which Aradia spoke is symbolized in the mystical ecstasy of Bacchus. See APOLLO, DIONYSOS, GOAT, and

Green Man. BANSHEE. See Fates.

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BAPHOMET is a goat-like deity reportedly worshipped by the Knight Templars of France. This figure became associated with Witchcraft during the Renaissance period. To the Inquisition, Baphomet was Satan incarnate. Even though the Bible does not describe Satan with any physical attributes, the Christian Church decided that his physical form was that of the rival Pagan deity, the Goat-Horned God. This is why Satan is typically portrayed with cloven hooves, horns, and a tail.

In the ancient Mystery Schools of Europe, monstrous figures were often displayed outside temples and near sacred groves in order to scare off anyone who would let appearances alone deter them from a spiritual path. If a person showed true dedication to the seeking of knowledge, looking beyond the image and into the symbolism, then he or she was allowed access to the inner mysteries.

The symbolism of Baphomet is quite complex. He bears upon his forehead the sign of the pentagram, an upright, five-pointed star symbolizing spirit over matter. His right hand points upward to a white moon and his left hand downward to a black moon. The hand gestures express the perfect harmony between opposite polarities.

On his head, between his horns, Baphomet wears a burning torch symbolic of the magickal light of universal equilibrium. It also symbolizes the soul bound to matter just as the flame is bound to the torch. The goat head represents the limitations placed upon a soul when it becomes encased in a flesh body. The soul then becomes subject to the senses of the flesh and its spiritual nature is diminished accordingly.



Baphomet, as envisioned by Eliphas Levi.

Baphomet bears a caduceus between his legs, taking the place of his generative organ. The caduceus represents eternal life, the cycle of renewal. Baphomet's belly is covered with scales symbolizing Water, which itself represents the emotions. The belly is a chakra point linked to the spleen and the endocrine system. Thus the scales symbolize purification and health through balancing the sexual polarities represented by the serpents encircling the rod of the caduceus.

Enclosing the chakra area is a circle representing the dome of the heavens, the star mantle above the earth. Baphomet's wings symbolize the power to elevate one to the heavens through

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an understanding of the imagery contained in his image. The female breasts symbolize the life-giving essence that can be drawn from unity with Baphomet. See ANIMALS IN WITCHCRAFT, Chakra, Goat, Pentagram, and Mystery School.

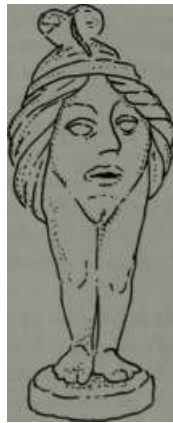
BAT is the only mammal capable of actual flight in the manner of a bird. During the classical period, bats were symbols of vigilance, and sentries were known to drink potions made from the eyes of bats, a brew believed to prevent one from falling asleep. In the early bestiaries of medieval times the bat was a symbol of unity, drawn from the fact that bats cluster together in caves. By the eleventh century A.D., popular opinion concerning the bat turned toward evil. As the Church continued to equate everything associated with Paganism as evil, it assigned the bat to the ranks of Witches as fellow agents of the Christian's devil.

In ancient Europe the bat was related to dragon symbolism because it was winged and lived in a cave. The bat was also a symbol of death and the Underworld. In a related theme, woodcuts of the Middle Ages and Renaissance periods depict demons as Satan

himself wearing bat wings. In European folklore Witches were believed able to transform themselves into bats. The blood of a bat smeared on a broom was

thought to impart the power of flight to a Witch. The association of the bat with the vampire is believed to be a relatively modern connection. See ANIMALS IN WITCHCRAFT, Cave, and Dragons.

BAUBO is a Greek mythological figure consisting only of a face implanted upon the lower half of a female body (the vulva personified). In the Eleusinian Mysteries she was a maidservant who performed an obscene belly dance for the goddess Demeter in an attempt to take her mind off the abduction of her daughter Persephone. The Lord of the Underworld who refused to return Persephone to the world of the living had kidnapped her. Demeter laughed at Baubo's antics and transformed her into the female genitalia figure we now see depicted in ancient Greek art. In her legends she is said to wander the countryside surprising the unwary traveler.



The bat, a dragon symbol, is the only mammal that flies.

Baubo is the vulva personified, perhaps a later form of the toad or frog goddess.

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The Baubo figure may be a later form of the toad or frog goddess of Neolithic religion in old Europe. In the rare cases in which Baubo is depicted in total human form, she is shown squatting with hands grasping ankles, vulva fully exposed. The posture is identical to icons of the frog goddess dating from around 6000 B.C. Gimbutas speaks of the frog/toad goddess as the "wandering womb" in Aegean/Mediterranean myth, who appears later in the folklore of Europe. She speaks of the frog goddess as the "uterus" of the Great Goddess (Gimbutas, Marija. The Language of the Goddess. San Francisco:

HarperSan Francisco, 1991, pp. 251- 253). See Frog.

BEAR is a symbol of primal power, instincts, and beginnings, and is largely a symbol of divine feminine energy. Bears are shown with such goddesses as Athena, Artemis, and Artio. The bear goddess Artio, or Andarta, was venerated at what is now Berne, Switzerland. Another bear divinity was known as Matus or Manunus, venerated in a region just north of Hadrian's Wall. The Welsh for bear is arth or arthen, the possible origin of the name Arthur (MacKillop, p. 32).

In Romano-Celtic lore Artio was the patron of bears, but she may have protected hunters or wayfarers from bears in the woods. In this sense she served as a mediator between the animal kingdom and the human world. See ARTEMIS.

BEE is a symbol of purity, rebirth, industry, and immortality. In the Greek Mystery Traditions the bee symbolized the soul. The harmony of the beehive was a spiritual symbol of the

community of souls. Among the Celts the bee represented secret wisdom related to the Other-world. Bees were also considered messengers of oak and thunder gods, and when carved on tombs signified immortality.

Bees were thought to be parthenogenic and therefore represented virginity and chastity. Bees are often associated with the stars and are winged messengers to and from the spirit world. In old European folklore the "telling the bees" was an act of reporting a death or an important event. Speaking to bees was a means of transmitting messages to spirits and Other-world beings.

The ancient Greeks associated bees with the goddess Demeter who was sometimes called "the pure Mother Bee." As an emblem of Demeter, Cybele, and Artemis, the bee was lunar and virginal. The bee was also an attribute of the Ephesian Artemis, who was a mother goddess image. The Great Mother was also known as the Queen Bee and her priestesses were the Melissae, the Bees. At the oracle of Delphi the Pythian priestess was called the Delphic Bee, and in the Mystery Tradition at Eleusis the temple officiants were called Bees (Cooper, J. C. *An Illustrated Encyclopedia of Traditional Symbols*. London: Thames and Hudson, Inc., 1978).

Among the ancient Romans, the headless bee (along with the headless frog) was believed to avert the evil eye. According to Virgil the bee

Bees, the messengers

of the gods, were an attribute

of the mother goddesses.



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is "the breath of life." Porphyry equates it with justice and sobriety, and Seneca with the monarchy. In Roman-Germanic symbolism, a staff topped with a beehive is an emblem of Mellonia and Nantosvelta (Cooper, pp. 19- 20). See Honey.

BEFANA is the gift-giver Witch figure in Italy. In Italian folklore she is a benevolent Witch who brings gifts to children on the night of January 6. On this night she fills the stockings hung above the hearth, a tradition very much like the Santa Claus tradition associated with Christmas in America. The figure of Befana has evolved over the centuries from a Pagan goddess to a benevolent Witch. The symbolism connected to the Befana figure dates back even to Neolithic times.

The stockings hung for Befana on the hearth are derived from ancient offerings to the goddess of fate and time. Goddesses of fate have always been associated with weaving, the loom, the spindle and distaff (of which the stockings are totems). In Italian folklore Befana arrives flying on a broom or a goat. This is symbolic of her connection to the plant and animal worlds, denoting her as a woodland goddess as well as a goddess of annual renewal (the cycles of death and rebirth within Nature.)

Befana is often depicted with a hunchback, or more simply carrying a large sack on her back. In *Goddesses and Gods of Old Europe* (New York: HarperCollins, 1982), author Mari-ja Gimbutas speaks of Neolithic icons called "Masked Nurses" that bear a sack, the so-called "hunchback" figurines. According to Gimbutas these seem to have played a role as protectress of the child who later matures and becomes a



Befana is often depicted as the gift-bringer, bearing a sack, basket, or bundle of gifts (above). The simple rag doll figure (right) suggests this Befana might be a plaything made for a small child.



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young god. The baby as the symbol of a new life and the hope of survival is hugged by masked goddesses wearing snake, bird, and bear masks.

Befana is also connected to ancestral spirits as a mythical ancestress who returns yearly. Through her timeless visits to the family hearth, her function is that of reaffirming the bond between the family and the ancestors through an exchange of gifts. The children receive gifts from Befana, who in ancient times was a representation of one's ancestors, for whom offerings of food were set near the hearth (very much like cookies and milk are set out for Santa Claus). In Tuscany and elsewhere the Befana appears in street processions as a masked figure guiding a band of postulants who receive offers from families, and in turn receive the gift of prosperity from Befana's blessings.

In Italian folk tradition, an effigy of Befana is constructed of wood, depicting her holding

a spindle and distaff. The effigy is stuffed with grapes, dried figs, chestnuts, pears, apples, carobs, sweets, and liqueur-filled candy. Later it is sawed open and the items are dispensed to the town folk, followed by the burning of Befana upon a pyre (thus returning the ancestral spirit to the kingdom beyond the tomb through the symbolism of the ascending fire).

A conical pyre is constructed, six to seven meters high. Chopped wood is placed on the bottom of the stack. Next are placed brambles, then horse chestnuts, and finally straw. The pyre is then lighted and pyromancy is performed by observing the sparks exploding from the chestnuts as the pyre burns. The burning of Befana is also designed to return the old life to the new life, the decay of winter feeding the

soil of spring, for the figure of Befana as a crone is merely the reflection of her having aged by the winter. From the Spring Equinox, Befana is born again, life is renewed, and she returns as Fana, the woodland goddess of spring, See HEARTH.

BELENUS was a continental Celtic god whose worship was widespread. Several ancient commentators linked Belenus with the Roman solar god Apollo. The colonized Celts adopted Apollo into the Celtic pantheon, focusing on his solar association and his healing powers (Mac-Killop). Many scholars believe that although Belenus absorbed various elements of Apollo, he still retained certain aspects of his indigenous worship.

The nineteenth-century attempt to link together the names Belenus and Bel to the Phoenician Baal is now rejected by modern Scholars. There is some evidence to suggest that Belenus may be Beli Mawr, a Welsh ancestor-deity. However, historian Ronald Hutton appears to reject the notion that Belenus was also worshipped in the British Isles as he asserts that there is no trace of a deity associated with the sun (or moon) in any Irish or Welsh literature (Hutton, Ronald. *The Pagan Religions of*

Belenus, a Celtic or Welsh god, possibly connected with the celebration of Beltane.



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the Ancient British Isles. Cambridge: Blackwell Publishers Inc., 1995, p. 152). Many modern Wiccans/Witches associate the festival of Beltane with Belenus or Bel. See BELTANE.

BELL is a symbol of the creative force. In the Mystery Tradition bells are symbols of both invocation and banishment. Therefore they are often sounded at the four quarters



to call forth spirits such as the Watchers and elementals. Hung from a cord they symbolize the human soul suspended between heaven and earth. See Elementals and Watchers.

BELTANE/ROODMAS is an ancient Celtic celebration of the return of life and fertility to a world that has passed through the winter season. It is the third of the four great Celtic Fire festivals of the year: Beltane, Imbolc, Lughnasahd, and Samhain. Beltane was traditionally celebrated at the end of April. In modern Wicca/Witchcraft many Traditions celebrate Beltane on May 1 or May Eve. Along with its counterpart of Samhain, Beltane divided the Celtic year into its two primary seasons, winter and summer. Beltane marked the beginning of summer's half and the pastoral growing season.

The word "Beltane" literally means "bright fire," and refers to the bonfires lit during this season. It may or may not be derived from the worship of Belenus (MacKillop, p. 35). In ancient times Beltane heralded the approach of summer and the promise of fullness. Herds of cattle were ritually driven between two bonfires as an act of purification and protection. This was believed to ensure their safety and fertility throughout the remainder of the year. The fires

celebrated the warmth of the sun, and its power to return life and fruitfulness to the soil.

Many modern Wiccans/Witches believe that the Beltane festival was held in honor of the god Bel. In some modern traditions he is also known by the names Beli, Balar, Balor, or Belenus. Authors Janet and Stewart Farrar point out that some people have suggested Bel is the Brythonic Celt equivalent of the god Cernun-nos (Farrar, Stewart, and Janet Farrar. *Eight Sabbats for Witches*. London: Robert Hale, 1981, pp. 80-81).

In the mythos of many modern traditions of Wicca/Witchcraft, Beltane marks the appearance of the Horned One, who is the rebirth of the solar God slain during the Wheel of the Year. He then becomes consort to the Goddess, impregnating her with his seed, and thereby ensuring his own rebirth once again. See *May Day and Maypole*.



Beltane is one of the Celtic Fire festivals, marking the beginning of summer with the promise of fullness.

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BENANDANTI was an Italian sect accused of Witchcraft in the latter half of the sixteenth century. The records of the Inquisition concerning the Benandanti cover a period from 1575 to 1647. The "confessions" extracted from the Benandanti contain a great deal of information on pre-Christian European elements that bears a striking resemblance to various aspects of modern Wicca. Some examples include astral projection, seasonal rites, a patroness, and the use of magickal herbs. Carlo Ginzburg, in *Ecstasies: Deciphering the Witches' Sabbath*, writes that the Benandanti had roots dating back to fertility rites once widespread throughout central Europe.

Monsignor Jacopo Maracco first made the existence of the Benandanti public on March 21, 1575. He related the story of a man named Paolo Gasparutto who had a reputation as a magickal healer in the village of Iassico. Upon questioning, Paolo admitted that he belonged to a society called the Benandanti (good-doers). He revealed that the Benandanti would fall into trances on certain nights of the year (called the Ember Days) and that their souls would leave their bodies. The Benandanti would then engage in night battles, a ritual combat with the Malandanti (evil-doers) over the fate of the harvest.

The Malandanti reportedly fought with sorghum stalks and the Benandanti fought with stalks of fennel in a ritual joust. The Benandanti carried a sidearm of the herb rue, believed to enhance vision, and they evoked St. Lucy, who was the patron saint of the blind. A man named Battista Moduco later admitted to being a Benandanti, and said that these battles were sometimes waged over wheat and all other grains, and at other times over livestock and vineyards.

He revealed that there were four occasions in which such battles took place, each one related to an equinox and solstice. The Benandanti described the banners that they carried into battle as being white with a gilded lion across the field. The Malandanti banner is described as being red, with four dark angels on the field. If the Benandanti were victorious, then abundant crops and herds were assured for the year.

The archives of the Inquisition contain trial transcripts mentioning the Benandanti that span almost 100 years. The information is consistent and does not seem to be designed by the Inquisitors, as it rarely mirrors the stereotypical beliefs of the Christian Church pertaining to Witches, Pagans, and heretical sects of the period. In the earliest transcripts the Benandanti denied that they were Witches, insisting instead that they were an army for Christ in the war against evil. By the latter half of the century confessions were extracted from the Benandanti that they were a sect of good Witches. Ginzburg refers to this as a "spontaneous transformation," not designed by the inquisitors (Ginzburg, Carlo. *Night Battles*. London: Routledge & Kegan Paul, 1983, pp. xx, 137).

In the confessions of Paolo Gasparutto and Battista Maduco, the Benandanti and the Malandanti were referred to as Witches. They confess to both sects gathering for seasonal rites associated with the fertility of crops and animals, and revealed that feasts

were held, games were played, dancing occurred, and marriages were performed. These elements address an organized functioning community and a structured set of practices and customs. Since marriages were performed at these gatherings, this implies that the society had priests and/or

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priestesses to perform the rites, and that a marriage rite would seemingly indicate the existence of a religious or spiritual tradition.

Ginzburg argues that the rites of the Benan-danti are descended from an older tradition once widespread throughout most of Europe. He associates the struggle between the Benan-danti and the Malandanti as an analogy of the rites of contest between the waxing and waning year. The use of fennel and sorghum represents the plants of winter and summer; these are seen as the symbols of conflict and resolution. Here we see not only the ancient passing of power in a seasonal sense, but also the classic struggle of good against evil. Stories abound of villages during the Middle Ages whose people burned effigies of evil incarnate, and with rods and staffs symbolically drove off evil-doers out beyond the village's boundaries. Many of these accounts can be found in *The Golden Bough* by James Frazer and various other works. See Cimaruta, *Ember Days*, *Fennel*, *Old Religion*, and *Rue*.

BESOM. See Broom.

BETWEEN THE WORLDS is a Wiccan concept that the ritual circle, when properly cast, exists in a realm that lies between the physical and spiritual dimensions. In Wicca, as a mag-ickal system, it is here in this corridor that humankind may meet with elementals and spirits. Doorways to and from other worlds lie within this ritual zone. In some traditions there is the belief that the portals to the elemental world are accessed between the worlds, and that here also the gateways to the Watchtowers reside. See WATCHERS and WATCHTOWERS.

BETWIXT & BETWEEN is a community center in Dallas, Texas, serving as a support organization of the Pagan and Craft Community. It was founded by Maeven Eller and is governed by a board of directors, assisted by a panel of advisors. Collectively, these devoted individuals represent many organizations. The diverse energies these two groups bring to the table is the glue that holds the organization together.

The tenet they hold dearest at Betwixt & Between is the idea of "neutral ground." Neutral ground, as both an idea and a reality, has been one of their greatest spiritual challenges. It is easy to stay focused on how right the idea of neutral ground is when one has seen what they have seen: people who have not spoken to each other, for whatever reason, coming together at Betwixt & Between to share a cup of coffee and a conversation for the first time in what may have been ten years. These people often realize that they once respected each other, circled together, and that they may now find themselves in a neutral space remembering why they came together in the first place.

Whatever their differences were, rifts between people who have been estranged for years have been healed, and people who thought they would never be able to speak to one another again circle together in perfect love and perfect trust.

Sometimes people learn that, in neutral space, they can have their differences and still work together toward a common goal. It is an inspiration to all when people, especially within this community, begin to redefine their past reputations by finding solutions to problems that have grown old, stale, and unnecessary. Collectively, with all of their talents and skills

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blended together in one great cauldron, Betwixt & Between has become a tribe and a formidable force in the community. Whenever someone needs help, there is someone with the means, skills, and experience to teach, help, or provide for them. It's a stepping stone to greater things. At Betwixt & Between they sum up their basic philosophy as follows: "As we save our backyards, and as communities all over the world save little pieces of land around them, we will effect great changes. As we begin working together collectively within our local communities, and then in other communities that have like-minded goals, we will see more prosperity internally as a population. We will have more power to influence public opinion and provide brighter horizons for ourselves and for our children, all of them."

Betwixt & Between is supported by its membership base and fund-raising endeavors: mag-ickal masquerade balls, festivals, and weekly events. Once they finalize their 501(c)(3) status with the federal government, they plan to begin applying for grants to finance and expand educational and artistic programs. Their bylaws have been structured to help other organizations seeking to develop centers like Betwixt & Between, so that others may utilize and enjoy the benefits of their hard work and experience, qualifying for their own nonprofit status without incurring the high costs in labor and monetary expenses involved in starting from scratch. This will streamline the process for groups seeking similar opportunities for their own community centers.

Betwixt & Between receives phone calls and e-mail every week from people all across the United States (including Alaska and Hawaii),

Europe, and from as far away as Israel and the Philippines, all dreaming about a more cohesive community. It is not really important what form or fashion a community "center" takes. It can be a permanent space or a gathering around someone's kitchen table. The important point is to have a place to come together to sit and talk about life, spirituality, and to network with one another. Sometimes this means setting aside existing differences to strive toward the big picture. The ability to gather with one another despite perceived differences helps to define who the members of Betwixt & Between are and where they're going as a collective whole. They believe that, because they have dared to dream, others will as well.

BEYOND THE VEIL is a term representing the belief that a mystical force or etheric

fabric separates the worlds. The veil is said to become thin at the season of Samhain, and at this time souls may return to the world of the living. Sometimes death itself is referred to as crossing over or passing through the veil. See CULT OF the Dead, Portal, and Samhain.

BIRCH (*Betula pendula/alba*) is one of the sacred trees of Wicca/Witchcraft. The silver birch is also known as the Lady of the Woods. The Gaelic name for birch is beith, a word that also means inception or beginning. At Beltane celebrations birch twigs were used to light fire to the festival fires that signaled the beginning of a new season. In folklore the birch was used for purification, exorcism, and protection. A red ribbon tied to a birch twig was believed to ward off the evil eye.

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The birch tree is sacred in Wicca or Witchcraft. Birch twigs tied with red ribbon will ward off the evil eye.

The traditional broom of the Witches was made of birch twigs tied around an ash branch with strips of willow. The birch has an old connection with spirits of the dead, perhaps related to the association of fairies with spirits of the dead. An old English folk-ballad known as "The Wife of Usher's Well" speaks of souls returning from the realm of the dead wearing hats and clothing made of birch (Pepper, Elizabeth. *Celtic Tree Magic*. Middletown: The Witches' Almanac, Ltd., 1996). This may be a remnant of the association between the birch and the Underworld. See BROOM, Cult OF THE DEAD, and Fairies.

BIRD is a symbol of the soul and the divine in many mythologies. The earliest goddess images found in the Neolithic period of Old Europe are bird deities, and most are marsh/wetland birds. The goddess seems to have evolved from these early bird forms, and is seen later in classical mythology accompanied by the creatures that she was once worshipped as. However, in

Egyptian mythology, many deities appear to have retained the primal connection, for they are often depicted with the heads of various birds mounted on human bodies. In Greek and Roman mythology birds are totem creatures for various deities and often serve as messengers of a god or goddess.

Among the Celts, birds appear in tales of enchantment, and often metamorphose into other creatures with magickal powers. The principle bird figures in Celtic lore are the eagle, raven, swan, and the crane. The owl appears often as well, and is typically associated with chthonic deities and deeds of punishment. For example, Blodeuwedd is turned into an owl as punishment for betraying her husband Llew to an assassin.

In the insular Celtic legends, we find a girl named Caer Ibormeith (Yew Berry) who transforms into a swan at Samhain. She swims on the surface of a lake associated with the Other-world. In Celtic tales the swan symbolizes grace, beauty, and youth. The crane appears in Celtic legend as an opposite image to the gentle swan, that is often associated with beautiful



Birds figure prominently in many legends. Cranes were aggressive guardians of the sidh (Irish faeries).

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females. Cranes often appear as aggressive guardians, as in the case of the three cranes of Midhir that guard the sidh in a legend related to the Tuatha de Danaan (from the Book of Leinster). They typically symbolized harshness, old age, death, and parsimony.

In the Aegean/Mediterranean cultures, various deities took on the form of birds when appearing to humans. In several tales Zeus seduced women while appearing in such bird forms as the swan. The Etruscan and Roman augurs read mystical omens in the flight and behavior of birds. Birds are often linked with the bringing of seasons, such birds appearing in the spring. Many cultures have incorporated bird feathers for ritual and magickal use, in the belief that birds possess the power of the heavens in which they fly. Therefore, through sympathetic magick, one may absorb the power of the bird through contact with its feathers. See Bull, and various birds by individual name.

BLACK FOREST CLAN (Family Serpent-Stone) was founded in Pennsylvania in 1991. The Black Forest Clan is the spiritual home for nearly 150 people associated with Lady Silver RavenWolf. Black Forest started as an all-female coven, then turned coed. The seeds of this organization were sown in Silver's dining room as she taught classes on Wicca and continued the research and study that would form the basis of her instruction and future books.

Following the publication of *To Ride a Silver Broomstick* (Llewellyn, 1998) and *To Stir a*

Magick Cauldron (Llewellyn, 1995), Raven-Wolf began to hear from thousands of people across the United States who found inspiration

in her words. Before long she and her husband Mick began to accept invitations to conduct seminars, Traditional Black Forest Healing Circles, and other public events across the country. As they traveled, their Wiccan family grew. Many people who had been in contact with Lady Silver were invited to dedicate or be initiated into the Black Forest. Most of these people were handpicked by the RavenWolfs to form the core of the growing family of the Temple of the Morrigan Triskele.

A strict course of study was structured to prepare each member for elevation through the Three Degrees of the Black Forest. As Silver's time became filled with the responsibilities of her writing and teaching, she was forced to make a critical decision. In the future, Black Forest would be based on the principle that those coming in would agree to dedicate themselves to four or five years of study in preparation for taking on the responsibility of becoming Wiccan clergy.

As it was established, the Black Forest Clan is formed on the basis of Old Guard government (meaning Gardnerian) with Celtic overtones, astrology, and German folk magick. It is a unique mix of the ancient religion of the indigenous peoples of Europe and the remnants of the mystical faiths that formed early Pagan spirituality. RavenWolf blended into this unique mixture of faith the nearly lost system of healing that once existed in the Pennsylvania Dutch country. This process, while not a religious system, clearly was rooted in early German Witchcraft.

Black Forest emphasizes family and the growth of the individual. Many more people begin the Black Forest journey than are able to complete it. Some people leave Black Forest because of the ambitious course of study

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required to reach the first degree. Some choose to take another path because their interests or relationships change. Silver challenged each of her Black Forest Elders and Third-Degree Witches to understand that those leaving the Clan would take with them the mystical cord of unity that still binds all of the Pagan and Wiccan spiritual families together. Craft unity is an important part of the message that Silver and Mick RavenWolf carry from the Black Forest Hearthstone to every person they meet. As of the spring of 1999, Black Forest had thirteen covens in eleven states. See RavenWolf.

BLACKSMITH is the symbol of transformation through thunder and lightning, the forces of the gods. The blacksmith has long been associated with magickal traditions and the secrets of transformation. He is the astral shaman manifesting material objects from the forces of Nature. In some culture's tales it is said that the blacksmith was intentionally



The blacksmith is a symbol of transformation, associated with magickal traditions. He is an astral shaman, and connected with the hammer gods.

crippled in order to keep him from running away. In this we find a connection to the so-called "Lame God" of pre-Christian European religion.

In Anglo-Saxon, Germanic, and Norse lore we find a legendary blacksmith known as Wayland the Smith. He was lamed by command of King Nidud of Sweden so that he could not escape, and he was compelled into his service. In his earlier tales Wayland is actually the king of the elves. He produced many magickal objects appearing in several tales: a feather boat, amulets, magick swords, and winged cloaks. See Anvil, Hammer, Hammer Gods, Lame God, and Punchinello.

BLESSED BE is a phrase used in both greeting and parting. It is derived from the ritual verse in which blessings are given to all in attendance. In some traditions, the priestess or priest may say, "Blessed be all in the names of the God and Goddess." From such verses arose the custom of saying "blessed be" in remembrance that we are all one. It has also become a phrase of acknowledgement that we all bear within us the divine spark and are blessed by the inner presence. On a mundane level it is simply a well-wishing between kindred spirits. See Bright Blessings.

BLOOD is a symbol of the life force itself. Blood is also a symbol of passion and sexuality. In a magickal sense blood represents union and linking in general. The Blood Mysteries are marked by birth, sex, and death. In Wicca and Witchcraft these rites of passage in the human experience are known as the Three Great Mysteries.

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Menstrual blood is considered magickal in lunar cults. The flow of blood and its ceasing are both intimately connected to the Women's Mysteries. Menstruation, pregnancy, childbirth, and menopause are all aspects of the life cycle of all women. Blood, or its absence, naturally marks the transformational stages of a woman, from the breaking of the hymen to the blood of childbirth, to the cessation of bleeding at menopause. See HECATE, THREE GREAT

Mysteries and Women's Mysteries.

BLUE STAR WICCA is a Craft tradition practiced across the United States and portions



of Canada, touching the lives of hundreds of people as it has evolved and grown. Frequently associated with the simple pleasures of music and family ties among its membership, its history is rich, diverse, and sometimes curiously contradictory.

What later developed into this tradition emerged out of the Coven of the Blue Star, which was established in Philadelphia, circa 1974, and later became prominent in the New York City area. The foundation of this coven had been laid down by Franque D. ("Franque the Wizard"), a peace activist associated with Vietnam Veterans Against The War and Food Not Bombs. Franque had earned Third Degree, American Welsh tradition, and with the assistance of Gardnerian colleagues who had been active in the Philadelphia Pagan Way, a twelve-member coven had emerged, largely comprised of students from Pagan Way classes and persons involved with Franque's household in the Society for Creative Anachronism, the Vale of the Flaming Sword. Within a few years,

folk musician, storyteller, and author Tzipora K. (later an Alexandrian Third Degree) served as a priestess, and later exclusively as High Priestess to the coven.

Early developments were heavily influenced by the background traditions of its founders as well as original work, and the group soon became identified as being "post-Neo-Gardner-ian." The Coven of the Blue Star also provided much of the founding energy for at least one annual Pagan gathering in the New York area that continues to be celebrated every autumn. In 1983, members produced the music cassette "Moon Hooves in The Sand" in a Brooklyn amateur recording studio. Featuring several songs commonly used in its rituals and coordinated by Tzipora and her then-spouse Kenneth, the cassette initiated a long folk music career for the couple. Wider dispersion of the coven framework began to take shape as "Kenny and Tzipora" traveled the United States in what current Blue Star participants refer to as the tradition's "tour period."

Blue Star Wicca features various fundamental principles, including a prioritized emphasis on worship of the Old Gods rather than on conducting acts of magick and spellcraft. Hallmarks of the Tradition include specific tenets of faith, particular magio-spiritual relationships toward interpreting the Wheel of the Year, initiatory tattooing, liturgical music, and a coven officer system (Handmaiden, Summoner, and sometimes Scribe). Spiritual and community service is mandated in its initiatory ethics, and the initiate is acknowledged as clergy following a training process that can be painstakingly difficult. There is an emphasis on the Craft as part

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of one's daily life, celebratory rites of passage for members and associates, sacred acts of cooking, and the inclusion of children.

Blue Star officially works skyclad, although a regalia system does exist for occasions deemed appropriate. The Tradition generally retains a tripartite system of initiation (with Dedicant, Neophyte, and Elder grades), with thirds retaining full autonomy of their respective groups and students. Groups are also coordinated by initiates of other

degrees, or even (rarely) by pre-initiates with some level of tutelage and/or mentorship by initiates.

Even with this structure, Blue Star endeavors to maintain a family-style camaraderie, with some groups enjoying close social relationships with one another. Members meet in an annual private "Family Gathering" reunion which is held at rotating sites across the United States.

Most of the earliest groups work within the Greco-Roman pantheon, but many more recent groups rely on a British Isles, pan-Celtic, and/or continental Indo-European system of worship. Rites may embrace pantheistic and/or polytheistic frames of deity awareness.

While Blue Star is hierarchical, it endeavors to emphasize practical need over dogmatic rigidity, leaving orderliness to serve where best required. Some groups work within a specific main course of mysteries. Blue Star as a whole might be said to provide a system by which its members may narrow the gap between the sacred and the secular, applying spirit to generate and maintain mythological consciousness and relationships with the ancient Divine.

Today, the Tradition remains widespread, with groups primarily located in the northeast, central, and midwestern United States. Since

1992 leadership for the overall Tradition has been decentralized, with various independent third-degree initiates presently maintaining a loose confederate awareness of one another and typically serving in a mentorship capacity to numbers of covens, groves, study groups, and solitaries. The tradition presently includes various subjects, including Blue Star Traditionalists, Blue Star Nationalists, and even some Blue Star-style eclectic circles, in addition to individual offshoot groups that borrow heavily from the tradition's framework. Blue Star enjoys some relationships with the Maidenhill and Odyssean traditions. (Credits/Source: Devyn Christopher Gillette.)

BOAR is a symbol of both intrepidity and licentiousness. It was a sacred animal of the Celts and symbolized courage and strength. The boar was often a solar/male symbol, however the white boar is a lunar/female symbol. The latter is the case in regard to the goddess Cerridwen. The Celtic languages generally denote the wild boar by a different word from that meaning the domesticated pig. The word for boar is *tore* in Old and Modern Irish, as well as in Scottish Gaelic. In Welsh it is *baeddgwyllt*.



The boar was a sacred animal of the Celts, symbolizing courage and strength. Both the common boar, considered a solar/male symbol, and the white boar, a lunar/female symbol, were depicted in this example of Etruscan art.

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The boar was found all over Europe, and was a ferocious and aggressive animal represented on cult objects and coins from Central Europe to northern Britain. The Celtic god Vitiris was portrayed with a boar, and on the famous Gun-destrup cauldron a boar is shown with Cernun-nos. The Gaulish god Moccus, epitomizing the power of the bull, was equated by the-Romans with Mercury. Arduinna was the Romano-Gaulish boar-goddess of the Ardennes Forest.

To the Celts the boar represented supernatural forces and possessed the gift of prophecy. In the latter it was also a mystical symbol of the human head and represented the life force, and abundance for the coming year. The boar was also a spirit that protected Celtic warriors. In Gaelic Scotland the boar's skin was thought an appropriate dress for a warrior, and a boar's head appears in the crest of the Clan MacKinnon. The Druids were said to have referred to themselves as "boars" when they retreated to solitary practice in the woods.

In the Aegean/Mediterranean regions the boar was sacred to Ares/Mars and was associated with winter. The boar was also sacred to Demeter. Several myths such as those of Adonis and Attis represent themes of the boar slaying the sun. Ancient rites in Calydon included the slaying of a boar to ensure the return of the sun. Among the Teutonic people the boar was sacred to Frey, Freya, and Woden/Odin. Boar masks and shields decorated with boar symbols were carried into battle to protect warriors. The boar was sacrificed to Frey at the Yule rite (Cooper, p. 22).

In many Welsh stories boars are shapeshifters and are often associated with the Otherworld. Feasts and rituals in honor of Underworld

themes frequently include boars. In Irish mythology Underworld deities possess pigs and boars that are slaughtered for food only to return again to life each day. Typically this is connected with magickal cauldrons. The Other-work! fairy mound of the Daghdha (Irish father god) contained three trees that perpetually bore fruit, an endless supply of drink, and a pig that always returns to life no matter how many times it is killed and consumed. The Irish sea-god Manannan also possessed swine that reappeared after having been eaten. One of the early Welsh Triads (the Three Powerful Swineherds of Britain) presents a supernatural sow known as Henwen, the Old White. The sow gives birth to a number of offspring, including a bee, cat, eagle, a grain of wheat, and a wolf (Green, *Animals in Celtic Life and Myth*, pp. 170-171).

BOLLINE is a knife traditionally used to harvest herbs. In its original form the blade was a small sickle. Today the bolline is a mundane knife used for cutting and carving. Candles can be marked with the bolline, cords can be cut, or any other ritual function can be performed with the bolline as a utility knife. The majority of Wiccans/Witches never use the athame as a mundane knife, but employ instead the bolline. This is because the athame is considered a sacred spiritual tool used only for ritual, magickal, and spiritual purposes. S^ATHAME.



Bollines, shaped like a small sickle, were used from the earliest times for harvesting herbs.

BONE, GAVIN was born in Portsmouth, England. He was originally initiated into Seax-Wicca in 1986. He trained as a registered nurse, and is a practicing spiritual healer, as well as a trained reflexologist.

His first introduction into Wicca was a shaky one when he became involved with individuals claiming to be falsely hereditary. He doesn't regret these experiences in the least, however, believing that Wiccans are initiated by the Goddess rather than an individual or a tradition.

He developed a fascination with the theory that Wicca's roots are in tribal shamanistic healing traditions rather than medieval ritual magick. He has studied shamanism in a Northern European context, with particular focus on the runes.

Bone met Janet and Stewart Farrar in 1989 at the Pagan Link conference in Leicester and moved to Ireland in 1992 after accompanying them on a tour of the United States. He coauthored *The Pagan Path* with the Farrars (Bookpeople, 1995), as well as their latest book, *The Healing Craft* (Phoenix Publishing, 2000). He is the assistant production manager on their latest moves into video.

In the UK he was both a Pagan Link and Pagan Federation contact in the early 1990s and this led him after his move to Ireland to set up the Pagan Information Network, a contact network for Pagans in the Republic and the North of Ireland. Like the Farrars, Bone is an honorary member of the Strega tradition, and ordained third-level clergy with the Aquarian Tabernacle Church.

BONES are symbols of both death and resurrection. Just as seeds were buried in the earth for a new harvest, bones were buried to "re-seed" the individual. In Witchcraft the skull and crossbones represent the Lord of the Underworld. In ancient times the skull of the last Harvest Lord was kept for ritual use until the next harvest. See HARVEST LORD and SKULL.

BOOK OF SHADOWS is a term used to refer to the ritual and magickal book of a Witch of Wicca. In it are traditionally written the rituals, laws, and spells of a particular Wiccan/Witch-craft Tradition. In the case of a solitary Witch or Wiccan the book is more often a collection of spells, symbols, ritual guidelines, and personal notes.

Traditionally each Witch/Wiccan must hand copy his or her Book of Shadows. Each new initiate into the Tradition is required to copy their teacher's Book of Shadows exactly as it appears. Later the Witch/Wiccan may add his or her own material to the book.

A historical reference mentioning this type of book appears in the seventeenth-century records of the Venetian Inquisition, concerning a woman named Laura Malipero who was accused of practicing Witchcraft. Upon searching her home, agents of the

Inquisition found a copy of the Key of Solomon, along with a private, hand-written book of spells and rituals into which Laura had copied portions of the Key of Solomon.

Another historical reference to a Book of Shadows appears in the Compendium Maleficarum. This book was written by the Italian demonologist Francesco Guazzo during the

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seventeenth century as a Witch hunter's guide. In it Guazzo notes that Witches use a black book from which they read during their religious rites. See WICCA.

principle. The projection of the arrow symbolizes the directed energy, the fertile ejaculation of power. Hence the association of cupid with the bow and arrows that instill love.



Typical of a Book of Shadows is this old journal belonging to the author. The book dates from the late nineteenth or early twentieth century.

BOUND ETHER is a fixed occult magnetic field that adheres to a place or object. The earth itself is surrounded by bound ether. Within this energy band lies what occultists refer to as the Akashic Records. See AKASHIC Records, and Odic Mantle.

BOW is a symbol of the power that issues forth in the light rays of the sun and moon. Many deities such as the goddess Diana are associated with the bow. When displayed with a god or goddess, the bow symbolizes the emanating power of the deity, the life force and spiritual energy that resides in a god or goddess.

The bow can symbolize the polarity of divine nature as well, and mated consorts often both possess a bow. Here the bow represents the female crescent and its arrow is the male

BRIGIT (Bright, Brid, Briid, Brigid) is a pre-Christian Irish goddess of fire, smithing, fertility, cattle, crops, and poetry. Her name is of Irish origin and means "the exalted one." Brig-it was the daughter of the Daghdá. The festival of Imbolc, celebrated on February 1, was associated with Brigit. Cormac's Glossary (Sanas Cormaic), written in the tenth century, implies that Brigit is the name of three goddesses, but provides little detail. Brigit was the tutelary goddess of the province of Leinster. Under the name Brigh she is described as having mated with Bres to produce Ruadan. Ruadan was killed when he tried to kill Goibniu.

Brigit may be the grandmother of Ecne, a personification of knowledge and enlightenment. Brigit is often compared with the Greco-Roman goddesses Minerva and Vesta. Some historians note a possible link with St. Brigid (MacKillop, p. 52). Many modern Wiccans/ Witches believe that St. Bridget is the goddess



Brigit, pre-Christian goddess of Fire.

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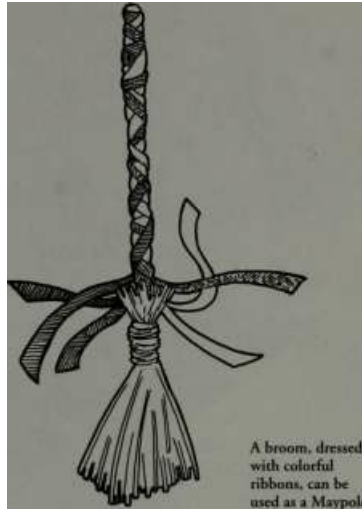
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Brigit in Christian dress, and in some modern Traditions Bridgit is considered to be a tri-formis goddess: Maiden, Mother, Crone. See Imbolc and Triformis.

BRIGHT BLESSINGS is a term of parting and in this sense it relates to "blessed be." It originates from various ritual texts that refer to the bright blessings of the moon. In this regard the saying becomes a wish of blessing by the Goddess. See BLESSED Be.

BROOM is a ritual tool used in modern Wicca/Witchcraft for a variety of purposes. It is often used in wedding ceremonies where a couple leaps over the broom in a traditional act meant to ensure fertility, domestic harmony, and longevity. The broom can also be used to temporarily seal a "doorway" opening into a ritual circle by laying it across the threshold of the doorway.

Traditionally, the Witches' broom is made from three woods: an ash handle, a birch twig for the brush, and willow for the binding string (in honor of Hecate). The stick, brush, and binding cord are symbolic of the triformis aspect of the Goddess. In the ancient herbal lore of Witches, ash had command over the four elements, birch drew spirits to one's service, and willow connected one to Hecate, the most ancient form of the Witches' Goddess in Western culture. The association of the Witch and the broom is linked to ancient tree worship, connecting the worshipper with the deity dwelling within the tree. See ASH, BIRCH, Hecate, Tree Worship, and Willow.



BUCKLAND, RAYMOND (1934- ) came to the United States from England in 1962. He had written television comedy scripts for ITV's *The Army Game*, and a pilot, *Sly Digs*, for BBC-TV. He was also personal scriptwriter for the British comedian Ted Lue. In the past twenty-eight years he has had thirty books published, both fiction and nonfiction, with three-quarters of a million copies in print. His titles have been translated into nine foreign languages. His publishers include Ace Books, Prentice Hall/Parker, Samuel Weiser, Inner Traditions International, Galde Press, and Llewellyn Worldwide, Ltd. He has also written newspaper and magazine articles and five screenplays. Two of his books are in their twenty-second printings, each with over 200,000 copies in print.

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Raymond Buckland.

Considered an authority on the occult and the supernatural, Raymond Buckland served as technical advisor for the Orson Welles movie *Necromancy*, and has also worked as an advisor for a stage production of *Macbeth* with William Friedkin, director of *The*



Exorcist, etc. He is of Romany (Gypsy) descent, and as such is an authority on the Gypsies—four of his books have focused on that particular subject. He has lectured at colleges and universities all across North America, and has been interviewed by such newspapers and magazines as *The New York Times*, *Los Angeles Times*, *New York Daily (and Sunday) News*, *National Observer*, *Look Magazine*, *Cosmopolitan*, *True*, and many others.

Raymond Buckland has appeared on numerous radio and television talk programs, including: Tom Snyder's *Tomorrow Show*, *The Dick Cavett Show*, *Not For Women Only* (with Barbara Walters), *The Virginia Graham Show*, *The Dennis Hooley Show*, and *The Sally Jessy Raphael Show*. He has been seen on BBC-TV England, RAI-TV Italy, and CBC-TV Canada. He has appeared extensively on stage in England and played small character parts in movies in America.

Buckland has taught courses at New York State University, Hofstra University, New Hampshire Technical College and for Hampton, Virginia, City Council. He is listed in a number of reference works including *Contemporary Authors*, *Who's Who in America Men of Achievement*, and *International Authors and Writers Who's Who*. (See bibliography for selected titles by Buckland.)

BUDAPEST, Z. (1940- ) is a Wiccan author and founder of feminist Dianic Wicca/Women's Mysteries. She was born Zsuzanna Mokcsay in Budapest on January 30, 1940, to a Hungarian family with roots in Paganism and Witchcraft. Reportedly her grandmother, Ilona, was an herbalist and healer, and her mother, Masika, was an artist who made ceramic figures of the Goddess. At age three, Budapest encountered the spirit of her departed grandmother Ilona, a sign in her culture that this would be Budapest's guardian spirit in life. She would turn to Ilona many times in her life at crucial periods. In 1959 Budapest emigrated to the United States, enrolled at the University of Chicago, and was married, becoming the mother of two sons. The marriage ended in 1970.

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Budapest was drawn into the feminist movement, and eventually set her energies to developing a female-centered theology that would further empower women. From this effort was born the Susan B. Anthony Coven, named after the leader of the women's suffrage movement. Budapest became a teacher and initiator; one of her students was the author Starhawk. Eventually Budapest opened a shop called *The Feminist Wicca* in Venice, California. In 1975, while performing a Tarot reading, she was arrested by an undercover policewoman for "fortunetelling for a fee," a violation of an obscure law in the area in which she worked. Nine years later this law was removed from the books.

Budapest self-published a text of Dianic Wicca titled *The Feminist Book of Lights and Shadows*, and went on to have a two-volume work titled *The Holy Book of Women's Mysteries* published by Wingbow Press (1989); *The Grandmother of Time and Grandmother Moon*, *Goddess in the Office*, and *Goddess in the Bedroom*, all published

by HarperSan Francisco (1989, 1991, 1993, and 1995). Budapest also authored *Summoning the Fates* (Three Rivers Press, 1999). Her Dianic Wicca movement grew to become a major force in Witchcraft and feminism, its influences reflected in the increase of literature and college courses devoted to the Goddess and women's spirituality. Budapest remains active in her community, organizing lectures, annual conferences, festivals, retreats, and various other events.

BULL is a symbol of fertility, death, and resurrection. He is also one of the three aspects of the horned god appearing in modern Wicca/Witch-craft: stag-horned, bull-horned, goat-horned.

The bull was sacred to the Egyptians, Greeks, and Celts. In Egypt the god Osiris was associated with the bull, as was Dionysus in Greece. The Celts called the divine bull by many names, including Deotaros, Donnotaurus, and Tarvos trigaranus. In Celtic legend the brown bull (Donn Cuainge) and the white bull (Finnben-nach) were among the most famous personifications of this divinity. On occasion a bull was slain during a ritual designed to select a new king. Four Druids would then chant over a sleeping man who had just eaten the flesh and drank the blood of the slain bull. It was believed that the next king would then appear in the man's dream (MacKillop, pp. 57-58).

The divine bull of Celtic settlements in Asia Minor was known as Deotaros. The Gauls worshipped a three-horned bull known as Tarvos trigaranus. The stag-horned god Cernunnos was associated with bulls, and on a stone relief at Reims, the god sits pouring grain out of a bag, which is consumed by a stag and a bull standing beneath him. In Celtic iconography the bull is sometimes depicted with three horns. At Beire-le-Chatel in Burgundy several cult objects, including images of a Celtic Apollo and Ianuaria (a goddess of music), were found with three stone doves and images of the three-horned bull.

The triple horn augments the power of the bull, the magickal symbolism of the number three. The great bull image of Tarvos trigaranus also appears with triple imagery connected to the appearance of three marsh birds sitting on his back. The link between triplism and bulls, as noted in the third horn and the three birds, also appears on the Gundestrup Cauldron. Here the

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bull sinks to the ground, dying, as hunters and dogs attack it, and on another side panel a bull in triple form is sacrificed. It is interesting to note that the Greco-Roman god Dionysos was also associated with bulls and possessed a tri-formis connection (Kerenyi).

In Celtic art the bull is sometimes depicted with a woodcutter, a tree, and marsh birds that reflect a complex mythology, possibly built on the Tree of Life concept. The tree dies, representing winter, but its life essence is depicted by the birds that symbolize its living spirit. This theme is, in part, depicted on a small bronze figurine of a bull from a fourth century A.D. shrine at Maiden Castle, Dorset. The bull originally had three horns and three human female figures on its back. In some Irish legends women transformed

into cranes, and on this figure they can be viewed as substitutes for the marsh birds associated with Tarvos trigaranus (Green, *Animals*, pp. 220-224).

There may be another interesting connection with Dionysos who was often accompanied by the three Horae, mythological female figures associated with vegetation and the sea-



Symbolizing death and resurrection, as well as fertility, the bull was associated with gods such as Dionysos and Osiris, and with one aspect of the horned gods of modern Wicca/Witchcraft.

sons. Also noteworthy is the Roman legend wherein Ceres transformed the Sirens into birds for failing to come to her daughter Persephone's aid when she was being kidnapped by the god of the Underworld, with whom Dionysos # has been identified. See Bird, DiONYSOS, and Horned One.

BURNING TIMES is a term used by many modern Witches/Wiccans to denote the period of the persecution, particularly related to the Inquisition when Witches were openly persecuted by the Church. Those accused and found "guilty" of practicing Witchcraft were typically burned at the stake or hung. In Italy it was more common to subject the person to a flogging and to either a prison sentence of six months or banishment from the community.

It is difficult to accurately determine how many people were executed on charges of Witchcraft throughout Europe. Of those who were found guilty of practicing Witchcraft, it is even harder to say how many were actually involved in some form of the practice. The reported death toll has run from approximately one hundred thousand to as many as nine million over the course of many centuries, the latter being an unlikely number when one considers the population as a whole in Europe during the time period of the Witch hunts. See INQUISITION, Old Religion, and Witchcraft.

BUTTERFLY is a symbol of the soul in many cultures—also a symbol of metamorphosis and rebirth. In ancient Minoan culture the butterfly was a symbol of the Great Goddess, whose

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primary symbol was the double-headed axe. In Celtic lore the butterfly was a symbol of Fire and of the soul. In ancient Greek art the butterfly appears with Psyche. See TRANSFORMATION Mysteries.



The butterfly is a symbol of the soul.

BY LEAF, AND STEM, AND BUD is an evocation/invocation that is intended to align one's magick with the pattern of Nature. Essentially the Wiccan/Witch focuses on what he or she wishes to manifest and then begins an invocation/evocation with the words "By Stem, and Leaf, and Bud, I . . ." This is the magick of mimicry, the occult principle that like attracts like. The leaf sprout is the first to break through from beneath the soil; it is the initial act, the first glimpse of manifestation. The stem is an extension into the world, a sign the root is alive. The appearance of the bud ensures that the flower will open and the fruit will be abundant. Therefore to invoke by leaf, stem, and bud is to merge with the force of Nature and to thereby draw upon the momentum of its inner mechanism. See Drawing Down the Moon, Evocation, and Invocation.

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CABALA. See Kabbalah.

CADUCEUS is a symbol of harmony, peace, balance, and reconciliation. The composite image depicts a winged orb mounted on a staff that is entwined by two serpents. The heads of the serpents faced each other, looking toward the centered orb. This forms a torque image very similar to the design appearing later among the Celtic people.

In the Greek and Roman Mystery Cults the caduceus also represented the four elements: Earth (wand), Air (winged orb), Fire and Water (the serpents with their undulating motions)



The caduceus is a symbol of harmony, peace, balance, and reconciliation, and as well represents the four elements.

suggesting waves and their darting tongues suggesting flames). In a magickal sense it represents the equilibrium of opposing forces. The caduceus also symbolizes the odic forces and principles associated with magick and occult magnetism.

Illness and health, as well as life and death, are symbolized by the two serpents, for in ancient symbolism the venom of a snake could be used to heal or to poison. The wand appearing as the center of the caduceus is the axis mundi, the world axle. The serpents spiraling around it indicate communication moving back and forth from the Underworld to the Overworld, from humankind to the gods and back again. Hence we see the caduceus as the symbol of Mercury. See ODIC FORCE, ODIC Principles, and Serpent.

CAKES AND WINE are used in many Wic-can Traditions as a sacred ritual meal. The use of cakes and wine in a ritual context is an extremely ancient theme. From antiquity, cake and bread were baked in various shapes for ritual purposes. The most common shapes included flowers, snakes, birds, and the typical loaf we know of today. The bread oven featured prominently in old European shrines. Bread ovens made in the likeness of a pregnant

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belly have been found as early as 5000 B.C. According to Marija Gimbutas the bread oven itself was a prehistoric symbol for the incarnation of the Grain Mother ( *The Language of the Goddess*, pp. 147-149).

Ritual feasts during the Witches' Sabbat is a theme found in the records of the Inquisition. In 1899, folklorist Charles Leland wrote of the "Witches' supper" held during the Sabbat in his book *Aradia: Gospel of the Witches*. Here he speaks of how Witches made cakes of meal, wine, salt, and honey which they formed into the shape of a crescent moon. The cakes are then blessed in the name of Diana. Wiccan author Gerald Gardner later wrote in his books, *Witchcraft Today* (Secaucus: Citadel Press, 1973) and *The Meaning of Witchcraft* (New York: Samuel Weiser, 1959), of a similar tradition among English Witches during the early 1950s.

The consuming of cakes and wine in a religious context is often associated with a ceremony intended to create a union between worshipper and deity. The cake represents the body of any given deity and the wine symbolizes the blood. To consume the body and blood is to become one with the essence of the divine. In



Cakes and wine are served at ritual feasts.

many Traditions of Wicca/Witchcraft this ceremony incorporates the mythos of the Slain God or Harvest Lord. See BACCHUS, CERES, Dionysos, Fermentation Mysteries, Grain, Harvest Lord, and Sabbat.

CALL OF NINE is a rhyme used by some Witches/Wiccans to call power into the athame before casting a spell. The blade is raised upward and the following words are spoken:

Gracious Goddess Holy and Divine answer to the call of nine:

One—I stand before Thy throne Two—I invoke Thee alone Three—I hold aloft my blade  
Four—descend as the spell is made Five—lend Thy power to give it life Six—Thy power  
into my knife Seven—on earth, in sky, and shining sea, gracious Goddess be with me  
Eight—come now the call is made Nine—give thy power unto my blade

CAMPBELL, KATHRYN (1950- ) is a High Priestess and well-known teacher of the Craft of the Wise in the San Diego, California area. Born December 4, 1950, in Waterbury, Connecticut, to Scots-Irish/Italian Catholic parents, Kathryn grew up with a strong connection to the Catholic church, attending parochial school until the tenth grade when she transferred to public school.

Through an old friend, in the late 1980s she was introduced to the works of Scott Cunningham, Doreen Valiente, Ed Fitch, and Janina Renee, and for five years was a solitary practitioner, the path she currently follows.

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Kathryn Campbell

In 1993 she began attending public rituals at the Mystic Moon, a Witch shop owned and operated by elders of the Myjestic Tradition, where she met others who were willing to take her to the next level. On March 4, 1995, Kathryn was initiated through the Wise-Rhodes Tradition. The coven through which she was initiated was a teaching coven

preparing priestesses to teach others. In 1996, after her second initiation, Kathryn began teaching the Craft (one of the requirements of becoming a High Priestess), and on October 9, 1997, ascended to the rank of High Priestess. A member of Covenant of the Goddess, Kathryn has served on various committees and participated in Covenant of the Goddess-sponsored public rituals including working center at Beltane

in the Park on April 24, 1999. Her work in the community includes spiritual counseling and performing handfastings and other rites of passage, as well as continuing to teach the Craft. Kathryn received her ministerial credentials, through COG.

CANDLE MAGICK is the use of candles to perform spells or other works of magick. In candle magick the candles are anointed with oil and magickally charged for a specific purpose. Colored candles are used to symbolize the nature of the desired outcome. Examples of this symbolism are red for passion, green for gain, black for binding, yellow for motivation, blue for calming, and brown for grounding. Incense is lighted in the magickal belief that the smoke carries the spell off to manifest.

Candle magick incorporates two basic approaches to performing magick. One is the marking of a candle and the other is a symbolic manipulation of the candles. The first method involves cutting notches in the candle to delimit a period of time, usually three to seven days. The candle is allowed to burn down one notch each evening while one concentrates on the desired outcome of the spell. The second method involves moving the candles to attract or to banish.

A candle is set in the center of the work area and symbolizes the person casting the spell or the person for whom the spell is being cast. Candles symbolizing the desire are set out surrounding the center candle. Each night the candles are lit and are moved either toward the center or away from it, to attract or banish whatever is being represented.

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Candle magick evolved from the old lunar cults where torches were lighted to invoke the Moon Goddess. The lighted candle symbolizes the presence of the Moon Goddess who is the Enchantress, Mistress of Magick. All acts of magick performed in the glow of her flame are empowered by the momentum of the past. See Full Moon Meetings, Incense, Oils, Spells, Triangle of Manifestation, and Witches' Pyramid.

V





In this candle magick setting the central candle symbolizes the person casting the spell.

CARDEA, also known as the White Goddess, was worshipped by various Latin tribes. She was the mistress of Janus, who guarded all doorways and portals. Cardea was called the hinge of the door of the year, a connection with Janus who was the door and the god of beginnings. The first month of the year, January, is named after Janus. The hawthorn branch was the primary symbol of Cardea, whose festival was celebrated in May.

Gerald Gardner suggested that Albina, whose name some say was given to Britain as "Albion," was known among the Celts as Cerridwen, the White Lady of Death and Inspiration {The Meaning of Witchcraft, p. 57).

Albina, sometimes known as Alba and Alphito, was an Etruscan goddess associated with the dawn and was known to the Romans as the goddess Aurora. Albina was also known as the Barley Goddess to whom offerings of white flour were made. See CERES, CERRIDWEN, and Hawthorn.

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Dr. Carpenter received the degree of Doctor of Philosophy in Psychology with Distinction from Saybrook Institute of San Francisco in 1994. His dissertation was titled "Spiritual Experiences, Life Changes, and Ecological Viewpoints of Contemporary Pagans." Dr. Carpenter has considerable publishing background in addition to his dissertation work.

Carpenter is a former editor of The Wisconsin School Psychologist. Since 1984, he has served as the editor/publisher of CIRCLE magazine, a Wiccan-Pagan-Nature Spirituality journal with an international circulation, and other Circle publications. His scholarly writings about Paganism have been published in a variety of journals and books.

In addition to his own publishing work, Dr. Carpenter and his work with Circle Sanctuary have been noted in various media sources. Dr. Carpenter has traveled widely in the United States in connection with his work, speaking at various festivals and conferences. He is currently

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a member of the Wisconsin School Psychologists Association, the American Academy of Religion, and the Association for Transpersonal Psychology. He is cofounder and



facilitator of Circle's Pagan Academic Network, and the Nature Religions Scholars Network, affiliated with the America Academy of Religion.

CAT is an animal long associated with Witchcraft and magick. It appears as a magickal creature in various cultures, from Egypt to Rome to northern Europe. During the seventeenth-century Witch trials it was a common accusation that Witches possessed the power to transform into cats. The black cat, with its obvious symbolic link to chthonic powers, was often singled out as the Witches' familiar spirit. As it was common in old Pagan rituals to wear animal masks, Witches wore cat, goat, hare, and other animal disguises. The purpose was in part to invoke the primal power of the animal through mimickry, dance, and intoxication. This state of ecstasy produced a form of internal personal transformation.

Egyptians associated the cat with the moon, and it was sacred to the goddesses Isis and Bast.

The cat is associated with the moon in magickal lore, and often seen as the Witch's familiar.



Among the Celts there are several monster cats, including the cat sith of the Highlands and the cath Paluc of Wales. The fairy cat of Scottish Gaelic tradition is described as being as large as a dog. It is black with a white spot on its breast, and\* displays itself with an arched back and erect bristles. The cat sith may be related to the demonic cat sometimes known as "Big Ears" that was summoned in a brutal four-day Celtic divination ceremony known as the taghairm, during which cats were roasted alive (MacKil-lop, pp. 69-70). See Animals in Witchcraft, Familiar, Lucifer, and Mouse.

CAULDRON is a symbol of transmutation, germination, and transformation. It is also a womb symbol and therefore a goddess symbol as well. In Celtic lore the cauldron was often located in the Underworld or beneath a body of water. In Greek and Roman myths it was often hidden in a cave. Therefore the cauldron is one of the mystery symbols of Wicca/Witchcraft. Some of the most famous cauldrons appear in Celtic lore. For example, the cauldron of the Daghdha provided everyone with sufficient food, and the cauldron of Bran the Blessed conferred rebirth.

The cauldron symbolizes the womb of the Great Goddess. Everything is born from the cauldron of the Goddess and everything returns therein. Originally the cauldron symbol was a gourd, a wooden vessel, or a large shell. When metal cauldrons appeared, the symbolism became linked to hearth and home because the cauldron served for cooking

meals. This aspect merged the Great Goddess with the Great Mother, and the cauldron joined them into one deity.

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In the mysteries of Wicca/Witchcraft the cauldron is associated with the Celtic goddess Cerridwen and the Aegean/Mediterranean goddess Ceres. There are many cauldron legends in Celtic lore, such as the cauldron of the Daghdha that was one of the treasures of the Tuatha de Danaan. The cauldron of Gwigawd was one of the treasures of Britain, and in the Mabinogi tales a cauldron of regeneration is associated with Branwen.

Underworld cauldrons are also well-known in ancient myths, and appear connected with Arawn in Celtic lore and with Hecate in Aegean/Mediterranean mythology. See CAULDRON Mysteries, Cave, Ceres, Cerridwen, and Hearth.



The cauldron has many symbolic connotations; it is seen as the Goddess, the womb and therefore fertility, the mystery of the cave, etc.

CAULDRON MYSTERIES represent the inner teachings of creation, transformation, and regeneration within Wicca/Witchcraft. The cauldron appears in many European tales associated with Witchcraft. In myth and legend the cauldron brews potions, aids in the casting of spells, produces abundance or decline, and is a holy vessel for offerings to the powers of the Night, and to the Great Goddess. Its main attribute is that of transformation, whether of a spiritual or physical nature. As a symbol of the Goddess it can bestow wisdom, knowledge, and inspiration.

In the tale of the cauldron of Cerridwen we find many associated aspects of the Mystery Teachings. Here Cerridwen prepares in her cauldron a brew designed to impart enlightenment to her son. The potion requires brewing for a span of one year and a day. This period is symbolic of Wiccan initiation and reflects the teaching in many traditions that each degree requires a year and a day of training. In the tale of Cerridwen, Gwion,

for whom it was not intended, accidentally tastes the brew. This angers Cerridwen and she pursues the offender. Both of them transform into various cult animals during the chase.

The potion of Cerridwen consisted of yellow flowers known as the Pipes of Lieu (cowslip), Gwion's silver (fluxwort), the borues of Gwion (hedge-berry), Taliesin's cresses (vervain), and mistletoe berries mixed with sea foam. The dredge of this brew was poisonous and had to be handled properly. In the earlier Greek tradition, this potion was prepared in the cauldron of Ceres whose residue was likewise a poisonous substance and whose herbal ingredients were also mixed with sea water.

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This potentially deadly potion was prepared for the willing initiate whereby their consciousness could retrieve the genetic memories of their ancestors. This is related to the teaching that trauma or extreme introversion can bring about a dramatic increase in psychic abilities. In the case of near death, the survival mechanisms engage to tap into the cumulative knowledge of our genetic material, searching for a way to escape from impending death. Surviving this experience can result in a conscious merging with the atavistic collective consciousness of our ancestors, as retained in our DNA (the cauldron hidden in the Underworld).

In Celtic myth the cauldron of Cerridwen was warmed by the breath of nine maidens and produced an elixir that conferred inspiration. Here we see striking similarities to the earlier Greek tale of the nine Muses who gave inspiration to humans. In the Celtic legends that most likely evolved out of the Mediterranean Mystery Traditions, Cerridwen's cauldron was said to have a ring of pearls around its rim. It was located in the realm of Annwn (the Underworld) and, according to Taliesin's poem "The Spoils of Annwn," the fire beneath it was kindled by the breath of nine maidens. Oracle speech reportedly issued forth from the cauldron. This, of course, is another association with the Greek Muses who were connected to the oracle at Delphi. The vapors emanating from a volcanic pit beneath the oracle were said to bestow the gift of prophecy.

CAVALLINO is an ancient society of Pagan origin associated with the Carnevale festival. The origin of the Cavallino goes back to the

days of antiquity and there are striking similarities between them and the ancient cult of the Calusari addressed in *Ecstasies: Deciphering the Witches Sabbath*, by Ginzburg. The public ceremonies of the Cavallino during the Middle Ages consisted of dances, pantomimes, healings, and processions bearing swords and flags. They assembled under the banner of a Queen whom they called Erodiade, and sometimes referred to her as "Mistress of the Fairies." Before they were eradicated by the plague, the Church hunted them down as heretics who worshipped Diana, goddess of the Pagans.

There were several aspects to the Society of the Cavallino that are very interesting. First, they were exclusively a society of men; women were not allowed at any of their private meetings or celebrations. It is believed that they were a homosexual society with strict

gender separation. This separation of gender within their society is similar to the modern Dianic Witches today. Additionally the Cavallino always gathered in odd numbers, usually in groups of seven, nine, or eleven. They dressed in women's clothing, feigned female voices, and painted their faces white. They were organized in a paramilitary fashion, and had various offices of authority, including a chief. The Cavallino bore flags in their procession, and carried ritual "vegetable weapons" such as fennel stalks, and sidearms of garlic and absinthe. In their ritual practices they wore animal disguises, and took on the characteristics of the animals that they portrayed.

The animal disguises of the Cavallino featured a horse's head with a long flowing mane, which was mounted on a pole. They rode

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about on these stick-horses during the festival processions. In pre-Christian times the Cav-allino were accompanied by a single dancer who was masked as a stag, although the earliest accounts indicate that previously the mask was that of a wolf. In this we may find a connection between the Cavallino sect and the ancient priesthood of the Luperci who presided during the festival of Lupercalia. Although this festival was publically in honor of the god Faunus, the Luperci were actually priests of the wolf god and goddess, whom they secretly called Martius and Lycisca. Faunus was officially worshipped at the Lupercalia, and under the name Luper-cus he had a temple on the Palatine.

The cult of the Luperci was associated with the constellation called Lupus, known also as the "wild beast" by early Romans. The constellation of Lupus is inconspicuous, lying partly in the Milky Way (south of Libra and Scorpio, and east of the Centaur). The wolf Lupus was said to be placed in the heavens as a reminder of the religious nature of Chiron, the centaur

Faunus, god of the Lupercis, was worshipped at the Lupercalia.



who is depicted as spearing the wolf in order to offer it as a sacrifice. The word "Cavallino" means "little horses," and that in their processions they rode on stick-horses, thereby resembling centaurs, the part human, part horse creatures of mythology. In the

constellation myth we can see the connection between the wolf and horse as religious symbols. In star magick astrology, Lupus shows an acquisitive nature, grasping, aggressive, prudent, and treacherous, with a keen desire for knowledge, and strong ill-regulated passions.

The Luperci were present during the ancient Lupercalia and were comprised of two groups: the Quinctiales and the Fabiani. As part of the ritual, they would run naked through the streets carrying straps of hide. Roman tradition records that these were straps of goat hide, but in their earlier form they were most likely wolf or stag. Women who desired fertility would line the streets hoping to be struck with a lash by the Luperci as they ran past, as the strap was believed to make a women fertile. When the spirit of the Lord of Misrule came upon the Luperci, they were known to chase women of various ages (innocent bystanders) around the town, waving the lash in a comedy that much delighted the crowds that gathered for the spectacle. See Animals in Witchcraft, Diana, Carnevale, Goat, Horse, Lord of Misrule, and Wolf.

CAVE is a symbol of things hidden or unre-vealed. In Greek and Roman mythology it was often a doorway to the Underworld. Caves were also meeting areas and places of birth for deities. In European mythology, cauldrons were

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often hidden inside caves, or the caves led to Underworld kingdoms containing cauldrons. In Neolithic times caves were dark womb symbols of the Great Goddess and served as burial chambers. Spirals were engraved on cave tombs as symbols of transformation and rebirth. Such designs appear as early as 3000 B.C., ranging from Ireland (Newgrange) to Sicily (Castelluccio). See Bat and DRAGON.

CELLARIUS TRADITION stems from a Celtic base and embraces that pantheon of god/dess. Its teachings revolve around the five great disciplines of the Witch's art; healing, warrior, magick, divination, and spirit. These disciplines are called the "five points of Cellarius," similar to degrees or elevations. The points themselves are oathbound. However, they work with the healing and magickal arts, second sight, and warrior and spiritual disciplines. Like the pentacle, they are all interwoven and form an unending knot. Initiates strive to become adept at each of the disciplines. A very important part of Cellarius is the balance of the feminine and the masculine. Due to past histories of either matriarchal or patriarchal controlled societies, close attention is paid to men and women being able to utilize both male and female aspects. Equality is stressed.

Lord D'Arcy and Lady Trinity brought this former Family Tradition out of the shadows and began teaching its lessons to students from the greater Wiccan community after Imbolg of 1995. They put many of the oral teachings to ink and paper and pulled these scattered teachings into an organized Book of Shadows (BOS).

#### CELTIC TRADITIONAL WITCHCRAFT

(CTW) is a living Folk Tradition of the Old Religion, with pre-Gardnerian roots and origins in England, Ireland, Wales, and America (through hereditary tradition carried

over from Europe). CTW upholds four general commitments:

1. Fostering soul development through applying the teachings of the Old Religion.
2. Maintaining a commitment to the spiritual teachings and lifestyle inherent in the Old Religion as these teachings are neither a political statement nor the basis of a counterculture, but rather contain a time-honored spiritual tradition.
3. Providing spiritual guidance and counseling based on the teachings of the Old Religion.
4. Maintaining a traditional approach to the teachings of the Old Religion that are "elegantly simple, but profoundly complex in their simplicity."

The collection of teachings, customs, and techniques that form the body of CTW have been influenced by Celtic, Strega, and Traditional Faery lines of the Elder faith. CTW is not a Neo-Pagan tradition, but rather, a traditional line of the Craft committed to preserving the esoteric and exoteric teachings of the Witch Queens and Elder High Priests of the line. The focus of the teachings include, but are not limited to the following:

1. An unwavering commitment to soul development and the second sight.

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2. Living in balance and in harmony with the "natural laws."
3. Developing a personal and direct relationship with divinity and a cocreative relationship with the Watchers, ancestral powers, fays, and the Lord and Lady.
4. Learning and employing a trained and disciplined use of magick and a partnership with the creative life force.
5. Maintaining the integrity of the Tradition and the line.

Development through CTW involves a structured training potentially culminating in a series of dedicatory and initiatory rites which often takes more several years to achieve. Each of the teaching families or covens of this line are traditionally called "houses" and maintain a deep commitment to the well-being of each other. As is often said, "If blood is thicker than water, than tradition is thicker than blood." There is no such thing as a "self-initiated Celtic Traditional Witch." All authentic initiations in this line are performed by elders who, themselves, have been traditionally trained and initiated by an elder in the Tradition. The initiatory power and inner contacts of the tradition must be received by someone who was given it in the traditional manner witnessed by the Elders of the line.

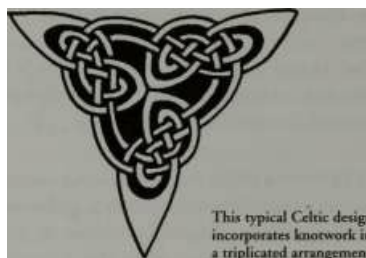
Therefore, the true seeker of an initiation into this line must have a sincere commitment to tradition and embodying tangible (not merely spoken) spiritual development as well as to the integrity to fulfill the oaths inherent to the rites of initiation. Advancing into the deeper priest(ess)ship teachings of CTW requires of

the student an unwavering commitment to the service of the students of the Craft, other non-Craft people and the unseen ones. (Credit/ Sources: Lord Orion Foxwood, Founding Elder, Foxwood Temple of the Old Religion.)

CELTS were a people that originated in central Europe some time around 700 B.C., and were the first to form a distinctive culture in the European territories north of the Alps. It is possible to trace the origins of the Celtic people as far back as the Bronze Age Tumulus culture which reached its peak around 1200 B.C. The inhabitants of this earlier culture are known as the Urnfield People, but technically were not Celts. The Celts do not actually appear as a distinct and identifiable people until the time of the Hallstat Period (circa 700 B.C.). Prior to the middle of the first millennium the Celts were completely unknown to the "civilized" Aegean/ Mediterranean world. However, by the fourth century B.C. they were classified by the Greeks as being among the most numerous of the "barbarian" people in the known world.

The Celts rose as a culture over a thousand years after the Indo-European Patriarchal transformation of the ancient Goddess religion in central Europe. This has been referred to as the Kurgan invasion, which according to Marija Gimbutas displaced the indigenous matrifocal societies in central Europe by around 2500 B.C. As the Kurgans spread across Europe there is an abrupt decline in the Goddess cult indigenous to the invaded territories. Gimbutas states that by 2800 B.C., the matrilineal culture of central Europe had been replaced by a patrilineal one {The Language of the Goddess, page xx). The ancient Celts possessed no specific creation

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myths that we know of, possibly due to inheriting only fragmented remnants of the former Goddess culture originally indigenous to central Europe prior to the Kurgan invasion. Images of mother goddesses among the Celts cannot be traced back prior to Roman contact (Green, Miranda. Symbol & Image in Celtic Religious Art. London: Routledge, 1992, p. 7).

The Celts produced many excellent examples of superior metalsmith work, and very complex artistic design. Their technology demonstrated a culture more advanced than perceived by the Greeks and Romans who viewed the Celts as primitive. Though the pre-

Romanized Celts could not read or write, various aspects of Celtic culture itself influenced some of the greatest literature we possess to date. Celtic religious beliefs also influenced much of northern European lore as we know it today.

During the Hallstatt Period the Celts expanded into France and eastward from central Europe. Sometime between 600-500 B.C. the Celts invaded the British Isles and conquered the indigenous people. Celtic bands also later entered northern Italy around 400 B.C., and Romania, Thrace, and Macedonia circa 300 B.C. Here they attacked Etruscan, Greek,

and Roman territories, sacking various cities and looting the sacred temples of Aegean/Mediterranean Europe. In response the Celts were eventually driven back across the Alpine foothills by the Roman legions.

From the middle of the first century B.C. the Celts were caught between the expanding Roman Empire along the Rhine and Danube and the Germanic invaders from the south. By the end of the century the Celts had lost their command on the continent and were later contained by the Romans who moved on to invade ancient Britain.

Celtic culture was unavoidably transformed by centuries of Roman occupation, Germanic invasions, and later by the establishment of Christianity throughout the former Celtic territories. The ancient Pagan traditions were driven into an underground society where they survived in popular folklore. For this and other reasons, we actually know very little about the Celts and their religion. Much of what has been written about the Celts is speculative rather than historical. The only historical facts that remain are various writings from ancient Greek and Roman historians and commentators. Unfortunately, many of these sources are not favorable regarding the ancient Celts.

The Greek historian Diodorus, in the first century B.C., described the Celts as terrifying in appearance, with artificially bleached hair combed back from their foreheads "like wood-demons, their hair thick and shaggy like a horse's mane." The Celts reportedly wore brightly colored shirts and trousers with cloaks made of wool in striped or checkered patterns.

The Roman historian Polybius wrote that the Celts of his time possessed unfortified vil-

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lages with unfurnished homes. They reportedly slept on straw and their diet consisted mainly of meat. He states they valued cattle and gold because these were easily transported and traded, suiting their nomadic lifestyle. Diodorus and other Greek and Roman historians reveal that the ancient Celts were headhunters and practiced human sacrifice. Strabo reports that the Celts built huge wood and straw enclosures in which they sacrificed humans and animals. The ashes were then spread over the fields and poured into bogs as ceremonial offerings. According to Strabo, this practice was always overseen by "wise men" known as Druids. Ancient historians have often compared the



knowledge and wisdom of the Druids with that of the Etruscans.

The Etruscans traded with the Celts through mountain passes to northern Europe and by sea routes to the southern Iberian coastline. It was through such early contact that the Celts first became aware of southern European religion and culture. Around 400 B.C. the Celtic Gauls moved into northern Italy, attracted by the rich resources of the Po Valley. The Etruscans had sophisticated metal mining operations and an advanced agriculture system, both of which drew the Celts southward. The Celtic Gauls were quite different from the people of Italy at the time of their arrival. They were a pastoral, nomadic people organized into tribes, while the Italic peoples lived mainly in towns and cities dependent upon agriculture. The Etruscans had already developed complex irrigation systems, including reservoirs and artificial underground channels. They were famous in the known world for their techniques of extracting minerals and metals. Close to their mining tunnels they

built complexes of smelting ovens that produced great quantities of metals.

The Celts occupied a small area of northern Italy for approximately 300 years, absorbing both the technology and religious beliefs of the Etruscans.

Before long the Celts began warring with the Etruscans and other peoples of Italy. Around 390 B.C. the Celts sacked Rome, which at the time was a city with unfortified walls. The Roman legions were away engaged in conflicts with the Etruscans and other Italic peoples, leaving only a small garrison of defenders, and Rome fell easily to the Celtic invaders. Moving off from Rome, the Celtic army was trapped between an Etruscan army moving south and a pursuing Roman army moving north. Following extremely heavy losses the Celts withdrew to a remote area in northern Italy. Here they remained until around 82 B.C. when, with the expansion of the Roman Empire, the Roman legions forced them out of Italy.

The Romans moved on to conquer the Celtic region of Gaul. Here they introduced advanced methods of farming designed to supply the growing Roman Empire with additional resources. Romans of all occupations and backgrounds soon followed the Roman Legions, impacting all facets of Celtic life. This had proven to be a successful policy of Roman conquest, and was applied to the Roman invasion of Britain that soon followed the conquest of Gaul. Britain officially became part of the Roman Empire by A.D. 84, and the Roman legions remained there until around A.D. 410.

In England, near the close of the nineteenth century, the romantic ideal of the ancient Celts

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as "noble savages" arose. This concept began a movement that focused upon Celtic legends as a basis for attempting the reconstruction of the religious and spiritual views of the ancient Celts. A resurgence of this movement was renewed during the latter half of the twentieth century with the rise of Neo-Paganism and modern Wicca. See Celtic Year, Italic Paganism, and Kurgans.

CELTIC YEAR was divided into two halves, the dark and the light. The Four Great Fire Festivals of Celtic religion marked the turning of the seasons. Two of the Fire Festivals, Sam-hain and Beltane, were classified as masculine, while Imbolc and Lughnasadh were considered feminine.

Samhain was the beginning of the dark half of the year and Beltane marked the beginning the light half. Between these two points or portals of the year fell Imbolc (February 1) and Lughnasadh (August 1) quartering the Celtic year. Imbolc heralded the approach of spring, and Lughnasadh marked the sacrifice of the Harvest Lord.

The solstices and equinoxes, known as the four Albans, divided the year into additional quarters, thereby making a total of eight festival rites of the year. The Winter Solstice, known as Alban Arthuan, was observed on December 21, the shortest day of the year. Alban Arthuan was also referred to as Yule, the festival in celebration of the waxing solar light to come. Many honored the newborn sun god by burning an oaken Yule log. He was known by many names, including the Holly King and the Old Sky Spirit.

The Spring Equinox, Alban Eiler, marked the first day of spring, celebrated on March 21. On this day the powers of light and darkness stood equal. The planting of crops was included in the rites celebrating the season. For the Celts, the equinoxes and solstices were periods of transition. When the powers that held sway over the earth stood in balance, as they did on the equinox, then powerful works of magick were at hand.

The Summer Solstice, Alban Heruin, marked the longest day of the year and was observed on June 21. This ritual occasion was also known as Litha or Midsummer's Day, and featured great bonfires. The Autumn Equinox, Alban Elved Alban Elued, marked the first day of Autumn, and was observed on September 21. At the Autumnal Equinox the sun began to wane and the dark half of the year again approached. See Holly King and Wheel of the Year.

CENTAURS are mythological creatures, half-human and half-horse. According to some sources, when Indo-European warriors on horseback first appeared to the matrifocal



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inhabitants of the Aegean they were thought to be one single creature. In Greek mythology the centaurs were enemies of the Amazons and this composite image may be the historical basis for these myths. In the oldest myths, the centaur was a symbol of discord and internal disharmony. In classical mythology the centaur became a mentor figure, a healer, and a teacher. &i? AMAZONS and KURGANS.

CEREMONIAL MAGICK is a prescribed method of performing a work of magick. It is very structured and relies upon a codex of correspondences. It is not uncommon for ceremonial magick to include specific times of day, required symbols, selected colors and incense, and prescribed words and actions. Ceremonial magick typically does not encourage intuitive or spontaneous additions to a ritual or work of magick during its performance.

The ceremonial Witch/Wiccan relies more upon his or her skill as a ritualist than upon personal power. Typically ceremonial magick draws its power from the aid of deities, elements, or spirits of various kinds. Symbols are used to evoke these beings to assist the ritual in order to achieve the desired outcome. In some cases symbols or sigils are used to influence the presence or actions of a spirit or elemental.

CERES is the patron of the Mysteries (Eleusis) and the Roman goddess of grain. Her festival day is April 12 (Bunson, Matthew E. *A Dictionary of the Roman Empire*. Oxford University Press, 1991). Ceres and the Celtic goddess Cer-ridwen share significant symbolism and may be cultural reflections of one another. In the

earlier Greek tradition Ceres possesses a cauldron whose residue is a poisonous substance containing herbal ingredients mixed with sea water. In the tales associated with the cauldron of Cerridwen we find that Cerridwen prepared a similar brew in her cauldron.

Another similarity between Ceres and Cerridwen relates to the pig. The pig was sacred to Ceres, and the goddess Cerridwen was also known as the Sow Goddess. The Greek tradition of the nine Muses who gave inspiration to humankind may also be the basis of Cerrid-wen's cauldron, which was warmed by the breath of nine maidens and produced an elixir that conferred inspiration. Finally, the name "Ceres" is derived from the Latin meaning "of the grain," and the name "Cerridwen" may be



Ceres, the Roman goddess of grain.

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rendered "the White Grain." In this we find the association of each goddess with the grain, and therefore with the Grain Mysteries. A goddess of grain is also associated with the Underworld because the seed lies beneath the soil for rebirth. Plant growth is linked to the moon, and this bestows a lunar aspect upon the goddess of grain. In the myths of Ceres we find her as Demeter, which connects her with the descent into the Underworld. Cerridwen possesses the Cauldron of Inspiration, residing in Annwn, the Underworld. See CAULDRON MYSTERIES, Cerridwen, Grain Mysteries, and Muses.

CERRIDWEN is a Celtic goddess associated with cauldrons and the Underworld. Her name refers to the color white and is connected to a Celtic legend related to "the White One," a mythical sow. Some people believe her name means "White Grain." In Celtic lore Cerridwen had the ability to transform into various creatures such as a greyhound, otter, hawk, and a hen. Her ability to change shape and the connection of her name to the color white has led



Cerridwen, Celtic goddess of the Underworld.

some people to conclude that Cerridwen was a moon goddess.

In Celtic mythology Cerridwen was married to a giant named Tegid Foel. In her role as a goddess, Cerridwen was keeper of a magickal cauldron of wisdom. In one legend, Cerridwen prepares a magickal brew of enlightenment, when three magickal drops from

the cauldron intended for Morfan fall instead on Gwion Bach, giving him unique wisdom and insight. Angered, Cerridwen pursues Gwion and both change shapes during the pursuit. Gwion becomes a hare and Cerridwen transforms into a greyhound. Gwion then leaps into a river and becomes a fish. Cerridwen follows and changes into an otter. Gwion flees the water and becomes a bird. Cerridwen responds by chasing him as a hawk. Finally Gwion turns into a grain of wheat and is swallowed by Cerridwen in the form of a hen. She then becomes pregnant from the seed and gives birth to the bard Taliesen (MacKillop).

In modern Wicca/Witchcraft many people believe that Cerridwen is a Mother Goddess of Welsh origin. She dwelled in caer siddi, also known as caer feddwidd, an Otherworld realm represented in the stars as a spiral (Dixon-Kennedy, Mike. *Celtic Myth & Legend*. London: Blandford, 1997). The magickal cauldron belonging to Cerridwen was kept hidden in her secret realm. Nine maidens tended the fire beneath the cauldron. The rim of the cauldron was decorated with nine pearls, and a brew of inspiration simmered within the cauldron. In the *Cauldron Mysteries* we find a connection here between the nine maidens of Cerridwen's cauldron and the nine Muses of Greek mythology who gave inspiration to humankind.

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The Mystery Teachings tell us that the potion brewed in the cauldron of Cerridwen consisted of yellow flowers known as the Pipes of Lieu (cowslip), Gwion's silver (fluxwort), the borues of Gwion (hedge-berry), Taliesin's cresses (vervain), and mistletoe berries mixed with sea foam. The dredge of this brew was poisonous and had to be used with great caution. In the earlier Greek Mystery Tradition, the Cauldron of Ceres also contained a cauldron brew, and the residue was also a poisonous blend of herbs and sea water. See *CARDEA*, *CAULDRON Mysteries*, and *Ceres*.

*CERNUNNOS* is a Celtic god, the lord of Nature, animals, fruit, grain, and prosperity. He is portrayed as having a man's body and the horns of a stag. Cernunnos is usually depicted wearing the sacred tore often associated with the Continental Celts. His name is of Latin origin and means "the Horned One." Worship of Cer-



Cernunnos is the Celtic horned god. This image appears on the famous Gundestrup Cauldron.

Cernunnos was widespread among the Celts, ranging from what is now Romania to Ireland. In addition to his appearance on the famous Gundestrup Cauldron, more than thirty other ancient representations of Cernunnos have survived into modern times. Among the ancient Gauls, Cernunnos was represented with a ram-headed servant. Julius Caesar identified Cernunnos with the Roman god Dis Pater, Lord of the Underworld. Some people believe that Heme, a folklore character in Britain, may have evolved from the Cernunnos figure. See ANIMALS in Witchcraft, Herne, Horned One, and Stag.

CHAKRA is a term for an energy zone of power residing in or near a living being. Human beings possess seven chakras. Each chakra serves to integrate both external and internal energy into the body systems. Each chakra is also linked to one of the seven planes of existence and interacts with emanations related to those fields of energy as well. The chakra structure is an essential system regulating not only the condition of the body also the indwelling spirit. The cumulative energy emanations of the chakras create the aura that surrounds the physical body.

The first chakra is located at the base of the spine and is associated with sexual glands and organs. It governs sexual energy, regeneration, and creative drive. Its ruling planet is Saturn. The second center is located near the spleen, halfway between the pubic area and the navel, and is associated with the endocrine system. It governs purification, metabolism, and immunity. Its ruling planet is Jupiter. The third center is located at the solar plexus, just above the

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7th Center/Pineal Gland — 6th Center/Pituitary Gland

5th Center/Thyroid Gland

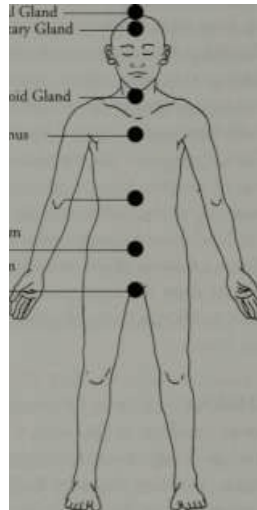
4th Center/Thymus Gland

3rd Center/ Sympathetic Nervous System

2nd Center/

Endocrine System

1st Center/ — Sexual Glands & Organs



The chakra system. Each of the seven major centers is associated with a part of the body, and is ruled by one of the planets.

navel, and is associated with the sympathetic nervous system. It governs the adrenal glands, body energy, circulation, and general mood. Its ruling planet is Mars. The fourth center is located at the breastbone and is associated with the thymus gland. This chakra is also known as the heart center. It governs the health of the mind, body, and spirit. Its ruling planet is Venus. The fifth center is located in the throat and is associated with the thyroid gland. It governs the balancing of body systems. Its ruling planet is Mercury. The sixth center is located just above and between the eyebrows, and is associated with the pituitary gland. The seventh center is

located at the top of the skull and is associated with the pineal gland (Mumford, Jonn. A Chakra & Kundalini Workbook. St. Paul: Llewellyn Publications, 1994, pp. 79-81).

CHALICE is one of the four elemental tools used in Wicca. It is a symbol of containment and often represents the womb of the Goddess. The opening represents receptivity to spiritual energy. The base is symbolic of the material world and the stem represents the connection between heaven and earth. The chalice is considered to be an elemental tool of Water in most traditions of Wicca/Witchcraft.

The earliest form of the chalice was a gourd or large shell used to hold sacred liquids. The link between the moon and water is the magick-al element of the chalice. In later times silver became the preferred material for the chalice



One of the four elemental tools, the chalice represents the element of Water, and the womb of the goddess.

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because this material has long been associated with the moon and moonlight.

In Wicca/Witchcraft the chalice is used to hold wine during rituals. In many traditions the chalice is passed to all members who drink from it as an alignment and a token of unity. A portion of wine is left in the chalice to be poured out as a libation to the Goddess. See Cauldron.

CHANTING is the use of words, rhymes, and/or tonals to induce altered states of consciousness. Repetition has the effect of sedating the conscious mind and allowing the subconscious mind to readily accept unfiltered stimulation. The conscious mind eventually becomes bored with the same stimulation and the mind begins to drift. At this point the subconscious mind becomes fully active. This is sometimes referred to as "passing" or "crossing the guardian."

In ancient times it was held that smoke rising from a ritual setting carried the words and prayers up to the gods. In some Wiccan/Witchcraft Traditions this is called "riding the smoke." When we ask that our words be received by the gods we are in effect asking them to accept our chants as they rise heavenward upon the smoke of our incense. See CHARGING and SPELL.

CHARGE OF THE GODDESS is a popular ritual text used in many Wiccan Traditions. It is commonly believed that this text originated from the writings of Doreen Valiente, sometime after 1955. However, the concept of the discourse upon which this work is based appears in *Aradia: Gospel of the Witches* by Charles Leland,

a work on Italian Witchcraft first published in 1899. In addition, the first paragraph of Valiente's version is almost identical to the earlier Italian version.

In Leland's original version of the Charge, we find Aradia addressing her followers and



instructing them on how and when to gather for rituals, along with instructions on how to obtain the favor of the goddess Diana, Queen of the Witches. Aradia tells her followers to gather beneath the full moon and to offer worship to Diana. They are also instructed to worship in the nude and to feast on cakes in a sabbat meal that includes wine.

Valiente's version is a discourse from the Goddess, instead of from Aradia, and is a much lengthier text. Much like Leland's earlier work, Valiente's account is a set of instructions advising Witches to gather in worship, particularly when the moon is full. It also requires that Witches gather nude at this time and worship the Goddess. Like Leland's version, Valiente's Charge instructs the celebrants to hold a feast at this time. See CROWLEY, Leland, and Valiente. Also see Appendix One.

CHARGING is an act of passing power into an object. In Wicca/Witchcraft the ritual tools are empowered with either a magickal charge or a blessing. There are several methods employed to charge objects. Each month, in many Traditions, the light of the full moon is focused upon the ritual tools in an act of renewal. Passing an object through the flame of a blessed candle or through the smoke of sacred incense can also charge an object. Many Wiccans/ Witches recite a chant to accompany the magickal charge.

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Another effective method is to raise or draw what is called odic energy. This energy can be used to form raw energy with which a personal desire can be transmitted into an object where it will reside as a magickal charge.

Chanting, Drawn Power, Odic Force, Raised Power, Spell, Thought Form, and Witches' Pyramid.

CHILD OF PROMISE is a complex theme and marks the evolution of human understanding concerning the secrets of Nature. The Child is essentially two different principles: it is the son (and lover-to-be) of the Goddess, and also the product of magick (meaning that it is what results from a work of magick). He appears in both the religion of Old Europe and also in the Mystery Teachings of Wicca/ Witchcraft.

In most Wiccan/Witchcraft Traditions, the Child of Promise is the newborn sun god who appears at the time of the Winter Solstice. In this aspect he is the promised light of the new season to come. As the child of the God and Goddess in the Underworld he is light born in the darkness. In this ancient mythos he is born in a cave or a grotto, symbolic of his birth related to the Otherworld/Underworld. The Child of Promise is also sometimes called the "Divine Child."

Images of the Divine Child appear together with Great Goddess images around 5000 B.C. in the region of Old Europe. According to Marija Gimbutas this infant is attended and fed by masked figures, many of whom appear with a hump on their backs (1982, p. 234). Gimbutas presents compelling evidence that this figure

of Old Europe survived in the Eleusinian Mysteries of ancient Greece. See Befana, DIO-

nysos, Great Mother, Old Europe, and Winter Solstice.

CHTHONIC refers to deities, spirits, or to anything connected or related to the Underworld. It is derived from the Greek word khtho-nios which means "of the earth." Some of the oldest beliefs retained within Wicca/Witchcraft originate from the Neolithic period during which we find many chthonic elements apparent in the primitive religions of this era.

Darkness was a mysterious time and a mysterious force. The darkness of night, the cave, and the grave all lent a mysterious force to darkness itself. The darkness was both a protection and a danger. Darkness led always to light, and from this concept arose the belief in chthonic entities who possessed power over life, death, and rebirth.

Life itself was conceived in the darkness of the womb, just as the plant seed was placed in the dark warmth of the earth. Life issued forth from the cave, the soil, and the womb. In primitive thought, life returned again therein and was reborn in a new form. Secrets lie in the darkness, the secrets of this mysterious process. Therefore the sprout arose knowing the secrets of the Underworld where it had dwelled as a seed. The same wisdom was attributed to any creature that lived beneath the soil, such as snakes, toads, ants, and so forth. See ANIMALS in Witchcraft, Cult of the Dead, Darkness, Hecate, and Proserpina.

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CHURCH OF THE WORLD TREE is an

interdenominational community, celebrating Earth-based tribal spirituality, stressing the importance of preserving and honoring indigenous religions from around the world. The church is active in the practice of Core Shamanism, giving journeyers a common language and a familiar frame of reference in which to communicate personal needs, gifts, and experiences. As a community, we embrace the concept that we are all healers and recognize the importance of giving a forum of expression for the wounded healer in all of us. Through sharing and education, we can accept and work through our dis-ease and ills—healing ourselves and others who call on us for help and guidance.

The church maintains a Temple of the Goddess and an outdoor Goddess Shrine that is open to positive people for prayer, reflection, and sometimes a shoulder to cry on. A woman came up to the author many years ago and said, "There should be an open Goddess Temple for all to share—one on each corner, if the worshippers deemed it!" The maintenance of Sacred Space is one of the spiritual obligations and commitments of the church. The church, Temple, Grove, and Goddess Shrine are not-for-profit and rely on the generous gifts of human and Spirit alike to stay open and available for all in need.

The Red Witch Tradition and the Grove of the Red Crow are branches of the Church of the World Tree, which in turn is a member congregation of the International Assembly of Spiritual Healers and Earth Stewards Congregations. The International Assembly was

originally formed to give the trained practitioner of

core shamanism a base in which to work legally in the United States, and it has grown to be a respected religious body, incorporating many people from divergent backgrounds.

The church offers Open Circles twice a month. In these Circles, all seekers, shamanic practitioners, Reiki healers, and people in need of healing are encouraged to take part in community ritual. During an Open Circle, one can expect to find the act of smudging with sacred herbs, speaking with a talking stick, singing, shamanic drumming and journeying, Reiki healing, sacramental drink and cake—honoring the blessings of the Goddess and God, fellowship, and webweaving opportunities. The church invites people of many faiths to come together and share positive feelings and struggle, all revolving around reverence for our Great Mother, the earth.

The church offers community-oriented study groups, ceremonies, counseling, and community outreach programs. Church of the World Tree is committed to creating and maintaining sacred space for people in search of personal empowerment and the Divine that resides in all sentient beings. A ministerial program including training courses on shamanism and Reiki healing is also available. The church is a legal church body, with all the rights and protections which that implies. Upon completion of the program, ministers will be able to practice hands-on healing, spiritual counseling in a chosen specialty, and perform legal and binding ceremonies.

The Church of the World Tree planned to create a worldwide website during 2000. The site will carry the full schedule of church activities, including their Beltane Eve Balefire Ritual

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that is open to the general public. Other items showcased will include workshop and class schedules; a correspondence school through the Grove of the Red Crow; basic tenets, beliefs, and philosophies; and a prayer request page. (Credit/ Source: Silverstar Red Crow.)

CIMARUTA is an old Witch charm of Etruscan origin, worn to denote one's membership as an initiate of the Witches' sect. It is mentioned by folklorists writing on the subject of Witchcraft as late as the nineteenth century (Elworthy, Frederick Thomas. *The Evil Eye*. London: John Murray, 1895, pp. 343-357). The body of the charm is a sprig of the herb known as rue. From the end of each branch hangs a symbolic charm related to various Witchcraft beliefs. The word cimaruta is Italian and refers to the top of the rue plant. Rue was a sacred herb used by the Etruscans and later by the Romans in both ritual and magick. Because

The Cimaruta is an old Witch charm, patterned on the rue plant. The various charms that may be hung from it have significance for the wearer.



rue naturally divides into three branches it came to symbolize Diana Triformis. The goddess Proserpina is also associated with the cimaruta. Depending upon the region, and the Craft Tradition, different charms are included with the rue. The oldest ones are the fish, blade, crescent moon, serpent, key, vervain blossom, and the rooster head.

On the cimaruta, both the fish and the serpent (coiled around the moon) are symbols of Proserpina. The key, while representing the knowledge that opens other realities, is a symbol of Hecate as well as Proserpina. The blade symbolizes the power of Diana (her arrow). The vervain blossom symbolizes protection, and associates Witches with fairies and Diana as Queen of the Fairies. The rooster represents Dianus, consort to Diana, and his power to banish evil with light. See DIANA, Fish, Hecate, Old Religion, Proserpina, Rue, Serpent, and Witchcraft.

CIRCLE OF THE ARTS, the ritual circle, is in effect a microcosm of the Witches' magickal universe. Old woodcut illustrations depicting Witches gathered in a ritual/magickal circle appear as early as the seventeenth century. One early example, drawn by the Italian demon-ologist Guazzo in 1608, appears in his book *Compendium Maleficarum*. The ritual/magickal circle is traced upon the ground, traditionally nine to eighteen feet in diameter. Properly cast, it becomes a place between the physical and spiritual worlds. Wiccans/Witches often refer to the ritual/magickal circle as the world between the worlds, and as sacred space. Once established, the circle serves to contain the magickal

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and metaphysical energies raised within its sphere, condensing them enough to accomplish the desired magickal effect. The threshold of the circle, through which the celebrants enter and exit, is located at various points pertaining to the inner symbolism recognized by each Tradition. Many Traditions use the North or the East quarter. In the ancient Mystery Traditions the Northeast point of the circle served as the doorway.

The North is the realm of the power of the gods, and the East is the realm of enlightenment. To enter and exit at the Northeast point was to symbolically meet with the gods in power and enlightenment. When a circle is established according to the

mystical associations unique to each Tradition, it becomes a grotto for initiation and spiritual rebirth—the sacred womb of the Mother Goddess.

The circle is first marked out physically so that a vehicle exists wherein the elemental spirits can be invoked. A space is marked out to separate the mundane from the sacred. The elements are then evoked at each of the four quarters of the circle, according to their correspondence. Traditionally, the element of Earth is assigned to the North. Elemental Air is placed at the East, Fire at the South and Water at the West quarter. These elemental associations may vary depending upon the climatic conditions of the region in which any Tradition abides. Historical references to Witches working with spirits of Earth, Air, Fire, and Water appear in such works as the *Compendium Maleficarum*, published in 1608.

The ritual or magickal circle should be visualized as a sphere of energy rather than a wall of energy enclosing the area. The sphere serves to seal not only the circumference but also the top

and bottom of the sacred space that one has established. Traditionally, beings known as the Watchers are evoked to each of the four quarters of the circle to magickally guard the sacred area against the intrusion of any forces not in harmony with the ritual itself. The Watchers also bear witness to the rites and can exert a great deal of influence over the nature of the work at hand.

Movement within the ritual circle is always performed in a clockwise manner when creating sacred space or magickal workings. When dissolving the circle or negating magickal energy, the movements are always counterclockwise (note that in the Southern Hemisphere this is reversed). Wiccans refer to this as *deosil* (sunwise) and *widdershins* (or *tuathal*, against the shadows). According to the Mystery Teachings, however, the clockwise movement within the circle is symbolic of the lunar/feminine energies emerging from the left-hand side, and displacing the solar/masculine energies associated with the right-hand side. It is the moon rising to claim the heavens as the sun departs to the Underworld. Since Wicca/Witchcraft is a matrifocal and lunar sect, it is only natural to find this association. The solar associations of movement within the circle stem from the Indo-European influences that usurped the matrifocal concepts, particularly in central Europe.

Once established, the ritual circle serves to accumulate energy. The participants within its sphere are immersed in the energies being drawn to, or raised within, the sacred sphere. Being attendant within the circle allows one to become aligned with the frequency or vibrational rate of the current of energy present within the circle. In ancient times it was held that

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the power of a Witch arose from an unbroken participation in the rituals of the year. Such participation aligned one with the natural flow of earth's energy. Becoming attuned

with Nature freed one's psychic abilities and made available certain insights that helped one to develop mag-ickal powers. See BETWEEN THE WORLDS, COMPENDIUM MALIFICARUM, and WATCHERS.

CIRCLE SANCTUARY is an International Shamanic Wiccan church and Pagan resource center headquartered on a 200-acre sacred nature preserve in southwestern Wisconsin. Volunteers and staff work together to carry out various aspects of Circle's ministry, including networking, publishing, education, environmental preservation, religious freedom activism, interreligious dialogue, and other work. Sabbat festivals, classes, workshops, rituals, volunteer days, and other events are held throughout the year. The grand gathering of Circle Network members is the Pagan Spirit Gathering held at Summer Solstice time in June.

Circle Sanctuary Community was organized in 1974, but its present form emerged in 1990. Under the leadership of Selena Fox and Dennis Carpenter, this Pagan group is the spiritual community of women, men, and youth who help with Circle services and take part in Circle sabbat festivals and other events at Circle Sanctuary Nature Preserve. Members are from a variety of cultural backgrounds and walks of life. Most are from Wisconsin, Illinois, Iowa, Minnesota, Indiana, and Michigan, but others are from more distant places. Within the Circle Sanctuary Community is the Volunteers Circle, which meets monthly for service work, feasting, drumming, bonfires, discussions, ritu-

als, Nature walks, and celebration. Associated with the Community are several circles, covens, and study groups. The Community's newsletter, Sanctuary Circles, is published eight times during the year, and includes news of Community members as well as details about Circle Sanctuary events.

Circle Network, an international referral and information exchange network of nature spirituality groups, centers, periodicals, individual practitioners, and networks was founded in 1977 by Selena Fox. Circle Network includes those involved in Wiccan spirituality, druidism, animistic tribal traditions, pantheism, contemporary Paganism, Goddess spirituality, Egyptian Mystery Traditions, ecofeminism, and related forms of Nature spirituality. The purpose of Circle Network is to help Pagans from many paths and many places connect with each other and share information, ideas, and energy to mutually benefit each other, Pagan culture, and Planet Earth. Circle Network is linked through a variety of networking periodicals, including Circle Magazine and the Circle Guide to Pagan Groups. The annual gathering of Circle Network members is the international Pagan Spirit Gathering, held during Summer Solstice week each June. Membership in Circle Network is open to Pagans who practice forms of spirituality that incorporate a reverence and respect for Nature, and have a code of ethics that promotes well-being for self, others, and the planet, and is consistent with the Wiccan Rede: "An It Harm None, Do What You Will.'

There is no fee to be affiliated with Circle Network, but donations are appreciated and are tax deductible in the United States. Minimum contributions are requested for Circle

Sanctuary's networking periodicals. A Circle Network membership application is available upon request. See Appendix 3 for details.

CIRCLET is a headband, typically made of silver, with an upright crescent moon mounted to the forehead position. In most traditions, the circlet is worn by a High Priestess to denote her connection to the Goddess and as a sign of her rank/degree within the system of practice. In many Traditions it is the custom for the High Priestess to wear the circlet during the rite known as drawing down the moon.

CLAIRAUDIENCE is the receiving of sounds and voices of a psychic nature. Spiritualists often rely on clairaudience in order to receive messages from the spirit world. People who channel messages from higher realms are also employing clairaudience in many cases.

CLAIRVOYANCE is the receiving of mental impressions or images of a psychic nature. This is commonly referred to as "being psychic." Someone who is clairvoyant can see events taking place at a distant location and foretell future events.

CLIFTON, CHAS S. (1951- ) is a Pagan writer and editor. He was introduced to modern Witchcraft while a student at Reed College and later joined "The Holy Order of St. Brigit," the coven described in Chapter 1 of Margot Adler's *Drawing Down The Moon*. In 1979 he founded Artemisia Press, which published *Nine Apples: A Neopagan Anthology* in 1979, and from 1984-1986 he published *Iron Mountain:*

*A Journal of Magickal Religion*, which was later absorbed by *Gnosis: A Journal of Western Inner Traditions*. From 1992-1996 he compiled, edited, and wrote chapters for Llewellyn Publications' *Witchcraft Today* series, which included *The Modern Craft Movement*, *Modern Rites of Passage*, *Witchcraft & Shamanism*, and *Living Between Two Worlds*.

In 1997 he collaborated with Evan John Jones on *Sacred Mask, Sacred Dance* (St. Paul: Llewellyn, 1997). He also contributed a chapter on Charles Leland's *Aradia* and its importance to modern Witchcraft for the centennial edition of *Aradia: The Gospel of the Witches* (Phoenix, 1999). His current writing focuses on Nature, ritual, hunting,entheogens, and religion. Clifton is actively involved with the Nature Religions Scholars Network, a group of scholars in religious studies, social sciences, and women's studies, serving as the network's webmaster and e-mail list manager.



instructor.

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He teaches Nature writing and other nonfiction writing classes at the University of Southern Colorado, having previously worked as a newspaper reporter, magazine editor, and public relations professional. He also serves on the board of directors of the Colorado Wildlife Federation and as a contributing editor of *Gnosis* and *The Pomegranate: A New Journal of Neo-Pagan Thought*.

CLUTTERBUCK, DOROTHY (1880-1951) was a Witch in the New Forest region of England, the daughter of Thomas St. Quintin Clutterbuck and Ellen Anne Morgan. Dorothy (often referred to as Old Dorothy) is reportedly the Witch who initiated Gerald Gardner into Wicca in September 1939. He met her through an association with the Fellowship of Crotona, a Rosicrucian organization, which turned out to be a front for her coven in New Forest. According to Gardner, he was initiated into Dorothy's coven at her home just after the start of World War II.

Many modern skeptics and scholars long believed that Gardner had invented Dorothy, a belief related to another of their assertions that Gardner had invented the religion of Wicca. In 1982 Doreen Valiente was able to prove through birth and death records that Gardner's Dorothy was actually a real person (Farrar, Stewart, and Janet Farrar. *The Witches' Way: Principles, Rituals and Beliefs of Modern Witchcraft*. London: Robert Hale, 1984, pp 283-293).

Now that the existence of Clutterbuck has been proven, many scholars have adjusted their former position and have quickly moved to the stand that she was not a Witch. They base this

upon an examination of personal effects left after her death, stating that there is no evidence there to indicate a personal involvement or belief in Witchcraft. The main assertion of scholars now is that if Clutterbuck was a Witch then she lived one of the most "incredible double lives in human history" (Hutton, Ronald. *The Triumph of the Moon; A History of Modern Pagan Witchcraft*. New York: Oxford University Press, p. 210). However, as the majority of modern Wiccans/Witches who hold either



government jobs or are members of professions such as a teacher in the public school system can easily attest to, living a carefully designed double life is essential. Many of these individuals dare not even decorate their homes to reflect their religious beliefs. In Clutterbuck's era of even greater public ignorance concerning Wicca/Witchcraft it must have been incredibly essential to hide the truth. See GARDNER, Valiente, and Wicca.

COCHRANE, ROBERT (1931-1966) was an English Witch claiming family ties to the Old Religion. He is the founder of a Tradition now referred to as "1734." Doreen Valiente first met Cochrane in 1964, eventually becoming a member of his coven, the Clan of Tubal-Cain, as it was called. Cochrane made various inconsistent statements as to his Witch heritage, commenting that his great uncle on his mother's side was his teacher, and then at a later time that his mother taught him as her grandmother had taught her.

By all accounts Cochrane was a very impressive and charismatic individual. His system of Witchcraft was largely based upon intuitive

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rituals that were more shamanic in nature than most Wiccan groups of this era. The ritual tools of his Craft consisted of a cauldron, knife, cord, cup, and a stone. Cochrane frequently expressed contempt for the Gardnerian Witches of his time, one of the factors contributing to Doreen Valiente's eventual exit from the coven.

Cochrane's coven disbanded due to several unfortunate events. He had become increasingly more controlling of his group and openly, before his wife, began an affair with one of the coven's women. Cochrane's wife left him and the group became more and more disenchanted. The members of his coven felt he was too authoritarian in the final days, and his verbal attacks on Gardnerian Witches soon reached intolerable limits. This ultimately led to Doreen Valiente's decision to leave the coven.

On a late afternoon in 1966, Cochrane spent some time with a close friend and former coven



Robert Cochrane.

member, Evan Jones. Cochrane stated that his future was now in the lap of the Goddess.

He returned home early that same evening and was found in his garden by a neighbor at four in the morning, unconscious due to the ingestion of belladonna leaves, also known as deadly nightshade. He was taken to the hospital but died three days later. By some accounts Cochrane had become fascinated with psychedelic drugs derived from herbs, and there is some speculation that his death was an accident. However, those who were closest to him believed Cochrane had committed suicide. See GARDNER, Jones, 1734, and Valiente.

COLOR CORRESPONDENCES are symbolic associations believed to possess occult power. In metaphysics, colors are energy frequencies and emanate specific influences. Each color is assigned a certain occult effect. When viewed as bands within the aura, colors can indicate the mental, spiritual, physical, and emotional state of the individual.

The art of casting spells employs colors for their occult significance. Colored candles, lighting, robes, and symbols all serve to create the appropriate magickal charge to match the nature of the spell. The most common assignment of colors to influences are:

Black: binding, negating, draining

Blue: elevating, tranquilizing, aligning,

Dark Blue: depressing

Brown: grounding, solidifying strengthening

Gray: neutralizing

Green: renewing, healing, fertilizing, enriching

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Gold: solar influences, material gain

Pink: love, friendship, harmony

Purple: occult forces, hidden aspects, secret dealings

Red: invigorating, motivating, passionate Silver: lunar influences, spiritual gain Yellow: energizing

COMPENDIUM MALEFICARUM is an

Italian Witch hunter's guide written in the seventeenth century by Francesco Guazzo, an Ambrosian monk, at the request of Cardinal Federico Borromeo, the Archbishop of Milan from 1595-1631. The Duke John William of Julich-Cleves called Guazzo to Germany in 1605, during the writing of this work, because of his knowledgeable reputation in the fields of demonology, sorcery, and Witchcraft. Guazzo finished his work for the Bishop of Milan while living and working in Germany where his expertise

was employed in various Witchcraft trials. He returned to Milan by 1608, at which point he presented the text to the Bishop.

The Compendium Maleficarum is typical of the Witch hunter guides of its day, although substantially less harsh than the Malleus Maleficarum of northern Europe. It became one of the standards in its field and is still considered a classic text today. Guazzo formed his views on Witchcraft while living in the region of Milan. This area had a high reputation for sabbats, sorceries, and Pagan sects.

In the Compendium, Guazzo writes of family Witches and of how the "taint" of Witchcraft is passed on from the parents. He also writes of the elemental spirits of Earth, Air, Fire, and

Water that Witches work with in their rituals. The Compendium also contains a woodcut image of Witches gathered inside a ritual circle. In this we find historical documentation for the antiquity of those practices and concepts discovered in modern Wicca/Witchcraft. See CIRCLE of the Arts, Elementals, and Guazzo.

CONDENSERS are magickal substances that hold condensed occult energy charges. Condensers are similar to oils, but their influence and use is more diverse. A condenser can be any liquid substance that is magickally charged. The advantage of a condenser over an oil is that condensers can dry and evaporate with relative quickness.

Condensers also blend better with other liquids, and are easily absorbed by dry substances. This makes them ideal for leaving no trace of the material left as an indication of their inclusion. Condensers may incorporate more symbolical ingredients than oils and, therefore, are potentially more useful in magick. Oils, however, adhere to objects better and can easily be added to the wax when making candles. Condensers are used as one would employ oils for magickal purposes. See SPELLS.

CONE OF POWER is an energy form raised within a ritual or magickal circle. Typically the energy collects into an etheric shape resembling a rounded pyramid, a somewhat conelike image. It is often used to transmit energy that is designed to aid in healing or to manifest a desire. There are many methods of raising a cone of power. Some Wiccans/Witches employ ecstatic dance, chanting, drumming, guided

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imagery, meditation, trance, or other techniques that serve to alter states of consciousness. As noted in The Secret Teachings of All Ages by Manly Hall, the ancient philosopher Porphyry wrote that the symbols of the Greek and Roman Eleusinian Mysteries included the circle, triangle, and cone. These are all concepts that appear in modern Wiccan practice.

Once a cone of power is raised, it is then released so that its magick can be transmitted. Depending upon the type of magick used, the cone can be sent to a person, place, or

thing through guided imagery, or the cone can be implanted directly within the astral plane for manifestation. See ASTRAL PLANE, CIRCLE OF the Arts, Magick, Thought Form, and Witches' Pyramid.

CONNECTICUT WICCAN & PAGAN NETWORK (CWPN) was established in December 1990 in Redding, Connecticut, by Ainsley Friedburg. Originally called the FACOWI, or Fairfield County Wicca, the name was changed in 1994 to CWPN. The CWPN is an organization dedicated to meeting the needs of the greater Pagan population in Connecticut and surrounding areas. They are in a constant process of constructing and maintaining a cohesive Pagan community in which all may learn from and share with each other.

The CWPN provides open sabbats and es-bats, an annual Witches' Ball & Fair, a subscription to their newsletter The Wiccan Read, as well as sponsoring lectures and classes with well-known Pagan personalities. In the past they have hosted Janet and Stewart Farrar and Gavin Bone, Laurie Cabot, Donald Michael Kraig, Raven Grimassi, Dr. Leo Martello, Lori

Bruno, Tzipora Klein, Hrana Janto, Amy Sophia Marashinsky, Ted Andrews, and Margot Adler, among others.

In addition the CWPN has sponsored various social events throughout the state, and field trips, such as a magickal tour of Ireland. The organization hosts a website with a message board, a chatroom, resource listings, and an online mailing list. They have also performed fund raising for several different local charities and legal funds. The CWPN provides educational materials on Wicca for the public and is available to talk to anyone curious about Wicca/Paganism, including the media. The CWPN also has members who are legally ordained ministers and can perform handfast-ings or other rites of passage for free or for a nominal fee. Discounted Pagan supplies are also available for members, and CWPN does its best to refer people with Pagan-related legal problems to Pagan-friendly lawyers.

Contact address: CWPN % Avalon, 9 North Main Street, South Norwalk, CT 06854, telephone 203-838-5928. The website can be accessed at: [www.lanet.com/cwpmAvalonCW-PN@aol.com](http://www.lanet.com/cwpmAvalonCW-PN@aol.com). For association with other organizations: The WADL and the Witches' Voice, [www.witchvox.com](http://www.witchvox.com).

CONSECRATION is an act of purifying and dedicating an object or a place. Most Wiccans/ Witches consecrate a new ritual tool, a deity statue, or a piece of jewelry, and so forth. In many Traditions this involves sprinkling salt or salted water on the object, along with the introduction of incense smoke. A special oil can also be used to anoint, and thereby sanctify. Typically an invocation is spoken during this

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process, announcing that the negative energies are being removed and the positive energies are being instilled.

A consecration can also be done in the name of a spirit or deity. For example, one might wish to dedicate a ritual wand to the service of a god or goddess. One might also wish to consecrate a statue to serve as an altar symbol of divinity. In such cases the cleansing is performed as customary and then the object is anointed with oil in the name of the spirit or deity.

CONTAGION MAGICK refers to the occult principle that states when one object remains in contact with another something of each nature is transferred to the other. This principle underlies the use of magickally charged oils and magickal charges in general. By wearing a magickally charged oil, the power bleeds off into the skin and the aura of the person wearing it. Therefore, the body and spirit of the individual are empowered by the charge. Once the body and spirit are influenced, then one's thoughts are affected. In turn, one's emotions change in accordance with the charge, and in this formula we see the totality of contagion magick. See Sympathetic Magick and Threefold Law.

COOPER, D. JASON is the author of several occult works and numerous articles for *The West Australian*, *Astrological Monthly Review*, and *Magick*. His books, notable for introducing new concepts to occultism, are: *Understanding Numerology* (New York: HarperCollins, n.d.), *Using the Runes* (New York: HarperCollins, n.d.), *Esoteric Rune Magic* (St. Paul: Llewellyn, 1994), and *Mithras: Mysteries and Initiation*

*Rediscovered* (New York: Samuel Weiser, 1996). His books have been translated into Portuguese, Spanish, Japanese, and Hebrew.

Cooper was born in Canada, grew up in the United States, and now lives in Australia with his wife and two children. His childhood and adolescence were nightmares of physical, emotional, and sexual abuse—yet this does not seem to have turned his attention to the spiritual, merely ensured the path he took would be questioning and hence unconventional.

From an early age he contemplated deeper questions than his peers, meditating on the spiritual. Before he was four he came to the conclusion "sometimes it seems I have lived forever." Declared intellectually gifted, he attended St. Calasanctius Preparatory School for Gifted Youngsters, a high school for those in the top one percent of IQ results in the United States. During his years there he learned esoteric lore from both Eastern and Western perspectives.

Cooper rejected Christianity on theological and philosophical grounds, as well as for its unregenerate history of blood. Similar objections turned him from other religions that he studied, but he developed spiritual exercises founded on an as yet incomplete new philosophy that would stand him in good stead. Following intermittent travels, he went to Australia and took a bachelor of arts in politics from the University of Western Australia.

After graduation Cooper worked in the bureaucracy where he twice blew the whistle on government corruption of welfare payments. He then spent months being vilified, was

demoted, and death threats against him were written on the walls where he worked. That he survived is evidence of his strength of will, and

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the potency of his philosophy and spiritual techniques. His resignation made the headline of *The Sunday Times* two weeks running, but did not make the government any more honest.

He is now a full-time writer and caregiver to his children, and has a group of students in Perth and Brisbane in Australia, in the United States, and in Iceland. He teaches them a unique philosophy that is due to be publicly exposed early in the new millennium when Christians have to explain why nothing significant has happened.

**CORD MAGICK** is the use of various types of cords for the purpose of casting spells or raising magickal energy. The cords employed can be of any symbolic color corresponding to the nature of the intended outcome. There are three primary methods of using cords in magick: knotting, entwining, and linking.

A single knot, or a symbolic number of knots, can be used to hold or stop something, to fix it in place. Typically this involves the speaking or chanting of a rhyme that addresses both the action and the outcome of the cord magick at hand. Undoing the knot will usually negate or release the spell, but this depends upon how the spell itself was designed.

A cord can also be knotted to help with evocations/invocations. When a spell calls for the repetition of words or phrases this can be distracting to one's concentration. If, for example,



In cord magick, knots are tied, or untied, to influence happenings, or as an empowering aid to spells.

a spell requires that a person repeat a deity name nine times, the person can tie a cord with that number of knots. By sliding his or her fingers along the cord and over each knot, the person can then speak the word at each knot. By the time the knots run out, the word has been spoken nine times. This type of cord is sometimes referred to as the "Witches' Ladder."

Entwining the cord around an object, or a symbolic representation, is often used to bind a person, place, or situation. Cords may also be entwined in a spell to join magickal influences.

Linking cords together is a group work, usually performed in a pattern resembling the

spokes of a wheel. One cord is held stretched out between two people. Then another cord is looped over the center of the first cord and held stretched out. Each cord in turn is looped over the center of the other cords and held firmly stretched out. If done correctly, a circle of people is formed with each person holding an end of one cord. The cords meet in the center and extend outward.

Once the cords are joined together like a spoked wheel, the circle of people begins to move in a clockwise manner to raise energy. The pace quickens under the direction of an appointed individual, going faster and faster. This is often combined with a chant to help focus the mind and to imprint the desire of the magick being worked. Once the person feels that sufficient energy has been raised, then he or she signals the group of people to drop to the ground, releasing their hold on the cords. At this point the energy is sent off by a symbolic magickal gesture, and the work of magick is then complete. See KNOT, MAGICK, SPELLS, and Witches Ladder.

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CORDS OF INITIATION are used to indicate the level of experience in many traditions of Wicca/Witchcraft. Each cord is a different color, symbolizing a stage of development or attainment. In some traditions the cords are knotted to indicate first, second, or third degree levels. Other traditions add colored beads to the cords to indicate the level of degree or some particular office within the tradition.

Some people believe that the practice of using cords to indicate degrees originated among the Masons and passed into Wicca during the nineteenth century. Others believe that the practice originated in ancient times when cords were used to bind the Slain God/ Divine King in the pre-Christian European Mystery Tradition. In the latter the wearing of a cord marked an individual as a member of this ancient society, and the color of the cord denoted one's status.

The red cord symbolized the royal blood and identified the initiate as a follower (and therefore an inheritor) of the ancient Mystery Tradition. It has also come to represent the burning desire for knowledge within the new seeker. The green cord symbolized that one has been renewed by the blood of the Harvest Lord and has penetrated the Mysteries. Therefore this individual is now a priestess or a priest of the Old Religion and wears the life-giving/fruit-producing green vine of the Harvest Lord. The blue cord represented the wedding of initiate to the Goddess or God, the hieros gamos, or divine marriage. Blue is the color of the day sky and only during the day can both the sun and moon be seen together in the blue sky. See Slain God and Three Degrees.

CORN BABY is the newborn spirit of the corn given birth in the harvest field. The Corn Baby is the symbol of new life appearing from old. Thus life continues in an unending cycle.

CORN MOTHER is the indwelling spirit of the ripe grain that gives life to the crops each year. The wind passing through the crops is her spirit.

CORN SPIRIT is the embodiment in vegetable form of the animating spirit of the crops.

In most cases the corn spirit is represented by the last sheaf, which is known as the Kern or Corn Baby.

CORNUCOPIA is a symbol of the fruits of one's labor. It is a harvest symbol of abundance. In some Italian Witchcraft Traditions Cornucopia is the name for one of eight rites of the



The cornucopia is a symbol indicating fertility and a bountiful harvest. It is connected to Ceres, the goddess of the grain.

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year, and is observed on the eve of August. It is the time of the anticipation of plenty, the waiting on the harvest to come in September.

In ancient symbolism, the cornucopia is an attribute of the deities of vegetation, and it is connected to goddesses of Fate, Tyche, Fortuna, and Althea. The cornucopia is also a symbol of mother goddesses such as Demeter and Ceres. The god Priapus is often depicted in ancient art carrying a cornucopia as a symbol of his fertility. See Horns.

COVEN is a group of people, traditionally thirteen in number, who join together to practice Wicca/Witchcraft. In modern Wicca three or more people can constitute a coven. In most traditions each coven is autonomous from others of the same tradition, and does not recognize a central authority. Covens typically meet to celebrate moon rituals and the seasonal rites of the year.

Covens are very much like families, forming intimate bonds between each member. In most covens a unanimous vote is required in order to admit new members. When a coven grows it often reaches a point at which members break off and form new covens. In such cases the original coven is referred to as the mother coven and those that branch off are called sister covens. In some traditions of Wicca/Witchcraft the High Priestess of the original coven is given the title of "Queen." This typically occurs when a certain number of sister covens have formed, and varies according to the Wiccan/Witchcraft tradition concerned. Some confer the title of Queen after three sister covens appear, while other traditions require nine or more.



COVENANT OF THE GODDESS (COG) is one of the largest and oldest Wiccan religious organizations, with both North American and international membership. Wicca, or Witchcraft, is the most popular expression of the religious movement known as Neo-Paganism and is one of the fastest-growing religions in the United States, according to the Institute for the Study of American Religion. Its practitioners are reviving ancient Pagan customs and the beliefs of pre-Christian Europe and adapting them to contemporary life. The result is a religion that is both old and new, both traditional and creative.

Witchcraft is a life-affirming, earth- and Nature-oriented religion that sees all of life as sacred and interconnected, honors the natural world as the embodiment of divinity, immanent as well as transcendent, and experiences the Divine as both feminine and masculine. Like the spiritual worldview and practices of Native Americans and Taoists, Wiccan spiritual practices are intended to attune humanity to the natural rhythms and cycles of the universe as a means of personally experiencing Divinity. Rituals of the COG, therefore, coincide with the phases of the moon, the change of the seasons, solstices and equinoxes, and sacred days that fall in between these such as Beltane and Samhain (May Day and Halloween, respectively). This calendar of celebrations is referred to as the Wheel of the Year. Other rites may celebrate the landmarks and transitions of an individual's life, or the accomplishments of a group.

Most Witches consider their practice a priest/esshood, akin to the Mystery Schools of classical Greece and Rome, involving years of

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training and passage through life-transforming initiations. Members of the Covenant of the Goddess, like the great majority of Witches everywhere, agree on an ethical code known as the rede (i.e., rule) "An it harm none, do what ye will," which honors the freedom of each individual to do what she or he believes is right, but also recognizes the profound responsibility that none may be harmed by one's actions.

In the late 1960s and early 1970s there was a marked rise of interest in Witchcraft, not only in the United States but throughout the world. This reflected an increased awareness of and willingness to explore nonmainstream spiritual practices, as well as a growing feminist awareness and global concern for the environment. In the spring of 1975 a number of Wiccan elders from diverse traditions, all sharing the idea of forming a religious organization for all practitioners, gathered to draft a "covenant" among themselves. These representatives also drafted bylaws to administer this new organization now known as "The Covenant of the Goddess." At the 1975 Summer Solstice, the bylaws were ratified by thirteen member congregations (or covens). The Covenant of the Goddess was incorporated as a nonprofit religious organization in 1975.

The Covenant of the Goddess is an umbrella organization of cooperating autonomous Witchcraft congregations (covens) with the authority to confer credentials on its qualified clergy. It fosters cooperation and mutual support among Witches and secures for them the legal protections enjoyed by members of other religions. The Covenant is

nonhierarchical and governed by consensus. Two-thirds of its clergy are women.

The Covenant is coordinated by a national board of directors. Many of its activities are conducted at the regional level by local councils. The Covenant holds an annual national conference open to the Wiccan community, as well as regional conferences, and publishes a

\*

newsletter.

In recent years, the Covenant has taken part in spiritual and educational conferences, large public rituals, environmental activism, community projects, and social action, as well as efforts to correct negative stereotypes and promote accurate media portrayals. As part of its inter-faith outreach, the Covenant of the Goddess was proud to be a sponsor and active participant in the Parliament of the World's Religions held in Chicago, Illinois, in August 1993, and the Covenant has maintained an ongoing relationship with the Parliament of the World's Religions.

Covenant clergy perform legal marriages (handfastings), preside at funerals and other rituals of life-transition, and provide counseling to Witches, including those in the military and in prisons. Through the Associates Program the Covenant offers information and support to Witches who do not qualify for full membership.

From disaster relief to youth awards, from sponsorship of student groups to legal assistance in instances of discrimination, the Covenant of the Goddess has continued its efforts to restore the respect due to a legitimate and deeply rooted religion, protect and preserve the earth through the public dissemination of its wisdom and traditions, and participate in dialogue as a contributing member of the world's community of faiths.

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COWAN is a term used in modern Wicca and Witchcraft to denote someone who is not a Wiccan/Witch. Generally, the word implies that the person has no connection to, or sympathy for, the religion of Wicca/Witchcraft.

CRAFT is a modern term used to refer to Wicca/Witchcraft as both a spiritual and magickal system: the Witches' Craft. It is also simply used in place of the word Wicca or Witchcraft as a term of familiarity. When Wicca was first popularized by Gerald Gardner it was often called the "Craft of the Wise," and by the late 1960s it was shortened to the "Craft." The Old Religion is another term used to refer to Wicca/Witchcraft. See WICCA (Etymology), Old Religion, and Witchcraft.

CRAFT NAME is a term for a magickal name used by many Wiccans/Witches. A magickal name reflects an alignment or an affinity one has with a deity, spirit, animal, or concept. It is traditional to keep one's Craft name a secret, known only to fellow

initiates. However, some Witches/Wiccans have two Craft names, one public and one private. The magickal name is used in ritual or magickal works to evoke a sense of mystery and to temporarily banish the mundane personality. To accomplish this the individual speaks their name and then visualizes the image it invokes in their consciousness. It is also used simply as a personality by which the person wishes to be viewed by other Witches/Wiccans.

CRESCENT is a symbol of the waxing or waning power of the moon. The tips of the crescent

pointing to the left indicate gain, and to the right they indicate decline. When the tips point upward, with the crescent resembling a bowl, it is a symbol of the Goddess.

CRONING is a rite of passage for a woman most often marked by the time of menopause. The Crone Ceremony is an acknowledgement of the elder status of a woman, honored for her experience, knowledge, and wisdom. It is customary during the ceremony to reflect back upon the crone's life experience as a maiden, mother and elder. In most traditions men are excluded from the Crone Ceremony, for this a time for women to share their mysteries.

In some traditions the crone will step down from her former office and will limit her active participation in leading ritual circles and teaching new students. In this way the crone becomes the counselor to the priestess/priesthood. In modern Wicca/Witchcraft, the elderly are not discarded but remain valued members of the community.  
TRIFORMIS and SAGING.

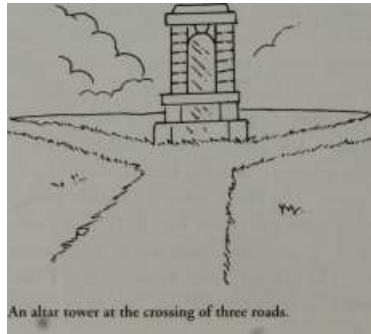
CROSSROAD is a symbol of union and the joining of paths. The crossroad has been associated with Witchcraft since ancient Greek and Roman times. The classic crossroad is a joining of three roads. The crossroad also symbolizes the balance of opposites, as well as the meeting of time and space. In the Aegean/Mediterranean region crossroads were sacred to Hecate Triformis and Diana. Ovid, an ancient Roman writer, speaks of Hecate having three faces with which to guard the crossroads as they branch out. The ancient writer Varro equated Diana with Hecate and noted that images of Diana

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were set at the crossroads. Other writers of this period call the goddess Artemis-Hecate and also attribute a mother goddess aspect to her (Rabinowitz, *The Rotting Goddess: The Origin of the Witch in Classical Antiquity*. Brooklyn: Autonomedia, 1998, pp. 18-20). Crossroads are also associated with ancestral spirits known as Lasa or Lare. These beings were originally spirits of the forests and meadows, the fairy folk and spirits of Nature. Later these spirits were associated with cultivated fields, and eventually the Lare became protectors of the family and the home, spirits associated with the hearth. In archaic Roman religion, small towers were built at the crossroads, and an altar was set before them upon which offerings were laid (Dumezil, Georges. *Archaic Roman Religion*. Baltimore: John Hopkins University Press, 1996, pp. 343-344). These towers, associated with Nature spirit worship and demarcation, may be the foundation of the

concept known as "Watch-towers" in modern Wicca/Witchcraft.

Since classical times, the crossroad was a favored place of gathering for Witches because of its links to Nature spirits and the moon god-



dess. Following the rise of Christianity, the crossroad became a symbol of dread. Gallows were often constructed at a crossroad, as were suspended cages containing the bodies of criminals. The corpse of a criminal or suicide victim was frequently buried close to a crossroad. The Judaic-Christian devil was said to lurk near crossroads. No doubt these negative associations were designed to malign Witches, disrupt their gatherings by defiling sacred ground, and to keep people away from the crossroads at night. Meeting real Witches would have resulted in people realizing that the stereotypes fostered by the Church were false. See ARTEMIS, Diana, Hecate, Herms, Lasa, Lare, Maypole, and WaTCHTOWER.

CROW, in many mythologies, is a creator of the visible and invisible worlds. Crows are birds of omen and prophecy, just as is the raven. To the Greeks and Romans the crow was associated with the god Saturn or Chronus. Among the Celts it was associated with the god Bran, as was the raven. In Scottish folklore Witches are said to be able to transform into crows. Crows are believed to possess the power of divination and their "caws" are often considered warnings or directives. See Raven.

CROWLEY, ALEISTER (1875-1947) was a very famous occultist, born and educated in England. In 1920 Crowley moved to Sicily where he established the Abbey of Thelema and became directly exposed to Italic paganism and Witchcraft. In the late 1940s, Crowley was introduced to Gerald Gardner by a man named Arnold Crowther. Crowley met Sybil Leek in 1932 when she was eight years old, and he was

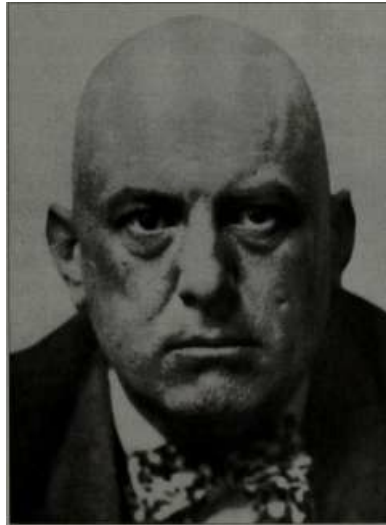
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a frequent visitor to her home. He reportedly taught her words of power and the magickal use of sound.

Crowley was reportedly a member of one of the "Nine Covens" of Old George Pickingill, around 1899. He is said to have obtained the Second Rite before being dismissed from the tradition. The reasons for his dismissal reportedly ran from failure to attend the

rituals with regularity to personal ego and sexual perversion. Crowley went on to form his own magickal tradition and became infamous as a black magician and satanist who identified himself with the number 666, the biblical number of the antichrist. Because Pickingill's covens were of hereditary Witch lineage, the community elders



Aleister Crowley

worked very hard to sever any connection between Crowley and the Craft (Lugh. Old George Pickingill and the Roots of Modern Witchcraft. London: Taray Publications, 1982).

Some of Crowley's written verses, as they appear in his Gnostic Mass and The Book of the Law (New York: Samuel Weiser, 1977), form portions of the well-known "Charge of the Goddess" (and other poems) written by Doreen Valiente. According to Janet and Stewart Farrar, Valiente reportedly based the "Charge" on Charles Leland's Aradia: Gospel of the Witches, a text concerning the Tuscan Witches of Italy. Valiente apparently blended some of Leland's text together with various verses from Crowley's writings into her own work. See CHARGE of the Goddess, Gardner, Leland, and Pickingill.

CROWTHERS, ARNOLD (1909-1974) was an artist who painted Pagan and Witchcraft themes. Crowthers and his wife, Patricia, wrote two books: The Secrets of Ancient Witchcraft with the Witches Tarot and The Witches Speak (Secaucus: University Books, 1974). He was also a stage magician and a ventriloquist. Arnold met Gerald Gardner just prior to the outbreak of World War II and the two became friends. Crowther was later initiated into Gardner's tradition by Patricia Dawson, whom he later married. Dawson herself had been initiated by Gardner in 1960.

Crowthers claimed to have arranged an introduction between Gerald Gardner and Aleister Crowley sometime in 1946. Crowthers also introduced Patricia Dawson to Gardner. After marrying Arnold Crowthers, Patricia went

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on to write several influential books on Witchcraft under the name Patricia Crowthers.

CRYSTAL MOON WICCA was founded by Talon and Firewalker in late 1989 as an eclectic form of Wicca. The original Wiccan coven that Firewalker was initiated into in 1981 was Celtic, and therefore Crystal Moon Wicca is an eclectic form with Celtic roots. It is democratic in that members' points of view were taken into consideration when the tradition was formed. It was named Crystal Moon Wicca to set it apart from other types of Wicca, since it is not pure Celtic, Alexandrian, or Gardnerian. Crystal Moon Wicca was chosen as their Lyceum's religious tradition as it allows great freedom of worship. Their rituals include working with all forms of Nature, the four elements, the four directions, Nature spirits, a circle of protection, the performance of magick, and tapping into the power of new and full moons through ritual. They are very common-sense oriented, and try to take the confusion out of the Craft.

Since they feel that all goddesses are aspects of "Goddess" and all gods are aspects of "God," members of the Lyceum of the Goddess of the Crystal Moon are free to recognize and worship the God/Goddess by whatever name/aspect they are drawn to. Hence Egyptian deities can be worshipped on Egyptian feast days, Roman and Greek on theirs, God/Goddess on Wiccan feast days, etc. And of course at New and Full Moon rituals members are free to worship the God and Goddess by whatever name they wish.

A traditional European four-degree system is used. Equal emphasis is placed on the God and Goddess, insuring balance. The purpose of The Lyceum of the Goddess of the Crystal

Moon is to teach and to learn from others. Members show reverence to the Gods, live in harmony with nature, and show respect for all living things.

Firewalker is a Fourth-Degree Wiccan High Priestess\* an ordained Universal Life Church minister, and an ordained Priestess Hierophant in the Fellowship of Isis, Ireland. Firewalker, a Fire sign, has taken the Craft name "Firewalker" as the result of successfully firewalking at the Huna World Alliance Conference in Alberta, Canada in 1988. Firewalker has been active in Pagan worship groups since 1974 (reference "Sabaeon Religious Order" in Margot Adler's book, *Drawing Down the Moon* — Firewalker attended the wedding ritual Adler describes).

Talon is a Fourth-Degree Wiccan High Priest, an ordained Universal Life Church minister, and an ordained priest Hierophant in the Fellowship of Isis, Ireland. He has taken the Craft name "Talon" due to feeling a special relationship with birds, especially hawks, his power animal. Talon discovered his interest in Paganism in 1980, but was unable to locate a Wiccan coven until early 1989 when a friend invited him to attend a Beltane ritual. Firewalker and Talon met at that Beltane festival, April 29, 1989. They were married six months later to the day, October 29, on a new moon, by a Wiccan High Priest in a Unitarian Church.

In the fall of 1993, Olivia Robertson, head and cofounder of the Fellowship of Isis,

Ireland, invited Firewalker and Talon to found a Lyceum, in addition to retaining their Isium (personal Coven or group). They became the forty-eighth Lyceum in the world, and a teaching branch of the College of Isis, Ireland. She asked them to extend their priestess/priest

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training course to others through correspondence. Olivia then personally ordained them as Priestess and Priest Hierophants in the Fellowship of Isis. (Hierophant is an ancient Greek term for High Priest/High Priestess.)

In conjunction with the Order of the Crystal Moon International Pagan Fellowship, the Lyceum's correspondence courses are conducted in F.O.I. Priestess/Priest training (God/Goddess Spirituality Wicca), incorporating rituals written by Olivia Robertson as a result of Divine inspiration.

CULT OF THE DEAD was an ancient Neolithic cult that buried its dead with items intended for use in the afterlife. Weapons and working tools related to the individual's status in the clan have been found in the earliest archaeological discoveries. At a later period jewelry and nonessential personal items such as combs and containers are present.

The Cult of the Dead produced certain cult objects that appear as universal symbols everywhere the sect spread and rooted. The human skull is the most prominent symbol of this Neolithic cult. Included in the tomb symbolism were both solar and lunar symbols associated with the measurement of time. Tomb entrances were aligned with the position of the moon at the Winter Solstice. Typical also are symbols of serpents, plants, and the mystical forces controlled by goddesses. All of the tomb symbolism reflects the belief in the regeneration of life.

The Cult of the Dead spread from southern Europe to Iberia on the Mediterranean coast of Spain, and across to Egypt sometime around 4000 B.C. From Iberia it spread into western

An ancient burial mound of cave dwellers in Sweden. Note the spiral tracing encircling the mound. Mound burials were common throughout much of Europe.

Europe and was then carried north by migration into the British Isles. No later than

3000 B.C. the same symbols appeared in Britain that were earlier found in the Mediterranean region related to this cult.

In the isolated isles of ancient Briton the Cult of the Dead evolved somewhat differently as it merged with the indigenous customs and beliefs of the early Britons. In the Mediterranean region it blended with ancient matrifocal practices and was eventually absorbed into the religious fabric of Goddess worship. In Britain it became something of a separate patriarchal cult overseen by Druid priests and priestesses.

The Celtic practice of head hunting is rooted in the ancient skull reverence of the Cult of the Dead. The severed head was symbolic of protection and regeneration, which is why the skulls always faced the opening of the tomb. The tomb's entrance represented the vaginal opening of the Great Goddess, and the passageway symbolized the birth canal. It was through the vagina that souls returned from the Underworld, head first. Therefore, skulls were also

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associated with fertility, the reason the Celts placed them upon pillars, forming a phalluslike symbol.

In Celtic mythology we often find tales of severed heads associated with heroes and gods. One story in particular relates how Bran ordered that his head be buried in a certain location (facing Gaul), and that as long as it remained in that location no army could ever invade the territory. The severed head held much meaning to the ancient Celts who incorporated their tradition of headhunting into their religious and magickal views.

Another aspect of the Cult's influence on Celtic religion involved beliefs related to the spirit world. It was believed that the souls of the dead remained among the living, awaiting a chance to be reborn into the physical world. These spirits had to be appeased so that they would not manipulate the living or cause an early death. To ensure good will between the dead and the living, various offerings were placed and ceremonies were performed.

Another important contribution of the Cult of the Dead was the burial mound. Small openings were left in the mound to allow the soul to come and go as it needed. These burial mounds were later believed to be fairy hills. Early beliefs about fairies are most likely based upon aspects of ancestral spirit worship stemming from the Cult of the Dead. See CHTHONIC and FAIRIES.

CULT OF THE GREAT GODDESS is a reference to the matrifocal Neolithic religion of Old Europe. The Great Goddess was a composite figure in this cult. She was the goddess of fertility, the Lady of the Beasts, but she was also the goddess of death and destruction. In the

Old Religion of Witches, the Great Goddess contains aspects of her nature related to both agricultural and pre-agricultural themes. Some archaeologists such as Marija



Gimbutas date the Cult of the Great Goddess to as long ago as 7000 B.C. Various symbols such as the spiral appear in the worship of the Great Goddess. She is also associated with lunar symbolism, and with various animals long connected to Witchcraft. These include the toad/frog, serpent, and the pig/boar. In addition the Great Goddess is often depicted with deer and canine images, a trait connecting her to Artemis/ Diana. The abundance of red ochre employed in her icons and pottery decorations also links her to the ancient Blood Mysteries associated with female societies.

The Indo-European invasions put an end to the Great Goddess worship in central Europe by around 2500 B.C. This is the region in which the Celts later originated around 700 B.C. The Aegean and Mediterranean regions resisted Indo-European influence until around 1500 B.C. The Etruscans, emerging as a civilization in Italy around 100 B.C., had absorbed the Cult of the Great Goddess and retained the essence of its basic matrifocal structure (Gimbutas, *The Language of the Goddess*, pp. xix-xxi, 318-320).

Animals in Witchcraft, Great Mother, Kurgan, Labyrinth, Matrifocal, Old Europe, and Women's Mysteries.

CUNNINGHAM, LADY SARA has worked as a professional psychic since the mid-1980s. Her metaphysical background is extensive, and she has worked with and studied under some of the leaders in this field, such as Dr. Israel Regardie, Professor Hans Holzer, William Gray,

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and Reverend Ann Davies of "the builders of the Atydum." She has taught metaphysics and related subjects for over twenty years, and has an international reputation in these fields. In addition, she has authored several books, lectured at various educational institutions, appeared on several television shows, and has been written up in numerous books, magazines, and newspapers. She is qualified to consult/teach herbalism, sound and color healing, psychic development, perfume alchemy, creative visualization, subliminal programming, and vibrational therapy. From 1971 to 1996 she was the owner of Rainbow Shaman. Rainbow Shaman is the business cover for her Native American art and all related products, such as books, lectures, tapes, etc.

Her shamanic art is sold worldwide to high-end galleries. As a practicing shaman in the Navaho Blessing Way, she frequently does private consultations for Native Americans. From 1962 to 1980 she was owner of L'essence, a personal perfume company, where she created metaphysical perfume oils and incenses of uncompromising quality and authenticity. Intensive research resulted in a perfume alchemy codex that incorporated the perfume art from ancient Egypt to date. Many writers have consulted with her on the art of perfumery, including Richard Allen Miller. She frequently created personal perfumes for movie stars, as well as creating original formula for larger companies such as Kama Sutra. Her Stonehenge line of incenses and oils was marketed worldwide.

Lady Sara was the founder and president of the First Temple of Tiphareth (1957 to 1980), a religious order based on the Holy Qabalah, and patterned after the mystical magickal quar-

ter of the cold and bone. Dr. Israel Regardie was her teacher and initiator into this tradition, and as such, personally consecrated her temple. She was also founder and vice president of the Church of the Internal Source (1967 to 1971), a religious order dedicated to the study of ancient Egyptian Mysteries. She participated in both organizations during approximately the same time.

CUNNINGHAM, SCOTT (1956-1993) was a Wiccan and popular author of more than fifteen books on Wicca and related interests. He was a key individual in the opening of Wicca to solitary practice, making a great deal of information available for those seeking the Craft. His teachings focused on encouraging people to employ whatever worked for them in their spiritual, religious, magickal, and ritual practices.

Cunningham was a fine herbalist and produced several books dealing with herbs including *Magickal Herbalism* and *Cunningham's Encyclopedia of Magickal Herbs* (Llewellyn Publications, 1982, 1985). His books on Wicca led to a steady rise in Scott's popularity and he became one of the most well-known Wiccan authors of his time. His prominence was instrumental in influencing the changes that took place in the Wiccan movement during the 1980s. Due to his influence, the Wiccan religion shifted primarily from the hands of initiates into the public arena, and many eclectic traditions were formed as a result. Cunningham, although essentially a self-styled Wiccan, was initiated into several established Craft Traditions. In 1980 he was initiated into the Aridian Tradition and undertook a study of

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Witchcraft and magick from Raven Grimassi. Scott was also initiated into two other traditions in 1981: the Reorganized Traditional Gwyddonic Order of Wicca and the Ancient Pictish Gaelic Tradition. Additionally, Cunningham was an initiate of American Traditionalist Wicca. Sales of his most successful book, *Wicca: A Guide for the Solitary Practitioner* (Llewellyn, 1988), reached the 400,000 copy mark in 2000.

The sudden onset of health issues began to impede Cunningham's author appearances, and later his writings. In 1983 Scott was diagnosed with lymphoma, a form of cancer, and then in 1990 he contracted cryptococcal meningitis. Cunningham's health continued to decline as he suffered the opportunistic infections related to his primary disease. On March 28, 1993, Scott crossed from this world into the next. See Grimassi and Kraig.

Scott



CUNNING FOLK refers to a largely peasant class of individuals noted in the sixteenth century. Typically a Cunning Man was the seventh son of a seventh son, and was believed to possess psychic abilities. Though some were persecuted as Witches, it was more the custom to consult them for protection against Witches. Witch hunters and secular courts employed them to ferret out Witches. (MacFarlane, Alan. *Witchcraft in Tudor and Stuart England*. Prospect Heights: Waveland Press, Inc., 1991). Most records dealing with the role of Cunning Folk within communities indicate they were primarily consulted on health issues and the return of lost objects.

It was not uncommon for Cunning Folk to be called "white witches." They used dark mirrors or Witch Balls in acts of divination on behalf of their clients. Occasionally they recommended herbal potions in matters of health concern. In return for being allowed to practice their skills, the Cunning Folk informed authorities about any Witches or acts of Witchcraft they learned of through rumor or local gossip.

During the early half of the nineteenth century, the Cunning Folk were sought out for medicines by the poor, since few could afford doctors. In Devon and Cornwall people of every class were known to seek out the Cunning Folk, and here they were often referred to as "conjurers." The Cunning Folk were also called upon to deal with ghosts, vampires, and other creatures feared by local villagers. When one of the Cunning Folk indicated an evil Witch in the community, or someone who cast a spell against crops or animals, the villagers would often beat or murder the accused.

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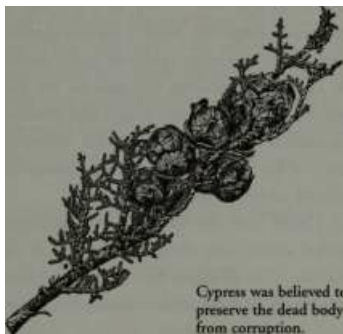
CYBER WICCA is a term used to denote the practice of Wicca through the use of computers in cyber space. Cyber space is a term indicating "zones" within the Internet. The introduction of cyber space into Wicca is a modern evolution in the practice of the Old Religion. Many Wiccans who use the Internet hold "cyber rituals" in which people participate in a type of live play. Typically one or more individuals provide guided imagery through the typed word, and people respond and participate as the ritual unfolds.

Many Cyber Wiccans also hold discussions through the Internet by joining chat rooms. These are places where like-minded individuals can join in conversations, ask questions, seek advice, and participate in a sense of community. The Internet is ideal for the solitary practitioner of Wicca who is either unable to meet physically with others in his or her own area or prefers to remain anonymous.

CYPRESS is a symbol of the Lord of the Underworld. The cypress was first planted in cemeteries, due to a folk belief that it had the power to preserve the body from corruption.

Today it is common to see cypress trees growing in a cemetery, particularly in Italy.

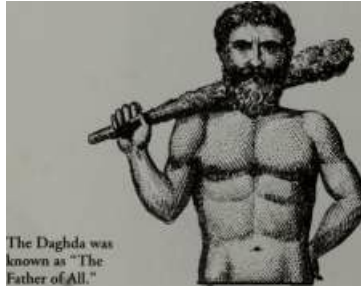
The cypress tree is also associated with the Watchers or Grigori, and is a guardian tree. Because of its tall straight nature the cypress was often used as the tree for the Maypole, and was sacred to Maia, the May goddess. In the ancient Aegean/Mediterranean region the cypress was sacred to Zeus, Apollo, Venus, and Hermes. In occult imagery the cypress is sometimes pictured in art with the sun and moon on either side, symbolizing the cypress as the balance of polarity. See MAIA and MAYPOLE.



## D

DAGHDA is an ancient Irish god and leader of the Tuatha de Danaan, often called "The Daghdha." Also known as the "Father of All (Eochiad Ollathair) and the "Lord of Great Knowledge" (Ruad Rothessa), the Daghdha was skilled in many things and was known as a warrior, an artisan, and a magician. Among his two personal possessions were a huge cauldron and a mighty club. Daghdha's cauldron was one of the four treasures of the Tuatha de Danaan and provided inexhaustible nourishment for his followers. Because of his club, the Daghdha was sometimes associated with the Celtic hammer god.

In Celtic lore the Daghdha possessed two magickal swine, one always cooking and one still alive. The Daghdha had many children, among them Aed Minbhrec, Bodb Derg, Cer-



mat, Mirdir, Angus Og, Ainge, and Brigit. See Cauldron and Hammer Gods.

DANA is the principal goddess of pre-Christian Ireland, appearing in many modern Celtic Wiccan/Witchcraft Traditions. Her name is derived from the Irish word *anann*, which means wealth and abundance. In Celtic legend Dana is the mother or nourisher of the Tuatha de Danaan. Some commentators believe that her name was originally *Ana*, and that a prosthetic "D" was added at some later date, changing *Ana*, or *Anu*, to *Dana*, or *Danu*. Others have taken the position that the name *Dana* has older associations to rivers and other natural settings.

Dana is most probably the grandmother of *Ecne*, the personification of knowledge and enlightenment. Stories in which the name *Ana/ Dana* appears suggest she possessed two aspects, beneficent and maleficent. In the former she gives prosperity to the province of Munster, reflected in the mountains bearing her name, *Da' Chich Anann* (the "Paps of Ana," two breast-shaped promontories ten miles east of Killarney). In her darker aspects she may be linked with *Aine of Cnoc Aine*, near Lough Gur, who was a fairy goddess, and patroness of love, desire, and fertility (MacKillop).

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In legends related to the Tuatha de Danaan, as well as to Dana herself, we find a possible Aegean/Mediterranean origin. A story persists that a band of ancient Trojans established a colony in the British Isles, and may be the origin of the Tuatha de Danaan legend (Cavendish, Richard, editor. *Legends of the World*. New York: Barnes and Noble, 1994, pp. 236-238). Another tale speaks of ancient Greeks who worshipped a goddess named *Danae*, and who were forced to flee Greece due to religious persecution and landed in a mystical land called Albion. It is interesting to note that the word "Danaan" was used in ancient times to refer to the Greeks as a people (Hendricks, Rhoda A. *Classical Gods and Heroes; Myths as Told by the Ancient Authors*. New York: Morrow Quill, 1974, p. 302). See Tuatha de Danaan.

Dana is the mother or nourisher of the Tuatha de Danaan.



DARKNESS is a dual concept referring to the forces of decline and opposition, but also to the state of procreation from which all things arise. Through these concepts we learn and grow as spiritual beings, for without the knowledge and experience of pain there can be no compassion.

Without the quiet moments of inner reflection there can be no true discernment, and without darkness we cannot know enlightenment when it manifests. All things are definable only through knowledge of their opposites. In other words, one can only know what it means to be in a dark room when one knows what it means to be in a lighted room.

Darkness is not to be confused with night, as they are two different metaphysical aspects. In Wicca/Witchcraft, darkness is not evil but instead simply a force of Nature. Night is a realm belonging to the moon and to creatures who prefer the absence of light. The powers of night are lunar, the powers of darkness are cosmic. They connect and are associated simply in the sharing of aspects related to the absence of their opposite force. They can be found in each other but are different concepts. See CHTHONIC and Light and Darkness.

DEDICATION. See Rites of Passage.

DeGRANDIS, FRANCESCA is a Celtic shaman, bard, and the author of *Be a Goddess! A Guide to Celtic Spells and Wisdom for Self Healing, Prosperity, and Great Sex* (Harper-SanFrancisco, 1998). In 1986, Francesca established the 3rd Road®, which she calls "a shamanic tradition of applied mysticism; it entails an in-depth training consisting of daily practice that develops both practical spirituality and sound magickal techniques. I teach that life is to enjoy, and that one of life's greatest, most visceral pleasures is to serve." The 3rd Road®, a branch of Celtic shamanism, Faerie Tradition style, is practiced throughout the

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United States, and in England. DeGrandis completed a rigorous and rare seven-year training with Victor Anderson to become a Celtic shaman by being adopted (as an adult) into Victor's family, which had kept the old ways intact. She was raised by a Sicilian psychic.

Of her teaching Francesca says, "The Goddess charged me to help bring the Fey magick back through the veil, so that we, humans, can once again be renewed by starry-eyed mysticism, the passion and wisdom of the poet in love with the Goddess, and the wild integrity of the dark and dangerous Faerie folk." Her book *Be a Goddess* is a do-it-yourself training manual in the tradition of the 3rd Road®.

After leaving the music business for a contemplative life as a shaman, Francesca discovered that music was part of her spirituality. She says, "I am a musician and poet in the bardic tradition. Through poetry and music I walk between the stars, fill belly and soul, and make love to the universe. Yes, I am obviously a fool and a mystic, and as such can heal a person's heart and spirit in ways logic can't. My main goal in all I do—my tradition, the pastoral counseling I offer, the interfaith work I do—is healing the spirit of anyone who wants such healing. When the spirit is healed everything from one's office job to one's sex life becomes joyous, feels important and fulfills one's own unique dreams."

Her shamanic journey, a diverse and far-reaching exploration, is mirrored in the musical and mystical journey of her musical CD *Pick the Apple from the Tree*. Francesca lives in San Francisco, the site of the 3rd Road® school and institute of healing, where she teaches Celtic shamanism to both women and men, and

offers shamanic counseling to people from all walks of life. She has been involved in interfaith work since the age of fourteen.

Online information about the 3rd Road® classes and workshops, and about Ms. De Grandis' services as a pastoral counselor (psychic reader,) can be found at: [www.well.com/user/zthirdrd/francescadcal.html](http://www.well.com/user/zthirdrd/francescadcal.html) and [www.well.com/user/zthirdrd/psychic.html](http://www.well.com/user/zthirdrd/psychic.html), respectively, or mail to: Francesca DeGrandis, RO. Box 210307, San Francisco, CA 94121, telephone 415-750-1205.

DEOSIL is a "clockwise" movement symbolizing the journey of the sun. In most Wiccan/Witchcraft traditions all movement around the circle is performed in this "sunwise" manner in order to be in harmony with the natural flow as depicted in Nature. The deosil movement also symbolizes gain and growth, and ritual circles are typically cast in a clockwise direction. In most Wicca/Witchcraft Traditions the ritual circle is removed in the opposite direction. This counter movement is called widdershins. See *Circle of the Arts and Widdershins*.

DEW in ancient times was considered to be a fertile substance left by Eos, the goddess of the dawn. In ancient times the goddess Diana was known as "The Dewy One." In the dry warm climate of southern Europe the dew was essential for plant life. The life-giving and fertile quality of liquids under the power of the Goddess is apparent in an ancient fertility rite from southern Europe. Here a woman who wished to become pregnant would lay nude upon her back, beneath the full moon, until sunrise.

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Thus she was covered with a bath of dew, considered to be a powerful potion for fertility. In Italian Witchcraft, dew is collected from the sacred herbs, kept in small bottles, and is used as holy water for blessing and purifying. See Diana and Full Moon Meeting.

DIANA is a Roman goddess very similar to the Greek Goddess Artemis. The main difference is that Diana was not a chaste goddess—according to various Roman myths she had several lovers such as Hippolytus, Endymion, Virbius, and Dianus (and by some accounts even her brother Apollo). She was, however, a virgin in the ancient sense that she was not married nor had she given birth. In Italy her worship appears to have been indigenous, and not an import from Greece (Murray, Alexander S. *Who's Who in Mythology: A Classical Guide to the Ancient World*. New York: Crescent Books, 1988, p. 116). Among the Romans, Diana was a goddess of the moon, and later Greek myths relating to Artemis were added (Biedermann, Hans. *Dictionary of Symbolism*. New York: Facts on File, Inc., 1992, p. 96). However, this influence may have come from the Etruscans who worshipped a goddess known as Atimite. Atimite was very similar to Artemis, and there is some suggestion that Greek colonists in Italy may have influenced her worship.

The ancient writer Varro identifies Diana with Hecate, saying that this "Trivian Titaness" is Diana, and giving her the name "Trivia," meaning "she of the crossroads." Varro also associates the moon with the serpent, and then links the lunar serpent association to the goddess Proserpina as a moon deity. The ancient Roman poet Horace wrote of Witches who worshipped Pros-

erpina and Diana (Epode 17). The Witches' charm, known as the "cimaruta," was worn by Italian Witches to identify themselves as followers of Diana. The charm included an image of the crescent moon with a serpent coiled along the edge, a classic symbol of the goddess Proserpina. The Hymn to Diana, written during the first century B.C. by Catullus, not only refers to Diana as "Trivia" but also identifies her as Juno-Lucinda (Rabinowitz, pp. 19, 49-51).

Trial transcripts from the Inquisition in Italy, beginning in the fourteenth century and extending as late as the eighteenth century, mention a sect of Witches called the Society of Diana. In many of these trials there is also mention of Witch gatherings beneath the walnut tree at Benevento. The ancient writer Horace in 30





Diana, goddess of the moon and of the hunt.

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B.C. wrote of Witches who worshipped Diana. Even with the rise of Christianity the worship of Diana was still openly flourishing among peasant folk in the fifth and sixth century A.D.

St. Martin of Braga noted not only the Pagan worship of Diana in these peasant sects but also the worship of a male entity called Dianum. The Abbot of Prum (in his treatise of A.D. 899) writes of women who ride at night with the goddess Diana (Baroja, Julio Caro. *The World of Witches*. Chicago: University of Chicago Press, 1975, pp. 60, 65, 270).

References to Diana and Witches continue into the nineteenth century with the writings of Charles Leland, J. B. Andrews, Lady Vere de Vere, and others. Leland's books *Etruscan Roman Remains* (New York: University Books, 1963) and *Aradia: Gospel of the Witches* both deal with Diana as not only the queen of all Witches but also as the queen of the fairies in Italian folklore. Leland presents an interesting tale relating how Diana became queen of the Fairies by demonstrating her power. One feat involved her turning the stars into mice, and she then became "the cat who ruled the star-mice." In his work, Leland claims to have met and interviewed Italian Witches from *Family Traditions*. See also CAT, DRAWING DOWN THE

Moon, Full Moon Meetings, Hecate, Leland, Mouse, Proserpina, Triformis, and Witchcraft.

DIANIC WICCA is a feminist religion, for women only, who give honor to Deity as Goddess and participate in the elimination of oppression of women by the patriarchy in their daily lives. Dianic Wicca is about spirit, feminist politics, and about every woman.

For each woman who calls herself Dianic, there is a unique description of what that might mean. There is no way to speak for all Dianics. Women come to religion through various experiences, practicing their spirituality by different means, and with a different

intent.

These differences vary from region to region across the United States. Some groups of Dianic women will be highly political, working diligently to make changes in the living experiences for females and for the ecosystem. The founding mother, Zsuzsanna Budapest of California, was subjected to arrest and trial for her beliefs in the early 1970s. She founded the Susan B. Anthony Coven No. 1 and published *Thesmophoria* (a newsletter), *The Feminist Book of Lights & Shadows*, and *The Holy Book of Women's Mysteries* [publication data unavailable].

The politics of the SBA Coven No. 1 told the world that, "We believe that feminist witches are women who search within themselves for the female principle of the universe and who relate as daughters of the Creatrix." The remaining phrases cited beliefs that it was time to fight for control of women's bodies and souls; that they are part of a changing universal consciousness that has long been feared by the patriarchs; that they are committed to living life lovingly toward themselves and their sisters; that they are committed to surviving, to struggling against patriarchal oppression and to winning against that oppression; that they are equally committed to political, communal, and personal solutions; that they are opposed to teaching their magick and craft to men until the equality of sexes is a reality—though they will teach "Pan" workshops and work together with men who have changed themselves into brothers. Finally,

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SBA said, "Our immediate goal is to congregate with each other according to our ancient women-made laws and to remember our past, renew our powers, and affirm our Goddess of the Ten Thousand Names."

Women rejoiced to read and to hear these words. Politically, the time had come for women in the 1970s to claim their independence from oppression. In their deepest desires to connect with the Divine, they discovered their rightful places as the Daughters of the Great Mother. Not only would they march for equal rights and equal pay, they would no longer sit silently in mainstream churches and listen to the preaching about woman's sinfulness and second-class status. They were remembering the Goddess. She was alive and magick was afoot.

In the 1980s, Jade and Lynn Levi created the Re-Formed Congregation of the Goddess (RCG), a federally recognized religion for women only, based in Wisconsin, and started a newspaper and network called *Of a Like Mind*. The Women's Theological Institute was formed later and formal Cella Priestess Training began. Through this program, women receive credentials as ordained ministers.

Diane Stein, Ruth Barrett, Shekina Mountainwater, Barbara Walker, and Amber K were some of the other early national leaders who contributed written material for books, newspapers, and periodicals; created original music; taught seminars, workshops, and

classes; and organized educational and ritual events across the country. Each of these women has written remarkable and stirring essays about women's religion.

Amber K said that believing is not enough and that we act on our beliefs and work at spirituality. She says that Dianic Wicca is a craft and not a creed. For some women, the work is about healing, affirming females, and celebrating who they are through their art, their work on the land, in nursing homes, and in daycare centers. For others, it means being on the political front lines to stop the destruction and pollution of the earth and her inhabitants. Dianics work to halt patriarchal destruction wherever they see it, in order to stop the violence against women and children on the streets and in their homes. Whatever a woman believes is missing in the world that is needed to bring it to balance is where she will find her work and direct her energy and talents. Wherever she lives and works is how she will manifest this magick. Women find their sense of holiness in every aspect of their being.

While there is hierarchy within various Dianic organizations for administration purposes, there is shared leadership in ritual celebrations. They are bound to no specific leaders and to no dogma. They act in ways that do not harm others or ourselves. It is the belief that seekers of faith are taught when asked, but never sought out. There may be certain times when individuals stand together politically to preserve the environment and dignity of life; however, individuals and the collective are never required to support any cause outside of their personal spiritual expression.

This religion is not passive. It requires that each woman find herself in relation to her Deity and her community. In the beginning of this search, many turn to books, take classes,

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or go online. With all the information and opinions to listen to, it can take years or decades to sift through it all. Most good teachers will take a student just so far in the training and make her responsible for the next steps.

Sometimes a woman will either join or form a coven with other women with the same interests. The challenges inside of small covens may focus on leadership issues and conflict resolution. Naturally, some women are more skilled and if they hold to their beliefs about shared leadership, find ways to do this inside of circle. They bring the skills learned from all walks of life to their covens. They teach each other herb lore for healing and comfort. They raise group consciousness about politics, corporate systems, laws, ecology. They share recipes as easily as they share laughter and tears. They celebrate life's passages with their rituals, and in their most sacred moments together, they share women's Blood Mysteries and they make magick.

Women may choose to celebrate the sabbats, the eight holidays on the Wheel of Life, and various esbats that include celebrating phases of the moon and regularly established rites by a spiritual circle. These sabbat holidays are similar to those celebrated in other Wiccan traditions: Winter Solstice, Imbolc or Candlemas, Spring Equinox, Beltane (May

Eve), Summer Solstice, Lammas, Fall Equinox, and Halls or Samhain. Celebrations vary regionally and there are no set rules for their worship. Women honor the many aspects of Goddess, primarily European deity, as well as the elements or directions of East/Air, South/Fire, West/Water, North/Earth and Center/Ether or Spirit. Tools used to conduct energy may be gathered at the moment, purchased, or handmade over time

and consecrated to specific uses. What always identifies them is that they celebrate in a woman-only setting as they honor only the Goddess in all Her aspects. The message is the same: Thou art Goddess.

Where the rallies of the 1960s and 1970s raised women's consciousness, renewed excitement, and helped them see numbers of those who supported particular causes, their public rituals do much the same as they celebrate their lives. Special rituals are held with the same intent of the rallies and are a spiritual form of political action.

In the Twin Cities (Minnesota) area, Dianic covens got together to do rituals because of disturbing local events. In two separate cases, women were murdered in their homes or on the streets, and in both cases, the day after the group ritual, the murderer/rapist was apprehended. This sort of magick happens everywhere.

One of the more disturbing elements of practicing their religious rites in public is the intrusion by public gawkers and the police, and their groups are subjected to increased rental rates once property owners discover why they meet. Many of the women in the Dianic community hold professional positions in their mundane lives and can provide their groups with legal advice and offer other solutions for their organizational structure.

Some Dianic women have never joined organized groups and continue to practice their craft as solitaires. They may or may not join the community during events or rituals. Others attend when the time is right for them or the event holds their interest. Other women are interested in community work and have formed structured organizations or added chapters and

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consecrated circles to RCG throughout the country. These chapters operate as legal businesses or corporations with boards of trustees, advisory councils, membership libraries, orifices, campsites, and temples. Some of the organizations pay wages to employees and others are volunteer based. Women offer services to each other in all areas of life. The network is growing rapidly.

Women who become priestesses do so according to personal skills, interests, and calling. They may serve as healers, teachers, ritualists, creatrix, organizers, earthwalkers, mystics, and guardians, to name but a few examples. Within these categories are additional descriptors such as mother, daughter, and lover; warrior, peacekeeper, and High Priestess, for each woman is able to name her priestess calling.

It is not required that a woman receive training or be initiated by others inside of a circle. Some believe that in being born again, or reincarnating, there exists within each of us the memories of all lifetimes and all humanity, as well as the Source. A woman may simply remember and know who she is in the great scheme of things. It is all about personal preference, choice, and style.

The American and European connection to Witchcraft is not universal to all Dianics. Many Wiccans either do not know about it or do not feel this communion with women who suffered extinction during the Inquisition. Those women connected to their ancestry have discovered the strength, vision, and wisdom of the past and how to apply it to their present life, as well as into the future. Some study the many faces and aspects of the Goddess as honored in their personal European heritages.

This Goddess study brings women closer to self. In finding the Goddess in their heritage, they discover ways of moving through the world that are more balanced and fully feminine. They find that She was honored for qualities that exist within each woman. She is death-bringer, warrior-maiden, world-conqueror, hearth-tender, wounded healer, teacher, to name but a few of her aspects.

Men are never included in Dianic rituals and sacred spaces, and the God and other male aspects are never invoked. This practice creates many conflicts for women who practice Dianic Wicca. Women find themselves in heated discussions with others, including other Pagan individuals, who cannot understand the choices to be in "woman-only spaces" and suggest that this type of worship is not balanced.

Questions are raised and discussions are ongoing about how to raise sons as Pagans within this belief system who will eventually grow up to be allies for women's community, and most recently, where transgender people fit. Different groups of women are working to become more informed and to find solutions. Some of the communities have begun to provide spiritual education for young children under twelve, for young women twelve to eighteen, and to host special nonritual events that include male guests.

Dianic Wicca is evolving with each woman who finds the Goddess within herself and declares herself free from patriarchal oppression and able to chart her own course in life. They do not always agree with one another about the issues in life that women face, but are learning tolerance and finding better solutions and choices for their lives.

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Dianics honor Diana, queen of heaven, goddess of the moon, keeper of their hearts and souls, in humble gratitude for the mysteries of their lives. They see her in their mirrors and in the faces of their grandmothers, mothers, daughters, and all their sisters. Dianics feel her kiss as the wind touches their faces and whispers its secrets. They accept her changing cycles in the land and in their lives. Dianics stand filled with courage to face any adversity and know that they will prevail. (Source/Credit: BellezzaJ. Squillace.)

Suggested reading:

Z. Budapest. *The Holy Book of Women's Mysteries*. Berkeley: Wingbow Press, 1989.

Jade. *To Know*. Oak Park, IL: Delphi Press. 1991.

Amber K. *Moonrise: Welcome to Dianic Wicca*. Madison: Re-Formed Congregation of the Goddess, 1992.

Charlene Spretnak. *The Politics of Women's Spirituality: Essays on the Rise of Spiritual Power Within the Feminist Movement*. New York: Doubleday, 1982.

Barbara G. Walker. *The Skeptical Feminist: Discovering the Virgin, Mother and Crone*. San Francisco: Harper and Row, 1987.

Barbara G. Walker. *Women's Rituals*. San Francisco: Harper & Row, 1990.

DIONYSOS is a Greek god intimately connected to the inner Mystery Tradition of pre-Christian European religion. In him are contained all of the aspects of the God as seen in the theology of Wicca/Witchcraft. Among the Romans, Dionysos was known as Bacchus, and according to such ancient historians as

Strabo, he was also worshipped by the Druids. His primary cult animal was the bull, and later the goat appeared. Over the course of time Dionysos took on elements of Apollo. This appears evident in the rites held at Delphi where the two gods were identified with each other through joint symbolism (Kerenyi, p. 233).

In ancient times Dionysos was the god of intoxication, associated with wine and vineyards. His symbols were the chalice and wand—the latter was called a thyrsus. The thyrsus is a wand comprised of a fennel stalk capped with a pinecone. This composite symbol of plant and seed represents the union of his forest nature (pine cone) merged with his agricultural nature (fennel).



The Greek god Dionysos is closely related to Apollo and Bacchus. He is the god of wine and the vineyards.

The chalice held by Dionysos represents the womb of the Great Mother from which he issued forth, for he is the Child of Promise in European mythology. The chalice also represents the offering up of his divine nature, for it contains his liquid essence. Thus he stands before us as the ancient Lord of the Harvest whose seed will be returned to the soil.

The ritual wand and the chalice carried by Dionysos are featured prominently in Wicca/Witchcraft. Relief art, circa 30 B.C., shows the wand and chalice used in the rituals of Dionysos. Of particular significance is a scene in which women lead blindfolded men into a ritual initiation (Godwin, Joscelyn. *Mystery Religions in the Ancient World*. New York: Harper & Row, 1981, p. 141). This is another ancient theme found in modern Wicca/Witchcraft.

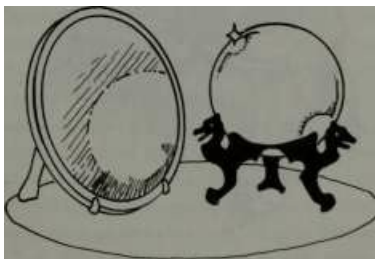
In Wicca, the wand represents the phallus of the God and the chalice represents the womb of the Goddess. Thus the thyrsus is the stalk and the seed, meaning that it is the shaft of the phallus and the semen issuing forth. The chalice is the opening to the womb and the lining of the uterus. Dionysos holds them both, displaying the male and female polarities that when united bring forth the Child of Promise (he, himself)-

In ancient art Dionysos is depicted with a crown of ivy leaves, grape leaves, and grapes, a Green Man image. As Bacchus, he is depicted with small horns that appear sprouted in the foliage crown. In another aspect, ancient writers such as Plutarch connect Dionysos with the Underworld. In this one god we see all of the aspects of the traditional Wiccan God: Horned God, Lord of the Harvest, God of the Underworld, Son/Lover of the Goddess, the

Child of Promise, and the Green Man. See Bull, Child of Promise, Harvest Lord, Sabbat, Thyrsus, and Wand.

DIVINATION is the art of foretelling future events by various means. The most common methods employed today are astrology, tarot cards, palmistry, tea leaf reading, and casting runes. Old traditional methods included crystal gazing, magick mirrors, natural omens, and in ancient times the reading of animal entrails.

The theory behind divination is that everything that occurs in the physical world first appears in the astral world. It is in the tides and currents of this spirit realm that the patterns of our lives, and the events affecting our world, take shape. By viewing the patterns that are forming in the astral material, one can project the likely outcome in the material world. Therefore divination points out what is likely to occur if nothing changes the patterns. This gives an individual the chance to alter the patterns and thus avoid an unwanted outcome. It also allows an individual to continue in his or her manner so as not to alter patterns



Two frequently used tools of divination are the mirror (which may be black) and the crystal ball.

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that manifest a desired outcome. See ASTRAL Plane and Tarot.

DIVINE KING, See Slain God.

DOG is an animal associated with various aspects of the Great Goddess since ancient times. Black dogs frequently appear in connection with Witchcraft as well as with chthonic deities such as Hecate and the Lord of the Underworld. In Aegean/Mediterranean mythology the canine also appears as the three-headed dog of the Underworld. In Celtic lore the dog is portrayed on the Gundestrup cauldron and is associated with the Gaulish deity Sirona. It is also connected to the early British deity No-dons, worshipped at the Romano-British temple in Lydney Park. Dog bones are frequently



The dog is associated with the Goddess and is a symbol of protection, a keeper of boundaries between the worlds.

discovered in ancient holy wells, and are associated with healing waters. In Celtic lore dogs often accompany heroes and various gods associated with healing and hunting.

The Celts apparently inherited three associations related to dogs from Mediterranean religion: healing, hunting, and death. People have long noted a dog's ability to heal its wounds with its own saliva. The Gaulish mother-deity Nahalennia is often accompanied by a dog, an association suggestive of healing. The pre-Roman association of dogs in



Britain is found in heroic tales, but the association with hunting appears to be a Mediterranean import. The connection of dogs with association with death stems from their instinct for carrion. There is no surviving evidence to suggest there was ever a Celtic dog-deity, but the wolf is another matter. The dog was one of the favorite domestic animals of Celtic fairies (MacKillop, p. 128).

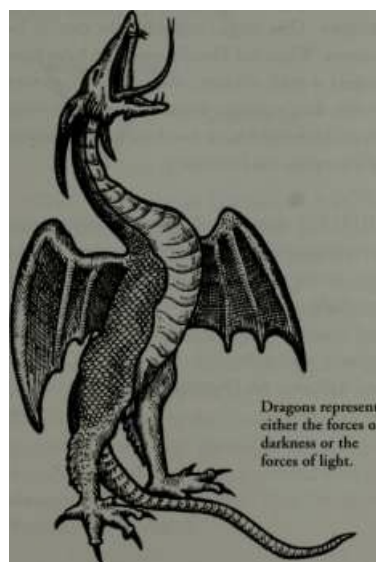
Among the Greeks and Romans the dog was a symbol of protection and vigilance. In Aegean/ Mediterranean mythology the dog was a keeper of boundaries between this world and the next, and is often portrayed as a guardian of passage into the Underworld. It is essentially a lunar animal and acts as the intermediary between moon deities. In the ancient art of old Europe, as early as 3800 B.C., the dog flanks the moon goddess and seemingly guards a sacred tree. He is further connected to themes of the life force that promote the lunar cycle and plant growth. Dogs are often associated with all messenger gods, huntresses, and mother goddesses as well as the companions of healers such as Aesculapius. See Animals in Witchcraft, Familiar Spirit, and Old Europe.

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DRAGON is a powerful symbol found in many cultures throughout the world. In Western Occultism there are two types of dragons: the terrestrial dragon and the celestial dragon. The terrestrial dragon represents the forces of darkness and the celestial dragon represents the forces of light. In European legends the dragon who must be slain is the terrestrial dragon, representing the bestial nature that binds men and women to the material plane of existence. Traditionally a treasure is obtained or a prize won when the dragon is slain. This is symbolic of spiritual liberation or enlightenment.

In astrology the north and south nodes of the moon are known as the "Dragons of the Moon." The dragon's head is referred to as



"Caput Draconis," and the dragon's tail is called "Cauda Draconis." The head signified the benevolent powers of the moon and the tail represented its dark side. The coiled tail of the dragon represented the moon in eclipse. See Odic Force and Serpent.

DRAWING DOWN THE MOON is an act of ritual magick in Wicca/Witchcraft that is designed to invoke Goddess consciousness, or in some cases to attract the etheric/astral essence of moonlight. Traditionally a High Priestess assumes the ritual posture of the moon goddess, and a High Priest invokes the Goddess into her through chants and ritual gestures. The invocations includes the words "I invoke Thee by leaf, and stem, and bud," which is an alignment to the forces that manifest material forms in Nature.

Ancient Greek and Roman writers refer to drawing down (or calling down) the moon and the rite is depicted on Greek and Roman pottery. One of the earliest references in western literature to "drawing down the moon" is found in the ancient Greek writings of Aristophanes, circa 423 B.C. Aristophanes mentions that a Witch can "draw down the moon" into a box and keep it with a mirror. In the ancient Aegean/Mediterranean world it was a magickal practice to use a mirror to reflect moonlight upon the surface of water or oil contained in a bowl. The fluid was then added to magickal potions and elixirs to transfer the power of the moon's light. This appears to be the act referred to by Aristophanes (Ankarloo, Bengt and Stuart Clark. *Witchcraft and Magic in Europe: Ancient Greece and Rome*. Philadelphia: University of Pennsylvania Press, 1999).

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Horace provides us with perhaps the earliest Roman documentation of drawing down the moon. In the Epodes of Horace, written around 30 B.C., he tells the tale of a Roman Witch named Canidia. Horace says that Proserpina and Diana grant power to Witches who worship them, and that Witches gather in secret to perform the mysteries associated with their worship. He speaks of a Witches' Book of Incantations (*Libros Carminum*) through which the Moon may be "called down" from the sky. Other ancient Roman writers such as Lucan and Ovid produced works that support the same theme, indicating that such beliefs concerning Witches were common during this era. See Full Moon Meetings, Goddess Posture, and Moon Magick.

DRAWN POWER is the attracting, collecting, and focusing of energy from a source outside of oneself. Typically this involves drawing power from the moon, sun, planets, stars, deities, or spirits. This act is different than raising power, an act that calls upon something within an individual. Drawing power typically involves offerings, chants, gestures, invocations, and the creation of sacred space. See RAISED POWER.

DRUIDIC WITCHCRAFT is a Tradition that incorporates various elements of Druid religion and magick. The Druids were a priest class among the ancient Gauls and the Celtic people

of the British Isles. The earliest historical references to Druids date from the writings of Posidonius (first century B.C.) and those of Diogenes Laertius (circa A.D. 200) who state that the Druids were first known in the time of Aristotle (384-322 B.C.).

Most modern branches of Druidic Witchcraft are based upon Irish or Welsh traditions. Like most modern Wiccan/Witchcraft Traditions, Druidic Witchcraft is an eclectic blend of materials, beliefs, and practices drawn from a variety of sources. While actual Druid religion was primarily solar in nature, Druidic Witchcraft typically contains both solar and lunar rites. It should be noted that modern Druids are not Witches, and that Druidic Witchcraft is something different from traditional Druid religion. One might consider the two to be cousins. While the Druids appear to have been largely a male society, the ancient historian Strabo does mention female Druids who lived on an island and were involved in the worship of Dionysos. See DIONYSOS.

DUALITY is an occult principle stating that everything exists along with its opposite. The one nature defines the other as in good and evil, light and dark, positive and negative, male and female, etc. In Wicca/Witchcraft the deities contain within themselves the balance of light and darkness. See DARKNESS and LIGHT.

E

EARTH is one of the four creative elements in magick. It is the element of form, binding, and manifestation. From an occult perspective the element of Earth is the lowest in vibratory rate of the four elements. Most modern Witchcraft/ Wiccan Traditions consider Earth to be a feminine element. In an occult sense, "feminine" refers to the characteristics of specific types of energy rather than to gender.

M Symbol for the

m element of Earth.

Creatures known as Gnomes, a dwarf-like race, symbolize the active magickal principle of elemental Earth. In a metaphysical sense, the color of Earth is yellow, symbolizing its vitality, activated by the sun, and it is associated with the Northern quarter. Some Wiccan Traditions associate Earth with other directional quarters and other colors. As a magickal agent the element of Earth is symbolized by the ritual tool known as a pentacle. In astrology the zodiac signs Capricorn, Virgo, and Taurus are associated with the element of Earth. See ELEMENTALS, FEMININE

Energy, and Pentacle.

EARTHWISE is foremost an Alexandrian tradition, but with one major difference; they are egalitarian, and thus recognize all initiates as equals. In its essence, Earthwise encourages all initiates and covens to choose the right path for themselves, within Wicca and the tradition.

Primarily their Gardnerian and Alexandrian line came through Mary Nesnick, who during the early mid-1970s formed one of the first post-Alexandrian/Gardnerian traditions known as Algard. In addition to this, their Craft lineage is rich in New England Celtic and K.A.M., upon which they also draw. Over the years, as Craft Traditions have built upon one another, Earthwise has also followed this legacy; thus the Wicca of the Old becomes the Wicca of the New, and those of the Wicca continue to

grow and evolve.

Earthwise is very much an initiatory path with direct lineage to Maxine and Alex Sanders, and Gerald Gardner. They do not recognize self-initiation as a valid entry into the tradition. This is not to say that self-initiation is not a true way of contacting the Gods, but that lineage must be passed by another. There is also a standard of skill, knowledge, and personal growth that is necessary for an individual to acquire prior to initiation.

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With their traditional background, covens tend to work with polarity, and so initiations are most often cross-gender. This is not just symbolic or the continuation of life, but is a very natural way of passing the power. The rite itself includes elements of both first and second degree Alexandrian initiations, and all initiates are recognized as priestess/priest and Witch. While there may only be one initiation, there are however different levels of development that an individual undergoes within the Tradition.

The teaching of pre-initiates lasts at least a year and a day. This covers the basics of the Craft, including the use of herbs, ritual participation, simple energy and spell work, Craft history, divination, Goddess and God archetypes, meditation, and the Wheel of the Year. Most importantly this involves the ways of the Old by incorporating oral training and individual guidance—with an emphasis on responsibility and knowing oneself. Inner development is the foundation upon which the initiate builds on while acquiring an affinity with the Guardians, and deepening their connections with the Great Mother and the Horned One. As the initiate is brought in to the linked mind of the coven they are taught group dynamics, how to focus and direct coven energy, and are involved in the teaching of pre-initiates.

New initiates are also encouraged to explore the inner mysteries and to copy the Book of Shadows by their own hand. When the latter task has been accomplished, the individuals training is considered complete. At this point, they have the right to hive off and initiate others if they so wish.

The Earthwise Book of Shadows is in essence Alexandrian, holding within it the many flavors

of their diverse heritage. All covens of Earthwise are autonomous, and with this there is freedom in the creation of individual covens. Groups may be formed with any leadership or guidance structure that is appropriate for that coven. Coven leaders are simply called coven priestesses and priests or elders, and because of the Traditions egalitarian nature are normally not addressed as Lady or Lord, nor do they take the titles of High Priestess or High Priest.

Within the tradition levels of self-development are recognized for what they are, but they are not marked by multiple initiations or degree elevations. Earthwise sees all initiates truly as equals, where each holds the key that opens the door to the spiritual self. The members of Earthwise believe that tolerance and equality helps to facilitate

unity and understanding without authoritative rulership. Those of Earthwise and all of the Wicca are encouraged to seek their own personal truths and realities.

The modern ways of Wicca have been formed from many different cultures and from every corner of the earth. As the name "Earthwise" suggests, they hold great reverence for Earth Mother and all that belong to her. As the Goddess brings change by her touch, Wicca will continue to undergo many changes over the years as it has done in the past. "The teachings of the olde live on, the forms may be different, but the spirit is the same for it is found in the ways we have been taught."

EAST is the quarter associated with the element of Air. In its connection to the rising of the sun and moon the East is known as the portal of beginnings and the direction of enlightenment. Many Wiccan/Witchcraft Traditions

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orient the altar towards the East, while others orient it to the North quarter.

EGG is the Source of Life and the concealment of Mystery. In the Greek Orphic tradition the world itself was born of an egg laid by the goddess of night, who was impregnated by the god of wind. Eggs are also symbols of rebirth and regeneration. Along with the hare, the egg appears as a symbol in the cult of Ostara, a spring goddess. These figures were later adopted into the Easter celebration of Christianity as the "Easter Bunny" and decorated eggs.

Among the Druids the belief was held in the Cosmic Egg of the Serpent, symbolized by the sea-urchin fossil. The connection of the egg and the serpent appears earlier among the ancient Egyptians as the Cosmic Egg of the Sun god Ra. The theme also appears in Greek mythology related to the egg of Orphism, where the egg is the symbol of the mystery of life, creation, and resurrection. In ancient art this egg is encircled by a snake. See SERPENT.

The Egg of Orphism.



EGREGORE is a composite entity, a joining of Divine and human consciousness in a separate individual entity. From an occult perspective an egregore is embodied in astral

light and is a reflection of the higher and lower emanations of the planes of existence. Egregores are what some occultists call divine thought-forms. An egregore is essentially comprised of both human and Divine energy joining together to create a deity-form.

The formula for creating an egregore is rooted in primitive worship dating as far back as Paleolithic times. A tribe carves an image of their deity and offers it rituals of worship with dancing, singing, and general forms of celebration. Such states of ecstasy alter consciousness and raise energy. This energy impregnates the astral material and images form within the etheric material of the astral dimension as a result. At this stage of development the image is a thought form. In other words it is energy formed into a mental image. If the ritual energy provided by the worshippers continues to be generated then the thought form becomes more cohesive and stable on the Astral Plane. The thought form begins to fix itself within the astral material rather than dissipating like a mist. Thus it adheres the astral light to itself and is empowered by merging mental energy with divine forces.

Divine consciousness dwelling within a higher dimension becomes aware of this formation due to the ripple or domino effect natural to the function of the Planes. Divinity responds to contact or communication, whether in the form of a prayer or ritual. In response to the appearance of the image bathed in astral light, Divinity issues forth a life spark of its own essence and

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passes it into the thought form. This Divine source does so in an attempt to meet humanity half way, to seek a relationship through which it can communicate to humankind. The egregore form is thereby given life through this Divine emanation and is empowered and animated by it. It has now become a personified conscious god or goddess with the attributes perceived by the worshippers.

In Wicca/Witchcraft these egregore forms are maintained by the energy raised during rituals. This energy provides them with nourishment on an astral level. The conscious image of a deity in the minds of its worshippers sustains the egregore's astral connection to both the physical and astral dimensions. In other words, the image fixes the form in place and acts as a bridge between the worlds. In a structured tradition a circuit is formed linking one egregore to another; this is why gods and goddesses typically belong to a pantheon and have a king and/or queen. What we see in this mythical structure is the acknowledgement of a formula demonstrating that all deities are derived from a higher source (their king and queen). The pantheon serves as a means of tracing the current of energy back to its source.

From an occult perspective, the older the egregore is the more powerful it becomes. This is because it takes on an existence of its own and begins to draw energy from other sources in addition to the energy raised by its worshippers. When a sect disappears then the egregore either sleeps in the mist of the astral dimension or accepts another related image through which it can maintain its existence. Examples of this are ancient goddess egregores appearing as images of the Virgin Mary apparitions that manifest

from time to time and are viewed as miracles. But if an egregore sleeps instead of transforming, it can be awakened again when worshippers recall its name and perform its rites. This is evidenced in the many reconstructed Traditions of modern Wicca/Witchcraft.

It is important to understand that not all gods and goddesses are egregores. The Great God and Goddess have always existed as the Source of All Things prior to the appearance of humankind. These forms are the archetypes while the egregores are their children. The archetypes are the expression of Divine consciousness manifesting in the principles that are the foundation for our collective consciousness. Through them we catch a glimpse of the higher nature which formed them. See ARCHETYPE, Astral Light, Astral Plane, Elemental Plane, and Thought Form.

EIGHT-FOLD PATH is a term referring to the eight traditional aspects of magickal and religious training that must be mastered in order to become an adept or master of the Craft:

1. Mental discipline through fasting and physical disciplines
2. Development of the Will through mental imagery, visualization, and meditation
3. Altered states of consciousness, and the judicious use of substances such as alcohol
4. Personal power, thought-projection, raising and drawing power
5. The Keys: ritual knowledge and practice. Use of enchantments, spells, symbols, and charms

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6. Psychic development and dream control
7. Rising upon the Planes. Astral projection and mental projection
8. Sex magick, sensuality, and eroticism

Mental discipline is an important aspect of magickal training. It strengthens the will and sharpens the mind. When a person possesses self-discipline and a strong will, then the Wic-can/Witchcraft phrase "as my will/word, so mote it be!" takes on powerful meaning. Once discipline is achieved the will can be further strengthened by a practice of visualization and meditation.

The use of drugs and alcohol is a very controversial subject. Certainly in ancient times alkaloid plants were used along with ergot mold to induce trance and altered states of consciousness. In modern Wicca/Witchcraft we still find the presence of wine that was itself an intoxicant in the ancient Mystery Schools of Old Europe. Ritual cakes once

contained herbal ingredients designed to drug the coven members for the purposes of astral projection (flying to the Sabbat). Like most things in Wicca/Witchcraft, the individual must make a personal decision as to what is appropriate and what is not.

Personal power, the ability to draw and raise energy, is an integral part of magick and is attained through several methods. Traditionally it was believed that by participating in each sab-bat of the year, and by observing each full moon ritual of the month, certain powers could be developed. This is because an individual is aligned and charged by the flow of energy concentrated in a ritual circle at such occasions as an equinox or solstice. Through such acts as practicing to raise a cone of power, and casting

a circle by passing energy through one's blade, a Wiccan/Witch can become proficient at working with energy fields.

Learning the various correspondences employed in magick is important to the art. A knowledge of various herbs, enchantments, charms, and spells helps to fine-tune one's ability to direct energy. A working knowledge of how and why rituals function helps one to focus and to draw upon the momentum of concepts still flowing from out of the past. Like anything in life, practice is required in order to become skillful. In the end, personal magickal skill is equal to the time and energy that one invests in the art of magick.

Psychic development is a very useful tool. It helps one to discern things of a nonphysical nature. This is important because if a person practices magick he or she is eventually going to encounter nonphysical entities. The psychic senses can help to perceive both the presence and the actions of various spirits and elemental creatures. Breathing camphor fumes for brief periods and drinking a cup of rosemary tea when the moon is full will aid in the development of psychic abilities. Dream control is another method that can be employed to train the psychic mind.

The symbol of the Eight-Fold Path.



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Astral projection and rising upon the planes are aspects of Wiccan/Witchcraft practices that are designed to allow one to access nonphysical realms and states of consciousness. In the ancient Mystery Cults it was used to negate the fear of death by proving to the initiate that he or she could still exist outside of the flesh. The projection of the astral body is something that everyone does while they sleep. It is the dream body that we see in dreams and its senses are what allow us to see and to feel while in the dream state. Conscious projection of the mind into the astral body is the goal. In this way we can operate in a conscious manner while exploring astral dimensions.



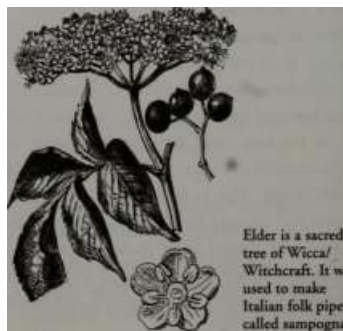
The use of sex magick in Wicca/Witchcraft is perhaps an even more controversial subject than the use of drugs and alcohol. The Paganism out of which Wicca/Witchcraft evolved was essentially that of an ancient fertility religion. Sexuality and sensuality were part of traditional Pagan rites intended to ensure a bountiful harvest or a successful hunt. In modern Wicca/Witchcraft many practitioners employ symbolic acts that mimic sexual union. Thus it is common in Wiccan circles to insert the wand or blade into the chalice, replicating what was once a rite of sexual union. Sexual energy was once the battery that empowered the old rites. It typically followed erotic dancing and provocative chants.

These eight traditional aspects of magickal/ religious training within Wicca/Witchcraft can be found in shamanistic traditions throughout the world as well as in the mystical disciplines of Eastern practices. Tantric Yoga is a good example of the Eastern practice wherein the kundalini force is evoked. The Eight-Fold

Path is a guideline to those who are interested in what the ancients believed to be the necessary steps to personal power. A personal study of each of these aspects will provide the Wiccan/Witch with the tools through which deeper levels of magickal knowledge can be obtained.

ELDER TREE {*Sambucus ebulis*/*Sambucus nigra*) is one of the sacred trees of Wicca/Witchcraft. Its botanical name may be derived from either a sambucus, an ancient Greek instrument, or from the Italian folk pipe known as the sampogna, both traditionally made of elder wood.

In ancient times the elder was called the Old Woman Tree because the spirit of the Earth Mother was said to reside in the elder. For this reason it was long considered bad luck to cut wood from an elder tree. Witches, as worshippers of the Great Mother, came to be associated with elder. In European folklore, Witches were said to transform themselves into elder trees. One legend tells of a Witch who turned a group of knights into stone (the Rollright



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Stones of Oxfordshire) and then transformed herself into a nearby elder tree. Legends are still told of Midsummer rites in which Witches danced around this elder tree.

The elder tree is sometimes called the "hollow tree" because the pith within its smaller branches is easily removed providing hollow tubes. Flutes, pipes, and even the tip of bellows have been made from elder wood. Because the elder is also associated with fairies, there is some suggestion that "hollow" may refer to the elder as a doorway into the fairy kingdom. One legend holds that if one stands beneath an elder on Midsummer's Eve and breathes in the scent of the elder one will see fairies. The legend also states that unless a person possesses the necessary charms he or she will be taken by the fairies into their kingdom, possibly never to return. See FAIRIES.

ELEMENTAL PLANE is the term used for the dimension slightly higher in vibratory rate than the physical plane. It is here that the inner mechanism of Nature operates. What we perceive as a physical object in the physical dimension is, on the elemental plane, simply the cohesion of molecules in a specific pattern. A tree, for example, is solid on the physical plane but on the elemental plane it is a collection of elements joined together. The tree functions on the physical plane because of the elemental forces operating behind the scenes.

The elemental plane is sometimes called the plane of forces. It receives emanations from the physical plane in the form of energy vibrations. When we commit an act or concentrate on a concept, the elemental plane receives the imprint of that energy. This causes a ripple to

occur in its etheric fabric. The energy is then transmitted to the astral plane, a realm slightly higher in vibration above the elemental plane. All our thoughts, images, desires, daydreams, themes, and concepts are carried off to the astral plane from the elemental plane.

Following the influences of the New Age in the early 1980s, the view of the elemental plane from a Wiccan perspective changed. It was then perceived as simply a realm in which the Nature spirits lived, along with the elemental creatures known as Gnomes, Sylphs, Salamanders, and Undines. See ELEMENTALS.

ELEMENTALS are mystical creatures that dwell within the elemental realms of earth, air, fire, and water. Elementals are mentioned in connection with Witchcraft in such works as the *Compendium Maleficarum* written by Francesco Guazzo and published in 1608. In his book, Guazzo claimed that Witches had dealings with various spirits, including those of Earth, Air, Fire, and Water. In occult lore the Elementals are known as Gnomes, Sylphs, Salamanders, and Undines.

Gnomes are beings who inhabit the etheric elemental material of the Earth's spiritual

Gnomes inhabit the Earth's spiritual dimension, protecting its secret treasures.



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dimension. As spirit beings of energy, they possess a vibratory rate that makes them invisible to humans, but one that is still close enough to the lower physical vibration for them to interact with it. Their actions are reflected in the presence of mineral deposits, the erosion of rock, and the formation of crystals and other geological formations.

Gnomes are traditionally the protectors of secret treasures hidden in vast caverns beneath the earth. In legend, these beings were not naturally inclined to aid humankind, but if a person won the trust of the Gnomes they proved to be valuable allies. As is the case with all elemental beings, it was dangerous to deceive them or misuse their aid. Elementals work through the subjective nature of men and women. In so doing they can manifest energies that are either positive or negative. In other words they can bring about gloom, melancholy, and despair, as well as bestow confidence, steadfastness, and endurance. In the old legends we find that Gnomes are ruled by a king whose name is Gob. His followers came to be called goblins as tales of them were told and retold over the centuries, and following the rise of Christianity goblins became viewed as evil. Gnomes usually appear to humans in the form of small, dwarf-like creatures when they wish to be seen.

Sylphs dwell in the etheric elemental substance of Air, a spiritual medium contained within the atmosphere. Their activity manifests in the gathering of clouds, the formation of snow and rain, and the growth and maturity of all plant life. In occult lore Sylphs were spirits of the wind and appeared in many myths and legends. In the old tales concerning Sylphs it is

related that they once spoke to humans through caverns and were the voices of ancient oracles. Some commentators have suggested that the Muses of Greek mythology were actually Sylphs who had assumed human form in order to guide humans on a spiritual path. Among the elementals as a whole, Sylphs resonate at the highest vibration and can therefore traverse the dimensions with relative ease.

Sylphs are associated with the activity of the human mind. They can influence and inspire humans and are said to gather around the poet or artist in order to impart their inner visions of spiritual beauty. In form they usually appear to humans as the classic fairy image. According to occult tradition the Sylphs are ruled by a being known as Paralda.



Sylphs are spirits of the wind,

embodying the element of Air. They influence the human mind.

Salamanders live in the etheric elemental substance of Fire, and it is through their activity that Fire exists and can be utilized. In occult tradition it is said that Fire elementals were the first to befriend humankind, teaching our ancestors how to use torches and make campfires. Ancient lore tells us that Salamanders are ruled by a king named Djin.

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Salamanders are the balls of light one may see in the night, floating above a body of water.

Salamanders move about most freely at night, appearing as balls of light drifting across various bodies of water. Old-time sailors often saw them investigating the sails of their ships. The term "St. Elmo's Fire" was used after the rise of Christianity to refer to these mysterious lights. Salamanders have a profound effect upon human nature since they are linked to the activity of our bodies through which we maintain a body temperature. They tend to influence our emotions and general temperament. When we say that someone is hot-blooded or a hothead, we are referring to their elemental nature. Salamanders often appear to humans in the shape of small, lizard-like flames.

Undines live in the etheric elemental substance of humidity and within liquids in general. As etheric beings they express their nature to humans in the classic image of a

water nymph or mermaid. Springs, streams, and wells are favored by Undines. Their traditional abodes were among marsh reeds and vegetation grow-

ing beside rivers and lakes. Ancient lore tells us that the Undines are ruled by Necksa.

Undines are friendly toward humans and their presence has a strong influence upon a person's emotional well being. The moodiness of an individual can be traced to his or her elemental nature. Just as Water can be beautiful, invigorating, and free flowing it can also be unattractive when it becomes a stagnant pond. When a person is said to be "a drip" or to be "all washed out" this is referring to an elemental influence.

The activity of Undines is responsible for the vitality within all liquids, and therefore they play a vital role in plant, animal, and human life. Undines appear to humans most often in full human shape. They can sometimes be confused with Lady of the Lake figures, and other beautiful maidens associated with bodies of water in myth and legend. See COMPENDIUM Maleficarum, Guazzo, Lady of the Lake, and SINISTRARI.



Undines are the Water elementals, and may appear as the Lady of the Lake.

ELEMENTS. See Air, Earth, Fire, Four Elements, and Water.

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ELM ( *ULmus campestris*) is one the sacred trees long associated with Wicca/Witchcraft. In ancient lore the elm is connected to the elven kingdom, particularly in the British Isles. In legend the elves favored this tree and offerings to them were often placed there. The elm is also associated with death in European folklore. In Greek mythology the story of Orpheus relates that the first elm grove came into existence when he returned from the Underworld and sang to Eurydice.

In ancient Italy the elm was associated with the vine and was therefore sacred to Bacchus. The joining of these two symbols reflects the theme of death and resurrection. Bacchus, in his aspect of Dionysos, is the Green Man— the living vine that dies away and returns again, in a cycle ever green. See BACCHUS, DIONYSOS, and Tree Worship.



ELSBETH, MARGUERITE (1953- ) was born on March 25, 1953, in Brooklyn, New York, of Sicilian/Native American (Lenape) heritage. Marguerite was three years old when

she met her paternal grandmother, Rosalie (for whom she was formally named) for the first and only time. Rosalie was a practiced, hereditary Sicilian Strega (literally meaning "screech owl," yet more commonly interpreted as "fortuneteller" or "witch"). During this secret visit, Marguerite was initiated as an Owl Woman, in a ceremony in a darkened living-room lit by many candles. Her grandmother passed on shortly thereafter, and the wisdom and knowledge handed down through generations passed with her to the other side, and Marguerite was too young to understand the esoteric implications of the rite.

As a teenager, Marguerite became the quintessential teeny-bopper, tracking every rock band that blew into the city. She discovered and avidly read the works of Dion Fortune, an influential leader of the Western Esoteric Tradition, whom she considers to be her first true mentor.

At sixteen she married her high school companion and launched a successful glitter t-shirt company called "How's Your Bird?" Her private clientele included the Andy Warhol crowd and stars such as the Winter Brothers, David Bowie, Cher, and Rick Derringer. Eventually her clothing line appeared in fashion magazines such as Elle, Glamour, and Seventeen, and was sold in top boutiques and department stores around the world.

Still motivated by the weighty undercurrent of her birthright, as a young adult Marguerite continued to explore a variety of Eastern and Western spiritual traditions, and developed proficiency in astrology and the tarot. Reminiscent of the strega of old who traveled to Florence, Italy to study the deeper mystical

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Marguerite Elsbeth.

traditions, she likewise became a member and initiate of Builders of the Adytum, Ltd., the American branch of the Golden Dawn founded by Paul Foster Case, where she served through 1987, and holds the status of Artisan Emeritus. While in New York, she studied belly dancing with a Sufi teacher, and also pursued a Native American pathway, participating in sweat lodge ceremonies, workshops, and gatherings with teachers including Marilyn Youngbird, an Arikara-Hidatsa medicine woman, and Sun Bear, a Chippewa medicine man.

Concerned about the earth-changes she felt certain would come to pass during her lifetime, in 1989 Marguerite relocated to Santa Fe, New Mexico, where she met Kenneth Johnson, a professional astrologer/writer with a degree in Comparative Religions. Together they wrote two books before going their separate ways in 1997: *The Grail Castle: Male Myths and Mysteries in the Celtic Tradition* (St. Paul: Llewellyn, 1995), and *The Silver Wheel: Women's Myths and Mysteries in the Celtic Tradition* (St. Paul: Llewellyn, 1996).

Marguerite has been a professional reader since 1973, and has enjoyed wide publication in magazines including Dell's *HOROSCOPE*, *Horoscope Guide*, and *The Mountain Astrologer* since 1984. She is the author of *Crystal Medicine* (St. Paul: Llewellyn, 1997), and a perennially featured writer for Llewellyn's annual publications: *Magical Almanac*, *Witches Calendar*, *Witches' Date-book*, and *Herbal Almanac*. Her appearance on the national TV show *Strange Universe* in November, 1997 came about as a result of an article based on malocchio, the evil eye.

Marguerite, also known as Senihele, a word meaning "Sparrowhawk" in the Lenape language, is an empath or clairsentient. Like Hawk, she has clear, diagnostic sight and the ability to effect positive change for those who come to her for guidance. She considers her talents gifts from the Great Creator. Her personal practice includes methods gleaned from both European and Amerindian traditions smudge blessings, meditation, sweat lodge ceremonies, and time spent in Nature, which Marguerite refers to as the "true church."

Marguerite specializes in crisis counseling, spiritual troubleshooting, and difficult relationship issues. She claims 90 percent accuracy for practical, compassionate guidance through her intuitive gifts. Tarot and astrology consultation, occult

psychology, healing through Native and European shamanistic techniques, crystal medicine, and alternative cures such as herb, vitamin, and mineral supplements are the means she uses to help others. Her upcoming book is titled *Practical Spirit Keeping: The Shaman's Way to Remembering Your Self*. Marguerite now resides on Pueblo reservation land in the Chihuahua desert of northern New Mexico. Traveling the

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Southwest music circuit with her husband, Bill Schillings, a skilled musician and carpenter, Marguerite has come to view herself as a "mystical redneck." She sings and plays acoustic guitar in their band, Coyote Road, dancing a mean two-step, and sometimes giving readings to club patrons. With Dude, her Shoshone-Bannock friend and teacher, she operates a nationwide medicine man referral service.

ELVES are creatures that figure prominently in the lore of Europe, particularly in England, Scotland, and Scandinavia. In England elves are small fairy-like beings, while in Scotland they are often human size. In Scandinavia elves belong to two classifications: light and dark (good and evil). The most common concept of elves appears to be derived from Anglo-Saxon folklore in which elves share qualities of the Celtic sidhe or fairy.

In Scandinavia elves were led by Freyr, the god of vegetation, and lived in the realm of Alfheim. In the evolution of elven lore, these creatures were accused of bringing disease to livestock and switching changelings with human



Elves are associated with several sacred trees in which they made their homes. They were believed responsible for causing diseases in livestock.

babies. In Anglo-Saxon lore elves were said to shoot arrows with heads made of flint stones. These arrows were called elf-shot and could cause disease. When a cow or some animal died suddenly it was believed to be caused by elf-shot.

In Witchlore the elves were an ancient race. Various characters from literature, such as Morgan Le Fay, were said to be of the elven race. Elves are mysterious creatures that differ from fairies, although both were in earliest lore associated with spirits of the dead. The will o' the wisp, the mysterious lights that drift through swamps and bogs, are said to be spirits of the dead not yet welcomed into the elven realm. In some regions the will o' the wisp is also known as elf-fire.



In folklore the elves are associated with several sacred trees, where they make their homes: ash, birch, cherry, cypress, fir, holly, laurel, oak, and pine. Because these trees were home for the elves, great care had to be taken when cutting from a tree. Permission had to be asked first and then an offering left for the elves in order not to evoke their anger. To appease elves that were offended by mistreatment of their trees, offerings of wool and bread were placed in the woods while saying: "Great elven elders, I bring you these offerings: something to spin and something to eat. Enjoy these gifts and forget all offenses."

EMBER DAYS are the three days preceding an equinox or solstice. They were considered to be times when the powers of Nature were vulnerable to contamination. Therefore they had to be guarded from evil spirits and other

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negative forces. Bonfires were lighted and deities were evoked for protection. A sect known as the Benandanti fought ritual battles at this time to ensure a bountiful harvest and the fertility of the herds. They claimed to travel while their bodies were asleep and they held St. Lucy as their patroness. The Pagan roots of this sect and their tradition lie in the fact that St. Lucy bears all the traits and powers attributed to the ancient Roman goddess Lucina, goddess of light.

After the rise to power of Christianity the Ember Days were converted to Christian themes in order to discourage Paganism. In this new structure four groups of three days each were designated: the Wednesday, Friday, and Saturday after St. Lucy's festival (December 13), the first Sunday in Lent, Whitsunday, and Holy Cross Day (September 14). See Benandanti.

ESBAT is a term used in Wicca/Witchcraft to indicate a gathering during the full moon, as opposed to the eight sabbat gatherings marking the four seasons and cross-quarters. According to some, the word is derived from the French *s'esbattre*, which means to joyfully celebrate.

In Italian Witchcraft the word *veglione* (vay-yee-onay) is used in a formal sense to indicate a full moon gathering. Literally, the word refers to dancing all night—however many Traditions use the slang "tregua" (tray-gwah) instead. This word means to take a break from the mundane, a respite from labor. See FULL Moon Meetings.

ETHER is a material agent as opposed to a spiritual agent. This is largely what differentiates it from astral energy. Ether is an invisible energy, cohesive in nature and traceable to phenomena in Nature. Ether can be viewed as a supernatural force generated within the atmosphere of the earth. In this sense, ether is part of the phenomena of energy as it manifests within the physical dimension, but also as it manifests in the elemental realm that is attached to the material world.

To better understand ether we can say that an energy field on the earth is essentially

comprised of ether. A magnetic field, for example, would be etheric in nature, as would the tides of energy that flow across the earth during the periods of solstice and equinox.

A magickal charge, such as one placed on an athame, would be a composite of ether and astral substances. The energy field itself would be made of ether, but the intent of the charge would be held in the astral component; ether would be the body and astral would be the soul. Ether is simply energy, but in and of itself it cannot hold a concept intact. The astral material is the cohesive element that retains the intent or desired outcome of a work of magick. See Astral, Elementals, Four Elements, and Informing.

ETRUSCANS were an ancient people rising as the first civilization in what is now northern Italy, sometime around 1000 B.C. Historians believed until recently that the Etruscans may have had eastern origins due to conflicting accounts by several ancient historians such as Herodotus. However, modern linguistic studies

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have concluded that the Etruscan language is a non-Indo-European language indigenous to the Italian peninsula (Mallory, J. P. In *Search of the Indo-Europeans; Language, Archaeology, and Myth*. London: Thames and Hudson, 1992).

Marija Gimbutas claims in *The Goddesses and Gods of Old Europe* that the Etruscans were the heirs to the Neolithic religion of the Great Goddess in Old Europe. Unlike the early Italic tribes of the Etruscan era, the Etruscans worshipped a Great Mother Goddess called Uni, along with her consort Tinia. Women held social status and joined side by side with men in various settings. The Romans were shocked by this, and by the open sexuality of Etruscan women. The Romans would later absorb a great deal of Etruscan culture and technology as their expanding empire consumed the Etruscans. Ironically, Rome itself had begun as a small farming community founded centuries earlier by the Etruscans.

The ancient historian Livy refers to the Etruscans as "a nation that was devoted beyond all others to religious practices, and all the more because it excelled at them." Several Greek historians claimed that the Etruscans also excelled in the arts of divination and magick. According to Etruscan mythology, a being called Tages appeared one day from out of the earth and produced a written text which he gave to the Etruscans. This book became the basis for their theology and mystical practices. Etruscan religion contained not only a pantheon of Olympic-type deities, but also a higher race of deities known as the Involuti. No myths connected to these deities have ever been discovered.

The Etruscans believed in the ultimate power of supernatural forces. The central focus of their religious beliefs was upon the relationship between humans and a host of deities. All acts of Nature were seen as initiated by a god or a spirit, and had to be discerned. Therefore a special class of priests developed to interpret various signs and omens for the people. The Roman historian Seneca commented on the mystical nature of the Etruscans by saying that the Romans believe that lightning is emitted because clouds collide, but the Etruscans believe that clouds collide in order for lightning to be

emitted. They believed that lightning only appeared when there was something the gods wished to indicate to humankind.

The Roman emperor Claudius I composed twenty books of Etruscan history written in Greek. His first wife, Plautia Urgulanilla, was of Etruscan blood; her old family connections put Claudius in touch with authentic Etruscan traditions. In his religious policy Claudius respected ancient tradition and he revived the old religious ceremonies of Rome. During his reign Claudius established laws protecting the haruspices (diviners) and convinced the Roman Senate to establish a library to house various writings on Etruscan religion.

Also preserved in this library were the mystical Etruscan writings known as the Sibylline books. These were the three legendary books of prophecy sold to the Etruscan King Tarquinius by the mystical Sibyl of Cumae. The Sibylline books were consulted by the Senate of Rome in all matters of great importance. The Emperor Augustus had an additional copy made of them in 18 B.C. as a protection against their loss. Under the reign of the Emperor Honorius (a.D. 395-423) the Magister Militum (Stilicho) had them burned as heretical texts offensive to

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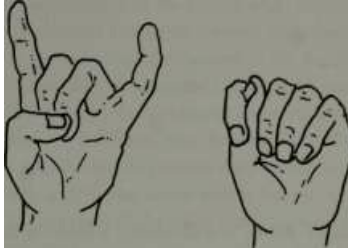
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Christianity, along with the entire library of Etruscan texts on religion, magick, and divination. The twenty books written by Claudius were also destroyed. Ancient historians tell us that the Etruscans were the most knowledgeable occultists the world had ever known, and their accumulated wisdom is lost to us forever.

The Etruscans found themselves caught between the invasion of Gaelic tribes to the north and the expansion of the Roman Empire from the south. Unable to fight on two fronts, by the 1st century B.C. the Etruscans fell to the Romans and were absorbed into the Empire. See Italic Paganism and Punchinello.

EVIL EYE is the name for negative energy transmitted from a look, glance, or stare. In Italy the evil eye is called malocchio, in northern Europe it is often referred to as the overlook or overlooking. Typically the evil eye is initiated by someone who is envious of another's possessions, and looks longingly at the belongings. Depending upon the cultural lore, the evil eye can be cast unintentionally with an admiring gaze, or can be an intentional act to obtain the property of another.

From a magickal perspective, the evil eye is intended to cause back luck or poor health. In old Italy the evil eye was believed to have the power to cause impotence, dry up nursing mothers, and make fruit trees barren. Hand gestures were created to avert the evil, the most popular being the mano fico ("fig hand") and the mano cornuto ("horned hand"). Mano cor-nuto is a gesture in which the middle and ring fingers are held down by the thumb and the index and little fingers are extended outward like horns. Among some people this is the sign



Mano cornuto (l.) and mano fico (r.) combat the evil eye.

of a cuckolded man, but it is also widely used as a protective gesture against impotency. The mano fico is a hand gesture in which the thumb is inserted between the index and middle finger. It means literally "fig hand" in Italian, but "fica" or fig is a common slang term for the female genitals, so the mano fico is a representation of the sex act (with the thumb as phallus). Among the ancient Romans the headless bee (along with the headless frog) was believed to have power to banish the evil eye.

EVOCATION is the act of raising power or drawing a spirit or deity to appear as an external presence. Evocation is an external work of magick as opposed to invocation, which draws magick into an object or person. In ceremonial magick one can evoke a spirit to appear outside of a magick circle. Typically the spirit is held by a design such as a triangle marked on the floor and containing magickal symbols. One can evoke a presence, which is an external act, whereas to invoke is to draw the presence into oneself or into an object. See By Leaf AND Stem and Bud, and Invocation.

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FAIRY RING is traditionally a circle of dark green grass or a ring of mushrooms on the ground. It can also refer to a perfect circular impression in the grass. Legend states that one should never disturb a fairy ring in any way. According to ancient lore, fairy rings marked the spot of a fairy gathering. To disturb the area was to offend the fairies, an act that could bring a person bad luck or serious misfortune.



A fairy ring.

FAIRIES are viewed in many modern Wicca/ Witchcraft Traditions as spiritual beings whose actions maintain the life force in Nature. The fairy concept has its origins in the Neolithic Cult of the Dead in Old Europe and to the ancient burial mounds of that period. In England, the first mention of fairies appears in the Anglo-Saxon Chronicles circa A.D. 800, writings related to charms against elf-shot. The

word "fairy" is derived from the English word fee, which itself is derived from the Greek

fatua, and the Roman fata (Evans-Wentz, W. Y. *The Fairy Faith in Celtic Countries*. New York: Citadel Press, 1994, p. 231).

The earliest origins for the stereotypical image of the fairy in Western culture appear in ancient Mediterranean art. In Etruscan art, circa 600 B.C., we find tomb paintings depicting fairies as small winged beings. These beings were known to the Etruscans as Lasa. Images of fairies in Celtic art appear after the rise of Christianity, following the Roman occupation. Etruscan art depicts Lasa in human size, usually when in the company of a god or goddess. The small winged Lasa are almost always pictured with humans and typically hover over a container of incense or an offering bowl. The Lasa were also associated with ancestor worship, and their images are found in Etruscan shrines. This practice links the fairy/Lasa with the ancient Mediterranean Cult of the Dead. This is also true of the spirits known as Lare, whom the Romans later absorbed and modified from Etruscan Lasa beliefs.

Fairies were originally considered to be souls of the departed. It wasn't until much later in the Cult of the Dead that they became associated with the elemental kingdoms of

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Fairies gather to dance in a ring under the moon.

Nature. It was believed that the souls of the dead could enter into a living human and possess him or her. Out of this concept arose the tale of fairy changelings left in the crib of a human baby.

In European folklore we find many tales reminding us to always acknowledge the good deeds performed by fairies. It was believed that fairies could both help and harm human beings. Therefore it was always important to thank them for good fortune. Out of this mentality arose the practice of saying "knock on wood" when speaking of one's good fortune. This was an acknowledgement that the woodland fairies were being kind. If a person failed to do take this action, then the fairies might withdraw their aid, the results of which could be disastrous.

In modern Celtic Wicca, many Traditions link a mythical race known as Tuatha de

Danaan with the fairy kingdom in Celtic lore. This is due, in part, to their mystical origins

and disappearance in the British Isles. Legend tells us that the Tuatha de Danaan came from out of the mist when they arrived in the British Isles. Here they encountered the Fir Bolg people and defeated them in battle. Later, with the invasion of the Celts into Britain (600-500 B.C.), the Tuatha de Danaan disappeared into the hills and forests. Some people believe that this is the origin of the belief that fairies dwell in rural areas.

It is in the Etruscan mythos that we encounter the concepts that later formed European beliefs concerning fairy creatures. The Etruscan fairies were associated with vegetation and the secrets of Nature. In art they are depicted nude and winged, carrying a small vial of elixir. The liquid contained within the vial could produce any of three results. One drop could heal any malady, two drops opened the eyes to the secrets of Nature, and three drops transformed matter into spirit or spirit into matter. Such transformations were necessary in order to pass from the fairy world into the physical world and vice versa. Similar concepts also appear later in Celtic fairy legends. Celtic contact with the Etruscans occurred circa 400 B.C.

Every European culture has a folklore involving fairies of one type or another. In European literature, fairies are viewed as both benevolent and malevolent. The cute, helpful, friendly fairy is a modern concept by comparison to old European beliefs. Although the beliefs concerning fairies differ from culture to culture, there are two basic concepts universal in all fairy beliefs: the distortion of time itself, and the hidden entrances to the fairy world. These themes are more prominent in Celtic mythology.

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The "trooping" of fairies appears in Celtic legends and also in the Fairy Cult of Sicily. It does not, however, appear to have been an Etruscan mythos in general. Sicilian fairies formed groups called companies, such as the Company of Nobles and the Company of Poor. These fairies had the power to bless fields, cure illnesses, and bestow good fortune. However, if ill treated they were also capable of causing harm. Only after offerings were made to appease the fairies would they release the offender from their enchantment. Both humans and fairies belonged to companies that were essentially matriarchal (although some males were included). Only a human woman could free an offender from a fairy spell, and the fairies were highly revered among the peasant peoples.

Common to fairies of all regions is the belief in the distortion of time. A night spent in a fairy realm often translated into several years in mortal time. Secret entrances always guarded access to these realms and were often found in mounds or tree trunks. Fairies were believed to have a strong aversion to iron, so this metal was used as a protection against them when the need arose. Some folklorists feel that this legend is symbolic of the use of iron to plow fields and fell trees, all of which addressed the power of humans to assault Nature. To the fairies iron was an abomination.

One legend tells us that when entering a fairy realm, the person should stick a piece of

iron in the door to prevent it from closing. The fairies will not touch the iron, and thus cannot prevent the person from leaving at their will. See Cult of the Dead, Elves, Lare, Myrtle,

and TUATHA DE DANAN.

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FAIRY TRADITION is a Wiccan system founded by Victor Anderson and Gwydion Pendderwen. The Fairy Tradition is very secretive and little is known about their beliefs or practices. See PENDDERWEN. •

FAMILIAR SPIRIT is a concept connected with Witchcraft for many centuries. In popular legend the familiar is a toad, cat, goat, raven, dog, or some other creature that aids and protects a Witch. During the Middle Ages and Renaissance period the Church taught that the familiar was an agent of the Christian devil figure. The Church taught many such perverse ideas concerning the beliefs and practices associated with Witchcraft.

The oldest concept of the Witches' familiar was an animal spirit of Nature, the group consciousness of a specific type of animal delimited into a single form. In some cultures this is called a power animal or animal guide. Some Witches used a pet animal as the doorway or link to this type of connection to the higher animal spirit. In such cases the astral form of the animal became the vehicle for working with the greater



A sculptor's rendition of a Witch's familiar.

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consciousness, although certainly few peasant Witches from the medieval period would have been able to convey the concept in such terms.

The concept of the Witches' familiar is connected with shamanic practices and the lore of magickal creatures from many cultures. One of the earliest and most clear signs of the relationship between humans and guardian animal spirits is reflected in the Ver Sacrum, the ancient Italic rite of the sacred springtime predating the Roman Empire. Every spring a custom was observed by ancient Italic tribes wherein a portion of the tribe was

required to divide off and form new colonies. Each tribe was guided in this by their sacred animal. The Sabellians were guided by a bull, the Piceni by a woodpecker, the Lucani by a wolf, and so forth (Bonney, Yves, editor. *Roman and European Mythologies*. Chicago: University of Chicago Press, 1991, pp. 46-7, 52-54).

Many of the animals associated with various deities, such as Diana and the hound, Hecate and the toad, Proserpina and the raven, Pan and the goat, are also animals that appear as Witches' familiars. Here, in place of the Church's Satan figure, we have instead the true senders of aid to Witches in the form of an animal. It is worthy of note to realize that various types of Witches' familiars mentioned in Witch trials are the same creatures associated with moon goddesses since the Neolithic era. In particular these are the frog/toad, snake, bird, and lizard among many others. This is another indication of the antiquity of pre-Christian themes found in Witchcraft.

The Celtic tales related to magickal animals date mainly from the early medieval period when these oral stories were put into writing.

These writings were made after the Pagan Celtic period and were recorded by Christian monks working in monasteries. Therefore some caution must be employed when applying such tales as it was not the Christian agenda to preserve and pass on Pagan beliefs. However, by contrasting these tales against earlier pre-Christian writings on Celtic beliefs by Greek and Roman historians and commentators it is possible to speculate about the magickal/mystical role of animals in ancient Celtic culture (Green, *Animals in Celtic Life and Myth*). See *Animals in Witchcraft*.

FARRAR, JANET (1950-) AND STEWART (1916-2000). Both native Londoners, Janet and Stewart Farrar were initiated by Alex and Maxine Sanders in 1970. Stewart initially became involved with Alex Sanders as a reporter for the *Reveille*, and was asked to write *What Witches Do* as a result of this chance encounter. Stewart had previously written several detective/thriller novels, as well as one gothic novel. From a middle-class Christian Science background, Stewart by then was calling himself "an interested agnostic." During World War II he was an anti-aircraft gunnery instructor (rank of Captain), which gave him his first taste of serious writing when he was asked to write an instruction manual for the 30mm Bofors gun. After the war Stewart opted to stay in Germany as part of the Allied Control Commission as a liaison officer for the German Coal Board. What he saw in Germany immediately postwar influenced his politics and personal belief greatly—he was one of the first British officers to enter Auschwitz. In the 1950s Stewart became a member of the British Communist Party, and edited their periodical for

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them. He remained a member until the Hungarian uprising and then became disillusioned with the force Soviet Communists were using and left the party. Stewart Farrar crossed over from physical life February 7, 2000.

Janet Owen (later Farrar) became involved in the Craft after a friend started regularly



visiting the Sanders. Janet, being from a Christian background, went along to dissuade her friend from becoming involved, but was impressed by the moral structure that Wicca had and joined the Sanders' Coven. Stewart and Janet first met when Stewart was asked to script and narrate *A Witch Is Born*. After receiving their Third



Janet and Stewart Farrar.

Degrees from Alex and Maxine Sanders, they left the Sanders' coven to form their own. They had found much of Alex's teaching sparse in content and developed their own ritual structure as well as training methods during this time^They married in 1972.

The Farrars moved to the Republic of Ireland in 1976 where they lived and worked together as writers from that time on. They had operated a coven in Ireland continuously since then, although its structure and membership has changed radically from its original Alexandrian roots. Seventy-five percent of the Wic-cans within both the Republic and Northern Ireland trace their origins back to the Farrars.

The Farrars collaborated on the writing of *Eight Sabbats for Witches*, *The Witches Way* (jointly published as *The Witches Bible*), *The Witches Goddess*, *The Witches' God*, *Spells and How They Work*, to name but a few of their works (see Bibliography). Janet has also had one book published jointly with Virginia Russell: *The Magical History of the Horse*.

The Farrars' books have become some of the most influential in Witchcraft and have set the mold for modern Craft writers worldwide. They have lectured both in the United States and the Netherlands and explored the field of video as a way of presenting information on the modern Pagan movement. Since their initial introduction to the Alexandrian Craft they developed their own unique brand of Witchcraft and were honorarily initiated into several other traditions, including traditional Italian Strega. They preferred just to be called "Wic-can" rather than any specific tradition. In 1999 they were ordained as third-level clergy with the Aquarian Tabernacle Church, and held

the

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charter for the Aquarian Tabernacle Church in Ireland: Tempal Na Callaighe.

The Farrars believed strongly in the idea of Wicca being both progressive and dynamic, while remaining a clergy of those dedicated to serving the God and Goddess. See Bone, Gavin.

FATES are the three goddesses of destiny. They often symbolize the maiden, mother, and crone aspects of the Triformis nature of the Goddess. In their myths they spin the pattern of human life and then cut the final thread that initiates the death of an individual. In Germanic lore the Fates were known as the Norns (the Wyrdd Sisters). The Germanics gave them the names Urd, Verdandi, and Skuld (also known as Wyrd, Werthende, and Skuld). Celtic lore associated the Morrigan with fate.

In the earlier Greek tradition the Fates were known as the Moerae, and the three sisters were called Klotho, Lachesis, and Atropos. The Moerae were associated with streams and fountains. The Norns came from the fountain of Urd, the source of life from which the great ash tree Yggdrasill drew its strength.

In both cultures the three sisters spun the thread of life and then cut it, bringing a person's time upon the earth to an end. Among the Greeks, Klotho (the youngest) put the wool around the spindle. Lachesis (the middle sister) spun it and Atropos (the eldest) cut it off. In Germanic lore Skuld (the youngest) cut the thread, while Urd (the eldest) wrapped the wool and Verdandi (the middle sister) spun it.

In the ancient Mystery Tradition, activities such as weaving, plaiting, and knotting are governed by women under the auspices of the Fates. The Moerae govern the Triple Mysteries:



The three Fates, known in Germanic lore as the Norns.

birth, life, and death; past, present, and future; beginning, middle, and end. The Sisters

are also aspects of the Lunar Mysteries and reflect the phases of the moon: waxing, full, and waning.

In ancient times the Triple Goddess of Fate held power even over the highest gods. Images of a triple Goddess are well evidenced in the sculptures and frescoes of ancient Greece and Rome from as early as the seventh century B.C. Celtic images representing the triple form appear as early as the fourth century B.C., but are more frequent after the first century A.D.

One of the darker entities associated with fate is the banshee spirit. The etymology of the banshee indicates a connection with fairy mounds and fairy women, the earlier forms being ban-sith, bean-sidhe and ben-shee. As a fairy woman the banshee is associated with second sight, the foretelling of the future. In Ireland and Scotland the banshee appears when death is approaching. In this she foretells death

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rather than causes it, although in some tales she comes to take the living. The banshee can appear either as a beautiful maiden or a gruesome hag. In folklore the banshee wears white, the ancient color of death associated with bones. In this she is connected with the White Lady legends appearing in many cultures. In some tales the banshee wears a gray cloak over a green dress, and in modern times she is often depicted dressed all in black. See HECATE, MORRIGAN, and TRIFORMIS.

FAVA is a plant long associated with the Underworld, spirits of the dead, and chthonic forces in general. The fava is a bean plant that produces a delicate white flower bearing a single black stain on its otherwise perfect white petal. In ancient lore this stain was produced when the finger of the Lord of the Underworld touched the fava plant.

The ancient Romans served fava beans at the funeral banquets honoring the connection of the dead with the fava plant. This association has remained in Italian Witchcraft through the centuries and fava bean soup is still a traditional meal served on November eve. A bowl of fava bean soup is placed outdoors at midnight as an offering to the spirits, and then buried after sunrise on November 1.

In early Roman times the fava bean played an important role in the revelry of the Saturnalia feast. A single fava bean was baked inside one of the ritual cakes and whoever found it was made master of the Saturnalia. This custom, although altered through Christian influences, was still present at this seasonal festival, which by the fourteenth century was changed

to the festival of Epiphany. Curiously, however, the festival event that occurred during Epiphany was still referred to as the Festa del Re (the Festival of the King), which retained the earlier Pagan meaning.

The customs of this festival are observed in Italy today where lots are drawn for pieces of the festival cake. Whoever finds a black bean in his slice is proclaimed "King of the Banquet" and must choose a queen to rule with him over the festivities. Families still

traditionally purchase a focacce cake at Epiphany, to be left near the fireplace for Befana, who will later be burned in effigy at the end of the season.

At the Mardi gras, held the day before Ash Wednesday in New Orleans, the ancient custom of the ritual cake is still observed. The cake is now called the King Cake and instead of a fava bean, a small plastic baby is placed inside the cake. The wild antics that take place during the Mardi gras are very much the same as the revelry of the Saturnalia, led by the Lord of Misrule. See LORD OF MISRULE and Samhain.

FEMININE ENERGY is a term applied to the specific natures of certain occult energies—it is not used here as an indication of gender. Both men and women possess feminine energy as well as masculine energy. According to occultist Dion Fortune, on a mundane level feminine energy is nurturing and expansive. From an occult perspective feminine energy is receptive. As a polarity it has a negative charge, meaning negative in the sense of a battery connection. On the physical plane feminine energy is passive/receptive and on the spiritual plane it is active/transmitive.

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FERMENTATION MYSTERIES are an

essential element of the Transformation Mysteries found in esoteric Wicca/Witchcraft. The teachings of the grain are intimately connected to the Fermentation Mysteries; a good example is reflected in the Eleusinian Mysteries. The dry seed planted in the soil is symbolic of death, the descent into the Underworld. The mystical meeting beneath the soil with the inherent properties of decay awakens new life within the seed. In this principle is the meeting of the Goddess with the Lord of the Underworld. The emergence of physical life from the seed rising up through the surface is symbolic of the process of rebirth within the Underworld. It is the beginning of the ascent of the Goddess, her return to the world of the living.

The appearance of the young sprout, having broken through the soil, is symbolic of rebirth into the physical dimension, the return of the Goddess. The totality of this is two-fold. The plant itself is the god, the Child of Promise, and the spiritual/mystical process described here is itself the Goddess. She is the spirit and he is the body. Thus, in time, this newborn god will become the Harvest Lord, and his life energy in the form of new seed will be returned to the earth where it will impregnate the Goddess. From this sacred union new life will issue forth once again.

The essence of the God is contained in the seed or grain (or in the grape—the blood), as is the case concerning Dionysos. The intoxicating power of fermented grain was believed to be the literal presence of the God within one's body. This ancient concept is the basis for the Wic-can/Witchcraft rite of cakes and wine. To con-

sume the God was to take on His nature. To take on the nature of the God was to align oneself with Him, and thus inherit His power of resurrection. Through union with the

God, death lost its power and rebirth was assured. See Bacchus, Cakes and Wine, Ceres, Cerrid-wen, Dionysos, Grain, and Transformation Mysteries.

FENNEL (*Foeniculum vulgare*) is one of the sacred herbs of southern European Witchcraft. It is a symbol of light and victory. Stalks of this giant species of fennel were once used as wands in the ancient Greek Mystery rites. Such wands, known as a thyrus, were topped with a pine cone and twined with ivy. In Greek mythology, fennel was used by Prometheus to carry fire down from the heavens to humankind (Frazer, J. G. *Myths of the Origin of Fire*. New York: Barnes & Noble, 1996, p. 193). A sixteenth-century Italian sect known as the Benandanti carried stalks of fennel with which they fought against evil forces in the night. See BENANDANTI, Dionysos, and Ivy.



Fennel, a sacred herb of southern European Witchcraft. The stalks, topped with pine cones, were used as ritual wands.

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FETCH is an apparition of the dead. The fetch typically appears to friends and loved ones shortly before the actual death of the individual. Legends say that the fetch sometimes appears as a warning to the person who is about to die. On occasion the fetch may not take on the actual image of the dying person but appears instead as a single moving light. Such lights are called a fetch-light or a dead-man's candle.

FIRE is sometimes known as the living element. It is perhaps the most ancient symbol of divinity. Fire is a living principle of duality, providing light and heat to aid humankind, while at the same time being a force of death and destruction. The eternal flame is a common theme in ancient Mystery Cults and typically represents the eternal presence of Divinity. Among the ancient Greeks, Hestia symbolized the divine living flame, as did Vesta among the Romans.

ASymbol for the element of Fire.

The ancients believed that fire could lie hidden in a piece of wood. By rubbing two pieces together the fire could often be coaxed from the wood. Once fire was produced the ancients often transported the flame on the end of a giant fennel stick, a custom that later associated fennel with the forces of light. The connection of fire as the living spirit latent in wood drew worshippers to establish and maintain sanctuaries for their deities within the forests,

long after the creation of towns and cities. According to ancient legend, statues of deities were encased in a bundle of branches and transported to a new location when another sacred grove was to be established. In this manner the "fire" of the deities' spirit was conveyed from grove to grove.

In modern Wicca, Fire is one of the four creative elements. It is traditionally linked to the color red, although this does differ among the various traditions. As a magickal agent the element of fire is symbolized by a ritual tool. Some traditions assign elemental Fire to the ritual blade because the blade was forged in Fire. Other traditions assign it to the wand because of the use of wood as a torch. In astrology the zodiac signs Aries, Leo, and Sagittarius are associated with fire. See Fennel, Full Moon Meetings, Four Elements, and Hearth.

FIRST CELTIC WICCAN CHURCH is a

Federally recognized 501(c)3 corporation and the Mother Church for the First Wiccan Church of Escondido and its associated Circles. It is located in North San Diego county in southern California. The permanent site for the national facility is as yet undetermined, and all affairs are at present being handled by William R. Eade (Vendegaar), the High Priest of the First Celtic Wiccan Church and the First Wiccan Church of Escondido, who is also one of the national directors.

William Eade is the contact person for the church, taking on this role in 1994 when the First Wiccan Church of Escondido went public in 1994 with a front page article and a color photo of him in the Escondido Times Advocate. Eade is a retired electronics and computer

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engineer who has spent more than fifty years in the study of comparative religion and history. He has practiced the Wiccan religion for more twenty years, having studied three other Wiccan paths before concentrating his efforts on the Irish Celtic path.

As a qualified, not-for-profit corporation under the laws of the State of California and the federal government, it is the intent of the church to educate the public about Wicca. The primary effort at present is educating law enforcement personnel and associated legal members. Members of the church are available to local police departments for consultation on the subject of "occult crime" and other such issues. They are also available as expert witnesses at no charge other than actual incurred expenses (travel, food, and accommodations, if necessary) to Wiccan members who have legal problems.

They have already been active in having the "Witchcraft" argument eliminated from several cases, and were instrumental in having a concealed weapons charge dropped that was brought against a Wiccan who was carrying an athame. The FCWC is also active in the field of military and penal institution education on the subject of Wicca, and is listed with all local hospitals in areas across the country where members are located, for

emergency religious consultation when requested by a Wiccan or Pagan.

While the FCWC has a loose structure in order to accomplish their purposes, they do not seek to impose their views on other traditions. One of the primary precepts of their belief is that they do not sell their religion. They have no tithing or pledge system to raise

money. This, of course, also means that none of the church officials in any position, from the national directors to the officers of individual churches, have any income from the church itself.

Each priest or priestess is required to have outside income to provide for his or her personal living expenses. The FCWC appreciates donations of time and labor to handle such things as writing and printing bulletins, answering correspondence from people inquiring about the church, and teaching by mail to those incarcerated or in the military service. Monetary donations to offset the costs of printing, stamps, and so forth are greatly appreciated and accepted.

Since the various United States military organizations require a masters degree in theology as well as valid ministerial credentials from a recognized church to qualify as a military chaplain, it is the intent of FCWC to establish a seminary that is fully accredited for master's and ultimately doctor's degrees. They intend to make their ministerial credentials and degrees the standard that all other institutions must strive to meet. The Navy recently created a position for a Muslim chaplain when they discovered that they had a total of 2,400 officers and enlisted men in the Navy who are practicing Muslims. The FCWC feels Wiccans can easily achieve or exceed that number.

Graduates from the FCWC program will have a thorough knowledge of comparative religions as well as a comprehensive background in the Irish Celtic traditions themselves. Since graduates (male and female) will be working High Priests and High Priestesses of Wicca, they will also be taught the business end of running a Wiccan group and interfacing with the world.

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The ultimate goal of the FCWC is to make the silver pentagram a legitimate part of the military chaplain's insignia.

FISH is the symbol of fertility because of its connection with water, and due to its phallic-like appearance. Fish are also symbols of secret wisdom and of the forces residing in the Underworld. In ancient times fish were called birds of the Underworld because of their movement beneath the water. From this Otherworld nature they came to be associated with the subconscious mind and with psychic abilities. We see this in the Zodiac sign of Pisces, the fish.

The fish also appears as a symbol on the ancient Witch charm known as the cimaruta. Here it is not only a symbol of fertility and abundance but also symbolizes Proserpina. Proserpina often appears on ancient charms and amulets astride a dolphin or some

mythical sea creature. In such settings she always holds the fins/fish tail in her hand. As a symbol of Proserpina, the fish is often depicted with a key. The fish with a key is one of the most enduring symbols of initiation.

The fish often symbolizes the initiate, one who dwells in the spiritual world (the sea) and the material world. In occult lore the fish swallows the key that unlocks the door between the Underworld and the Overworld. Having assim-



ilated this hidden knowledge, the fish brings forth the key from the water and gives it to the earth. In Celtic lore the Salmon of Wisdom acquires its knowledge by eating nuts from the nine hazel trees located near a well at the bottom of the sea, most likely a reference to the Underworld. See CIMARUTA, HAZEL, PROSERPINA, and Water.

FITCH, ED. (1937- )A founding father of American Wicca and the Pagan Way, Ed Fitch was born in Roxboro, North Carolina, to a family with Russian roots. He grew up in various locations around the country since his father, a construction worker, was required to move frequently. At age nine, he and his father sighted a UFO over their ranch in northern California. Fitch remembers a circular object, about fifty feet in diameter, with an aura of orange flames, which rose from a nearby mountain and cruised silently over the ranch.

During four years at the Virginia Military Institute, Fitch embarked on his lifelong research into the paranormal. After graduation, he entered the Air Force and was sent to Japan, where he managed a courier station, carrying secret documents from a spy organization that eavesdropped on Soviet activities in Siberia. While there, he delved into Buddhist and Shinto philosophies.

After three years Fitch returned to the United States and civilian life, working as a technical writer and an electronics engineer in Washington, D.C. It was now the 1960s, and contemporary Witchcraft and Paganism was spreading across the country. Fitch was initiated into the Gardnerian tradition of Witchcraft by Raymond

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and Rosemary Buckland, and rose to the rank of High Priest. He also was trained in trance channeling by Spiritualist mediums from the Church of All Worlds.

The Air Force called him back to duty during the Vietnam War, stationing him first in Vietnam and then in Thailand, where he had additional opportunities to learn about Eastern religions and mysticism. He earned a black belt in Tae Kwon Do, which



introduced him to Zen thought and action, a discipline that has remained with him.

In Thailand Fitch wrote two books that were never formally published until, in modified form, during the 1990s. However, the books subsequently circulated in the Pagan community and became underground classics: *The Grimoire of the Shadows*, a book of mag-ickal training techniques, and *The Outer Court Book of Shadows*, which reconstructed the magickal and seasonal rituals of ancient Crete, Greece, and Druidic Europe. Material from these books continues to crop up in new traditions and rituals, sometimes being labeled as an "ancient Celtic tradition from Ireland and Scotland."

After Thailand, Fitch was reassigned to North Dakota to work on the redesign of Minuteman rockets. During this time, he became part of an informal group that created the seminal Pagan organization known as the Pagan Way. Fitch composed introductory and background materials and public rituals and was instrumental in forming the first Pagan Way grove in Chicago.

The Air Force sent Fitch next to southern California, at which time he left the military at the rank of Captain. After he obtained a master's degree in systems management from the University of Southern California, he went to work for a major aerospace firm as a research and development engineer. For several years Fitch also published *The Crystal Well*, a magazine of Neo-romantic Paganism. His book *Magical Rites from the Crystal Well* was published by Llewellyn Publications in 1984.

In the 1980s Fitch remained active as a Gardnerian High Priest and he also became involved in Odinism, a form of Norse Paganism that stresses conservative, family-oriented values. The aerospace depression in California in the 1990s prompted him to diversify his career direction. During this period, he worked as a private detective, a shopkeeper at New Orleans Square in Disneyland, an editor for a small publishing house, and a troubleshooter for the Federal Aviation Administration (FAA) in Washington, D.C., finally returning to the resuscitated California aerospace industry in 1997.

Fitch's current research has focused on dark goddess studies and shamanism, the latter with an accent on the Norse. In addition, his continuing interest in dance magick is contributing to a work in progress. In the last several years, Fitch has created poetic and magickal materials relating to the modern Gothic movement, many of which he has performed at his Goth parties and at readings in Southern California with the League of Vampiric Bards. In fact, his soirees prompted the prestigious L.A. Times to dub him "the Gatsby of Goth." A book dealing with Gothic performance art and archetypes (written in collaboration with poet and journalist

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Stephania Ebony) will follow the dance magick book. In addition, Fitch recently has been writing and producing a variety of motion pictures and telefilms. His other books are *The Rites of Odin* (Llewellyn, 1990) and *A Grimoire of Shadows: Witchcraft, Paganism & Magic* (Llewellyn, 1996).

FITH-FAITH is a small image of someone, made in either wax or clay. It is used in spell-casting and other forms of magick. The fith-faith is similar in many ways to the so-called voodoo doll. Traditionally pins, needles, or nails are driven into the image to direct magickal energy or personal will power into it so as to manifest a desired effect. Such an act is believed to be transferred to the person represented by the image of the fith-faith. In modern Witchcraft/Wicca this is usually performed for healing, or for binding an individual from harming others. See PINS, POPPETS, and SYMPATHETIC Magick.



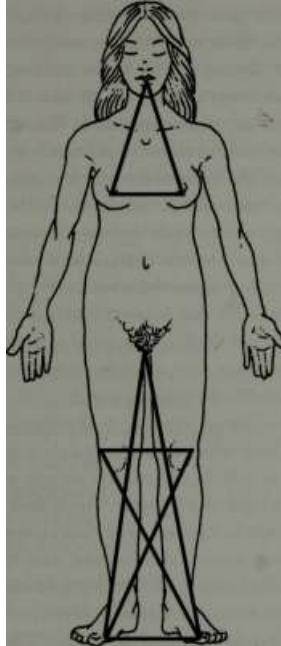
A small wax or clay figure, called a fith-faith, is used for spellcasting.

FIVE-FOLD KISS refers to part of a ritual associated with initiation in which the initiate is given a single kiss on both feet, both knees, and above the pubic area. This marks a five-pointed star pattern, the quintessence of creation. These five kisses denote the initiate and his or her right to access the mysteries. The feet have brought the initiate to his or her path. The knees kneel before the gods and on sacred ground. The pubic area is the regenerative organ, a token of rebirth into the Old Ways.

The Five-Fold Kiss is also applied during rituals of drawing down the moon, when joined with the Triad Kiss. The triad is another series of three kisses given following the Five-Fold Kiss. Both breasts are kissed on a woman or both biceps on a man, and a last kiss is placed upon the lips. The last three kisses acknowledge the divine spark within the initiate, the Divine Triad. The Triad represents the ultimate unknowable Source of All Things that we personify as Goddess and God. In ancient times this Triple Kiss was a sign of entry into groves of the old mystery sect.

In some modern traditions the Five-Fold Kiss is applied to both hips, both breasts, and then to the lips, marking out the five-pointed star in this manner (replacing feet, knees and pubic area). This upper torso version was used in some of the older traditions when elevating a Wiccan/Witch to the position of a Priestess. Here it signified the breasts of nurturing and the hips of birthing, overseen by the divine source, again represented by the lips. The lips were associated with the divine because air represents spirit and speech issues forth from the mouth. All of the symbolism joined together represented the Great Mother. See DRAWING

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The pattern of the five-fold kiss and the three-fold kiss.

FLIDAI is a Celtic woodland goddess of wild creatures and sexual intercourse. Her name means "deer" and she is sometimes referred to as the mistress to stags. Flidais is easily identified with the Roman Goddess Diana. She often bears the epithet "fine or beautiful-haired." Flidais is accompanied by a magickal cow that resembles the seven kine of Mannanan, whose milk could sustain hundreds. She is said to be

the mother of the Witch-like Be-Chuille and the wanton Be-Teite. It is uncertain who her husband was, but he may have been the shadowy figure Adammair whose sexual appetite required seven women to satisfy it (MacKillop, p. 210; Farrar, Stewart, and Janet Farrar. *The Witches' Goddess*. Phoenix Publishing Inc., 1987, p. 221). See Diana.

FLOGGING is the ritual act of repeatedly striking a person, or oneself, with a whip or flail of some sort. In ancient Mystery Cults flogging was an act of purification. It was believed to drive out evil spirits and sharpen the senses. In this sense flogging was an act of regeneration.

In ancient Rome, women willingly joined in the rites of the Lupercalia, a rite that included flogging. Priests known as the Luperci ran about the streets of Rome striking women on the back and the buttocks with goat-hide strips. This act was believed to transfer fertility from the goat into the women.

From an occult perspective, flogging can be used to induce a state of trance. The rhythm of the lash creates a hypnotic effect, and this then combines with the release of endorphins into the brain. Endorphins are peptide hormones that reduce the sensation of pain and create a mental state of euphoria. Some Wiccan/Witchcraft traditions incorporate ritual flogging into their initiation rituals or magickal practices— however most do not. See GOAT.

FOOL is an ancient character appearing in many different European festivals. In the traditional theme of the tarot, the Fool is the seeker who sets out upon the path of enlightenment without any prior knowledge of that which he

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seeks. He relies entirely upon his own instincts and intuition. In the traditional symbolism of the tarot card, the Fool is walking toward the edge of a cliff, unaware of the direction in which he is headed. He is totally absorbed in the Self, while the dog of reason barks unnoticed at his heels.

The Fool is the sacrificial victim in European ritual themes, seen as one who willingly but unknowingly comes to his own demise. He is the sacrifice of the scapegoat. In him we can see the Jester who reminds us of our own folly.

Following the New Age influences upon occultism in the early 1980s, many people within Wicca/Witchcraft revised the Fool image. The Fool came to be viewed as the explorer of spirituality, the trailblazer who is not bound to conventional wisdom. From a New Age perspective the Fool seeks the answers from within him-or herself. Many New Age advocates see themselves as being both the teacher and the student. See Lord of Misrule and Punchinello.

The Fool seeks enlightenment and explores spirituality, relying on his instincts and intuition, hut lacking in experience.



FOUR ELEMENTS are the foundation of the quintessence of creation itself. According to ancient teachings, creation was brought about when the four basic elements of Earth, Air, Fire, and Water came together under the direction, of Divine Spirit. Many ancient myths speak of order coming out of chaos, the so-called taming of the elements. In Wicca/Witchcraft the basic structure of physical and etheric material (the spiritual essence) is comprised of one or more of these elements. Earth is that property which binds and gives form. Air is that property which liberates and stimulates. Fire is that property which animates and activates. Water is that property that makes things mutable and flexible. The physical representations of these four elements constitute their gross form in the material world.

Just as there is a duality in all things, the elements have what can be termed their

negative aspect as well. In this context we may say that Earth is rigid, Air is flighty, Fire is destructive, and Water is stagnant. The four elements are kept in a positive and peaceful state through the mediation of spirit, which can be called the fifth element. In Eastern Mysticism it is referred to as Akasha. The Wiccan/Witchcraft pentacle (an upright, five-pointed star) represents the four elements overseen and kept in balance by spirit/Akasha. The Satanic pentacle, an inverted five-pointed star, represents the four elements dominating spirit. It is important to understand that when we speak of the four elements we are speaking of types of energy. The physical forms of the four elements in the material world are manifestations of elemental principles and not the elements themselves.

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According to ancient historians, Empedocles (a student of the teachings of Pythagoras) was the first person known to have taught the concept of the four elements as a single cohesive doctrine. He was also the first person to introduce the concept of the four elements into astrology, and their role in discerning the basic nature of the zodiac signs. He lived around 475 B.C. in his native homeland of Sicily where he presented the teachings concerning the four elements as the fourfold root of all things.

These are the traditional assignments in European Occultism derived from the teachings of Empedocles:

Earth: Taurus, Virgo, Capricorn Air: Gemini, Libra, Aquarius Fire: Aries, Leo, Sagittarius Water: Cancer, Scorpio, Pisces

Earth: cold + dry Air: hot + moist Fire: hot + dry Water: cold + moist

Most modern occultists credit Philippus Aureolus Paracelsus with what can be called the "Doctrine of the Four Elements." Paracelsus was an alchemist who taught that the four primary elements consisted of both a vaporous and a tangible substance. He believed that each element existed as both a physical element and a spiritual element. Paracelsus taught that just as there were two types of matter in Nature, a physical and etheric, so too must there be two types of Nature (the physical world and the supernatural world). He further believed that within the supernatural world there existed beings native to each of the elemental regions

therein. Thus Paracelsus assigned Gnomes to Earth, Sylphs to Air, Salamanders to Fire, and Undines to Water. SrcELEMENTALS.

FOUR QUARTERS refers to the compass directions of north, east, south, and west. In Wicca/Witchcraft these are the sacred directions associated with the four elements of creation: Earth, Air, Fire, and Water. Elemental spirits and guardian spirits are often also associated with the four quarters. Various Traditions assign certain colors to represent the four quarters.

In most Wiccan/Witchcraft traditions beings known as elementals are evoked at each quarter. Each of the four quarters is associated with a Watchtower and with beings known as the Watchers or Grigori. In occultism each of the four quarters is a doorway into an elemental realm and beyond. In modern Wicca/Witchcraft offerings to spirits and deities are often placed at one of the four quarters associated with various entities. See ELEMENTALS, FOUR

Elements, Grigori, and Watchers.

FOUR TOOLS of Wicca are the pentacle, wand, athame, and chalice. The earliest depiction of these four tools appearing together in a magickal/ritual context is found in the fifteenth-century Italian tarot card of the Magician (now known as the Cary-Yale Visconti deck). These four tools are now viewed as the traditional tools of Western Occultism.

With the exception of the chalice, these tools also appear together as ritual tools in a medieval book of magick known as the Key of Solomon. There are many debates as to the actual time

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period in which this book was written. The ancient historian Josephus, in the first century A.D., mentions a book of incantations that he ascribes to King Solomon of biblical fame. This may or may not be the book in question as it is difficult to find authorities that agree.

The four tools used in Wicca/Witchcraft constitute a set of spiritual implements for religious and ritual purposes. Some occultists assign certain virtues to the ritual tools. The pentacle is the shield of valor. The wand is the lance of intuition. The athame is the sword of reason, and the chalice is the well of compassion. In such a view the four tools become the weapons of the spiritual knight. See ATHAME, Chalice, Pentacle, and Wand.

FOUR WINDS are often personified in the occult as spirits or deities. These are the directional winds: North, East, South, and West. In Roman mythology the four winds are deities that have elemental natures. Their names are



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The Four Winds.

Boreas (North), Eurus (East), Notus (South), and Zephyrus (West). They are controlled by another deity named Aeolus, the guardian of the winds who keeps them in order by chaining them together.

Iri this myth we see the four elements controlled by a fifth nonelemental power. This, of course, is the symbolism of the Wiccan pentagram. It is interesting to note that Pythagoras and his disciples considered the five-pointed star a sacred symbol. In southern Italy, during the fifth century B.C., the followers of Pythagoras wore pentagram signet rings which were later adopted into Freemasonry and Wiccan symbolism. See VOICE OF THE WIND.

FOUR WORLDS is a metaphysical concept of Western Occultism depicting the universe as being comprised of four primary states of existence: Divine, spiritual, mental, and material. Within these groups are contained many other related realms or dimensions.

FOX, SELENA (1949- ) is a priestess, psychotherapist, ritualist, writer, and teacher. She is founder and executive director of Circle Sanctuary, an international Nature Spirituality resource center and legally recognized Shaman-ic Wiccan church headquartered on a nature preserve in southwestern Wisconsin, USA. Selena's approach to spirituality emphasizes Nature communion and blends together ancient and contemporary Pagan folkways, Wiccan traditions, multicultural shamanism, and transpersonal psychology.

Selena has been a priestess since 1973. She is one of America's best-known Pagan elders,

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networkers, and religious freedom activists. She is founder of Circle Network, Lady Liberty-League, and the Nature Religions Scholars Network. Biographical sketches and summaries of her leadership work are published in Who's Who in Religion (1992), Religious Leaders of America (1991), Who's Who in America (1992), Who's Who of American Women (1995), Encyclopedia of Witches and Witchcraft (1988, 1999), and other works.

Selena Fox was born October 20, 1949, in Arlington, Virginia. As a result of several mystical experiences she had as a young child, Selena began her lifelong exploration of consciousness and spirituality. As a teenager, she started writing down her dreams, studying mythology, and doing tarot readings. When she was twenty-one, Selena led her first public ritual, a celebration of spring. When she was twenty-five, she founded Circle, also known as Circle Sanctuary, which currently ministers to Wiccans, Pagans, and other Nature Spirituality practitioners throughout the United States and more than twenty other countries around the world.

Selena has an M.S. in counseling from the University of Wisconsin-Madison, and

received additional training in psychology at Rutgers University, Mendota Mental Health Institute, and various conferences and training programs. She has been doing spiritual healing and counseling since 1969. She works with a variety of healing modalities including dreams, visualization, affirmations, hypnotherapy, meditation, creative ritual, movement, therapeutic touch, cognitive restructuring, symbolic expression, and Nature communion. She does consultations face-to-face and by telephone in her private practice.

Selena has clients from throughout the United States as well as some in other countries; they are from many walks of life, cultural backgrounds, and spiritual orientations. Selena also is a state-certified clinical psychotherapist with a practice at Wellspring Clinic on the west side of Madison, Wisconsin.

In addition to doing healing work with individuals and groups, she also has been active in efforts to bring more wellness to society and the planet as a whole. Since the 1960s, Selena has been a social change activist for peace, gender and racial equality, and environmental preservation. She has joined with ministers of other religions in endeavors promoting multicultural understanding, interfaith dialogue, and global cooperation. She has been a delegate and speaker representing the Wiccan religion and Paganism at a variety of international interfaith conferences. In 1999, she was appointed to the Assembly of Religious and Spiritual Leaders, a 200-plus group of leaders from world religions that meets in connection with the Parliament for the World's Religion.

Selena's writings and photographs have been published in various works. She is author of *When Goddess is God* and *Goddess Communion Rituals and Meditations*, and the creator of several music and guided meditation tapes, including *Sacred Cave Ritual* and *Magical Journeys*. She is founder and consulting editor of the quarterly journal, *CIRCLE* magazine, and the sourcebook, *Circle Guide to Pagan Groups*. She was a consultant for Time-Life Books' *Mysteries of the Unknown* series and for *On Common Ground*, a multimedia CD-ROM on religious pluralism in America by Dr. Diana Eck of Harvard University.

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Over the years, Selena and her work have been covered by various regional, national, and global media, including press ( *Time*, *Wall Street Journal*, *People*, *UTNE Reader*), and radio and television (Larry King Live, Today, Donahue, Sally Jessy Raphael, Sightings). Selena also has been mentioned or featured in several documentary films and videos as well as books, such as *Spiritual Dimensions of Healing* (Krippner & Welch, 1992); *Drawing Down the Moon* (Adler, 1979, 1986); *Stroking the Python* (Stein, 1988); *Life & Times of a Modern Witch* (Farrar, 1987); *Full Moons* (Katzeff, 1981); *Tales of Reincarnation* (Guiley, 1989); *Witchcraft from the Inside* (Buckland, 1995); *Never Again the Burning Times: Paganism Revived* (Orion, 1995); *People of the Earth* (Hopman & Bond, 1996); and *Contemporary Paganism: Listening People, Speaking Earth* (Harvey, 1997).

Selena travels nationally and internationally in her work, presenting workshops and



rituals at colleges and universities, festivals, churches, conferences, and healing centers. See Carpenter, Circle, and Circle Sanctuary.

FRANKLIN, ANNA (1955- ) lives in a village in the English Midlands and is the High Priestess of the Hearth of Arianrhod and a Third-Degree Witch. She has been a priestess of the British Pagan Tradition since the age of eighteen, initially training with a Gardnerian/Alex-andrian coven, learning the crafts of herbalism and healing, then the Hearth of Brigid, a traditional coven of the Coranieid, under Dame Sara and Sir Phil Robinson. Anna founded The Hearth of Arianrhod, a coven of the Coranieid, in 1986. The Hearth runs training and teaching circles, discussion groups, and postal networks



Anna Franklin.

for distant members. It also publishes Silver Wheel, a Pagan magazine founded in 1988.

Anna trained initially as a photographer and artist, gaining an honors degree in fine art in 1980. She worked as a photographer, illustrator, and community artist, exhibiting work and teaching. In the mid-1980s Anna found that the spiritual side of her life began to push itself more and more to the forefront of her activities and she was soon a familiar sight at many psychic fairs with the Silver Wheel Craft Supplies stall, selling occult goods, homemade incenses, and magickal oils, and reading the tarot. She retrained as a therapist in reflexology and aromatherapy, the better to help the people she with whom she came in contact; and with Sue Phillips and Amazon Riley opened the Holistic Healing Centre.

Anna now spends much of her time writing, editing Silver Wheel, and contributing articles to other Pagan magazines, coediting Strix (with Sue Phillips), a fantasy magazine, and writing Pagan books, among them: Herhcraft: A Guide to the Ritual and Shamanic use of Herbs, with Sue Lavender, illustrated by Paul Mason (London: Capall Bann, 1996); Familiars: the Animal

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Powers of Britain, illustrated by Paul Mason (Capall Bann, 1997); Pagan Feasts: Food for the Festivals with Sue Phillips, illustrated by Anna Franklin (Capall Bann, 1997); Personal Power by Anna Franklin: A Guide to Personal Growth and the Energies of Mind, Body and Spirit (Capall Bann, 1998); The Sacred Circle Tarot, illustrated by Paul

Mason (Llewellyn Worldwide 1998); *The Wellspring*, with Pamela Harvey, illustrated by Helen Field, seasonal inspirations for the festivals (1999); *Fairy Lore*, illustrated by Paul Mason, the folklore of fairies and the realms (Capall Bann, 1999); *Ritual Incense and Oils*, how to make and use incenses (Capall Bann, 1999).

FRAZER, SIR JAMES (1854-1941) was a British anthropologist, folklorist, and classical scholar. He was born in Glasgow in 1854, and died in Cambridge in 1941. His outstanding position among his colleagues was well established with the publication of *The Golden Bough; a Study in Magic and Religion*, in 1890 (Macmillan). This work addressed the evolution of magickal thinking into religious thought. Although the book dealt extensively with Aegean/Mediterranean themes, it also revealed the connections and correspondences found throughout much of continental Europe and the British Isles.

Frazer popularized the theme of the Divine King, which is an integral part of Western Occultism, emphasizing the relationship between the well-being of the community and the vitality of the Divine King. The King was slain at the peak of his power in order to transfer his vital essence back into the land (Nature). The abundance of plants for the harvest, and ani-

mals for the hunt was long associated with the status of the Divine King known also as the Slain God. As the old saying goes, "The Land and the King are One." This is one of the fundamental teachings in the Western Mystery Tradition.

There is little doubt that *The Golden Bough* greatly influenced the works of Gerald Gardner and other early writers on Wicca. Italian Paganism was carried to much of Europe and the British Isles where Celtic lands were held by the Romans for over 400 years. Gardner was no doubt aware of the correspondences resulting from the Celtic adaptations of Aegean/Mediterranean influences upon the indigenous beliefs and practices of northern Europe. In his books *Witchcraft Today* and *The Meaning of Witchcraft*, Gardner discusses the influence of the Roman Mystery Tradition (particularly at Pompeii) and its influence on English Witchcraft.

Frazer's *Golden Bough* was instrumental in the Wiccan movement of the late 1960s and early 1970s. Such figures as Rex Nemorensis (King of the Woods) and Diana (as Queen of the Witches) formed the theology and structure of many eclectic Wiccan/Witchcraft groups. The majority of modern scholars dismiss many of Frazer's theories, but his work is being reconsidered in light of new studies in anthropology, archaeology, and history. See GARDNER, ITALIC PAGANISM,

and Slain God.

FREY is the god of fertility in Nordic-Germanic mythology. His worship rites incorporated phallic images. Traditionally, Frey's chariot was drawn by two magickal boars. See ANIMALS IN Witchcraft.

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FREYA is the goddess of fertility in Nordic-Germanic mythology. The ancient Romans equated her with Venus as a goddess of love. In iconography Freya's chariot was drawn by two magickal cats. See ANIMALS IN WITCHCRAFT.



Freya, Norse goddess of fertility, is seen in a chariot drawn by cats.

FRIEDBURG, AINSLEY is a Witch, occult shop owner, and President of the Connecticut Wiccan & Pagan Network (CWPN). Ainsley started her first coven at the age of nine. It consisted of herself and another fourth-grade girl— they spent all of their time looking up love spells in books. She was initiated in the Golden Dawn in 1977 but left shortly afterward, now being one of the few to hold the degree of o:o Neophyte for over twenty years.

Ainsley discovered Wicca in 1980 through her membership in Mensa and has been a dedicated practitioner ever since. Since 1991 she

has owned Avalon, an occult shop in South Norwalk, Connecticut. She is the High Priestess and founder of Chiaroscuro, a web of Covens in Connecticut, in 1990 the president and founder of the Connecticut Wiccan and Pagan Network (FACOWI, Fairfield County Wicca) <http://www.lanet.com/cwpm>, the Connecticut Director of WADL (installed in 1991 by Dr. Leo Louis Martello), and currently she is treasurer for ERAL.

Ainsley has appeared on several Connecticut television shows and many local and national newspapers as well as radio stations such as NYC's Z100. She appeared in October 1997 on A&E's "The Haunted History of Halloween." Ainsley considers herself eclectic but in the past has had strong leanings toward Egypto/Baby-lonian, Celtic, and Discordianism Tradition. She is currently researching and working heavily on Slavic Pagan Traditions and is the webmaster of the "Slavic Paganism & Witchcraft" website at <http://members.aol.com/hpsosnert>.

Ainsley has been an ordained minister through the ULC since 1991, and has performed more than a dozen legal handfastings and several Wiccanings. Ainsley received an official third degree and eldership from Janet and Stewart Farrar and Gavin Bone in a ceremony in Kells, Ireland in November 1998, with over forty letters of recommendation

from members of the Wiccan community. She is currently running spiritual tours to Ireland. She also holds a first degree in the Cabot Tradition and has been beaded in the Yoruban Tradition as a daughter of Oya. Her goal is to see Witches and Pagans from all backgrounds, whether religious or loctional, united as a community in which they can support and learn from each

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Ainsley Friedburg, founder of the Chiaroscuro coven web.

other. Her son, Joshua is the lead guitarist for the Radiation Kings, an ska band, and is signed with Stubborn Records. Ainsley currently lives in South Norwalk.

FROG is a creature whose image in connection with the Goddess dates back to Neolithic times. Frogs and toads have long been associated with Witchcraft. Frogs are symbols of fertility and transformation, as reflected in the tadpole stage. The bones of frogs and toads have been discovered in Celtic graves. One such grave of a Celtic warrior, buried with his chariot, was discovered at Somme-Bione (Marne). It contained a pot filled with a large number of frog bones. In Gaul cremation sites have turned up the bones of toads (Green, Miranda. *Animals in Celtic*

*Life and Myth*. London: Routledge, 1992, pp. 52, 83, 104, 125).

Frogs were associated with rain and with the moon, and thought to exert power over them. Their rhythmical croaking was used by ancient Witches to induce altered states of consciousness in much the same manner as shamans use rhythmical drumming to induce trance. Certain types of frogs and toads secrete toxins tha humans can use to alter states of consciousness. This is why frogs and toads are often depicted with the Witches' cauldron and with potions.

The frog appears on the charms and amulets of the ancient Aegean/Mediterranean

cultures. Here it was often viewed as an amulet against the evil eye. Such amulets were typically made of metal, amber, or coral. Ancient Egyptians viewed the frog as a being dwelling between the worlds, and made the frog a symbol of the god Ptah. In some parts of Egypt mummies of frogs have been found in tombs.

The frog and the toad were often thought to be familiar spirits kept by Witches. In central Europe it was widely believed that Witches could transform themselves into toads. During the Middle Ages certain heretical sects such as the Luciferians were said to worship their god in the form of a toad. As a deity form, images of the frog appear in Neolithic iconography in the region referred to as Old Europe. Here the toad/frog is the life-giving goddess, often depicted with legs spread wide apart.

As the Great Goddess of Old Europe was both the giver of life and the destroyer, she bore the duality of life and death, light and darkness. She was the goddess of the living and of the dead. As an Underworld goddess, Hecate was associated with the frog/toad. Hecate was also

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Symbol of fertility and transformation, the frog has a long history of occult associations.

identified as being Artemis by the ancient writer Aeschylus who called her Artemis-Hecate. He also spoke of her in connection with childbirth (Rabinowitz, pp. 19-20). Here we have the blend of virgin and mother. In this context it is interesting to note that toads made of wax, metal, and wood are still given as votive offerings to the Virgin Mary (the Mother of God) in Bavaria, Austria, Hungary, and Yugoslavia, the very heart of Old Europe. See Animals in Witchcraft, Baubo, Cauldron Mysteries, Familiar Spirit, and Hecate.

FROST, YVONNE AND GAVIN are the joint founders of the Church and School of Wicca, established in 1968, the first Wiccan Church to appear in the United States. In 1972 the Church gained federal recognition of Wicca as a religion. This was the first use of "Wicca" to describe a religion based on a reconstruction of Witchcraft. The Church of Wicca prides itself on being the longest-lived church of Wicca in the world.

The associated School of Wicca, which the Frosts also founded, was the first Craft correspondence school. It publishes the longest-lived Wiccan newsletter, Survival. In January 1999, Issue 140 was distributed. The school reached

one million pieces of outgoing mail in one year in 1978, and wrote the State of Oregon Prisoner's Handbook for Wicca.

The School of Wicca has brought more than 200,000 people into the Craft. Its efforts went toward getting the Helms Amendment shelved (with help from Larry King and Jerry Falwell; the ACLU complaint came two weeks after the amendment was shelved). The Church of Wicca convinced the Internal Revenue Service that Wiccan churches need not submit financial records.

Gavin and Yvonne have lived under a vow of poverty since 1972. They are prolific writers and philosophers, with twenty-two books and booklets published in six languages: Italian, Spanish, Portuguese, German, Hindi, and Hungarian. They have also produced eight correspondence courses, which are continuously updated. The Frosts are also former members of the North Carolina Prison Chaplains' Commission. In addition, as widely known speakers, they have performed hundreds of hours of radio, including PBS. The Frosts note that they have been shot at and have been bombed at two hotels. Countless negative demonstrations have been held against them.

Gavin and Yvonne recently revised their controversial book *The Witch's Bible* with a new title: *Good Witch's Bible. The Magic Power of Witchcraft* has been revised under the title *The Magic Power of White Witchcraft* (Paramus, NJ: Prentice Hall, 1999). In 1995 the Frosts directed and produced icon tapes of Pagan/Wiccan leaders and their thoughts, including Stewart and Janet Farrar, Isaac Bonewits, Oberon and Morning Glory Zell, and Margot Adler.

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In their ongoing efforts the Frosts continue to educate prison and military authorities, helping Witches who get into trouble because of their belief in the Craft. Gavin and Yvonne share a common goal—to remove negative Wiccan stereotypes through work with the media, and to dispel popular myths and stereotypes negatively related to Witches. The Frosts continue to work for equal rights for Witches and the Craft.

FULL MOON MEETINGS are an integral aspect of Wiccan/Witchcraft practices. In Charles Leland's *Aradia: Gospel of the Witches* we find a reference to Witches gathering for lunar rites:

Whenever ye have need of anything, once in the month and when the moon is full, ye shall assemble in some secret place, or in a forest all together join to adore the potent spirit of your queen, my mother, great Diana. She who fain would learn all sorcery yet has not won its deepest secrets, them my mother will teach her, in truth all things as yet unknown. And ye shall be freed from slavery, and so ye shall be free in everything; and as a sign that ye are truly free, ye shall be naked in your rites, both men and women also  
...

The purpose for gathering at the time of the full moon is related to moon worship in the Neolithic cult of the Great Goddess. It was here that the foundation for the divine and magickal nature of the moon itself was created. Images of the moon displaying a full circle, flanked by left-and right-facing crescents, appear as early as 4500-4300 B.C. A

coiled serpent flanked by

these crescent shapes also appears during the same period (Gimbutas, 1991, p. 286). The association of the two crescents flanking the full circle would seem to indicate that the ancients had a type of triformis concept about the moon or the power of the moon. These may be some of the earliest images to suggest a belief in the moon as something more than a mysterious light in the sky.



This early image of the full moon, flanked by the quarter moons, is aymbolic of the Great Goddess, and suggests a triformis concept.

Indeed, the presence of a coiled snake as a moon symbol appears to express the idea of movement and change, a primitive attempt to explain the force that caused the moon to change its appearance each month. This ancient connection of the serpent with the moon will continue for several thousand years, appearing in such deities as Proserpina, who was worshipped by the Witches of classical Greco-Roman times. As late as the nineteenth century the symbols of Proserpina appear on a Witch charm known as the cimarruta.

In addition to the ability of the moon to change shape, the ancients ascribed magickal qualities to its subtle light. Several writers of the classical era wrote that the moon's light made plants and animals fertile. The morning dew itself was believed to be a magickal water left by moonlight, and in some folk magick books a woman is said to be made fertile by lying

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nude in a meadow and rolling around in the morning dew. In the Aegean/Mediterranean region the moon goddess was also known as the "All Dewy One" (Harding, M. Easther. *Woman's Mysteries Ancient and Modern*. New York: Harper Colophon Books, 1976, p. 110). The priestesses of the Moon Goddess possessed knowledge of the magickal practices that could evoke and direct the fertilizing power of the moon.

The goddess of the moon was worshipped in groves where there was a lake or a spring. She was also worshipped in a grotto where water issued forth from between the rocks. Her priestesses had to take special care of the water, and the light of the moon was represented by a sacred fire in the grove or grotto, one that could not be allowed to go out. This was because the moon goddess was the light of the fire itself, and in ancient times it was believed that fire could lie latent in wood (Harding, p. 130).

In early times the security of the Divine fire required an ample supply of sacred wood that was dried and readily available in her grove or grotto. Later in history the wood became replaced by lamps, and yet the liquid symbolism was still intact as the lamp fuel was often olive oil, which again connected the fire back to the wood (olive tree). There is an interesting legend in which the goddess Diana is smuggled out of Greece inside a bundle of branches and delivered to Lake Nemi in Italy. Thus Diana was the latent flame within the wood awaiting rebirth in her new grove. The bundle of branches in which she arrived was the first supply of her torches.

In the grove of the moon goddess torches lighted the sacred woods. The festival of Diana, celebrated on August 13, was always marked by a multitude of torches that reflected their light off the water of Lake Nemi and filled her sacred grove with a holy aura. The moon goddess herself belonged to the torch-bearing class of deities who themselves were always connected in some manner with the Underworld. The Underworld connection linked the Moon Goddess to the Fates, and thus the power of divination was bestowed upon her worshippers.

This brings us to the reasons why Witches originally gathered beneath the full moon, all of which are related to the moon's light. Just as flame within the wood could be awakened (the goddess within), so too could the inner light of the worshippers be awakened by the full moon. Tracing a circle on the ground to symbolize the full moon, Witches gathered within and drew down her light in ritual ecstasy. Chanting, drumming, dancing, and merriment of all kinds served to create altered states of consciousness.

Gathering beneath the light of the full moon also served to allow the moon's light to



impart fertility. Typically Witches would remove their clothing so as not to obstruct the light. But the fertility they desired was not only of the body, it was also of the mind and spirit. This is reflected in the closing ritual prayer of a full moon ceremony: "... When our bodies lie resting nightly, speak to our inner spirits, teach us all Your Holy Mysteries. I believe Your ancient promise that we who seek Your Holy Presence will receive of Your wisdom. Behold, O

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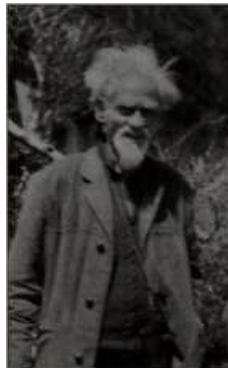
Ancient Goddess, we have gathered beneath the Full Moon at this appointed time. Now the Full Moon shines upon us. Hear us. Recall Your ancient promise . . ." (Grimassi, Raven.

Ways of the Strega. Llewellyn Publications, 1995, p. 16). See Animals in Witchcraft, Cimaruta, Dew, Esbat, Hecate, Old Religion, Proserpina, Diana, and Serpent.

## G

GARDNER, GERALD BROSSEAU (1884-1964) is perhaps the best-known Figure in modern Witchcraft. During the 1950s he authored the now-famous books *Witchcraft Today* and *The Meaning of Witchcraft*. These books on modern Wicca became classics that inspired the growth and development of many Wiccan Traditions throughout Europe and the United States.

Gerald Gardner was the founder of Gardner-ian Wicca, one of the leading Traditions in the Wicca movement that began in the early 1960s. He was born in 1884 in Great Crosby on Mer-seaside in northwest England. He died in 1964



Gerald Gardner.

on a cruise ship off the coast of North Africa, while returning to England from a winter spent in Lebanon.

Gardner claimed to have been initiated into a surviving Tradition of the Old Religion in 1939. The coven in which he became a member was reportedly descended from one of

the "Nine Covens" founded by George Pickingill some forty years earlier. Gardner maintained that this coven had hereditary roots, and according to Pickingill they stretched back eight centuries in an unbroken chain. The accounts vary concerning this coven and it was located either in Hampshire or Hertfordshire.

Around 1954 Gardner began to reveal aspects of the Tradition he practiced in his public writings. Not only was Gerald Gardner an author, he was a scholar in his own right, an anthropologist and archaeologist with published findings in the journal of the Malayan branch of the Royal Asiatic Society. He established several covens throughout England and eventually opened a Witchcraft museum on the Isle of Man. Gardner worked closely with another famous Witch, Doreen Valiente, who helped him expand upon the material contained in his Book of Shadows.

Some people believe that Gerald Gardner and Aleister Crowley created the first "Gardner-

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ian Book of Shadows" between themselves. A rumor popular around the time of Gardner alleged that Crowley was a former member of one of Pickingill's Nine Covens, and was later dismissed for reasons related to a lack of morals and personal character. Some people have noted that Gardner's Book of Shadows contained verses appearing earlier in Crowley's works. If indeed Crowley had been at one time an initiate of the Craft, it is possible that Crowley himself originally drew these verses from Craft sources.

The Gardnerian Tradition, in time, took on elements of Italian Witchcraft as reflected in the earlier works of Charles Leland. One of the most famous of Gardnerian verses, the "Charge of the Goddess," is almost identical to the verses found in Leland's material over half a century earlier. Doreen Valiente, an admirer of Leland, later wrote the Gardnerian version of the Charge, which is clearly based upon Leland's work. Other elements of Gardnerian Wicca that parallel Leland's themes on Italian Witchcraft are full moon gatherings, worship of a goddess and god consort, cakes and wine ritual celebrations, and nude worship. See CLUT-terbuck, Crowley, Leland, Pickingill, and Valiente.

over the entrance to the mysteries and is often seen above doorways or in supporting columns.

The most common gargoyle image is the florentine. Florentine gargoyles have bat-like wings and their faces are usually those of a dog, lion, wolf, or an imp. The Tuscan gargoyle has a face like a bulldog and wings more like those of a dragon. He also has a chain around his neck. In modern times the gargoyle image is often a mixture of these older traditional images. The Gothic gargoyle dates from a slightly later period and is commonly seen in the British Isles. It has a variety of face styles including humanoid, and is more somber in appearance, often resembling the Christian stereotype of a demon.

In function many gargoyle figures on buildings served as rain spouts, and some commentators believe that the word "gargoyle" comes from the sound made as water gurgled out of the creature's mouth. The etymology of the word "gargoyle" comes from the Old French gargoyle, meaning throat, and gargouille, indicating a waterspout.



GARGOYLES are creatures of the Mystery Cult Tradition associated with guardianship. In order to weed out the unworthy, the ancient sages created various grotesque figures and formulas to symbolize certain aspects of their teachings. If appearance alone was enough to turn someone away, then they were considered to be untrainable or unworthy. Therefore, in the case of the gargoyle figure, it stood guard

A gargoyle stands guard over an entrance to a church.

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GARLAND is a symbol of the inner connections between all things. The garland is a symbol of that which binds and connects. Garlands are typically made from plants and flowers that symbolize the season or event for which the garland is hung as a marker or indicator. In ancient Greek and Roman art many goddesses carry garlands, particularly flora a flower goddess associated with May. The Maypole is often decorated with a garland as a symbol of fertility in anticipation of the coming summer and harvest season. See MAY Day and MAYPOLE.



This garland of oak leaves might be used to crown a harvest or oak king.

GARTER is a symbol or rank within some older Witchcraft/Wiccan Traditions. It was worn by both men and women. In most cases the garter was worn above the left knee. Gerald Gardner describes one of the Witches' garters as being green snakeskin on a blue silk background, with gold or silver gilt buckles (Gardner, p. 120). Markings on the garter denoted not only the person's rank but also how many covens were descended from the mother coven.

GEORGIAN TRADITION was founded in Bakersfield, California, by George E. "Pat" Patterson in 1970, and was first chartered by the Universal Life Church in 1972 as the Church of Wicca Bakersfield. Later, in 1980, the tradi-

tion was rechartered as the Georgian Church. Though the church itself is no longer active, Georgian Wicca has grown by leaps and bounds, and now claims members across the United States, Europe, and Australia.

The Georgian Tradition is based on a mixture of Gardnerian, Alexandrian, and British Traditionalist teachings. It is both God and Goddess oriented—perhaps the most individualized and eclectic of the Wiccan Traditions.

Georgian Wiccans are both magickal and religious in practice. Members are encouraged to write their own rituals and learn from all available sources, using what works for them and discarding that which doesn't. For this reason, rituals and practices vary from member to member.

GIFTS OF ARADIA is a phrase used to indicate the legendary powers of a Witch gained through the practice of Witchcraft. Aradia, a legendary Witch queen, taught that the traditional powers of a Witch would belong to any those who followed in the ways of the Old Religion. Aradia called these powers gifts, because she stressed the point that these powers were the benefits of adhering to the Old Ways, and not the reason for becoming a Witch.

1. To bring success in love
2. To bless and consecrate
3. To speak with spirits
4. To know of hidden things
5. To call forth spirits
6. To know the Voice of the Wind
7. To possess the knowledge of transformation

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8. To possess the knowledge of divination
9. To know and understand secret signs
10. To cure disease
11. To bring forth beauty
12. To have influence over wild beasts
13. To know the secrets of the hands

See Leland, Old Religion, Witch, and Witchcraft.

GLAMOUR is the art of enchantment. In occult lore glamour is the ability to create an

illusion around a person, place, or thing. In legend, the art of glamour was used to make the old appear young or to disguise one's appearance in different ways. It was also used to hide or camouflage something and to make one thing appear to be another.

GOAT is a symbol of power, independence, and fertility. The female goat is a symbol of nurturing, while the male goat is a symbol of virility and sexuality. The Inquisition often accused Witches of copulating with goats or with the Christian devil in the form of a goat. The goat-foot god Pan is half human and half goat, symbolizing the two natures of the higher and lower Self, the primal nature and the intellect.

Ancient deities with goat-horns are found throughout Europe from the ancient Aegean/Mediterranean to Gaul and Britain. In the ancient art of Old Europe, dating from as early as 5000 B.C., the goat is associated with the moon as one of the simulators of the life force that promotes the lunar cycle and plant growth. In this we see the stirrings of the theme of the

Goat-Horned God as a consort to the Moon Goddess. The Gaulish god Mercury appears with a goat at the shrine of Glanum in Provence. Cernunnos, the antlered god, is pictured both with goat legs and riding a goat. Some creatures in folklore appear wholly or partially as a goat, like the Irish bocanach, the Manx goayr heddagh, or the Scottish glaistig (half-woman) and uruisg (half-man). Some relatively benign goat-like creatures also exist in folklore such as the Irish pooka (or puca) that takes its name from the word poc, meaning a he-goat (MacKillop, p. 226).

Goats were sacred to Zeus Dictynnos, who was suckled by the goat Amalthea. The skin of Amalthea became the aegis, the protector and preserver, and her horn was the cornucopia, the symbol of abundance and plenty. The wild goat is sacred to Artemis and is an attribute or form of Dionysos. Satyrs are half-goats with goats' horns, very much like the god Pan (Cooper, p. 74). See Animals in Witchcraft, Horned One, and Satyrs.



The male goat is a symbol of virility, the archetype of the god Pan, sacred to Zeus Dictynnos and to Artemis.

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GOBLINS. S^Elementals.

GOD AND GODDESS is the Divine Totality personified into masculine and feminine

aspects, an important part of Wiccan/Witch-craft theology. In many Traditions, the concept of a Great Mother Goddess and Her consort is a cornerstone of belief. Many modern Wiccans/Witches embrace the archetypes of a Mother and Father deity, drawn from various cultures corresponding to the individual Craft traditions. Most often the Goddess is also linked to the moon and the God to the sun. In addition, the Goddess is often divided into three aspects: Maiden, Mother and Crone. In some traditions the God is divided up into three aspects as well: the Hooded One, the Horned One, and the Old One. The Goddess and God figures are based upon ancient concepts of divinity as expressed in pre-Christian Paganism.

The God figure is derived from the Lord of the Animals, the Stag-Horned God of the forest. Over time this image evolved into the Goat-Horned God, as humans shifted from woodland hunter-gatherers to being farmers. The image of the Great Mother Goddess was also an ancient concept dating back to prehistoric times. These ancient images are the primal forces of Nature that empower the modern images of the God and Goddess of Wicca/ Witchcraft. Most traditions today employ a more sophisticated image drawn from Greek/ Roman, Celtic, Germanic, or Scandinavian deities among others.

In 1612 Jan Ziarnko produced for a book on Witchcraft an engraving titled "Tableau de l'in-

constance." It depicted a couple called the Lord and Lady of the Sabbat. Upon two side-by-side thrones there appeared a queen and a large goat figure with a lighted torch glowing between his horns (Grimassi, 1995, pp. 42-43). In celebration before them was a group of Witches dancing and feasting, clearly acts of worship and reverence performed for the throned couple. The Church elected to interpret the primal image of a horned Pagan god as the devil of Judaic-Christian belief, and labeled the Witches'



The Lord and Lady of the Sabbat, from the Jan Ziarnko engraving, 1612.

god as Satan. Despite the fact that the Bible contains no physical description of Satan in part or in whole, the image of the devil remains similar to that of various pre-Christian horned gods.

Regino of Prum, in A.D. 906, noted in his instructions to the bishops the Pagan worship of Diana within what he titled "The Society of Diana." It is interesting to note that the worship of Diana, and the Society of Diana, both appear from time to time in Witch trial records from the fourteenth to seventeenth centuries. Other goddess names appear less frequently in connection with Witchcraft, such as Gulfora, Bensozia, Holda, Habonde, Oriente, Richella, Sibilla, and Desponia (Ginzburg, pp. 122-139). Conveniently, the Church dismissed these accounts as nonsense, and labeled them fantasies brought on by the devil. Modern historians also dismiss or ignore such accounts, calling them "anomalies" in order to maintain their position that there is no historical evidence of God and Goddess worship by Witches, or traces of an Old Religion in Witchcraft during the Middle Ages and Renaissance periods.

Still, accounts of Witches worshipping a feminine and a masculine figure continued in such cases as that of Andrew Man in 1597. He reportedly confessed to the judges at Aberdeen that he had paid homage to the "Queen of the Elves" and to the "devil" who appeared in the guise of a stag (Ginzburg, p. 97). Folklorist Charles Le-land wrote of Italian Witches who worshipped Diana and the Roman god Lucifer in his book *Aradia; Gospel of the Witches*. This information was drawn from field studies conducted among the peasant Witches of old Tuscany from 1892-1899. See Goat, Hooded One, Horned One,

Old One, Old Religion, Witchcraft, and deities by individual names.

GOD POSTURE is a ritual stance for invoking the God. It is almost identical to the ancient Egyptian posture of the god Osirus. The arms folded across the chest and ankles touching represent the burial posture. In this posture, the head bowed is a symbol of the Slain God or Harvest Lord. The head straight or raised up is a symbol of the God renewed, the sun god, or the Lord of Vegetation. Placing the closed fists against the temple area on each side of the head (palms turned away from the viewer) and extending the thumbs out like curved horns symbolized the horned god. See Harvest Lord and Slain God.



The god posture, assumed in ritual, symbolizes the God renewed.

GODDESS POSTURE is a ritual stance for invoking the Goddess. It involves standing with the legs wide apart and both arms stretched out and upward, the arms and legs forming a large

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X pattern. Its design is almost identical to the Neolithic Goddess symbols found in Old Europe, which is a large X with a small V symbol inserted in the upper opening of the letter. The Goddess posture also resembles the Ka symbol of Egypt (both arms outstretched and upraised) used to indicate the spirit body double of the physical body, what one might call the astral body. See By Leaf, and Stem, and Bud, and Drawing Down the Moon.



The goddess posture, assumed in ritual, indicates the spirit body double of the physical body.

GOETIC MAGICK is named for the most popular grimoire of its genre, the Goetia (Greek for "sorcery" or "Witchcraft"). Goetic Magick is the art of summoning spirits, demons, jinn, angels, and elementals. The purpose of Goetic Magick varies depending upon the entity being summoned. The jinn can carry objects anywhere on the earth and return with information. The angels can act as the Goetes' guardian angel. The demons are able to perform a wide variety of tasks including causing or curing



diseases, fetching information, causing or destroying love and favor of high persons, slaying the enemies of the Goetes, giving familiar spirits, or telling the nature of the fall from heaven. Goetic spirits are all of varying nature and temperament, ranging from fawning and obedient to fierce and defiant.

Goetic Magick usually requires the use of special tools and garments, construction and consecration of which is described in the Lemegeton. Although the Goetic operation itself requires no period of preparation, the Goetes must observe the age of the moon for their working. Only even-numbered days of the waxing moon are suitable for operating during, according to the Goetia.

The primary book of Goetic Magick is the "Goetia," book one of the Lemegeton, a collection of five books devoted entirely to the summoning of spirits. The other four books, the "Theurgia Goetia," the "Art Pauline," the "Art Almadel," and the "Artem Novem" all deal with the varying operations of Goetic Magick, and provide a complete system of spirit communication.



The goetic demon Belial being summoned by a magician.

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Other books devoted to operations of this nature include the "Grimorium Verum," the "Nigromancy of Roger Bacon," the "Grand Gri-moire," the "Grimoire of Armadel," and the "Book of the Sacred Magic of Abramelin the Mage." All differ in their approach to the conjuration of angels, spirits, and demons. Some are very complex and formal, as in the Grand Grimoire and the Nigromancia of Roger Bacon, and some are comparatively simple, as in the Grimoire of Armadel. Although some of the more obscure grimoires are only available in manuscript photostat format from museum collections, many are now being reprinted and are widely available. (Source/Credits: Wade Long.)

GOLDEN BOUGH is a reference to a mystical tree branch in Greco-Roman myth. In an ancient tale the hero Aeneas, on a quest, consults a prophetess who is one of the Sibyl at Cumae. The Sibyl instructs Aeneas to break a branch from a certain tree that is sacred to Juno Infernal (Proserpina). Aeneas is then taken to the entrance to the Underworld, into which he descends. Aeneas approaches the Stygian lake but Charon refuses to ferry him across because he is not dead. A Sibyl accompanying Aeneas produces the Golden Bough, and he is then allowed entrance into the Underworld. This tale is similar to that

of the Celtic hero Bran who is guided by a fairy woman, bearing the Silver Branch, through which he gains admittance into the Fairy Realm. The Golden Bough, like the Silver Branch, is a passport into another realm.

James Frazer wrote a book titled *The Golden Bough*, which dealt with the cult of Diana and Dianus at Lake Nemi, the sanctuary of the god-

dess Diana. In Frazer's vision, the tale of Aeneas had many similarities to the lore of lake Nemi and to the mysterious figure known as Rex Nemorensis, the King of the Woods. In particular, Frazer was struck by the fact that a branch had to be broken from the sacred tree at Nemi in order to enter the grove and challenge the guardian. To Frazer this was not unlike Aeneas confronting Charon.

In mystical tree symbolism, the fork in a branch represents the division of good and evil, light and dark. In the initiatory rites of Proserpina the branch was held up to her as an offer-



Frontispiece from the first edition of *The Golden Bough*.

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ing. The offering symbolized that the bearer understood her polarity, and that to enter darkness was to return to light. Only with such an understanding would Proserpina embrace one who entered her realm. This is also symbolized by the spiral dance, which embraces the same theme. See KING OF THE WOODS, NEMI, PROSERPINA, Silver Branch, Spiral Dance, and Tree Worship.

*GOSPEL OF THE WITCHES* is a book written by folklorist Charles Leland. Published in 1899, it revealed what Leland believed to be a society of Witches surviving from ancient times. In 1886 Leland became acquainted with an Italian Witch named Maddalena. In

the appendix of his book, Leland states that he became aware of the existence of a manuscript containing the doctrines of Italian Witchcraft. Having employed Maddalena in the past as a research assistant, he asked her to obtain it for him if possible during her travels in Tuscany. On January 1, 1897, after a decade of searching, Maddalena delivered the manuscript to Leland.

The Aradia manuscript depicted Witches as the followers of the ancient Roman deities known as Diana and Lucifer. According to the text these Witches gathered nude at the time of the full moon for a ritual celebration. During this ritual the participants worshipped Diana, performed magick, and consumed cakes and wine in her honor. Unlike modern Witchcraft, Leland's book depicts Witches cursing Diana with threats if their wishes are not granted. They are also portrayed as using poison to kill their enemies.

When considering the validity of this manuscript there are several factors that need consid-

eration. In the past Maddalena had readily supplied Leland with material and information on Witchcraft. Yet it took her ten years to deliver this material to Leland. This indicates that Maddalena was unfamiliar with the specific tradition from which it was derived. The earlier material supplied directly by Maddalena to Leland generally depicted Witches as a society-devoted to Diana, what Leland often refers to as the "good witches." Therefore the Aradia material indicates that whatever Witchcraft tradition it represented was not the one Maddalena herself practiced. This being accepted, it can be safely assumed that two different and separate camps of Witches existed during the time of Leland's writings.

There is another possibility here that the Aradia material was intentionally created for Leland, but was based upon an original text altered with purposeful "blinds" to render the invocations useless. Thus Diana could not be successfully invoked to empower the spells because the invocations themselves were useless since they threatened a deity to perform according to the demands of mere mortals. In such a scenario the deity is quite unlikely to comply.

Up until the time of Leland no books existed claiming to contain material drawn directly from a practicing Witch. Therefore it is likely that Witches still concealed many of their ways and were unwilling to reveal their religious beliefs and practices to a world that viewed them as evil. For the Witches of Leland's era to reveal Witchcraft in a positive light would have been as unwelcomely received as a book on the equality of races written by a black slave for a Southern white audience during the American Civil War. So for the Witches who compiled Leland's

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version, to continue to foster the Judaic-Christian stereotype was to ensure that other folklorists and scholars would leave them alone in peace.

Despite the negative image of Witchcraft portrayed in Leland's *Aradia* material, the book has been one of the most influential works to affect modern Witchcraft/Wicca. It is one of the few books written on Witchcraft to remain in print for over a hundred years. The late Doreen Valiente stated that the works of Leland on Italian Witchcraft first drew her to the practice of Witchcraft, even before she met Gerald Gardner. The fundamental elements of Gardnerian Wicca can be found in Leland's material written over half a century earlier than the writings of Gerald Gardner. These include skyclad rituals, the worship of a Goddess and God couple, the casting of spells, and the use of ritual cakes and wine. See *ARADIA, DIANA, GARDNER, LELAND,*

Lucifer, and Maddalena.

GRAIL is a symbol of spiritual transformation and purification. By some accounts a symbol of salvation as well. In mystical Christianity it is said to be the chalice used by Jesus in his last supper with his disciples. The grail most likely evolved from early mystical cauldron concepts originating from the old lunar cults. It usurped both the cauldron and lunar symbolism as a solar chalice sought after by male knights. In a spiritual sense the grail of the knights may be a metaphor for seeking the feminine polarity, the lost goddess within.

In the New Testament Jesus speaks often of the Holy Spirit. The word used for this was *ruach*, a word of feminine gender, even though the translators refer to the Holy Spirit as "he" when it literally should be rendered "she." In

the latter context, regarding the grail symbolism, Jesus drinks from the womb of *ruach*, wherein his masculine divinity is then balanced by invoking the feminine aspect of divinity. See *Grail Mysteries*.



The image of the grail appears in the Tarot as the Ace of Cups, symbolizing the feminine polarity, and nourishment {Robin Wood Tarot, Llewellyn}.

GRAIL MYSTERIES represent the metaphors delineated in the tales of the grail quest and other related stories. In Taliesin's poem "The Spoils of Annwn" we encounter the tale of a group of adventurers who descend into Annwn to recover the missing cauldron. In the Mystery Tradition they locate it in *Caer Sidi* or *Caer Pedryan*, the four-cornered

castle, sometimes known as Castle Spiral. In the ancient Cult of the Dead the spiral was a tomb symbol representing death and renewal. It is here in the center of the spiral, itself within the center of the castle, that the adventurers find the cauldron of Cerridwen.

The tale is representative of many mystery teachings. One aspect concerns itself with the lunar mysteries. Here the missing cauldron of

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Cerridwen represents the waning of the moon and its disappearance for three days (prior to the return of the crescent in the night sky). To the ancients, this was a time of dread, for the moon was gone. It had to be retrieved from the Underworld into which the moon seemingly descended each night in the west. The quest to retrieve the cauldron of Cerridwen is a quest to retrieve the light of the moon, the illumination or enlightenment of the Goddess. The cauldron is the source of that light and belongs to the Goddess. In a metaphysical sense, this is the enlightenment residing in the subconscious mind. The subconscious is free from the constraining influences of the five senses upon the conscious mind. It is directly linked to the Astral dimensions, the dream worlds, and therefore to the spiritual or nonphysical dimensions. To retrieve it from the Underworld is a holy quest.

Some commentators believe that the cauldron of Cerridwen was a solar symbol, most likely derived from the tale that Cerridwen's brew had to be protected from moonlight falling upon it. An alternative view is that the power of darkness was required to bring forth Cerridwen's inspiration, and therefore moonlight had to be avoided. In the Mystery Teachings, night (or darkness) is the mother of the moon. The moon is symbolic of enlightenment appearing in the dark of night. Darkness is the state of procreation, the void from which all things spring forth. It is the dark womb of the Great Goddess, the gateway to both death and life.

That the sun was a feminine symbol in ancient Celtic religion seems clear, and it follows that many Celtic goddesses are associated with solar symbolism. However, the lunar-

based matrifocal cult of the Great Goddess in central Europe predates the Indo-European influence that introduced the sun as the symbol of the supreme divinity. Therefore many of the solar goddesses of the Celts were quite likely derived from lunar goddesses prior to the decline of the Great Goddess culture of Old Europe following the Kurgan invasion.

There is little doubt that the adventurers in "The Spoils of Annwn" are Arthur and his Grail knights. In the Arthurian legends we encounter a mixture of Paganism and Christianity. Clearly the mystical traditions associated with Arthur are not founded upon Christian teachings but upon ancient Pagan concepts. The old European Goddess is left peeking out of such female images as Guinevere, Morgana, and the Grail itself. Arthur himself represents the ancient leader of the hunter-gatherer society, including the wound that breaks faith with the community and threatens the wasting away of the kingdom.

To the solar cult this event brings about what is called the Wasteland. The kingdom turns to decline, crops fail, hunting is poor, and the community no longer thrives. It becomes the Time of the Wolf in which the Group Consciousness unravels and the individual rules supreme. This is followed by lawlessness and a complete disregard for society and tradition.

In the solar mysteries, the moral and spiritual nature of the king must be restored (specifically his right to bear the sword Excal-iber). Thus he sets into motion a quest for the grail. From the perspective of the lunar mysteries he is seeking rebirth through the cauldron of the Goddess. In the solar mentality he is seeking renewal of his inner nature through

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a cleansing by the power of the sun (or son). To drink from the well of the sun is to restore one's spiritual nature.

In a metaphysical sense, the king's decline is the failing of the seed. His seed had gone bad and he is no longer at his prime. The time of ripened grain is past and he was not harvested. His virility has left him; the king is without a sword and the land is without a king. This is devastating to an agricultural society and the power of the king must be renewed or another king must be chosen. In the lunar cult, the king would have been replaced. In the solar cult he wishes to remain past his natural time, and thus he seeks a magickal solution to avoid becoming the Slain God of the Harvest. Therefore he remains as the Divine King of the solar mythos. However, as we see throughout Europe, the sacrifice of the Harvest Lord as an effigy is still a living part of European folk-practices. See Harvest Lord, Kurgans, Old Europe, and Slain God.

GRAIN is a symbol of regeneration and resurrection. The symbolic connection between burial and the planting of a seed is obvious enough. The grain issues forth new life in the spring, itself having fallen from the death of last season's crop. A shaft of wheat is the most common symbol and often appears on old tombstones.

In many ancient societies the grain was a symbol of the mysteries of transformation. It was sacred to the goddess Cerridwen, and to Ceres who was Patroness of the Mysteries. Because grain was placed beneath the soil, the plant generated from the seed was believed to possess secret knowledge of the Underworld.

Therefore the seed of the plant, its grain, was magickal and contained occult power and knowledge. See CAKES AND WINE, CERES, Cerridwen, Harvest Lord, Herbs, Slain God, Transformation Mysteries, and Wiccan Mythos.

Grain was, in ancient societies, the symbol of transformation.



GRANDMOTHER STORY is a term used to indicate a questionable tale of hereditary Witch lineage. During the 1960s it was very popular to make the claim that a grandmother had taught one the Old Religion. Typically the grandmother was since deceased and not available to answer questions or provide proof of lineage. The term can be used to indicate any questionable claim, whether it be an aunt, mother, or whomever.

GREAT MOTHER is a concept growing out of the Neolithic cult of the Great Goddess. The Great Mother is the womb of Nature, the gateway to and from the Otherworld. All goddesses are contained within her and both life and death are children of her womb. In the Neolithic cult of the Great Goddess, she was the creator and destroyer who was both loved and feared.

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In Wicca/Witchcraft the Mother Goddess image holds much meaning. In many Traditions she is viewed as being comprised of tri-formis aspects: maiden, mother, crone. In most Wicca/Witchcraft Traditions the consort of the Great Goddess is a masculine deity associated with the sun and with plant and animal kingdoms. The Goddess herself is associated with the moon and connected to themes of fertility and the earth. See ARCHETYPE and CULT OF the Great Goddess.

the divine nature of the Goddess and God within the human participants. Rarely, if ever, will initiations be performed where the initiator has not come to know the initiate and vice versa. Mutual trust and love are cornerstones in Wicca/Witchcraft. In some Wiccan/ Witchcraft Traditions the Great Rite is performed symbolically by lowering a sacred blade into an awaiting chalice. In other Traditions the Great Rite is a physical sexual union. See Three Degrees.

GREAT RITE is a term for a sexual union, either actual or symbolic, that is usually part of the third-degree initiation ceremony in many Wiccan/Witchcraft Traditions. The Great Rite is the wedding of the masculine and feminine, the God and Goddess. It is considered a sacred act wherein the gender polarity of the initiate is joined with its opposite, thereby making the initiate whole. The Great Rite is a private ceremony between the initiate and the initiator, and one that must be totally consensual in all regards.

In ancient times this was called the Hieros Gamos, the Divine marriage. In ancient Greece the sacred marriage was celebrated to mark the marriage of Zeus and Hera, and

later many Mystery sects incorporated the rite of marrying deity. The goal of the formal ritual was to make an intimate act become impersonal, thus removing the mundane personality and allowing the divine to possess and fill the void. Typically the participants were unknown to each other, and would most likely never meet again.

In modern Wicca/Witchcraft this is not the manner of initiation. The Great Rite is intended to be a spiritual joining and passing of

GREEN MAN was originally the spirit of untamed wilderness, evolving into an agricultural deity as humans began to farm. Agriculture developed first in the Middle East approximately 11,000 years ago. The most notable early developments were around the Tigris and Euphrates rivers and the Nile River Valley of Egypt. Around 3000 B.C. the inhabitants developed



The Green Man personifies Nature. He is often depicted as a woodland spirit, as in this old woodcut.

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methods of irrigation and the ox-drawn plow. Not long after this period the Greeks also began to develop as an agricultural society.

The Green Man image appears in many regions of continental Europe and the British Isles, traceable in its earliest forms to Greco-Roman culture. The earliest-known Celtic image of the Green Man comes from the fifth century B.C. depicted on what is now called the St. Goar pillar. It is a blend of the earlier Etruscan art style with that of the Celtic La Tene culture (Anderson, William. *Green Man: Archetype of our Oneness with the Earth*. New York: HarperCollins, 1990, p. 40). Even earlier in ancient Greek art we find images of Dionysos adorned with ivy and leafy grapevines.

Archaeologists such as Marija Gimbutas note that Dionysos is the most ancient non-Indo-European god of Old Europe associated with the plant kingdom. The association of the god with plant life appears in abundant images throughout all of Europe. Dionysos sometimes appears in ancient art as a bearded man with a crown of ivy. Other times he



appears as an effeminate youth, wearing a fawn skin and crowned with a wreath of laurel and ivy. Later, Dionysos is portrayed with long curly hair, crowned with vine leaves and grapes. He holds a thyrsus in one hand and a chalice cup in the other. One classic example of Dionysos so adorned appears on an ancient sarcophagus (Godwin, Joscelyn. *Mystery Religions in the Ancient World*, New York: Harper & Row, 1981, p. 137).

The Green Man appears as a woodland spirit in pre-Christian European religion. His image within the agricultural mysteries is always associated with the essence of intoxication (whether spiritual or physical). Sometimes it is

in the use of hallucinogenic plants such as mushrooms, known to have been employed by early shamans and also by the European Witch Cult. More commonly it is in the use of grapes and grains for the production of beer and wine. Such types of intoxication are meant to reflect the transforming nature of the essence that resides in the spirit or god-nature of the plant. To consume the nature of the Harvest Lord is



This carving dating from the Renaissance depicts a faun and a satyr, aspects of the Green Man or Horned God. This piece also suggests Bacchus or Dionysos.

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to become one with his spirit. This is the basis of the Rite of Communion found in many religions old and new.

Many modern Wiccans/Witches have adopted the Green Man figure into their

Traditions as a totem. As such it symbolizes the connection to a time when humankind held Nature in great reverence instead of regarding a beautiful open meadow as undeveloped land that would make a nice site for a shopping mall. The Green Man reminds us that we must join in common cause with Nature, for what we do to the earth we do to ourselves. See DIONYSOS, Harvest Lord, Hooded One, Jack-in-the-Green, and Slain God.

GREEN WITCHCRAFT, or Green Wicca, is a valid Tradition on its own, separate from other more modern Pagan Traditions such as Gardnerian, Alexandrian, Majestic, etc., although it can be successfully combined with other traditions as well. The Green Tradition originates from a "fam-trad" style and is literally centuries old, as green Witches were the herbalists and midwives of old. They used their expertise in local herb-lore to treat their family and neighbors medicinally. Not only to combat a variety of illnesses but, in true Green Tradition, to maintain and/or restore natural health and vitality.

Green Witches probably didn't choose to be green (and most likely didn't call themselves green), but were green out of necessity and out of a lifestyle that promoted a natural affinity with (and dependence on) the earth and its resources. Their daily lives were such that a working relationship with natural laws was necessary for survival. How far we have come from

those times! These were not wealthy people, these were common country folk who "did for" themselves and used what was commonly available in the average hearth and home—hence the term "kitchen witch," as the kitchen or hearth was the central focus of most homes.

Green Witches have a long history of autonomy and independence. For the most part, green Witches had to depend on themselves or their neighbors for what they needed. This was a verbal and family-oriented tradition and it is doubtful that these people belonged to groups or covens, unless one would consider the immediate family a group or coven structure. In fact, at various times throughout history, convening large groups would have literally been dangerous, considering the very real persecution they had to contend with. Instead, they functioned within local communities as wise women and midwives, passing their knowledge verbally from grandmother to mother to daughter.

Because green Witches were so attuned to nature, they most likely observed the phases of the moon and the passing seasons. But other than the esbats and possibly some of the harvest-oriented or seasonal sabbats, they probably did not have specialized rituals, as their daily lives were ritual. They incorporated their Witchcraft into their busy everyday activities such as cooking, cleaning, sewing, gardening, healing, birthing babies, etc. Men were only peripherally involved in this particular Tradition, and there is some historical evidence to support the belief that the early medical profession actually feared the green Witches and tried to eliminate them due to what they perceived as competition for patients seeking medical advice.

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Today, what makes a coven "green" is either the heritage of the High Priestess (having been descended from kitchen Witches) or just a conscious decision to focus the individual or coven energies on nature and other green-related activities and beliefs. The green Witch, whether solitary or part of a coven, makes it a priority to align her energy with Nature, generally making the worship of earth gods and goddesses somewhat predominant (Gaia, Tara, etc.), but green practitioners are probably as independent today as their ancestors were, and each green Witch finds her/his own path to the mother. Many green solitaires and/or covens are very politically active, participating in green politics (the Green Party, Greenpeace, etc.).

However, political activism is not a requirement of green Witchcraft but an adjunct to it. It is more important that the individual green Witch be a green consumer. Our grandparents were probably more in touch with the earth than we are today, because they went through a Depression that made them more aware of the importance of not wasting precious resources. Of course, we live very different lives from our ancestors, as few of us have to do things like birth babies, except for those brave souls who actually make their living as midwives. In simpler times, the motto was: "Make it up or wear it out, use it up or do without." This is still a valid motto for modern green Witches. Because of the eclectic nature and focus on the individual, there is no one "definitive" set of rules for the Green Path that I know of. There is no "green Witchcraft" handbook (although Ann Moura's books [see bibliography] are an excellent place to start for those seeking a green path). Living green today generally means liv-

ing simpler, more conscious, and authentic lives. However, there are some generalities that do help define it as a specific path.

Green Witches are earth-friendly (whether politically active or not), are usually recyclers; they cut back on the waste they produce (use it up or wear it out), have a working knowledge of herbs and oils, prefer a natural path to health and healing (aromatherapy, homeopathy, etc.), have a daily life infused with ritual, and have an awareness of both their personal independence and our collective interdependence.

Some simple green advice (Source/Credit: Deane Driscoll):

- One person does make a difference!
- Listen to your inner voice, that's your higher self talking
- Respect the earth as your mother; your continued existence depends upon her—reduce waste and conserve resources
- Recycle whatever you can, whenever possible, where consumption is concerned
- Less is more—the advertisers don't work for you so don't believe everything you hear or see on TV

- "Make it up or wear it out, use it up or do without"—practice self-sufficiency
- No one needs to keep up with the Joneses, even they can't afford their lifestyle anymore
- Create community wherever you go
- Support local green businesses S^Moura (Ann).

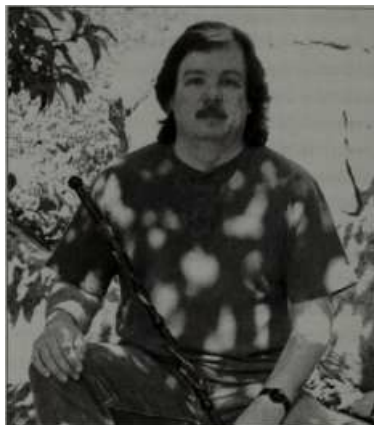
## ENCYCLOPEDIA OF WICCA & WITCHCRAFT

GRIGORI. See Watchers.

GRIMASSI, RAVEN (1951- ) is the author of several books on Wicca and Witchcraft, including *The Wiccan Mysteries* (Llewellyn, 1997) which was awarded Book of the Year and First Place-Spirituality Book by the Coalition of Visionary Retailers in 1998. Grimassi is an expert on Italian Witchcraft and the foremost authority on the works of Charles Godfrey Leland in this field. Grimassi is also the Directing Elder of the Arician Tradition, a system of Italian Witchcraft.

Raven Grimassi was born on April 12, 1951, to an Italian immigrant mother who came to the United States in 1946. The youngest of three sons, Raven was the only one to fully embrace the Old Religion of Italy. At thirteen Grimassi learned that what had always been simply "the Old Ways" was indeed the art of Witchcraft. He discovered that several generations earlier a woman named Calenda de Tavani married into the family line. She was a strega woman, and further research revealed that the Tavani family had been a minor noble family in Naples dating from the period of the Spanish occupation.

As had been the tradition since medieval times, Italian Witches attend Catholic mass service. Italian Witchcraft, in many traditions, incorporates various saints into its practices. Raven attended Catholic services until age thirteen when he made a personal decision to discontinue. By age eighteen it became Raven's passion to study the Old Religion and unlock its innermost secrets. In the summer of 1969 Raven discovered Wicca and was intrigued by the similarities between it and the Italian Craft.



Raven Grimassi.

Seeking out like-minded people closer to his own age, Raven met a young woman who managed an herb shop in Old Town San Diego. She introduced him to Lady Heather, a woman who claimed to be a Gardnerian Witch High Priestess, who later initiated Raven into Wicca.

In 1974 Raven studied Wicca under Lady Sara Cunningham for the traditional "year and a day." He then formed his own system of practice which was a blend of Lady Heather's and Lady Sara's teachings, mixed together with elements of Italian Witchcraft. Raven next formed a small group known as the Coven of Sothis, which operated for a few years in the San Diego area. In 1975 Raven became a member of the First Temple of Tiphareth and began a serious study of the Kabbalah, a mystical Hebrew system. It was during his study of the Kabbalah that Raven met Donald Michael Kraig. That same year Raven was introduced to a High

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Priestess and High Priest in the area. They became friends, and Raven was initiated into their tradition of Brittish Wicca, a system claiming to be a blend of Basque Witchcraft and English Wicca.

In 1976 Raven joined a Rosicrucian Order focusing on the mystical teachings of ancient Egypt. He studied with the order for three years. During this same time he founded a group known as the Order of the Sacred Path, a society devoted to the study of magick and occultism. The Order focused on the works of Franz Bardon, Israel Regardie, Dion Fortune, and William Gray. Members were also required to study the writings of L. W. de Laurence, Henry Cornelius Agrippa, and Francis Barrett. The Order of the Sacred Path disbanded in the spring of 1979.

By the summer of 1979 Raven had returned to the sole practice of Italian Witchcraft. In the fall he started classes on the Italian Craft at Ye Olde Enchantment Shoppe in San Diego. One of the people attending was Scott Cunningham. Raven and Scott became friends, and in 1980 Scott was initiated into the Aridian Tradition of Italian Witchcraft, a system formed by Raven that same year. Scott remained a first-degree initiate during his years of study with Raven. Three years later Scott moved on from the Aridian Tradition in favor of a self-styled view of modern Wicca.

In 1981 Raven was a writer and editor for *The Shadow's Edge*, a magazine focusing on Italian Witchcraft. He was later a contributing writer and editor for two other magazines, *Moon Shadow* and *Ravens Call*. This same year Raven wrote several booklets including *The Book of the Holy Strega*, and a two-volume set

titled *The Book of Ways*, published by Nemi Enterprises in San Diego, California. These books came to be referred to as "the blue books" because of their covers. Many photocopy versions of the books manifested and have been passed through the Craft

community for many years. In 1995 Llewellyn Publications published Raven's book *Ways of the Strega*.

In 1983, Raven was approached by a friend named Mel whose teacher was quite elderly and was having serious health problems. The teacher claimed to be a hereditary Witch from a Pictish-Gaelic Tradition, and had initiated Mel years before. Mel was moving to Europe and asked Raven if he would safeguard the material, the condition being that Raven also accept initiation in order to possess the system's Book of Shadows. Mel explained that only a small handful of elderly people remained in this tradition and that if he were to disappear during his travels the system would come to an end very soon. Raven made it clear that he could not practice the tradition but would agree to accept initiation as a guardian. Raven was then initiated into the tradition as a third degree because of his previous background in Witchcraft.

Raven lives in southern California and divides his time between writing, directing the Arician Tradition, operating his shop known as Raven's Loft, serving as editor/writer for Ravens Call magazine, and spending time at Crow Haven Ranch (the spiritual retreat shared by the Arician community). He is devoted to preserving and teaching the Mystery Tradition of pre-Christian Europe. Having been born on the festival day of the goddess Ceres (Patroness of the Mysteries), Raven maintains a shrine in her honor in the Arician Grove at Crow Haven

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Ranch. S<r Ceres, Cunningham (Lady Sara), Cunningham (Scott), and Kraig.

GRIMOIRE is a book of ceremonies, rituals, and spells, usually dating from the Middle Ages. Some of the more prominent Grimoires and their contents are described here:

Book of the Sacred Magic of Abramelin the Mage: Details a method for attaining / the knowledge and conversation of one s guardian angel. Also contains lists of / demons to be constrained by the newly made adept magician. An interesting difference from other grimoires is the inclusion of over a hundred "magick squares," talismans designed to achieve various magickal effects, which the magician is given to use after he has knowledge of his holy guardian angel.

Grand Grimoire: Contains lists of demons and the ceremonies for summoning them. Also contains a great number of spells, many more interesting than useful (among them, a recipe for glue to repair porcelain vases!).

Grimoire of Armadel: Contains the seals of various angels and spirits, mainly for the purpose of receiving visions of various events depicted in the Bible.

Grimorium Verum: Very similar to the Grand Grimoire, in that it contains lengthy and complex preparations for operating Goetic Magick. Also contains a wide variety of interesting spells, some of which are duplicated in the Grand Grimoire.

Lemegeton: Also called the Lesser or Little Key of Solomon. A collection of five books

listing various types of spirits and the ceremonies for summoning them.

Goetia: First book of the Lemegeton. It \ contains lists and rituals for summoning demons.

Theurgia Goetia: Second book of the Lemegeton. Describes the hierarchies of Jinn, how they interact, and how to summon and constrain them.

Art Pauline: Third book of the Lemegeton. Lists the planetary hours and the angels that govern them, as well as all guardian angels and how to determine your guardian angel.

ArtAlmadel: Fourth book of the Lemegeton. Instructs the magician in the art of summoning elemental spirits to visible appearance.

Artem Novem: Fifth book of the Lemegeton. Contains the rituals and prayers necessary to consecrate the tools and furnishings used in the other books. Some hold the opinion that the Artem Novem is the most important addition to the Lemegeton.

Ars Notoria: In some manuscript collections, this book is the fifth book of the Lemegeton. It contains the keys by which Solomon allegedly attained his great knowledge and wisdom.

Nigromancia: Attributed to Roger Bacon. Deals solely with the summoning of spirits, after the manner of the Grand Grimoire.

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Several grimoires written in modern times are noteworthy. One of the first was The Grimoire of Lady Sheba (Llewellyn 1974) and one of the most recent is A Grimoire of Shadows by Ed Fitch (Llewellyn 1996). In between these two books appeared A Victorian Grimoire by Patricia Telesco (Llewellyn 1992). In modern Wicca a magickal grimoire is often part of a Book of Shadows. (Credit/Source: Wade Long.) See Book of Shadows, Fitch (Ed), and Sheba (Lady).

GROUP MIND is a term used to denote the collective consciousness. The collective conscious itself is the accumulation of the essential beliefs of a people. From an occult perspective any village, town, or city is encased within the group mind of its inhabitants. The thoughts, fears, hopes, and desires of any group of people creates a sphere of energy that attaches itself to the area. The group mind influences the people within its domain by predisposing them to the nature and character of the energy-form. In this way the people share a basic commonality.

The energy of the group mind can attach itself to material objects such as buildings, statues, rocks, bodies of water and so forth. In ancient times the group mind was often centered in a ring of standing stones. Rock, metal, and water are the best conductors and storage objects for this type of energy. See Odic Mantle.

GUARDIAN is a symbol of protection and restriction. Ancient shrines and groves had their guardians in the days of antiquity. The guardian serves to prevent the unprepared from gaining access to things that would be dangerous in their hands. Sometimes guardians are creatures such as dragons or gargoyles, and other times they are hero figures in myth and legend. In modern Witchcraft/Wicca many traditions contain an office known as the guardian. Typically this office is held by a man who is in training to become a High Priest. During rituals he assists the High Priest as needed. Traditionally he is also responsible for the safety of the High Priestess and for the coven's Book of Shadows.

In another sense the guardian is the conscious rational mind standing watch over the subconscious mind. When we dismiss something we experienced as just our imagination, this is the guardian cutting us off from the mystical connection. The guardian wishes everything to remain mundane and familiar. Only dedication and persistence can defeat the guardian, an act that leads to enlightenment and liberation. See GARGOYLE and KING OF

the Woods.

GUAZZO, FRANCESCO MARIA was an Italian Ambrosian monk and demonologist who wrote the Witch hunter's guide known as the Compendium Maleficarum, at the request of Cardinal Federico Borromeo, the Archbishop of Milan from 1595-1631. In 1608 it was presented to the Bishop of Milan and became the standard text for Italian authorities on Witchcraft. Guazzo dedicated his book to Cardinal Orazio Maffei, the head of the Ambrosian Order to which he belonged. The Compendium Maleficarum has been compared to the Malleus Maleficarum (also known as the Witches' Hammer) written by Kramer and Sprenger in 1486.

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Guazzo had already been working on some demonology and other Satanic worship material when the request came from the Bishop of Milan to write the Compendium. This request induced Guazzo to include the theme of Witchcraft in the work he had already begun. The Duke John William of Julich-Cleves called Guazzo to Cleves because of his knowledge in demonology, sorcery, and Witchcraft. The

Duke requested that Guazzo help with some Witchcraft and other heresy matters in Germany, and Guazzo complied. Guazzo completed his work for the Bishop of Milan while living in Germany and by 1608 he had returned to Milan, at which point he presented the text to the Bishop. See COMPENDIUM Maleficarum and Malleus Maleficarum.

H

HAG STONE is a stone with a hole through it, believed to fend off spirits of the dead. In European folklore, this stone keeps the "evil hag" spirit away, preventing her from stealing horses and children. The hag stone was a favorite talisman employed by the

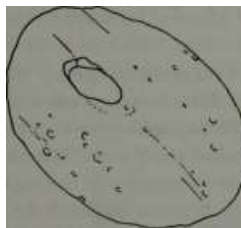


Cunning Folk against the evil eye. The holed stone has long been associated with fairies in Italian Witchcraft. In Italy it is called a holy stone. Such a stone is considered to be a doorway, or a key to the doorway, into the fairy kingdom. In Italian folk magick, these stones also have the power to bind a fairy to one's service for a period of time. See CUNNING Folk and Evil Eye.

Etruscan religion Tuchul-cha, a deity of the Underworld, carried a hammer. See BLACKSMITH, Hammer Gods, and Punchinello.



This hammer pendant might have been worn in honor of Thor, the hammer god.



A holed or hag stone, doorway to the fairy kingdom.

HAMMER is a symbol of thunder and fire. The hammer was a symbol of power and served as an emblem or wand of authority (like a scepter) in the hands of the old hammer gods. In the

HAMMER GODS are ancient deities of transformation. In the vast majority of cases hammer gods are deities associated with death and physical injury. Because the hammer was an ancient symbol related to fire, the Underworld was sometimes depicted as filled with smoke and fire pits.

Altars dedicated to hammer gods depict images of human limbs, and offerings have been found that appear to indicate that the hammer god was called upon to either repair or forge or shape new limbs (perhaps for use in the afterlife). The hammer gods are often depicted in rustic attire, symbolizing a woodland

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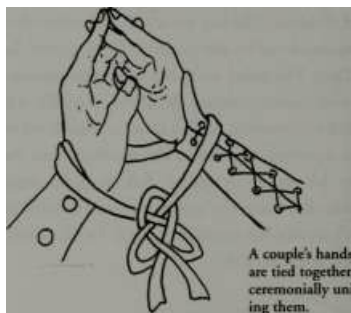
nature. Hammer symbols appear on altars with dedications to the Roman forest god Silvanus for example. Hammer gods often appear with a hammer, pot, and wearing a wolf skin or pelt. The wearing of an animal skin proclaims the hammer god as a wild deity of the woodlands.

In Etruscan religion the hammer god was known as Tuchulcha. He often appears standing in a doorway decorated with body parts around the door frame. Tuchulcha was also a deity associated with death and delivered death by striking the person upon the head with his hammer. Such a blow removed the memory of life and awakened the person to the Underworld consciousness. The Celtic hammer god was known as Sucellus. To the Romans he was Vulcan and in Nordic lore he was Thor. See Blacksmith, Hammer, and Punchinello.



Thor, god of thunder, wielding his mighty hammer.

HANDBASTING is a term used in Wicca/ Witchcraft to refer to the rite of marriage. It was an old Pagan custom to bind together the hand of a man and a woman with a length of cord or a sash. This symbolized the joining of the two as one. People holding hands with each other is, in itself, a sign of unity, companionship, and various degrees of intimacy. In modern Wicca/Witchcraft, some people handfast for limited periods of time, such as a year and a day. See RITES OF PASSAGE.



HANDMAIDEN is a term used in many Wiccan Traditions to indicate the woman who assists the High Priestess during ritual. Some Traditions refer to this individual simply as the "Maiden." In many Traditions the maiden is in training to become a priestess. In Italian Witchcraft she is called Dame D'Onore, which translates roughly as a "lady's maiden or attendant."

Historically, we know that offices of this type did exist within various religious sects. Stucco relief art (30 B.C.) from the Villa of the Mysteries in Pompeii, Italy depicts a

woman

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leading a blindfolded initiate into a ceremony-assisted by a priest and a female attendant. The ancient cults of Roman religion typically involved both priests and priestesses with their attendant maidens. The Mystery Cult of Dionysos at Pompeii is a classic example depicted on murals (Godwin, p. 141).

Witch trials records concerning Isobel Gowdie (April, 1662) mention directly "The Maiden of the Coven" as an office in the Witches' sect of Auldearn (Howley, M. Oldfield. *The Cat in Magic, Mythology, and Religion*. New York: Crescent Books, 1989).

HARE is an animal long associated with Witchcraft and Paganism. The hare is considered a lunar animal and is closely connected with themes of rebirth, rejuvenation, and resurrection. Like the moon, the hare also symbolizes intuition, the light in the darkness. The hare is a fertility symbol throughout Western Culture and typifies the female cycle.

Because the dark patches on the surface of the moon appear like leaping hares, the hare in the moon is a folklore symbol in many cultures. Like the dog and lizard, it acts as an intermediary between lunar deities and humankind. Among the Celts hares are often depicted with



The hare is a lunar animal and a fertility symbol in the folklore of many cultures.

lunar deities and shown carried in the hands of hunter deities. In the Greco-Roman world the hare symbolized fertility and lubricity. It was the messenger animal associated with Hermes/Mercury, and is an attribute of Aphrodite and Eros. Cupid figures are often portrayed with hares. See *Animals in Witchcraft and Ostara*.

HARVEST LORD is an ancient symbol of the Slain God, the willing sacrifice, the sacred king and sacred seed. He is the Green Man seen as the Cycle of Nature in the plant kingdom. The Harvest Lord is cut down and his seeds planted into the earth so that life may continue and be ever more abundant. This mythos is symbolic of the planted seed nourished beneath the soil and the ascending sprout that becomes the harvested plant by the time of the Autumn Equinox.

This mystical theme of transformation associated with agriculture is found in many European folk tales. The mythos of the Harvest Lord is preserved in ancient texts dating

from Homer and Hesiod, and up into modern folklore. It is perhaps best preserved in the story of the passion of the flax and the dying god. In ancient Greece he was Linos, in Lithuania he was Vaizgantas, and in Scotland he was known as Barleycorn. It is interesting to note that the common word for flax in European language unites Old Europe with Celtic Europe. In Greek it is linon, in Latin linum, and the Old Irish is lin, which is also true of Old German.

As Gimbutas points out in *The Language of the Goddess*, this mythos is also reflected in Hans Christian Anderson's story of the flax and in the Danish tale of Rye's Pain (Rugen's Pine). Essentially, such tales address the planting of

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The mythos of the Harvest Lord is an archetype for the cycle of the seasons, being sacrificed to harvest the seeds that are then planted for the next season.

the seed and its struggle to sprout from the earth. This is followed by the plant having to endure the elements. Then in its prime, it is pulled out of the ground and subjected to thrashing, soaking, and roasting. Eventually it is combed with hackle-combs and thorns, spun into thread and woven into linen. Finally it is cut and pierced with needles, and sewn into a shirt. In all of this we find the sacrifice of the Harvest Lord for the welfare of his people.

In the classical Greek myth of Dionysos, he is first slain and then dismembered. Next he is boiled, roasted, and then devoured. The Orphic myth of Dionysos includes the same sequence but adds the recomposition and resurrection of the bones. Heraclitus says that

Dionysos and Hades are one and the same, thus associating Dionysos with the Underworld (a classic Wiccan Mythos, the Lord of the Shadows). Further evidence of this connection comes from the labyrinth tale of the Minotaur, Dionysos, and Ariadne. The labyrinth symbolized the Underworld, and Ariadne (mistress of the Labyrinth) symbolized the funerary goddess. The marriage of Dionysos and Ariadne, celebrated during the Anthesteria (an ancient springtime festival) coincided with the periodic

return to the earth of the souls of the dead. This is of particular importance because it connects Dionysos with the souls of the dead and the Underworld. 5rcCERES, DIONYSOS, GRAIN,

Labyrinth, Slain God, Wheel of the Year, and Wiccan Mythos.

HAWK is an ancient symbol of the freed soul. It is a solar symbol, an attribute of all sun gods. It also represents the heavens, power, royalty, and nobility. The ancients believed the hawk



Ra, ancient Egyptian solar god, was depicted with a hawk head, crowned by the orb of the sun.

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could fly up to the sun and gaze on it without flinching. In ancient Egypt, hawks accompanied sun gods, and deities with a hawk-head are solar gods. In Greco-Roman mythology, the hawk was the swift messenger of Apollo. It was also associated with the Witch/sorceress known as Circe (Cooper, p. 80).

HAWTHORN TREE (*Crataegus monogyna*) is one of the sacred trees of Wicca/Witchcraft associated with spring celebrations. It is the third magickal tree in the triad of fairy lore: the oak, ash, and thorn. The hawthorn is associated with May Day, in honor of the sun god Belenus. His festival commenced on the first day that the hawthorn blossoms opened, and is now celebrated on May 1.

In Ireland the hawthorn, or white-thorn, is sometimes called the fairy bush—in folklore it was forbidden to cut it for fear of offending the fairies. However, collecting sprigs of hawthorn and hawthorn flowers was allowed on May Day. The blossoms were placed upon the dresser to banish evil from the home. In Teutonic lore the hawthorn was a symbol of death and its wood was used for funeral pyres. In the British Isles there appear to have been "hawthorn cults" devoted to goddess worship (Paterson, Jacqueline. *Tree Wisdom: The Definitive Guidebook to the Myth, Folklore and Healing Power of Trees*. London: Thorsons, 1996, p. 126).

In ancient Greece, crowns of hawthorn blossoms were made for the wedding couple, and the wedding party carried torches of hawthorn wood. Ancient Romans placed hawthorn leaves in the cradles of newborns as a protection. The Roman goddess Cardea, who presided over marriage and childbirth, was associated with

Hawthorn



the hawthorn in ancient Italy. In iconography the protective emblem carried by Cardea was a bough of hawthorn. Another one of her symbols was the hinge, and she has been called the mistress of Janus who guarded all doorways. The hawthorn was planted around oak and ash trees in order to protect them from damage due to storms and grazing cattle. The thorns of the hawthorn prevented easy access to the grove (Pepper, 1996).

The oak, ash, and thorn were all associated with portals into the fairy realm. In this regard the hawthorn, in its connection to Cardea as the hinge, can be considered the hinge on the fairy door. The hawthorn, as both the hinge and the guardian, protected the entrance to the oak and ash. Unless the hawthorn allowed access through the doorway, the fairy realm remained unseen.

In Celtic lore, the hawthorn was associated with Blodeuwedd, the wife of Lieu. She

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betrayed him and he was wounded with a spear, hence the association with the thorn. Sometimes Blodeuwedd is called the Queen of May. The goddess Cardea, in her aspect as Flora, is associated with May festivals in which she is also the Queen of May. The Celts used potions made from the hawthorn as a tonic for the internal organs and especially the heart. The goddess Cardea ruled over the heart and liver as well as other organs of the body. See Cardea, Fairies, May Day, and Maypole.

HAZEL TREE ( *Coryllus avelland*) is one of the sacred trees in Wicca/Witchcraft. In Celtic lore the hazel was the tree of knowledge, particularly in Ireland. Various Celtic legends surrounding the salmon connect it to hazelnuts that impart wisdom to the fish. In one legend, Finn Mac Cumhal gains inspiration while cooking a salmon for his

Druidic guardian (Jones, Alison. Dictionary of World Folklore. New York: La-rousse, 1996).

Hazel wood, cut on St. John's Night, was the favored material for divining rods used in

The hazel tree is a tree of knowledg Its branches are useful in divination.



dowsing. Hazelnuts were used in pyromancy by placing two nuts together in the fire. In Norse mythology hazel was associated with thunder and the god Thor. See FLSH.

HEARTLAND SPIRITUAL ALLIANCE was

established in September 1987, as a legally recognized not-for-profit organization, to assume the responsibilities of the Heartland Pagan Festival, which began in 1985, prior to incorporation. They are an organization that is dedicated to promoting the appreciation and acceptance of a variety of alternative religions and philosophies. They encourage participation in educational programs and activities; most of which deal with the various Nature-oriented or Nature-connected religions of the world, the similarities within all religions and the respectful free exchange of spiritual beliefs. They strive to maintain a well-organized, dynamic, and smoothly running organization within an atmosphere that allows people of all religious traditions to coexist peacefully. One of their goals is to consistently host a festival that promotes personal and spiritual growth and leaves a living legacy for the next generation.

At its inception HSA's sole interest was the organization and presentation of the Heartland Pagan Festival. Over the years, it has expanded. In 1988, HSA began to sponsor the Parenting Support Group. In 1990, it became a contributing sponsor to Turn the World Around a radio program on KKFJ, a community radio station. In 1991, HSA began the Heartland Spirit Circle, a networking and educational group meeting on the third Monday of every month at Aquarius, a metaphysical shop in the Westport area of Kansas City, Missouri. HSA has been publishing

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a newsletter update for members at all levels since 1990, and since 1991 has helped raise money for Earth Rising for the Gaea Retreat Center. The Gaea Retreat Center is located

on 168 acres of land that is run by and for Pagans and Pagan-friendly groups. There are no paid staff or members and a majority of proceeds from the Heartland Pagan Festival are donated to Gaea. Heartland Spiritual Alliance has several fund-raising events, such as psychic fairs, during the year and donates the money raised from these events to local charitable organizations within the community.

The Heartland Pagan Festival, a Midwest regional festival, and HSA's pride and joy, is a five-day event held over Memorial Day weekend that allows Pagans and Pagan-friendly people to come together and renew their spirituality in an atmosphere of love, acceptance, and joy. HPF brings in well-known keynote speakers such as Raymond Buckland, Silver RavenWolf, Amber K, Stewart and Janet Farrar; and popular Pagan musicians like Charlie Murphy, Todd Alan, Velvet Hammer, and Uncle Dirtytoes. HPF's staff helps to coordinate the exchange of ideas and knowledge by setting up workshop space and times that are filled by the participants and the speakers. These workshops are presented throughout the day with five to seven to choose from at any particular presentation time to allow for a wide selection. There is a large merchant's circle comprised mainly of artisans and their handmade work. Other traditional festival events include the Bardic Circle, nightly Drumming Circles, the Littlefolks Festival (a festival within a festival for the children), a silent auction to benefit the Gaea Retreat Center where the festival is held, musical concerts, and of course, ritu-

als of many traditions and styles to help participants celebrate their spirituality.

Membership in the Heartland Spiritual Alliance is open to the public at three different levels of involvement:

1. Active members: Local people who are encouraged to participate in festival planning, attend meetings, serve on committees, and work in presentation and cleanup before, during, and after the festival, as well as being active in other HSA functions. Annual membership dues are \$30.00. Active members receive free admission to the festival for themselves.

2. Staff: This applies to the people who commit continual time and energy to HSA throughout the year, attend meetings, organize committees, and are willing to assume and carry out major responsibilities during the festival and other HSA functions. In order to be eligible for a staff position, you must be selected and approved by the officers and Board of Directors. Annual staff dues are ten percent of regular membership dues. Privileges include free entry to HPF for themselves, their spouse, and children under sixteen years of age.

3. Outreach coordinators: Out-of-area members who participate from a distance, and assume the responsibility of advertisement, distribution of registration forms, and coordinating the public relations for their area. In addition, they choose a committee to

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belong to and assist with that committee's functions at the festival. Annual dues are \$30.00. Privileges include free entry to HPF for themselves and one child under sixteen



years of age.

The Heartland Spiritual Alliance was recognized as a 501(c)(3) organization in 1990; all donations are tax deductible.

#### HSA's Mission and Vision Statement

- To promote appreciation and acceptance of a variety of alternative religions and philosophies, and to encourage participation in educational programs and activities.
- To maintain a well-organized, dynamic and smooth running organization within an atmosphere that allows people of all religious traditions to coexist peacefully.
- To consistently host a festival that promotes personal and spiritual growth and leaves a living legacy for the next generation.

For more information on meeting sites, special projects, or the Heartland Pagan Festival write to: Heartland Spiritual Alliance, P.O. Box 3407, Kansas City, Kansas 66103, or leave voice mail at 816-391-9578.

HEARTH is a womb symbol and also a symbol of the clan. The hearth was the focal point of Pagan life. Food was prepared in the hearth, family time was spent there, and in many ancient cultures ancestral shrines were placed over the hearth. Spirits such as the Lare or Lasa

were said to gather at the hearth. The Roman goddess Vesta was a deity connected with hearth and home, for she was the symbol of divinity itself within a living flame. In archaic Roman religion, the wife of the home possessed a Juno spirit, an ancestral link that joined her to this and other Divine forces.

The fireside hearth was the center of the Pagan home. The family and the fireplace was the province of the mother and it was she who tended the fire, keeping the flame alive. In ancient times there were no matches or lighters with which to start a fire. Therefore keeping a flame alive, or hot embers glowing, was an important role for the women of the home. The fireplace was the center of the house, providing not only heat and light but the means to cook food. Here were hung items common to domestic family life, becoming symbols of the generative act of life and of the family. The female symbols were the kettle, the chimney, and the chain, symbolizing the womb, the vaginal passage, and the unifying principle of family. The male symbols were the fire poker and tongs (phallic representations).

It was here in this setting that the family gathered to hear the old stories told and retold. The fire that illuminated the narrator was the explanatory principle and signifier of both mag-ickal transformation and the metaphysics of the family. It only made sense that this would be the place where family values and world views would be shared among those of the same blood. It was here that the family tales of bloodlines and religious beliefs, mixed together with folklore and legend, were passed from one generation to the next. See BEFANA, CAULDRON,

and Lare.

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HECATE is the oldest goddess in Western culture to be associated with Witchcraft. However, if we accept that the biblical "Witch of Endor" (eleventh century B.C.) was indeed a Witch, and not simply a Canaanite Pagan sorceress, then her goddess Ashtoreth would actually be the earliest connection. The phrase used in the Old Testament referring to the "Witch of Endor" is *ba alath ob*, which means "mistress of a talisman." When first translated into Latin this was rendered *mulierem habentem pythonem*, which means a "woman possessing an oracular spirit." (Russell, Jeffrey Burton. *A History of Witchcraft*. London: Thames and Hudson, 1980, p. 31).

Among the Greeks, Hecate was a goddess of the moon, the Underworld, enchantment, and night spirits. (Cumont, Franz. *After Life in Roman Paganism*. New York: Dover Publications, 1959, pp. 92, 134). Hecate belongs to the class of goddesses known as the torchbear-ers. Such goddesses were deities of the moon, possessing the knowledge of spirit realms and



holding the secrets of Nature in their hands. Hecate was also known as Anthea, the sender of night visions.

In Hesiod's *Theogony*, written sometime around 700 B.C., Hecate is portrayed as a goddess of fertility. Greek literature of this same period portrays Hecate as "mother of gods and men, and Nature, Mother of all things . . ." (Rabinowitz, pp. 127-128). Hecate controlled the three great mysteries: birth, life, and death. She had power over heaven, earth, and the Underworld. Hecate was also known as *Tri-formis*, a name shared with the Roman goddess Diana, whose festival day also fell on August 13. As the goddess of Witchcraft, Hecate was worshipped at night with torches placed at a crossroad. From this practice she came to be called *Trivia*, goddess of the three paths (Murray, pp. 43, 70-71, 140).

Ancient statues and iconography depict Hecate in three forms holding a torch, a dagger, and a serpent. In late antiquity the Mysteries of Hecate merged with the Orphic-

Dionysian Mysteries and those of Mithras (Campbell, Joseph, editor. *The Mysteries: Papers from the Eranos Yearbooks*. Princeton: Princeton University Press, 1978, p. 244). Cimaruta, Diana, Frog, Proserpina, and Triformis.

HEDGE WITCH is a term for a Witch who practices in a solitary fashion and does not belong to a coven or tradition; typically such an individual does not claim to have been initiated. He or she relies upon self-study, personal discernment, and intuition. In many ways a hedge Witch is like the old village Witch who lived a solitary life but was called upon for spells and healing potions by the local folks.

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The hedge Witch commonly works with his or her familiar spirit, and incorporates the use of herbs, trance, and shamanic techniques such as drumming to induce altered states of consciousness. The hedge Witch is usually very involved with working for the ecology of the planet, and tries to use only natural objects and materials for ritual and magickal purposes. See Familiar Spirit.

HIEROS GAMOS. See Great Rite.

HERBS are medicinal and magickal plants that may be employed in Wicca and Witchcraft. Herbs, like oils and incense, correspond to planetary symbolism, yet they have a deeper level of influence than do the others. The herbal plant is a living vessel for a spirit or entity. This is similar to the relationship between our own spirits and bodies. When treated properly, the "consciousness" of the herb can work toward the needs of the Wiccan/Witch.

Herbs may also be used in a spell for their physical properties, such as in potions and the like. In some cases herbs have been used as offerings to spirits and deities, for some are considered sacred. Some spells incorporate herbs as charms to be carried or buried in a particular place. Often herbs are used to "charge" candles. In this method the base of the candle is hollowed out and the appropriate herb is placed within, and then sealed over with melted wax.

Traditionally herbs are planted by seed at the time of the new moon, and once the plant is mature it is harvested when the moon is full. Sometimes only the blossoms are used and at other times the leaves or even the roots are

employed. In Traditional Wicca/Witchcraft a silver blade (boline) was used to cut the plant with a single stroke. The Wicca/Witch was supposed to be nude, wearing only his or her cord of initiation, when the herb was harvested, a belief connected to the Harvest Lord principle. In this ancient concept it was thought that the spirit of the plant passed from the harvested sheaf back into the soil unless it was bound. Therefore the Wicca/Witch, wearing a cord around his or her waist, bound the spirit of the herb when it leaped from the plant and was thus able to secure its magickal powers. See Harvest Lord.

HERBAL CODE is a legendary list of herbal names disguised by other names. Among

the Witches of old there was a great deal of hidden herbal knowledge and lore. Much of this lore was kept secret due to the pharmaceutical properties of herbs and herbal combinations, many of which were dangerous in the wrong hands. Consequently a code was created to keep these recipes secret and to discourage their use by the uninitiated. The following list is part of the herbal code common to several traditions:

A Dead Man: Ash root, carved into a crude

human shape Adder's Tongue: Plantain Bat's Wing: Holly leaf Bat's Wool: Moss Blood: Elder sap Bloody Fingers: Foxglove Brains: congealed gum from a cherry tree Bull's Blood: Horehound Corpse Candles: Mullein Dragon's Scales: Bistort leaves

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Ear of an Ass: Comfrey

Ears of a Goat: St. John's wort

Eyes: Eyebright or daisy

Fingers: Cinquefoil

Hair: Maidenhair fern

Hand: The unexpanded frond from a male

fern Heart: Walnut Lion's Tooth: Dandelion Skin of a Man: Fern Skull: Skullcap Snake: Bistort

Tongue of Dog: Hound's tongue

Urine: Dandelion

Unicorn Horn: True unicorn root

Urine: Dandelion

Worms: Thin roots

Tooth or Teeth: Pine cones

These animals called for the following herbs:

Blue Jay: Bay laurel Cat: Catnip

Cuckoo: Orchis, plantain Dog: Couchgrass Frog: Cinquefoil Hawk: Hawkweed Lamb: Lamb's lettuce Linnet: Eyebright Lizard: Calamint Nightingale: Hop Rat: Valerian

Sheep: Dandelion Snake: Fennel or bistort Toad: Sage Weasel: Rue Woodpeckers: Peony

When the recipe called for a certain part of something, the following herb was used:

The Eye: Inner part of a blossom The Guts: The roots and stalk The Hair: Dried, stringy herb The Head: The flower The Heart: A bud, or a big seed The Paw, foot, leg, wing, toe,

or scale: The leaf The Privates: The seeds The Tail: The stem The Tongue: The petal The Tooth: The leaf, seed pod

HERDING CATS is a term indicating the difficulty in trying to organize individuals known for their independent spirit. Witches/Wiccans have a reputation for being "free spirits" and tend to view authority, dogma, and organization with much reservation. Therefore the term "herding cats" was coined as an amusing way of pointing out that Wiccans/Witches are sometimes difficult to get organized into a large group function, or be joined together with a single vision. See PAGAN STANDARD TIME.

HERMES TRISMEGISTUS (Hermes, the Thrice-Great) was a legendary Egyptian philosopher and magician. According to some legends he was the incarnation of the Egyptian god Thoth. His symbol was the moon, representing the essence of creative wisdom. Hermes Tris-megistus is credited with writing a text known today as the Divine Pymander. In this book are various ancient teachings regarding the nature of humankind, the gods, regeneration, and the

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inner mechanisms of the occult. Many elements of occult philosophy residing in Wicca today can also be found in the Divine Pymander, the most popular being the phrase "as above, so below." The principles underlying such Wiccan beliefs as the Three-Fold Law can also be found in the writings of Hermes Trismegistus. See As Above, So Below, and Hermetic.

HERMETIC is an occult science attributed to legendary Egyptian philosopher Hermes Trismegistus. Hermetic philosophy forms an occult perspective of the inner workings of Nature, and it is in this that Hermetics connects with Wicca/Witchcraft. The essential teachings of Hermetic philosophies were preserved in a text known as the Kybalion. The science of Hermetics is based upon seven principles:

- The Principle of Mentalism
- The Principle of Correspondence
- The principle of Vibration
- The principle of Polarity
- The principle of Rhythm

- The Principle of Cause and Effect
- The Principle of Gender

The principle of mentalism defines the role of the Creative Mind within all things. It explains that all phenomena in the universe stems from the mental creation of divine spirit. The principle of correspondence demonstrates the relationship between the laws and the phenomena of various planes of existence. The principle of vibration explores the role of energy frequencies underlying the phenomena of

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natural and supernatural forces. The principle of polarity deals with duality and the pairing of opposites. The principle of rhythm addresses the interplay of natural and supernatural forces. The principle of cause and effect reveals the relationship between action and reaction. The principle of gender explores the characteristics and the role of masculine and feminine forces within Nature.

Few modern Wiccan Traditions employ the available Hermetic writings that have survived to this day. This is somewhat unfortunate when one considers that Hermetic teachings support the authenticity and antiquity of magickal techniques and concepts used in modern Wicca. In addition, Hermetic writings also contain teachings supportive of Wiccan beliefs regarding the God and Goddess in Wiccan theology. Hermetic science also deals with the use of herbs, the brewing of potions, and the charging of objects by energy transference. Where a Wiccan spell might simply prescribe the carrying of a specific herb for a specific magickal effect, Hermetics explains the reasons why that would work. It also demonstrates how the act draws correspondences to itself, and what the method is to employ the inner mechanism of Nature, thereby ensuring a successful spell, ritual, or work of magick.

HERMS are pillars of wood or stone topped with the upper torso of a human body. These ancient images are fertility symbols and often sport a protruding phallus symbol. The Herms were placed at the crossroads in ancient Rome, and similar figures were placed in cultivated fields by the Etruscans. Roman herms figures

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have been found as far north as the British Isles. This figure was most likely a personification of the spirit of the land intended to ensure fertility. See Crossroad, and Maypole.

HERNE is a horned figure also known as Heme the Hunter. He appears in British folklore and Teutonic legends where he is crowned with stag's antlers. Heme is often depicted wearing deerskins along with his antler crown. In some accounts he rides a fire-breathing horse accompanied by a pack of spectral hounds (Heme's Hunt). Heme is mentioned in the Merry Tales of Windsor and in Ainsworth's Windsor Castle (Pickering,

David. Dictionary of Witchcraft. London: Cassell Wellington House, 1996, pp. 132-133).

In some legends Heme is said to be the ghost of an English Witch who reportedly haunts Windsor Great Park to this very day. Other accounts state that Heme was an innkeeper found guilty of occult dealings and hanged from an oak tree. This tree is now known as Heme's Oak.

Some commentators point to Heme as a chthonic god of the Underworld. In this aspect Heme is associated with the Wild Hunt. In old legends, the Wild Hunt was a procession of spectral beings roaming the night engaged in reveling and various forms of mischief. In Germany the Hunt was sometimes led by a female figure known as Holda, Holt, Perchta, or Berta. Berta was also known as the Bright One, and was associated with the moon. The Abbot of Prum (in his treatise of A.D. 899) wrote of women who rode at night with the goddess Diana in a type of Wild Hunt. In Milan a woman named Sibillia was tried in secular

court (April 30, 1384) in a case that revealed elements of the Wild Hunt and membership in the Society of Diana (Russell, Jeffrey Burton. Witchcraft in the Middle Ages. Ithaca: Cornell University Press, 1972, pp. 211-212).

In some modern Wiccan/Witchcraft Traditions, Heme is viewed as an aspect of the Horned God of the Old Religion. The Heme figure appeared in a popular British television series based on Robin Hood. Here Robin Hood was depicted as Heme's son, and the Heme figure was the priest of an old pre-Christian Pagan sect existing in Sherwood Forest.



Heme the Hunter.

HEX is a word often used to denote a negative spell or work of magick. The word is derived from the German word hexen, itself taken from the German hexe, meaning a Witch. In Old High German the word was hagzissa, and in

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Middle High German it was hecse. The word "hex" appears to have originally indicated the magick performed by a Witch. Since Witches were viewed in such a negative manner following the rise of Christianity, it follows that magick performed by Witches could not help but be viewed in a bad light as well.

Hex symbols were believed to



HIGH PRIEST is an office held by a man who, in most Witchcraft/Wiccan Traditions, has reached the third-degree level of training. The initiation ritual that bestows this rank in most Traditions is called the Great Rite. The High Priest assists the High Priestess within the ritual circle, and serves as a support to her work with the coven. He often handles various tasks for the High Priestess, which frees her time for teaching, counseling, and other duties. The High Priest typically works with other males in the coven as a mentor.

In ritual settings the High Priest represents the Horned God in ritual drama plays and other acts of devotion. Traditionally he also keeps order within the circle and deals with many of the mundane concerns of running a coven. See HORNED ONE and THREE DEGREES OF INITIATION.

HIGH PRIESTESS is an office held by a woman who, in most Witchcraft/Wiccan Traditions, has reached the third-degree level. The concept of a female Witch being also a priestess appears in the ancient Greek tale of the Witch Medea (written in the eighth century B.C.) where she is a priestess of the goddess Hecate. In this story we find perhaps the earliest reference to Witches in a religious context.

The initiation ritual that bestows the rank of High Priestess is called the Great Rite. Most Witchcraft/Wiccan Traditions are matriarchal in structure and the role of High Priestess is the highest "authority" with these Craft systems. In many Witchcraft/Wiccan Traditions the High Priestess has ultimate rule within the ritual circle, where it is said her word is law.

The customary role of the High Priestess is to train other Witches/Wiccans and to serve as a counselor and mediator. In ritual settings the High Priestess represents the Great Goddess. In the rite known as "Drawing Down the Moon" her body becomes a vessel for the Goddess to manifest Her consciousness within. See DRAWING Down the Moon, Lady, and Three Degrees of Initiation.

HISTORICAL PLANTS IN WITCHCRAFT



include many of the poisonous variety. These plants are too dangerous for any type of experimentation as they can be lethal even in small dosages. Therefore the reader should under no circumstances ingest or smoke any of the plants discussed in this section. It is important to understand that ancient Witches knew the proper dosages and how to safely use these plants. The ancient Greek word for Witch was

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pharmakis, indicating one knowledged in plant extracts. The Latin word for Witch was venefi-ca, signifying one who knew the poisonous elements of plants and one who also practiced magick.

**Belladonna {*Atropa belladonna*}** One of the oldest plants associated with Witchcraft, Belladonna is also known as deadly nightshade and as the plant of the beautiful lady. Belladonna is native to southern and central Europe and has been cultivated in parts of England. Belladonna is poisonous and was used in what might be considered some of the darker magickal arts. It was also employed to induce trance for astral projection and for producing altered states of consciousness.

**Foxglove {*Digitalis purpurea*}** Foxglove is one of the traditional magickal plants associated with Witchcraft. It is native to almost all regions of continental Europe and the British Isles. Foxglove is associated with love spells, and this herb is actually the source of the heart medicine known as digitalis. This plant is intimately connected with fairies in many European tales.

**Henbane {*Hyoscyamus niger*}** Henbane is one the most ancient plants associated with magick. It is native to southern and central Europe. Although it not considered indigenous to Great Britain, henbane can frequently be found in England, Scotland, Wales, and even in Ireland. It is one of the primary ingredients allegedly used in the legendary Witches' flying ointment. In mythology it was said that the dead received a crown of henbane leaves when they entered the Underworld.

**Mandrake {*Atropa mandragora*}** Mandrake is one of the most well-known of the magickal plants associated with Witchcraft Mandrake root was used in anrien times r ^ induce trance states. It is native to southern Europe and was first cultivated in England in 1562 by Turner, the author of rhe Niewe Herball. English mandrake {*Brynnin dioicd*} is a plant commonly known as white bryony, and is a different species than actual mandrake.

In England the roots of the bryony plant were often sold as authentic mandrake roots. English herbalists clearly knew of mandrake from old herbal texts as it is featured among their writings. Whether true mnnrlrnke was imported or whether white bryony was substituted for actual use (or confused with actual mandrake) is unclear. In Italy small puppets made from bryony root were very popular charms (Grieve, Mrs. M. A Modern Herbal. New York: Dover Publications, Inc., 1971). The root of the mandrake is large and woody and often resembles a puppet suggestive of human form. (See separate

Mandrake entry in this volume, p. 238.)

Monkshood {Aconite napellus) Monkshood is the deadliest of all the plants associated with Witchcraft. Monkshood is also known as wolfbane (from the Greek lycotonum) as it was once the practice in the Aegean/ Mediterranean area to hunt wolves with arrows dipped in the juice of the aconite plant. Monkshood was originally indigenous to eastern Europe but was grown in ancient Greece and spread to Italy. It is now found even in the western counties of England and in South Wales. Monkshood can produce profoundly

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altered states of consciousness, and has been employed in shapeshifting magick. See WITCH and Witchcraft.

HOLED STONES are sacred objects in Wicca/Witchcraft as they are associated with the Goddess and with fairies. In occult lore it is said that one can see the fairies by peering with the left eye through the hole running through the stone. Whistling through the opening was also a means of calling fairies and spirits according to European folklore.

As a Goddess stone, the hole represented the opening to the womb. This connected it with the Great Goddess of Neolithic times. Stones with holes through them were sometimes placed as offerings to the Great Goddess, along with shells and other items. In Italian Witchcraft, holed stones are believed to be house spirits that can aid the Witch in his or her magick. See FAIRIES.

HOLLY KING is a symbol of the waning forces of Nature. He rules from midsummer to midwinter, the period of Nature's decline into Fall and Winter. At the Winter Solstice he is defeated by his brother, the Oak King, in ritual combat, who then claims the Season. The Holly King is depicted as an old man in winter garb. His head bears a wreath of holly and he often carries a staff that is typically a holly branch. Some Santa Claus figures are actually Holly King figures. See Oak King.

HOLLY TREE {Ilex aquifolium) is a symbol of good will and is associated with sun gods. In Rome the holly was sacred to Saturn and was employed in the rites of the Saturnalia, where it



Santa Claus, his head wreathed with holly, appears here as the Holly King. He is defeated in ritual combat at the Winter Solstice by his brother, the Oak King, who then rules the following season.



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was a symbol of health and happiness. The Holly is an evergreen and therefore is associated with the sun god. In Celtic lore it was one of the trees held sacred by the Druids and was one of the nine sacred woods: apple, ash, cedar, hazel, holly, juniper, oak, pine, and poplar.

The holly branch symbolizes the Lord of Winter, the Holly King. Here the holly is a symbol of the waning season of the year. Holly leaves and berries have become symbols of the Yule season, and often appear in holiday decoration. See Holly King and Winter Solstice.

HOLY STREGA is a term among many Italian witches for the medieval Witch known as Aradia. In the original story of Aradia we find a woman rebelling against her parents and their religious beliefs, a very dangerous behavior in fourteenth-century Italy. According to legend, Aradia would often go for long walks through the Alban hills near Lake Nemi.

It was here that she experienced a vision that later shaped the course of her life. In a manner not uncommon among mystics, Aradia encountered a moment of spiritual enlightenment.

It is said that she heard a "voice" that told her she was chosen to fulfill a quest, that she must challenge the establishment and provide hope to those who were enslaved by the wealthy nobility. Whether this was an inner voice, or some other phenomenon, it was significant enough for her to set out on a course that few women of medieval times would ever have dared dream of.

In time, Aradia came to be known as the Holy Strega, a spiritual teacher and wise woman. Her natural healing powers and her knowledge of herbal potions were legendary

during her time. She collected a small band of followers from the outlaw camps in the Alban Hills and traveled the countryside teaching the Old Religion of pre-Christian Europe. During her brief time as a holy woman among the peasant people, Aradia came to be regarded as the daughter of the goddess Diana, and after her disappearance many people worshipped her as a goddess—but Aradia had come as the avatar of a forgotten age, and not as a goddess.

In her final instruction to her followers, before departing to other lands, she asked them to remember her through a sacred meal of wine and cakes, and to always keep to the Old Ways. She told them to gather together when the moon was full, and to worship the Great Goddess. She told them that they must be free when they came together, and that as a sign of their freedom they were to be naked in their rites, wherein they would celebrate in joy and make love with one another. See ARADIA, Gospel of the Witches, and Lake Nemi.

HONEY is a symbol of immortality, initiation, and rebirth. As such it was used as an offering to the gods, ancestral spirits, and spirits of Nature. Mixed with wine and milk it was called the nectar of the gods. Honey was used in ancient times to anoint in initiation because honey itself was the result of a mysterious process of transformation performed by bees. The gathering of honey from a beehive was a risky business in ancient times and so honey also became the symbol of obtaining knowledge through pain. Honey was also used as an offering for the dead and thus we find the association of bees with departed souls (Cooper, p. 84).

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Gathering honey from a hive serves as a metaphor for the process of obtaining knowledge through pain.

On a mundane level, in ancient times honey-was employed as part of a formula for preventing pregnancy. It was mixed with the juice of Roman nettle ( *Urtica pilulifera*) and applied to a strip of linen. The linen was inserted into the vagina prior to intercourse. The honey presented a barrier and the nettle juice acted as a spermicide. Prostitutes in Roman brothels used this method and there are records of it having been used in ancient Egypt as well. See Bee.

HOODED ONE is one of the three aspects of the God in the Old Religion: the Hooded One, the Horned One, and the Old One. The Hooded One is the Green Man, hooded in the green of the forest. In later times he became the Harvest Lord as humans left the forest for the fields. The Hooded One is also a guardian figure, protector of sacred groves. His mythos is the basis for the King of the Woods, and may have even influenced such legends as Robin Hood. See Green Man and King of the Woods.

HORAE are ancient deities of a three-fold nature connected to the seasons and plant growth. Thallo represented blooming plants, Auxo symbolized growth, and Carpo represented crops in their maturity. The word "Horae" is derived from the Greek word for time or hours, the period of growth and maturity. In essence the Horae are deities of agriculture and attend to the Harvest Lord in his time. They also appear in Greek and Roman art with the god Dionysos/Bacchus. See HARVEST LORD.



The Horae are agricultural deities, attendants of the Harvest Lord.

HORNED GOD. See Horned One.

HORNED ONE is the Stag-Horned God of the Old Religion. As such he is the Lord of the Animal Kingdom, the primal force. He is a symbol of fertility, virility, and of all that is wild and undomesticated. Over the course of time this god image evolved to include the Bull-Horned God and the Goat-Horned God. The stag represented the god when humans were hunter-gatherers. The bull became a Horned-

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God image when humans were pastoral nomads. The Goat-Horned God emerged when

humans settled into agricultural communities.

The time-honored symbols of the Horned God were the syrinx (Pan pipes), the shepherd's crook, and the pine twig. He was himself the symbol of the covenant between human hunters and animal prey. The horned god provided meat for the humans and renewed life for the animals. The humans, for their part, performed certain magical ceremonies, returning life



The Horned One card from Legend: the Arthurian Tarot by Anna Ferguson (Llewellyn Publications).

energy back into the forest. This was the secret mystery of the hunter's cult; the same individual animals who were slain arose again to life through the Stag-Horned God ceremony.

This basic theme of the covenant between hunter and the hunted was essential to all hunter societies. One important aspect of the hunter society was to retain an imperishable object from the animal itself. Through this it was believed that the life energy of the animal survived and only his physical body was slain. The bone was a symbol of the covenant between the hunter and the hunted.

In Wicca/Witchcraft this concept led to the practice of wearing a set of stag horns as a symbol of the priesthood. Prior to the religious symbolism of this crown, it was worn by the leader of the hunter society as a sign of his personal power and authority. Many Wiccan priests also wear a piece of horn on a necklace symbolizing the sacred bone of the hunter's covenant with the animal kingdom. See ANIMALS in Witchcraft, Horns, and Stag.

HORNS are ancient symbols of power and virility. Horns are generally considered lunar

symbols because they often resemble crescent moons. The horns of stags, goats, and bulls were considered signs of fertility because these animals belonged to herds, a sign of abundance.

In Modern Wicca/Witchcraft, stag horns sometimes adorn altars and temple settings. They are a connection to the spiritual Pagan heritage of the past. In Western Occultism, horns represent supernatural forces and the power of divinity. This is one reason horns appear on helmets and headdresses.

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Hollowed animal horns, of the type used for producing sound, were considered to contain both masculine and feminine power. The piercing end of the horn was masculine and the open hollow end was feminine. These aspects of the horn gave the cornucopia its symbolism of fertility and abundance. To blow through the open tip of a horn, into the hollow end, was to join one's life breath to the God and Goddess. Through such a joining one could make the gods hear his or her call.

HORSE is an animal of mixed symbolism. It is a symbol of power and vitality as well as a symbol of death and the Underworld. In many ancient mythologies the horse is both a lunar and solar symbol. According to Greek mythology Poseidon created the horse during a competition with Athene over the ownership of Athens. In both Roman and Greek mythology the horse pulled the chariot of the sun god across the sky each day.

The horse was originally viewed as chthonic, partly because in mythology it was created



in the dark depths of the ocean. As a chthonic creature it was also associated with the Underworld and with death. In European folklore black horses were associated with death-coaches and various emissaries of the Other-worlds Black horses are heralds of death and symbolize chaos, appearing at the twelve days of chaos between the old and new year. The sacrifice of the October horse signified the death of death.

Among the Irish, a red horse signified death. Horse deities such as Epona, Medb (the goddess-mare) of Tara, and Macha of Ulster (protector of horses) are chthonic divinities of the dead. The association between mother goddess and horses is present in the image of Macha, both a single and triple goddess, with strong equine affinities. In the Tale of Ferghus we find a death horse galloping out of the sea. It is multicolored, with green legs, a golden body, and a crimson mane. The horse is said to carry the dead across the ocean to the Otherworld (Green, *Animals in Celtic Life and Myth*, pp. 187, 190).

Once the horse was tamed, its symbolism was modified over the centuries. The stallion became a symbol of virility. The imprint of a horse's footprint was a sign of its power and to possess a horseshoe was a good luck symbol meaning that you were under its protection. When the horse was tied to the plow it became a symbol of the harvest. The hobby horses appearing in some May Day celebrations and various ritual dances of Pagan origin reflect this symbolism. See Animals IN WITCHCRAFT.

The horse is a chthonic creature associated with the Underworld and a divinity of death.

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HYDROMANCY is the use of water to perform divination. In ancient times omens were sought in wells, streams, rivers, and other bodies of water. Rain and snow were also possible

sources of omens from the gods. In modern Wicca/Witchcraft hydromancy also includes the art of reading tea leaves and coffee grounds. See Scrying.

IMBOLC/IMBOLG is the Old Irish name for an ancient Celtic festival occurring at the beginning of February. Imbolc was the second of the four great fire festivals of Celtic religion and under Christian influence was also known as Candlemas. From early times Imbolc was associated with the fire goddess Brighid, and celebrated the approach of spring and the promise of renewal. In many Wiccan Traditions this festival is observed on February 2.

In some modern Celtic Traditions, at the time of Imbolc Brighid is pregnant with the seed of the sun. Therefore, like the coming spring season, she is ripe with the promise of new life. Imbolc literally means "in milk" and traditionally marked the lactation period of sheep and cows. The onset of milk production occurred with the bearing of young at this season. Thus milk signaled the ending of the long winter and spring was now in sight. During the Imbolc celebrations milk was ritually poured out upon the earth to encourage new life. See BRIGIT.

INCENSE is a fragrant mixture used in ritual and magickal work. The use of incense is threefold. It conditions the mind by stimulating the sense of smell (along with any physiological effects). It draws spirits through its magickal

associations which aids the spell. Finally, according to ancient beliefs, it raises or lifts the spell up into the ether.

The type of incense burned must correspond to the nature of the spell itself. Most spells use an incense of planetary symbolism or deity association. Love spells incorporate an incense of Venus, binding spells an incense of Saturn, and so on. Incense can also be used to add power to candles by passing the candle through the incense smoke three times, in a circular clockwise direction. See THURIBLE.



INDO-EUROPEAN. S^Kurgans.

INFORMING is the act of magickally implanting a thought, image, or desire into an object, situation, or an energy field. To inform something is to impregnate it with the seed of what one desires the outcome of the act to be. As human beings we all possess the creative spark of that which created us. Therefore, on a lesser scale we too can create by drawing upon the indwelling spiritual essence of our own being. All that is required is to bring one's will under control, and to employ it to build crystal-clear images. Added to this is the energy of burning desire to empower the image and transfer it.

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The most effective method to stimulate the breath is to employ sexual stimulation. It is through such stimulation that the power centers of the body open in response, flooding the central nervous system and stimulating the endocrine glands. The blood becomes electro-magnetically charged by the metaphysical heat created by the stimulation and quickened breathing. The essence of this charge is carried in the vapor emitted from the lungs, the breath of magick. Many ancient magickal texts employ the breath in spellcasting and other works of magick.

Once the blood is magickally heated, the mind infuses it with a mental image symbolizing the desired effect. This image is essential to binding the magickal charge so that it can be transmitted upon the breath. The charge must be allowed to build within the blood until you feel a sensation of internal heat and pulsating blood. Once this point has been reached then the breath may be directed out toward the talisman that will contain it, or toward the target you wish to influence. To successfully wield energy you must be able to concentrate and project (fix and direct) with the power of your mind/will. See CHARGING, MAGICK, TRIANGLE

of Manifestation, and Witches' Pyramid.

INQUISITION was the formal court of enquiry established by the Catholic Church under the commission of Pope Gregory IX in the early half of the thirteenth century. It arose from a perceived theological threat to the Church from various non-Christian sects and heretical groups. Pope Innocent IV sanctioned torture as a means of completing its examination of the accused. The ecclesiastical courts were empow-

ered to seize the personal property of anyone found guilty of whatever charges were brought before the Inquisition.

Pope John XXII opened the way for the Inquisition to focus upon devil worshippers and Witches. Pope Innocent VIII issued his papal bull of 1484 sanctioning Witch hunts. The Synod of Paris on June 6, 829, had previously issued a decree that laid the foundation for putting Witches to death. The Synod cited the Old Testament scriptures Leviticus

20:6 and Exodus 22:18, expressing that it was God's will that Witches be killed. A Witch hunter's manual titled *Malleus Maleficarum* appeared at this time and became a guideline for the interrogation and torture of those accused of Witchcraft. See *BURNING TIMES* and *MALLEUS Maleficarum*.

INITIATION is a ceremony by which a person is enters into Wicca/Witchcraft or a Tradition therein, and is aligned with the essence of its ways. The word itself comes from the Latin *initiatum*, meaning "to enter upon." In everyday usage the word can mean a mundane ceremony such as in the joining of a local club or organization. In mystical and occult communities the term "initiation" has traditionally meant the passing on of occult powers and knowledge; a transformation or realignment of the person and his or her relationship with Deity, self, and the universe. This is achieved by means of a ritual initiation where prescribed symbolism is designed to carry consciousness along preestablished association chains. Such chains were designed by the ancient masters of the art, refined and perfected over countless centuries.

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The traditions of antiquity that formed the methods necessary to transmit this process to an individual preserved the teachings concerning such mystical and magickal transformations. To the ancients, initiation was always considered to be a mystical and magickal process based upon well-established metaphysical laws that were carefully and skillfully incorporated into a ritual ceremony.

In ancient times people sought out the masters who had spent almost a lifetime cultivating the mystical arts. These masters possessed the knowledge of ritual methods through which a mentality and an astral alignment could be passed to another individual. In traditional initiation a person who has attained a desired connection with magickal abilities passes energy to the initiate. Often this is performed in conjunction with an experience or challenge of some type.

The purpose of traditional initiation is to align the initiate with those forces with which the initiator has already achieved a connection. In the occult concept it is the purpose of initiation to expose an individual to a current of energy or an experience whereby the person is realigned. This prepares the initiate to receive and understand the mysteries of the system into which they are entering. When someone is not properly prepared, it is unlikely that he or she will understand and be able to integrate what is being presented.

There are essentially three types of initiation: mundane initiation, ritual initiation, and spiritual initiation. Mundane initiation is any ceremony that is performed to mark an individual as a member of any given organization. Mundane initiations are social only, meaning that

they contain no magickal or mystical elements but serve in form only. Ritual initiation is a means of creating a magickal transformation and is comprised of metaphysical techniques that establish the association chain necessary to transform or realign the would-be initiate. Spiritual initiation is sometimes referred to as instantaneous

enlightenment, an initiation typically bestowed by some higher consciousness. See Cords of Initiation, Self-Initiation, and Three Degrees.

INVOCATION is to ritually or magickally draw a spirit or deity into an object, place, setting, or target. The act of Drawing Down the Moon is a type of invocation where the Goddess is merged with the consciousness of a priestess. It is an internal and intimate experience. Evocation is an external act, placing the drawn presence or power outside of oneself. See By Leaf, and Stem, and Bud, and Evocation.

IRISH FAERY-FAITH TRADITION is a system based upon ancient Celtic religion and the lore of the Tuatha de Danaan. From Ireland comes a very old manuscript called Lebor Gabala Erenn (The Book of the Taking of Ireland), which might be considered the first recordings of the oral Faery Tradition, for its followers read within its pages of the ancient gods and goddesses of pre-Celtic, Celtic, pre-Christian, as well as Christian Ireland.

This manuscript and others provided tales that are considered both mythological and historical. Seekers read the pedigrees of the Shining Ones, and learned from where they originated. They were given accounts of their Druidry,

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knowledge, science, prophecy, and magick. They read they "were expert in the arts of Pagan cunning." In the pages of this five-volume set they were shown a glimpse of the remnants of the Irish cosmology, their creation myth, and the beginning of the Shining Ones now obscurely veiled behind a fantasy term: fairy.

Over the centuries the Shining Ones have left behind a plethora of tales, first recited as the folk tale of Ireland, and later told as the fairy tale worldwide. Their traditional ways survived in folk-memory, becoming the "superstitions" of Ireland. Up to modern times, there isn't an Irish country dweller who doesn't believe in the Faery, and perform some superstitious act at least once or twice a year. From these come the modern folk practices known as the Irish Faery-Faith.

However, woven into these folk practices are the more sophisticated bhairdic practices, which include Druidry, and which represented the basic societal structure of Pagan Ireland. In the ancient bhairdic system, there were five primary groves. Each grove was actually a college and provided training in one particular field of study. The Druids were a small subgroup that did the sacrifices, fertility rites, and religious ceremonies. These topics made them famous, while later in history the word "bard" was used to denote singers of songs and poetry, those who were usually traveling minstrels.

When teachers use the word "Bhaird/bard," they mean far more than that. To designate this difference, a teacher often uses the old Gaelic spelling of bhaird. These old bhairds accumulated great amounts of knowledge, and had coded ways of speech. Because of the people's love of poetry, they tended to speak only in

rhymes. In their twenty years of study, individual bards are known to have memorized up to 60,000 different poems, many of them with coded messages within the origin poem.

The word "bhaird" also meant a priest or priestess, a philosopher, or teacher of any kind. The Gaelic word aois-dana literally translated is the "old poets." The aois-dana preferred the name ollamh, which means doctor today. These were the bards and poets, the rehearsers of ancient poetry and genealogy, and were highly esteemed as late as the seventeenth century, as they sat in the circle of chiefs and nobles. They were remnants of the bardic system in the decline after Christianity and the feudal system took over the roles of religion and governing. These bards still had much power and influence. Even today a seanachaidh (reciter of tales or stories, or an antiquarian skilled in ancient or remote history) is retained by some Irish clans.

As a modern bhaird of the Irish Faery-Faith, the one thing students are taught is to recognize this spiritual system is based on the Wisdom of the Trees, and that students see this system reflected in the five primary groves. Each grove contains three to five trees depending upon which grove it is. Each of the five primary groves has a head bhaird and an assistant bhaird. Each tree within a grove also has a head bhaird. Over all these groups, indeed, over all the bhaids, is a triad of bhaids, the chief bhaids or Gold Ollamhs.

Here is a brief look at the Irish Faery-Faith bhairdic structure used today:

#### The Biaalhd Grove

In this grove are found the following trees: pine, elm, rowan, hawthorn, oak. This is the

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grove that governs na Tuath, the professional vocations, such as physicians, philosophers, druids, wizards, and the Faery-Faith Network administrator.

#### The Oamgn Grove

In this grove are found the following trees: gorse, juniper, vine, ivy, ash. This is the grove that governs na Naomh, the Learned Ones, Holy Ones, such as the religious leaders, rulers, experts, masters, judges/mediators, and teachers.

#### The Qeuung Grove

In this grove are found the following trees: aspen, heather, crab apple, reed. This is the grove that governs na Bansagart, the servants of Goddess, as well as artists, guards, gardeners, botanists, herbalists, and therapists.

#### The Scuesstr Grove

In this grove are found the following trees: honeysuckle, aspen, willow, hazel,

blackthorn. This is the grove that governs na Sagart, the servants of the Sun God, as well as soothsayers, diviners, astrologers, smiths, metalurgy, trades, psychics, and body workers.

### The Roiitf Grove

In this grove are found the following trees: gooseberry, yew, elder, holly, alder. This is the grove that governs na Eola?ocht, the science and arts, as well as arts and crafts, and animal husbandry.

Each of the groves is associated with a direction, a season, specific dates, and a high holiday. Each tree is associated to an ogham, a color, and specific dates. Certain trees are associated to the head bhaird of the grove, grove assistants, or a high holiday. Each tree denotes

what type of bhaird one is, what each person's primary skill is, the annual group they are required to handle certain functions, and the high holiday to which they are connected and responsible for representing.

Placement in the bhairdic structure is based on one's natural affinity toward a specific tree, training in that tree's lore, development of their skills, and their ability to pass certain tests. Bhaids can, and often do, find themselves involved with more than one tree and/or grove.

As one might ascertain from this brief glimpse of this Tradition, it might be considered a "way of life," rather than an "occult" group, always striving to incorporate spiritual beliefs and teachings into life every day of the groves, their trees—and through their network they have a connection to a worldwide community of other individuals who are aligned with their same profession, interests, or hobbies. This sense of community is what the Irish Faery-Faith has always been about.

In one sense, the Tradition's magickal practices have become common, everyday occurrences because they happen daily through the application of a student's personal grove and tree skill. They enact their tree lore by living it. They work the energy of their magick just by being who they are.

As for spiritual practices, followers worship according to the ogham each lunar cycle, path-working into the other country four times each cycle at:

Bo' Ruad, the Red Cow or new crescent moon

Bo' Finn, the White Cow or full moon

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Bo' Donn, the Brown Cow or old crescent moon

Bo' Orann, the Dark Cow or dark moon

The connection to the Faery is very sensitive and as such the Faery become the student's guides and spiritual benefactors. In addition to pathworking, there is a focus on developing specific traditional skills that every bhaire is required to have: divinatory practices, which focus on psychic development, tuning in to the stars within the body, and an understanding of astronomy, astrology, botany, and herbology.

Followers worship the Shining Ones in community festivals at the high holidays:

Samhain [SOW-in], October 31

Nollaig [NULL-ig], December 21

Imbolc [IM-bulk], February 1

La Fheile Earrach [law AY-leh ARE-uckh], March 21

La Bealtaine [law BAL-tene], May 1

La Fheile Eoin [law AY-leh A-un], June 21

Lunasa [LOO-nass-ah], August 1

La Fheile Fomhar [law AY-lee FOE-war], September 21

The traditional time for undergoing one's rite of passage as a bhaire is at Nollaig, the Winter Solstice. All bhaire of the Irish Faery-Faith, who are members of the Faery-Faith Network, which Kisma Stepanich founded in 1990 and made public in 1995, are also members of the Fellowship of Isis, Clonegal Castle, Ennis-corthy, Ireland. Students receive training through the Lyceum of the Hearth of Brigid-

Bhaire College (a worldwide correspondence course), and are part of the FOI Magi Degree Program. (Credit/Source: Kisma K. Stepanich.)

IRON is a metal used in counter-magick and associated with protection. Items made of iron such as horseshoes and religious symbols were all used to banish evil. Iron is the most readily magnetized metal known and can absorb and retain magnetic charges quite easily. Because of this nature it was believed to rob nearby objects of whatever magick they might contain. Therefore, magickal energy directed against a person or place was absorbed by the iron before it could take effect.

IRON OAK (CHURCH OF) was incorporated in 1992 and became affiliated with the Aquarian Tabernacle Church. The Aquarian Tabernacle Church is a Wiccan church, following the Old Religion, based on the beliefs and practices of the indigenous peoples of Northern Europe. ATC is headed by Pete "Pathfinder" Davis, the founder and High Priest. ATC was founded in 1979 and is located in Index, Washington.

The Iron in the name "Iron Oak" refers to the sacred metal of the ancient ironsmiths. These smiths became accepted as shamans or miracle workers because they used the metal from the sky god in the form of meteoric iron. The old name for iron was anbar, or "God's metal." Because of the respect shown them, the smiths were transformed themselves. They began to look at their work as being a special sacred work and so the care and devotion to quality became part of their spirituality.

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The Oak relates to the tree of the Druids, a tree loved and revered throughout Europe. It is a tree of strength, not by rigidity, but by the flexibility of bending in the wind without breaking. Together, they represent developing oneself by learning to treat the work that they do as sacred, and knowing that they must also become strong, yet supple, as the oak. Iron Oak has many programs for community outreach and for training. They are regular supporters of Project Response, a local AIDS victim support group, and ask those who attend workshops and rituals to bring nonperishable food for Project Response.

Iron Oak sees Nature and humankind as part of the whole fabric of divinity and encourages everyone to do the common sense things of conserving our resources and avoiding polluting our lands and waters. For years, Iron Oak has sponsored cleanup of a two-mile stretch of Palm Bay road.

Iron Oak conducts sabbats and festivals. The sabbats are held usually on Saturdays closest to the traditional date of the sabbat. Iron Oak also sponsors two festivals each year. Festivals are held in an environmental studies park surrounded by beautiful trees. There are clear and wooded areas, flush toilets, and showers with hot and cold water. The surrounding area is protected with picturesque trails into the wooded areas.

In-depth training for the Wiccan student is found in the Iron Oak covens and groves. The Coven of Black Candle provides training in the ancient ways of Wicca including herbs, spell making, incense making, and English Traditional liturgy. The Seventh Level of Ekur is a high magick coven that teaches magick and

ritual from the Sumerian and Babylonian times to the present time. Among the groves are Ramuva, a grove that studies the Pagan cultures of Eastern Europe. Its name is the Prussian word for "sanctuary." Broceliande, "Wood between the World," is another grove that is intended to increase spiritual growth through shamanistic pathworking that draws primarily on ancient Celtic lore and practice. The Guardians of the Oak is a Norse-based grove that provides safety and assistance to the church at sabbats and festivals. The Pipes of Pan is a men's grove that seeks to help men come in contact with the inner god.

ITALIAN WITCHCRAFT. See Stregheria.

ITALIC PAGANISM represents the influences on Wicca/Witchcraft from the time of the Etruscans, through the period of the Roman conquest of Celtic lands, and culminating in the writings of Gerald Gardner. To this we must also add the impact of the research

done by Charles Leland in the field of Italian Witchcraft. Leland's work greatly inspired Doreen Valiente, who wrote many of the classic Wiccan texts we now possess in modern Wicca/Witchcraft.

It is important to understand Italic Pagan beliefs because of the Roman conquest and long occupation of Celtic lands. It was Roman policy to identify foreign gods of a similar nature as their own. In this way Roman beliefs were introduced into the foreign cults, thereby shaping the beliefs and practices of those they conquered. Since many of the attributes of Roman deities were equated with Celtic deities by the Romans, a study of Italic gods can

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therefore fill in many of the missing pieces in Celtic religious beliefs.

Prior to the rise of the Etruscan civilization, the inhabitants of Italy were a mosaic of people at different stages of development. Each one was distinct in origin, language, and cultural development. Among the main tribes were the Latins, Sabines, Samnites, Etrusci, and Umbri-ans. Despite their lack of unity, we find preserved within their cultures many shared beliefs traceable to the Great Goddess cult of Old Europe. The insular territories of Sicily, Sardinia, and Corsica are of interest in comparing the later influences on Italic Paganism that occurred on the mainland due to contact with the Greeks, Phoenicians, and Carthaginians.

Traces of prehistoric beliefs among the ancient peoples of Italy survived in primitive conceptions and practices that were so unlike those of the classical world that they sometimes provoked astonishment and incomprehension among the writers in the Hellenistic and Roman periods. Most striking were suggestions of an animistic conception of the supernatural and the widespread importance of divine omens and divinatory practices. The high social and religious status of women among the Etruscans has been interpreted as the survival of an earlier ancient matriarchy.

Elements of Italic Paganism influenced many aspects of Witchcraft/Wicca throughout northern Europe and many areas of Britain. This includes the triform aspects of the Goddess, the Child of Promise, reincarnation, the

Witches' familiar spirit, Full Moon rites, and ritual tools. Other influences stem from the Aetgean/Mediterranean concepts of the three Fates, Fairy lore, Underworld lore, planting, harvesting, magick, and the secrets of Nature. See Etruscans, Fates, Full Moon Meetings, STREGHERIA, and UNDERWORLD.

IVY is a symbol of true love and friendship due to its nature of clinging to anything it encounters with great tenacity. The ancients believed that ivy could control intoxication and is commonly worn by satyrs and other followers of Dionysos as depicted in ancient art. The Thyrsus carried by Dionysus was entwined with both vine leaves and ivy. The ivy was the balance to the grapevine and thus provided equilibrium to Dionysos himself.



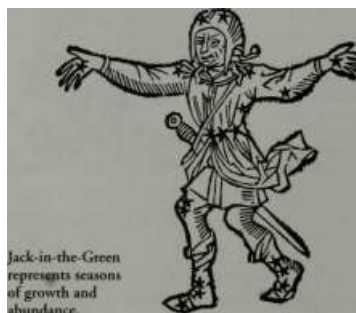
Ivy was believed to control intoxication, providing balance to satyrs and other followers of Dionysos.



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JACK-IN-THE-GREEN is an ancient figure representing the season of growth and abundance. He is known by many names throughout Europe such as Green George, the Green Man, and the Wild Man. Chimney sweeps adopted this figure into their street processions in celebration of May Day.

During medieval times in England, Jack-in-the-Green was incorporated into the antics of the mummers. A tall wooden cage was constructed decorated with holly, ivy, and colorful ribbons. Inside the cage was a mummer, and a young man representing Jack-in-the-Green danced at the head of the procession. Folklorists such as James Frazer (The Golden Bough) believed such festivals were remnants of ancient tree worship. See GREEN Man.



JACKSON, NIGEL A. (1963- ) grew up in the north of England, descended on his mother's side from a rural Cheshire family who had farmed for generations and from Lancashire stock on his father's side. From earliest years he felt deep linkage with these landscapes, eagerly absorbing old tales still told of the Pendle Witches, the Sleeping King in his subterranean cavern at Alderley Edge, and the fearsome spirits called Boggarts, who haunted certain lonely spots in the locale.

During his childhood Jackson was visited by recurrent and extraordinary dreams in which great felines led him into a stone temple chamber whose flame-lit interior contained a colossal horned mask: these dreams, whose frequency and intensity

increased around All-Hallows, assumed a special significance for him, and following up this spiritual impulse during childhood he began to cultivate and develop the psychic linkage with the other side of being and with the hidden depths of the mind. In the writings of Algernon Blackwood, Lord Dunsany, Sax Rohmer, H. P. Lovecraft, and Arthur Machen he found sustenance for his burgeoning magickal imagination.

An early enthusiasm for tarot symbolism led him to draw his own deck for personal use, alongside avid study of Western magickal lore

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and the old faith of the Ancient Ones: the eerie ambience and unearthly atmospheres of magickal communion with the beyond, the peculiar moods uniquely characteristic of true sorcery pervaded his childhood years very powerfully and continue to do so today. These faculties expanded very potently during his adolescence in the late 1970s. At the age of eighteen Jackson began to work in various advertising studios as a camera operator and lithographic artist, gaining a basic training in layout and design technique while quietly pursuing esoteric studies on his own time. This period of work in the communications industry yielded some valuable insights into the quasi-magickal glimmers and subliminal symbolic cues employed in advertising techniques— methods which, as Dion Fortune remarked, were once the sole domain of magickal adepts.

During the 1980s Jackson became very interested in the way the natural magick of the Renaissance had assimilated oral native European tree-magick, herb lore, and folk sorcery, and conversely how this literary culture had fed back into the practices of wise women, white Witches, and Cunning Men over the seventeenth to nineteenth centuries. He also became fascinated by the old images of the archetypal Witches sabbath depicted in the woodcuts, engravings, and paintings of Breughels, Hans Baldung Grien, Teniers, and others, realizing that these pictures preserve much iconography of the Old Craft very faithfully. The influence of the Witch mythos in the Romantic and Gothic art and literary movements of the eighteenth and nineteenth centuries preoccupied Jackson greatly. Thus he embarked upon the path of the mystic artist, initially inspired by

the dark glories of French symbolism, mediaeval art traditions and the dream dimensions accessed by the surrealists. Jackson spent much time delving into the intricacies of Western folklore and magickal arts, the Witchcraft of the Middle Ages, alchemical emblems and the sublime mysteries of the Hermetic magick, gleaning archaic gems of wisdom from moldering volumes of Agrippa, Paracelsus, Dee, and Boehme in the old library chambers of Che-tham's College. By day he worked preparing exhibitions for the University Archaeological Unit, but his magickal studies, theoretical and practical, were beginning to develop their own momentum and a new overarching insight into Western Esotericism, which comprehended both the ancestral substructure (Traditional Witchcraft) and the exalted superstructure (Hermetic Magic), as part of a whole pattern began to unfold. Informed by emanations from the Otherworld, a current of knowledge and power began to vivify his endeavor.

In 1992, in collaboration with Nigel Pennick, the East Anglian authority on the cunning arts, Jackson produced a card set and handbook on the Tree Mysteries of the old British magickal religion, which was published by HarperCollins as *The Celtic Oracle*. A series of articles on the symbology of Traditional Witchcraft originally penned at the suggestion of author-researcher Michael Howard and published in his magazine *The Cauldron* were likewise expanded and issued as a basic grimoire of old-style Witchery, titled *Call of the Horned Piper* (Capall Bann, 1994)—with this work Jackson began to propound a perspective differing in many respects from that of the Gardner-ian revival in that it strongly emphasizes the

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solitary, ecstatic, and interior-visionary complexion of an older Witchcraft in Europe and Britain that inculcated the "Sending-Forth" of the Fetch in night traveling and the Otherworldly nature of the true sabbat. In terms of modern viewpoints on the subject Jackson's work remains rather more Ginzburgian than neo-Murrayite in tone. A practical method for engaging the dream body in night traveling grew out of this phase of work and was published as the *Mysterium Sabbati*. Especially relevant to his incursions into the more mystical aspects of the Craft were the traditions surrounding the Lord of Misrule and the eerie arcana of the Wild Hunt in which Jackson perceived a key which opened up recondite concepts of space-time liminality, initiatory death trance, and spirit exteriorization. Jackson began to see how a paradoxical monistic metaphysic aiming at the dissolution of all dualistic boundaries underlie Traditional Witchcraft. From this period of often unearthly and challenging mag-ickal work came the sometimes controversial themes elucidated in his book *Masks of Misrule* (Capall Bann, 1996), a grimoire of the Horned One which grew organically out of his psychic contacts over a number of years.

Jackson's work in the public domain led to him being contacted by a number of initiates who assumed he continued a traditional teaching: as a matter of fact he has always avoided any claim to represent a historical line or Tradition, preferring to steer a wholly independent course across the seas of sorcery. Also Jackson became increasingly convinced that formal lineages and cult organization in Witchcraft seem historically far less in evidence than the solitary spiritual election of the Witchbom. He felt that

the old-time Witches, in northern England at least, seem to have been individuals in and through whom the power mysteriously incarnated as faculties of praeternatural seership, fetch projection, magickal skills, and other eldritch rapports with the Spirit World.

Jackson feels that notions of congregational activity, hierarchic authority, and cultic organization in Witchcraft may be contemporary neo-Murrayite projections superimposed upon the structure of the Old Craft which he believes was generally practiced on an individual basis and essentially concerned with the development of personal power. This distinction between what Jackson believes is the authentic nature of Witchcraft and the post-1920s conceptual overlay is very important in understanding the central impetus of his work to date.

A long-standing fascination with the nocturnal mystique of Eastern European vampyre mythology, lycanthropy, and Slavonic Witch-traditions led also to the ideas expressed in his book *The Complete Vampyre* (Capall Bann, 1995) which was given the Book of the Quarter Award by the English organization known as The Vampyre Guild. Jackson was also privileged to work with the Pennsylvanian Hexerei adept Silver RavenWolf, with whom he collaborated on *The Rune Oracle* (Llewellyn, 1997) and uncovered a unique angle on this symbol-script in the light of Saxon-Germanic Wikker-*ie*. Correlation and comparative research into the affinities between Western magickal lore and certain Asiatic Tantras also led to Jackson being invited to receive "mantra-diksha" induction into two grades of a branch of the Kaula sect deriving from the city of Ranchi in northern India. Involvement with the "Sovereign

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Fraternity of the Tau," a specialized Western esoteric order, has enabled deeper comprehension of the Hermetic Tradition. In a curious "closing of the circle," Nancy Mostad of Llewellyn Worldwide Ltd. approached Jackson with a Tarot commission just as he was bequeathed an old 1930s deck used by a deceased relative. For more than a year he had been working through the medieval-style New Pythagorean, Stoic, and Neoplatonic symbolism underpinning the Piedmontese Tarot as he designed his forthcoming deck, *The Nigel Jackson Tarot* (Llewellyn Publications, 2000).

JANA is the goddess of doorways, entrances, and portals. She bears the key, which is also one of the symbols associated with Hecate. Jana is the goddess name for Italian Witches known as the Janarra. The Janarra are sometimes known as sea Witches, typically being coastal. In this Tradition, Jana is a moon goddess related to Diana. The symbol of the key associates Jana with Underworld/Otherworld goddesses. In this, as a keeper of the door, Jana is also associated with Hecate and Cardea. See CIMARU-ta, Cardea, Fish, Hecate, and Labyrinth.

JANUS is the god of doorways, entrances, and portals. He is a purely Italic deity with no counterparts in Greek mythology. Janus holds the key and the rod as his cult symbols.

The key allows passage for the initiate, while the rod drives away those who have not earned the right to enter through the gateway of the Mysteries. A sect of Italian Witches known as the Janarra use the name Janus for the God in their sect. See LABYRINTH.



The god and keeper of portals and doorways, Janus looks in both directions at the same time.

JAYANTI, AMBER, the founder of the Santa Cruz School for Tarot and Qabalah Study in 1975, is a practical mystic who has been living, studying, consulting with, and teaching these subjects for over thirty years.

Amber is the author of *Living the Tarot* (Llewellyn Publications, 1993), *Stepping Through Addictive and Codependent Behavior Using Tarot Symbolism* (self-published, 1993); *Principles of the Qabalah* (New York: HarperCollins, Thorsons, 1999); and the upcoming *Qabalah With a Q*.

Based upon her contributions, the American Tarot Association granted Jayanti the honorary degree of Grand Master in 1995. She also writes a quarterly "Question & Answer Column" for the American Tarot Association.

The Santa Cruz School for Tarot & Qabalah Study was founded to make the study and experience of the Qabalah more accessible. Instruction aims to guide and support each student's spiritual development and to heighten his or her awareness of Reality. This curriculum also teaches students how to use what they have learned in class to foster this developmental process in others.

When spelled with the letter "Q," the word Qabalah refers to the Universal Qabalah, a

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body of esoteric and practical wisdom that encompasses both Judeo-Christian mysticism and the teachings of other traditions: Yoga, Buddhism, Sufism, and Hermetics (tarot, astrology, alchemy, numerology, and sacred geometry), among them.

Qabalah is a Western Mystery School Tradition that serves as a bridge between the inner traditions of the East and West. Study and practical application of the teachings of the Qabalah, Tree of Life, and tarot may be used to enhance and augment the teachings of all spiritual disciplines.

For further information contact Amber Jayanti at (831) 423-9742 or write the Santa Cruz School for Tarot and Qabalah Study, P.O. Box 1692, Soquel, California 95073-1692,

or log on to [www.practical-mystic.com](http://www.practical-mystic.com).

JOHN BARLEYCORN. See Harvest Lord.

JONES, EVAN JOHN (1936- ) was born December 9, 1936 into a family with no occult connections whatsoever. His introduction to the craft was more by accident than design, having worked in the same company as the late Robert Cochrane's wife. Invited to meet Cochrane, from then on Jones took an interest in the Craft, both as a theory and a practical system of belief. On the death of Cochrane, he carried on his traditional way of working while drawing together all the separate strands of Cochrane's material along with material of his own to form a cohesive system of belief and practice known as the Clan of Tubal Cain. Along with Doreen Valiente, Jones wrote *Witchcraft: A Tradition Renewed* (London: Robert Hale, 1990, shortly to be reprinted in paperback), a highly personal account that reveals much of what Cochrane worked and believed in. As well as articles printed in *The Cauldron*, edited by Mike Howard, Jones also wrote *Sacred Mask, Sacred Dance* with Chas S. Clifton (St. Paul: Llewellyn Publications, 1997). In this book, he expanded on Cochrane's work, which has always been considered to be more shamanist than much of the modern-day Craft, and developed it in such a way that it became another way of working within the clan system for those who feel the need for a more individualistic role in the clan. An engineer by profession and forced to retire through ill health, Jones is married and living in Brighton, England.



Amber Jayanti.

K

KABALAH (also CABALA, KABALLAH, KABBALAH, QABALAH, QUABALA) is a

complex ancient Hebrew mystical and magick-al system. Elements of this system and philosophy have been incorporated into many Wicca/ Witchcraft Traditions. The Kabbalah teaches that the Divine Source is unknowable to human consciousness, and is referred to as the En-Soph or Ain Soph. From this Source is then generated Kether, the blueprint of creation, the unity of the divine plan. Kether generates its own emanation and essentially forms a triad containing two other aspects of divinity known as Hokmah (Wisdom) and Binah (Intellect/Understanding). From Kether ultimately arise the masculine and feminine components that are essentially archetypes expressing Divinity as opposite polarities. In this context Hokmah is the Father God force and Binah is the Mother Goddess.

The teachings of the Kabbalah center on a design called the Tree of Life. Its structure is

comprised of aspects referred to as Sephiroth, of which there are ten, including Kether, Hokmah, and Binah. The others are called Hesed (Mercy/Love), Gevurah (Judgement/Power), Tifareth (Beauty), Netsah (Victory/Endurance), Hod (Majesty/Glory), Yesod (Foundation), and Malkuth (Kingdom). The Sephiroth represent the inner workings of divine consciousness in

the universe, and on the Tree of Life form triads representing the interaction between the various aspects of divine consciousness.

The system of the Kabbalah spread into Europe with notable early communities in Italy and Spain. The teachings of the Kabbalah influenced Italian communities as early as the ninth century, primarily through Sicily. By the thirteenth century one of two major books on the Kabbala, the Zohar, appeared in Spain, attributed to Moses de Leon. During the Renaissance period in Italy the Kabbalah was incorporated into the philosophy of the period. It was also influential in the early designs of the tarot, such as the deck now known as Carey-Yale Visconti (O'Neill, Robert V. *Tarot Symbolism*. Lima: Fairway Press, 1986, pp. 250-253. Guiley, Rosemary, *The Encyclopedia of Witches and Witchcraft*, New York: Facts on File, Inc., 1998, pp. 184-185). See Tarot.

KARMA is the metaphysical law of cause and effect, action and reaction. Its function is to resolve disharmony and to restore balance. Karma does not punish nor reward. It is simply a universal law that reacts to causation until disharmony is eliminated. In a person's lifetime he or she will collect what is known as karmic debt.

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According to ancient philosophy, both good karma and bad karma attach themselves to the spiritual fabric of the soul. The thoughts and deeds of an individual during his or her lifetime create positive and negative energy patterns. These patterns are carried with the soul into each physical incarnation. Positive energy helps in each lifetime to create gainful opportunities for the individual. Negative energy helps to create obstacles through which lessons are taught in each lifetime. Neglecting to take advantage of either karmic energy pattern carries the karmic debt into the next reincarnation.

Positive karmic energy is spent in each lifetime, and can be seen as good luck or good fortune in one's life. Along with astrology, karma sets the pattern for each lifetime experience. Negative karma is spent through painful lessons and is diminished by selfless acts. In effect, what determines good karma and bad karma is not so much the thought or deed itself, but rather the intent behind each.

Wiccans believe that one should never harm another by any intentional act. This philosophy is reflected in the Wiccan Rede. Wiccans also believe in a force similar to karma, called the Three-Fold Law. Unlike karma, the Three-Fold Law does not carry over into the next life but delivers cause and effect swiftly in the present incarnation. See REDE and THREE-FOLD Law.

KEY OF SOLOMON (Clavicula Salomonis) is a book of ceremonial magick based upon ancient Hebrew mysticism and kabbalistic magick. This book is mentioned in a

Witchcraft trial that took place in Venice, Italy during the seventeenth century. The trial focused on a woman named Laura Malipero who was

accused of practicing Witchcraft. In her home was found a copy of the Key of Solomon, along with a personal handwritten spell book into which she was copying material from the Solomon text {Journal of Social History, volume 28, 1995, article by Sally Scully, San Francisco University Department of History).

The Key of Solomon is one of the most famous European grimoires of magickal practice. Legends surrounding it relate that the material contained in the book was derived from King Solomon. Jewish historian Josphus (first century A.D.) mentions a book attributed to Solomon containing incantations for summoning spirits, and the Key of Solomon is also mentioned in a pamphlet dating from 1456 (Mathers, S. Liddel Macgregor. The Key of Solomon. London: Rout-ledge & Kegan Paul, 1976).

In connection with Witchcraft, it is important to note that the Key of Solomon is not a book of black magick. Instead the book deals largely with banishing or controlling evil spirits to prevent their harmful influences. The well-known Witch Alex Sanders reportedly drew heavily from the Key of Solomon to enhance the Craft Tradition he practiced (Johns, June. King of the Witches. New York: Coward-McCann, Inc., 1970, pp. 61-63). Some of the symbols used on ritual daggers in the Gardnerian Tradition of Wicca also appear in the Key of Solomon.

KING OF THE WOODS is a phrase indicating the main character in the Mystery Tradition at Lake Nemi, Italy. This character was known as Rex Nemorensis, the guardian of the Sacred Grove of the goddess Diana. By Tradition he was challenged by ritual combat once every year for the right of rule. This required that his

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opponent break a branch from the sacred tree of the grove. According to legend, only a man of great inner and outer strength could do so. In this theme we see signs of a rite of initiation. The legend of Rex Nemorensis resembles the tale of Aeneas who had to break the golden bough from the Underworld tree in order to complete his sacred quest. Aeneas encounters Charon as the guardian refusing him passage across the Underworld lake. Here we can see a parallel of the King of the Woods as guardian of Lake Nemi. The King of the Woods is also a type of Green Man figure. In Italian Witchcraft he is known as the Hooded One, covered in the greenery of Nature. In Diana's sacred grove at Nemi he was known by the name Virbius. See Diana, Golden Bough, Hooded One, and Rex Nemorensis. .

and confirming. They are used in folk magick to bind or fix a spell. See CORD MAGICK.





The image of the King of the Woods appears in the Tarot as the Magician {Robin Wood Tarot, Llewellyn).

KNOT is a symbol of unity and of binding. Knots represent many things: tying, untying, release, retention, unity, binding, confining,



The sheepshank knot is known in the Romany culture as the marriage knot, and is often used in love magick.

KRAIG, DONALD MICHAEL (1951-) is an author of several books on magick, Kaballah, and related topics. His book *Modern Magick* (Llewellyn, 1989) is a classic in its field. Besides writing, Kraig is a sleight-of-hand magician and a member of Hollywood's famous Magic Castle, a private club for magicians and their guests. He is also a professional musician, performing as organist, synthesist, keyboard player, Thereminist, and singer in both tiny clubs and venues as large as the Hollywood Bowl. In addition, Kraig is a Certified Tarot Master, an honor conferred after intense study by The Associated Readers Of Tarot, an international, nonprofit, educational organization. He is also a Certified Tarot Grand Master, an honor awarded by the American Tarot Association.

Kraig was first introduced to Wicca in the late 1970s when a friend invited Don to attend a Raven Grimassi lecture. Up to that time, Kraig had thought (like many people of that era) that Witchcraft was simply Satan worship. Kraig was already teaching classes on the Kaballah and was surprised to find that what Grimassi was describing matched his personal beliefs in magick and occultism. Grimassi's lectures no doubt confused many people at this time because ceremonial magicians and

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Donald Michael Kraig, author and Tarot expert.



Wiccans previously viewed themselves as mutually exclusive groups.

Kraig studied with Grimassi and was eventually initiated into Aridian Witchcraft by him and a High Priestess. He continued his studies, eventually moving into a two-bedroom apartment with Scott Cunningham, a writer who had just published his first metaphysical book. Together they shared the apartment for six years, during which time Cunningham initiated Kraig into American Traditionalist Wicca. Kraig also later became part of a Celtic-oriented coven.

After moving to Minnesota, he joined a coven associated with the Minnesota Church of Wicca. Kraig also worked as an editor and copywriter for Llewellyn Publications for six years, helping establish advertising for numerous books on the Craft. He has presented hundreds of lectures around the United States on a wide variety of occult topics and continues to write for publication.

His credits to date include numerous articles published in magazines, including: FATE (where he was editor-in-chief for several years), The Shadow's Edge, Mezlim, and New Moon Rising. His books include: Modern Magick, Modern Sex Magick, The Magical Diary, The Truth About Psychic Powers, The Truth About the Evocation of Spirits, How to Avoid Psychic Fraud (all published by Llewellyn Publications), and The Bent Key. He was also a contributor to the books: Ecstasy Through Tantra, The Rabbi's Tarot, Planetary Magic, and The Golden Dawn Journal (several volumes). His audiotapes include: Using Modern Magick, Magical States of Consciousness (8 tapes), Tantra for the Layperson, Kabbalistic Numerology, Telesmatic Magick, The Golden Dawn: Past, Present and Future, and The Magick of Light.

KURGANS were a warlike, pastoral society symbolic of the Indo-European invasion of continental Europe. They rode horses and possessed ox-drawn wagons. Most scholars agree that the Kurgans originated in the Volga-Ural region and spread quickly into eastern and central Europe. The Indo-European expansion itself covered the period from 4000 to 2000 B.C. It encompassed a vast region including parts of northern Italy and southeastern Europe. With the appearance of the Kurgans in Old Europe, we see a drastic decline in the indigenous goddess images, along with a rapid disintegration of fine ceramic work.

According to some archaeologists, such as Marija Gimbutas, the Kurgans were responsible for the collapse of the matrifocal religions of old Europe. As the Kurgans

spread across

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Europe we do indeed find an abrupt decline in Goddess worship, symbols, and iconography. The Kurgans were a warrior society whose religion focused upon warlike sky gods and sun worship. Symbols of the axe, spear, arrow, and dagger begin to appear on stone stellae erected by the Kurgans in areas formerly held by matri-focal societies. Along with these symbols we find the sign of the new religion, the sun.

The Mediterranean region withstood the invading patriarchal influences to a much later date than did other regions of Europe. By 2500

B.C. the Kurgans had thoroughly transformed the Neolithic Goddess religion in central Europe. According to Gimbutas, the Goddess religion in the Mediterranean flourished for another 1,500 years after its demise in central Europe. The Etruscans appear around 1000 B.C. and were the heirs to the matrifocal religion of old Europe. The Celts originated in central Europe, rising as a culture over a thousand years after the Indo-European Patriarchal transformation of the Goddess religion. See Amazons, Celts, Centaurs, and Etruscans.

LABYRINTH is an intricate structure of interconnecting passages through which it is difficult to find one's way. The word "labyrinth" is derived from the Greek word laburinthos and the Latin word labyrinthus. As a maze-like structure, the labyrinth symbolizes the path of initiation and enlightenment. Ancient historians mention the presence of the labyrinth in Egypt (lake Moeris), Greece (Lemnos), Crete (Cnossus), and Etrusca (Clusium). The structures were comprised of complex passages, and once inside a labyrinth it was difficult to find one's way back out.

The labyrinth is associated with the sun and its travel through the seasons wherein it wanders away in the winter and returns again in full strength in the spring. The labyrinth is also associated with the Great Mother Goddess as a symbol of her womb mysteries. In the classic mythos of the labyrinth, the structure is presided over by a woman and the pathways are traversed by a man. At the center of the maze stands the Lord of the Labyrinth who is also known as the Judge of the Dead. Herein are contained the mysteries of descent into the Underworld, the return of the soul to the Great Goddess, and its rebirth through the womb gate.

The Greek word labrus, meaning double-headed axe, is also associated with the laby-

rinth. The double-headed axe symbolizes the vaginal lips (labia) spread open to reveal the clitoris and the passage into the cervix. The small orb adorning the top of the double-headed axe symbolically marks the clitoris. The passage into the womb and the gateway of return from the realm of the dead lies within the female body. She is the mystery of the labyrinth itself. In Neolithic times, during the Cult of the Great Mother, the Goddess was both the giver and destroyer of life. The cave, a symbol of Her womb,

was the place of giving birth and later,



The labyrinth is associated with the Great Goddess, symbolizing the womb, and with Janus and Jana, the double-headed deities, in its connection to the double-bladed axe.

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after death, it became the tomb. All things came from the Great Goddess and all things returned to her. The image of the double-headed axe kept the memory of the Great Goddess Cult alive within the pre-Christian mystery religion of Old Europe.

It is not difficult to associate the double-headed axe with Janus and Jana, the double-headed deities. Just as the double-headed axe cuts both ways, Janus and Jana maintain the discernment of opposites. Foresight and hindsight are important elements of traversing the labyrinth. The axe also symbolizes the ability to cut through deception, making the way clear for those who tread the maze of the labyrinth.

There are two basic types of labyrinth. One is the pattern itself, perhaps marked out on the floor of a room or chamber. This is the spiritual labyrinth. One may walk along the patterns, in a meditative state, following the path to its conclusion. The second type is the three-dimensional structure. This type introduces the element of the unknown because its walls block a person's awareness of the totality. Therefore, it is more effective in producing the endocrine secretions associated with fear, anticipation, and excitement into the blood stream. Altered states of consciousness are greatly heightened by the introduction of such chemicals.

Labyrinths typically contain spiral and net patterns blended together in a geometric configuration. Such patterns are also depicted in Neolithic art appearing on pottery and carved into rock. Studies employing hallucinogenic chemicals appear to indicate that spirals and net-like patterns are universal to the human mind's response to altered states of conscious-

ness. During the hallucinatory phase such patterns eventually give way to surrealistic

visions of people, places, and things. In this respect spirals and net designs seem to act as doorways or gates to a separate reality, something outside our mundane awareness. Labyrinth designs stimulate right-brain awareness and function, invoking the intuitive levels of consciousness. Author Sig Lonegren popularized a technique using a large labyrinth drawn out upon the ground. He would mark out the labyrinth into equal portions and then walk along each section, meditating upon the various stages of reasoning out a problem. These stages represented how one thought about the matter at hand, how it affected him or her, what was the impact upon health and finances, how it was influencing his or her spirituality, and so forth. Here the labyrinth became a process, an inner walk through the mind and spirit.

In ancient Greek mythology a creature known as the minotaur lived within the great labyrinth. Great treasures awaited at the end of the labyrinth if one could but defeat the minotaur. In this myth we encounter the metaphor for the struggle we all face within ourselves, the struggle of our higher and lower natures. Seeking direction, we turn to the spiritual path, the labyrinth within. Here lies the maze of our own actions, leading either to an encounter with the inner beast or to realization of a treasure beyond our imagination. See AXE, CULT OF THE Great Goddess, Golden Bough, Lame God, Spiral, and Spiral Dance.

LADY is a term used by modern Witches/Wiccans to denote either the Goddess or a woman who holds the title of High Priestess, which is a

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third-degree initiate level in most Traditions. Some traditions use the term "Lady" only to denote a High Priestess whose original coven has branched off to form other covens. In some Traditions such a woman is known as a Witch Queen. Among a number of the older Traditions a High Priestess becomes a Queen when thirteen covens have branched off from the Mother Coven. During the coronation the new Queen is presented with a silver buckle by each of the thirteen daughter covens. See CIRCLET and High Priestess.

LADYWOOD TRADITION of Witchcraft began in 1982 with the creation of the mother coven, Our Lady of the Woods, in Wisconsin. The founders, Amber K and Catelaine, were both initiates of the Temple of the Pagan Way in Chicago. Pagan Way was created as an Outer Court program by Gardnerians, and evolved into a full-fledged tradition in the 1970s.

Like the Pagan Way Tradition, Ladywood is eclectic and creative, drawing on mythologies and deities from various cultures, but using a Wiccan ritual structure. Both traditions follow the Wiccan Rede, both are initiatory, and both consider teaching to be their core mission.

However, Ladywood differs in certain aspects. Ladywood-derived covens tend to be very public, to sponsor open sabbat and esbat celebrations and to actively pursue public education about the Craft. In addition to teaching, there is a very strong emphasis on healing; many members practice the healing arts professionally, including such diverse

forms as chiropractics, herbalism, nutritional counseling. Reiki, Chinese medicine, massage, allopathic medicine, neuro-linguistic programming, and counseling.

The Ladywood Tradition also emphasizes personal responsibility, continuing personal growth and learning, consensus decision-making, and healing the earth as well as its human population. Ladywood members are often involved with ecology and conservation projects, often through organizations such as the Nature Conservancy, the National Wildlife Federation, Greenpeace. Forest Guardians, and similar groups.

Covens derived in whole or part from the Ladywood Tradition include Our Lady of the Prairie and Terra Luna Mysteria in Iowa, and Blue Fire Circle and the Circle of Witan in New Mexico. The mother coven may be contacted at: Our Lady of the Woods. P.O. Box 1107, Los Alamos, New Mexico 87544, or visit its website at: [members.aol.com/\\_ht\\_b/hey-serj/olwhome.htm](http://members.aol.com/_ht_b/hey-serj/olwhome.htm). You can also reach it through a link from the Covenant of the Goddess website: [www.cog.org](http://www.cog.org).

LADY OF THE LAKE was originally a guardian spirit of sacred lakes and other bodies of water. Water is essentially a feminine element and thus spirits of the water are quite often female in nature. In the passage of time the concept arose of a female deity who guarded and empowered such sacred sites. The Lady of the Lake is connected to the Otherworld and to the fairy realm, which in some cultures is one and the same. The Lady of the Lake is also keeper of the doorway, standing at the threshold.

In northern Europe the Lady of the Lake is connected to the King Arthur legends surrounding the magickal sword Excaliber. She is known by the name Nemue and also as

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Argante, among others. In southern Europe the Lady of the Lake appears in the character of Egeria, a water nymph at the sanctuary of Diana at Lake Nemi. Diana herself, known as the Queen of the Fairies, is also a Lady of the Lake figure. Lake Nemi was called "Diana's Mirror" in ancient times because the full moon reflected off the surface of the water when viewed from the temple of Diana on the northeast shore. The guardian of the grove at Nemi was known as Rex Nemorensis (the King of the Woods) and he bore a sword as his sign of power. His relationship to Egeria was not unlike that of Arthur and the Lady of the Lake associated with Excaliber.

In the earliest legends surrounding King Arthur, Excaliber was originally obtained from the Lady of the Lake. In later myths, the sword was rooted in the stone from which he drew it. In the evolution of the mythos, the Lady of the Lake returned it to him after it had been broken in a foolish challenge of combat. In the Arthurian mythos, the Lady of the Lake becomes the foster mother to Arthur, who grows up along the banks of the lake. Later in life Arthur called upon her to take him to Avalon to be healed. Here she is viewed as the Fairy Queen of the Otherworld. In the legends associated with Lake Nemi, the hero Hippolytus is killed in a chariot incident initiated by Poseidon. Diana restores

him to life with the help of Aesculapius, brings him to Lake Nemi and entrusts his care to Egeria. Here he reigns as King in the sacred grove of Diana.

The well-being of the King of the Woods was attributed in part to his relationship with Egeria. In the ancient Mystery Schools, lakes and trees were connected to the Underworld

because the roots of a tree go deep into the earth, as does the depth of a lake. To ancient reasoning this meant that both must possess knowledge of the secrets that lie hidden there. Egeria's stream bubbled up from the roots of the Sacred Oak, the symbol of Divinity at Nemi. Oak was the wood used to heat the forge from which swords were produced; oak produces higher temperatures than most other woods. The spirit of the oak was passed to the flames and thus to the sword carried by the King of the Woods. In this mythos we see another parallel to the Celtic legend of King Arthur and the sword Excaliber.

At Lake Nemi, the Guardian of the Grove protected the Sacred Oak in Diana's Grove. To break a branch from this tree was a challenge of combat to the Guardian of the Grove. It was part of the tree rooted in the earth, filled with the water bubbling up from Egeria's stream. It is not difficult to see the sword Excaliber rising from the lake, and the oak branch ascending from the Sacred Tree within the stream of Egeria, as one and the same image. See DiANA, Lake Nemi, and King of the Woods.

LAKE NEMI is an ancient lake located east of Rome in the Alban hills. On this site the temple of Diana once stood, surrounded by her sacred grove. Lake Nemi was known in ancient times as "Diana's Mirror," because the reflection of the full moon upon the calm lake could be clearly viewed from the temple.

From the sacred grotto near the temple a stream flowed into Lake Nemi. This stream was associated with a water nymph called Egeria. Both Egeria and Diana are early forms of the Lady of the Lake mythos. The Lady of the Lake

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was intimately connected to the guardian of Diana's sacred grove. He was called Rex Nem-orensis, the King of the Woods. It was his role to guard the sanctuary of Diana at Nemi. It is interesting to note that the Irish word neimed, which means "sanctuary," is strikingly similar to the word "Nemi," itself derived from the Latin nemus, meaning "sacred grove." See Diana, King of the Woods, and Lady of the Lake.

LAME GOD is a very old concept dating back to the hunter-gatherer era. In ancient times a hunter had to get very close to an animal in order to slay it with such primitive weapons as a club or spear. The bravest hunter was held in high esteem by the tribe. This allowed him a degree of stature even within the early matrifo-cal societies that dominated tribal religion and social status.

On occasion, this individual would receive a permanent injury, typically to a leg or hip, due to being gored by a horned beast. No longer able to hunt, he remained in the village

with the women. Because of his former status he was taken in by the female shamans and taught some of their mysteries. He also participated in some of the clan rituals, serving as the prototype for a priest of the Old Religion. His primary symbol became the staff that aided his mobility.

The staff itself was an ancient symbol of the Sacred Tree. In time this connection elevated the lamed hunter to priesthood, where he also retained the symbol of the horned animal he once hunted. Freed from his duties of hunting, the lame man spent much of his time studying the herbal potions and magickal techniques of the female shamans. In time he

would blend these with mysteries unique to his own nature, along with his knowledge of the animal kingdom, and become a sorcerer in his own right.

The ancient mythos of the Lame God was preserved in the Greek mythology where we find the god Vulcan/Hephaestus thrown from Mount Olympus by his father. Vulcan suffered a broken leg that never completely healed, and he was known as the Lamed One. Vulcan, of course, was the god of fire and the forge, symbols of the blacksmith. The Lame God figure also appears in northern Europe in the tale of Wayland Smith. See BLACKSMITH, Men's MYSTERIES, Spiral Dance, and Slain God.

LARE are ancestral spirits that protect and preserve family lines and family knowledge. The Lare (Lar-AY) are the bridge to the past, connecting the present to all that has come before. In Italian Witchcraft a Lare shrine is set up in the home, typically occupying the East or West quarter. They are traditionally spirits associated with the hearth and many Witches place their Lare shrine on the mantle, or somewhere near the hearth.

In archaic Roman religion the Lare were worshipped at the crossroads where small towers were erected in their honor and offerings were placed on an altar set before them (Dum-ezil, Georges. *Archaic Roman Religion*, vol. 1. Baltimore: Johns Hopkins University Press, 1996, pp. 343-344). The Lare were originally spirits of the fields, and after the rise of agricultural knowledge they became associated with plots of farmland. In this aspect they guarded specific places, the towers erected in their honor being, in effect, their watchtowers. Because the

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A statue of a Lare, the spirit associated with the hearth and family.

Lare were associated with planting, they were also linked to the seasons and to time itself (Dumezil, pp. 340-346).

The divine protection of places held as much meaning to the ancient Romans as did the protection of time and the seasons. The Roman god Janus stood at the threshold of all these things, and was linked to the Lare through this relationship. He was also the god of doorways, and the Lare were spirits of the hearth and protectors of the home. Here they joined together as household spirits. Because the Lare were also spirits of the seasons and of time, they were considered ancestral spirits linking the past, present, and future together through preservation of lineage.

The Lare were associated with other protectors known as the Penates (pay-NOT-ays), spirits that protected the food supply within the home. Our modern word "pantry" is derived from Penate. It is significant to note that the Lare provided indiscriminate protection of all members of the household, free or slave, blood-related or not. As a result, the slave class and the lower free class in Rome found religious shelter in the Lare cult. Among modern Italian Witches, non-Italians are adopted into the clan through the Lare and thereby become full members of the Tradition in all regards.

Because of their earliest connection to fields and meadows, the Lare also have a relationship with Faunus, Silvanus, and other rustic gods. With the rise of agriculture the Lare became linked to the seed. This resulted in a connection of the planted seed with the buried flesh. In death, the ancient Romans were more concerned with disappearance from this world than with entry into the next. To the Romans, death was a defilement of the person, and this defilement had to be removed by the performance of certain rites. Specifically this required the sacrifice of a sow to Ceres, a sacred meal eaten at the burial site, and a ritual cleansing of the home of the departed. This evolved into the modern customs of serving a "wake" meal and sending flowers to the home of the deceased.

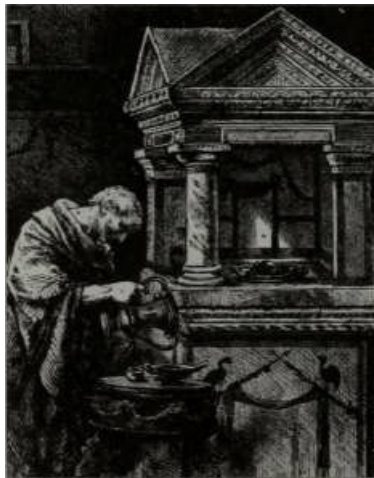
In Roman religion a divine force survived the departed man; this was the genius (jenn-

ee-us) spirit, a living entity passed from family to family through the head of the household. For the female this same force was called her juno spirit. The genius of the father of the family was personified in art, linking him to the ancestral spirit. This portrait introduced the genius

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to each new generation. On the center of the Lare shrine was a painting of the father flanked on each side by a Lare spirit. The female juno spirit was never depicted in art but was connected to the hearth. Here it was represented by the goddess Vesta, of whom no Roman statue was ever made. Vesta was the spirit of the fire within the hearth. The wife of the home was responsible for keeping the fire alive, just as vestal virgins kept the eternal flame alive in the temple of Vesta.

The juno spirit belonging to the wife was with her in everything that she performed. It was passed to her, beneath her veil, in a ceremony performed by a priest of Jupiter and Juno on the day of her marriage. Today this ancient connection lives on in the popularity of



A Roman citizen offers a sacrifice at a Lare shrine in his home. These ancestral spirits protect the family.

June weddings, the month sacred to Juno. A woman's juno gave her fertility and assisted in childbirth. Every woman had her juno, every man his genius, sharing in all the aspects of their life.

Making offerings at both the hearth and the Lare shrine were important duties. In the archaic Roman religion inherited from the Etruscans, spirits of the dead known as manes (mah-NAY) continued to live on either in or near their tombs, and had to be fed. When these spirits were satisfied they were favorable toward the living, but when neglected they suffered and took vengeance on the living, becoming the lemures (LAY-murr-ays). In later times the custom of feeding the departed at their place of burial evolved into the placing of offerings such as spelt grain or cakes at the Lare shrine. These shrines depicted a serpent on the base, and in archaic Roman religion the ancestral spirit came

in the form of a serpent to take the offerings laid on the hearth (Grenier, Albert. *The Roman Spirit in Religion, Thought, and Art*. New York: Alfred A. Knopf, 1926, pp. 94-95).

The Lare were always honored with special offerings and a lighted lamp whenever important family matters arose, such as a birth, death, or marriage. The presence of these spirits in the daily life of the family and on important occasions bound the family together in a spiritual unit}' that went beyond the natural bonds of affection. The Lare represent a very ancient family cult that was born of a division of the various parts of the household: the hearth containing the fire essential for cooking and keeping warm, the pantry guarded by the Penates, and the head of the household who was heir of the genius of his forebear, now in

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the Otherworld, all ensured the perpetuity of the race. Due to its great importance whenever the family moved, special care was taken to transport the Lare shrine to the new residence. See Fava, Grain, Serpent, Stregheria, and Watchtowers.

LEEK, SYBIL (1923-1983) claimed to be a hereditary Witch of Irish and Russian descent, tracing her family tree back to A.D. 1134. She took special pride in being descended from Molly Leigh, an Irish Witch who died in 1663. She even visited Molly's grave during one of her visits to Europe. Her pet Jackdaw perched on her shoulder as she went about town, as was the custom of old Molly before her.

Like the majority of hereditary Witches, Sybil was born with the birthmark sign of a Witch. She claimed to have met Aleister Crowley when she was eight years old, and to have spent time climbing up the mountainsides with him near her home. Sybil wrote in her autobiography *Diary of a Witch* (New York: Signet, 1969) that Crowley spoke to her about Witchcraft and instructed her on the use of certain words for their vibratory qualities when working magick. It is interesting to note yet another indication of Crowley's involvement in Witchcraft.

Sybil grew up in the New Forest region, one of the oldest forests in Britain, near Hampshire, the area that Sybil claimed was home to four covens that had survived from the days of King William Rufus. New Forest is also the region where Gerald Gardner became associated with a coven claiming ancient lineage. Perhaps these groups were either related or were one and the same.



Sybil Leek.

In her early twenties, Sybil lived with the Gypsies in New Forest for almost a year. From the Gypsies Sybil learned a great deal concerning herbal potions and elixirs, as well as other Gypsy lore and tricks. According to Sybil, the Gypsies knew she was a Witch and respected her, eventually accepting her into their camps like one of their own. When she finally left them, the Gypsies made her a "blood-sister" in the traditional method. This consisted of cutting her wrist and mixing her blood with the Gypsy leaders.

Sybil did a great deal to promote a positive image of the Old Religion as both an author and lecturer. She toured and held lectures throughout England and North America. During the later part of her life, Sybil worked as a

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professional astrologer, gaining much notoriety in the field. She was perhaps one of the most colorful Witches of the twentieth century.

LEGEND OF THE DESCENT is a popular myth in many Wiccan/Witchcraft Traditions. The legend deals with the Great Goddess descending into the Underworld. In some accounts she seeks out the return of her consort, her other half. This consort figure is typically the Harvest Lord or Slain God character of Pagan religion. In other accounts the Goddess descends into the Underworld to seek fulfillment and the attainment of secrets yet unknown to her. The earliest accounts of such a mythos are found in ancient Sumerian legends such as the tale of Inanna, as well as in Greek myths that tell of Demeter and Persephone.

In the mythos of the Legend of the Descent the Goddess must pass through several gateways into the Underworld where she is challenged by guardians. Each one extracts a form of payment that symbolizes various aspects of the Goddess that she must sacrifice or set aside in order to progress deeper into the Underworld. At the end of her journey the Goddess joins with the God, and each deity extends their inner secrets to the other, a joining of the balance of male and female mysteries. In most versions of the Legend, the

God and Goddess make love and from their union is later born the Child of Promise, an important figure in pre-Christian religion. &r AUTUMN EQUINOX, Child of Promise, Harvest Lord, Samhain, and Slain God.

LELAND, CHARLES GODFREY (1824-1903) was a scholar, folklorist, and author who wrote several classic texts on English Gypsies and Italian Witches. He was born in Philadelphia on August 15, 1824, and died in Florence, Italy, on March 20, 1903. Leland was fascinated by folklore and folk magick, even as a child, and went on to author such important works as Etruscan Roman Remains, Legends of Florence, The Gypsies, Gypsy Sorcery, and Aradia: Gospel of the Witches.

In 1906 Leland's niece Elizabeth Robins Pennell wrote a two-volume biography of him. In Chapter One, recounting Leland's personal memoirs, Pennell wrote:

In both the "Memoirs" and the "Memoranda," he tells how he was carried up to the garret by his old Dutch nurse, who



Charles Godfrey Leland.

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was said to be a sorceress, and left there with a Bible, a key, and a knife on his breast, lighted candles, money, and a plate of salt at his head: rites that were to make luck doubly certain by helping him to rise in life, and become a scholar and a wizard.

Pennell goes on to reveal that Leland's mother claimed an ancestress who married into "sorcery." Leland writes in his memoirs: "My mother's opinion was that this was a very strong case of atavism, and that the mysterious ancestor had through the ages cropped out in me." The biography of Charles Leland is filled with accounts of his early interest in the supernatural, an interest that became a lifelong passion. Of this passion Pennell writes:

It is what might be expected ... of the man who was called Master by the witches and Gypsies, whose pockets were always full of charms and amulets, who owned the Black Stone of the Voodoos, who could not see a bit of red string at his feet and not pick it up, or find a pebble with a hole in it and not add it to his store—who, in a word, not only studied witchcraft with the impersonal curiosity of the scholar, but practiced it with the zest of the initiated.

As a young boy Leland grew up in a household that employed servants. According to Pennell, Leland learned of fairies from the Irish immigrant women working in his home, and from the black servant women in the kitchen he learned about Voodoo. Leland writes of his boyhood: "I was always given to loneliness in gardens and woods when I could get into them, and to hearing words in bird's songs and run-

ning or falling water." Pennell notes that throughout Leland's life he could never get away from the fascination of the supernatural, nor did he ever show any desire to.

Fluent in several foreign languages, at age eighteen Leland wrote an unpublished manuscript translation of the Pymander of Trismegistus, a Hermetic text now commonly known as Hermes Trismegistus: His Divine Pymander. The Pymander, as it was often called for short, was the foundation for much of the Hermetic writings that inspired many Western occultists during the later nineteenth and early twentieth centuries.

In 1870 Leland moved to England where he eventually studied Gypsy society and lore. Over the course of time he won the confidence of a man named Matty Cooper, King of the Gypsies in England. Cooper personally taught Leland to speak Romany, the language of the Gypsies. It took many years before Leland was totally accepted by the Gypsies as one of their own. In a letter dated November 16, 1886, Leland wrote to Pennell: "... I have been by moonlight amid Gypsy ruins with a whole camp of Gypsies, who danced and sang ..." Having penetrated their Mysteries to such a degree, Leland went on to write two classic texts on Gypsies, establishing himself as an authority on the subject among the scholars of his time.

In 1888 Leland found himself in Florence, Italy, where he lived out the remainder of his life. It was here that Leland met a woman whom he always referred to as Maddalena, although some people believe that her real name was Margherita Talanti. She worked as a "card reader," telling fortunes in the back streets of Florence. Leland soon discovered

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that Maddalena was a Witch, and employed her to help gather material for his research on Italian Witchcraft. In Leland's biography, Pennell mentions running across his manuscript notes where he writes of Maddalena:

... a young woman who would have been taken for a Gypsy in England, but in whose face, in Italy, I soon learned to know the antique Etruscan, with its strange mysteries, to which was added the indefinable glance of the Witch. She was from the Romagna Toscana, born in the heart of its unsurpassingly wild and romantic scenery, amid cliffs, headlong torrents, forests, and old legendary castles. I did not gather all the facts for a long time, but gradually found that she was of a Witch family, or one whose members had, from time to immemorial, told fortunes, repeated ancient legends, gathered incantations, and learned how to intone them, prepared enchanted medicines, philtres, or spells. As a girl, her Witch grandmother, aunt, and especially her stepmother brought her up to believe in her destiny as a sorceress, and taught her in the forests, afar from

human ear, to chant in strange prescribed tones, incantations or evocations to the ancient gods of Italy, under names but little changed, who are now known as folletti, spiriti, fate, or lari—the Lares or household goblins of the ancient Etruscans.

Maddalena introduced Leland to another woman named Marietta, who assisted her in providing him with research materials. Pennell, who inherited the bulk of Leland's notes, letters, and unpublished materials, refers to Marietta as

a sorceress but Leland's own description of her in his books is less clear. At one point Leland mused, in a letter to Pennell dated June 28, 1889, that Maddalena and Marietta might be inventing various verses and passing them off as something of antiquity. However, Leland seems to have had a change of heart, as reflected in another letter to Pennell written in January 1891. Here Leland writes:

It turns out that Maddalena was regularly trained as a witch. She said the other day, you can never get to the end of all this Stregheria—witchcraft. Her memory seems to be inexhaustible, and when anything is wanting she consults some other witch and always gets it. It is part of the education of a witch to learn endless incantations, and these I am sure were originally Etruscan. I can't prove it, but I believe I have more Etruscan poetry than is to be found in all the remains. Maddalena has written me herself about 200 pages of this folklore—incantations and stories.

In another letter dated April 8, 1891 (written to Mr. Macritchie), Leland indicates still other Witches who assisted him in his research:

. . . But ten times more remarkable is my MS. on the Tuscan Traditions and Florentine Folk Lore. I have actually not only found all of the old Etruscan gods still known to the peasantry of the Tuscan Romagna, but what is more, have succeeded in proving thoroughly that they are still known. A clever young contadino and his father (of witch family), having a list of all the Etruscan gods, went on market days to all the old people from different parts of the

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country, and not only took their testimony, but made them write certificates that the Etruscan Jupiter, Bacchus, etc. were known to them. With these I have a number of Roman minor rural deities, &c.

In Florence, Leland spent all of his spare time collecting Witch lore, and purchasing items of antiquity as he chanced upon them. In a letter written to Mary Owen, Leland says:

I have been living in an atmosphere of witchcraft and sorcery, engaged in collecting songs, spells, and stories of sorcery, so that I was amused to hear the other day that an eminent scholar said that I could do well at folk-lore, but that I had too many irons in the fire.

Leland describes the Italian Witches he met as "living in a bygone age." It was an age that Leland apparently longed for himself. Leland, apparently, did more than interview Italian Witches, or simply keep in their company. A passage from his book *Etruscan Roman Remains* strongly suggests that Leland was himself initiated into Stregheria, as indicated in the last sentence of the following:

But, in fact, as I became familiar with the real, deeply seated belief in a religion of witchcraft in Tuscany, I found that there is no such great anomaly after all in a priest's being a wizard, for witchcraft is a business, like any other. Or it may come upon you like love, or a cold, or a profession, and you must bear it till you can give it or your practice to somebody else. What is pleasant to reflect on is that there is no devil in it. If you lose it you at once

become good, and you cannot die till you get rid of it. It is not considered by any means a Christianly, pious possession, but in some strange way the Strega works clear of Theology. True, there are witches good and bad, but all whom I ever met belonged entirely to the buone. It was their rivals and enemies who were *maladette streghe*, et cetera, but the latter I never met. We were all good.

In another passage in the same book, in the chapter titled "Witches and Witchcraft," Leland is interviewing a Strega, and asks her how a certain priest became a stregone. In doing so he asks her how he (the priest) "came to practice our noble profession." Leland seems to be referring to the Strega and himself as being part of something that the priest had also joined. One of the most puzzling aspects of Leland's writings on Italian Witchcraft is the fact that he goes back and forth between speaking of Witchcraft in the common negative Christian stereotypes of the period, and portraying Witches as "good" and "noble" followers of the goddess Diana instead of the devil. His book *Aradia: Gospel of the Witches* is certainly a shocking turn from his general theme of the good witches of Benevento. Was he trying to please both sides? Or was he laying the foundation for a greater revelation to come. We may never know, as Leland died without completing his work on Italian Witchcraft.

LEY LINES are believed to be streams of energy associated with currents that are connected to topography. They are also called straight tracks because they appear to be running in

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straight lines across the surface of valleys and flatlands. In Britain they appear to cross through ancient Pagan sites. Sometimes ley lines are called fairy roads.

Alfred Watkins first popularized the notion of ley lines in his book *The Ley Hunter's Manual* in 1927 (Wellingborough: Turnstone Press Limited, 1983). In his thesis Watkins contends that "ley trackways" were laid out by prehistoric societies with priests who were knowledgeable in astronomy and the occult arts. The idea took root among Watkins' followers, and the theory evolved that ley lines, and the ancient sites linked to them, were transmitters and generators of ancient occult power. Watkins used the Saxon word



ley to indicate these pathways because he felt the word was linked to time and to straight lines, something he believed to be connected to ancestral memories.

Watkins theorized that the concept of ley lines originated in prehistoric times related to trails made by the early hunter-gatherers. The theory was essentially that early humans made paths from hilltop to hilltop, using these elevation sites to view good areas to explore. In time, sighting stones were erected on hills to relocate important sites, trails, and other things that were deemed important to our ancestors. As time passed, these pathways took on spiritual and religious attributes, linked to power and sacredness.

Watkins noted that ley lines passed through crossroads, and that ancient site markers stood at the site of a crossroad. Crossroads have always been treated with reverence, and in many cultures are considered to be places of power. Watkins also noted various evidence that customs, folklore, and place names were

connected to the theme of his ley lines. Another discovery he made was to find that old churches were built along the ley paths, occupying the exact sites of ancient Pagan worship areas. During the course of his investigation Watkins discovered that various sacred sites connected to ley lines were also aligned with the movement of the sun, as well as to each solstice and equinox and the cross-quarters. Ley lines were marked with various objects such as stone cairns, trees, mounds, ponds, and wells.

Watkins felt that at a certain stage of ley line development the main markers became great mounds of earth, now called barrows or tumps, replacing the earlier standing stones or cairns. Watkins noted that these mounds were typically found to be burial mounds, erected over a primary cairn. He felt that it must have been instinctive for our ancestors to inter their dead beneath a cairn or in a mound, since each one was significant to the community. The practice most likely began by honoring a chieftain with a sacred burial place.

Many modern Wiccans/Witches believe that ley lines are associated with magnetic currents within the earth. In accord, it is held that the sun and moon influence these currents, along with the seasonal shifts marked by solstice and equinox. There are many modern theories on how and why this power was tapped by the ancients through sacred sites connected to ley lines, but unfortunately we have no definitive answers. &r CROSSROADS and SEASONAL TIDES.

LIBATION is an act of honoring a deity by offering a portion of wine or other liquids. In modern Wicca/Witchcraft libations are often

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given with wine following the full moon ritual. Members individually pour out a small portion of wine from the chalice upon the ground as they look upward at the moon. In some traditions, remnants of the ritual meal, such as cookies or pieces of cake, are tossed up towards the moon as an additional offering. In closing, the members perform

the custom of "kissing the hand" to the moon. This involves kissing the left hand and then raising it up to the moon. A modern version of this old custom is simply to "blow a kiss" to the moon. See **CAKES AND Wine and Full Moon Meetings**.

**LIGATURE** is a cord that has both magickal and religious use in many Wiccan/Witchcraft traditions. On a mundane level the ligature is a length of cord or rope used in knot magick. In a religious context the ligature is a symbol of one's degree status, and also serves as one's personal measure. It is traditional in many groups to measure a person from head to toe with a cord, and then present the initiate with their own measure. This is then worn around the waist as a symbol of initiation and membership in the Tradition. In some Traditions a single knot is tied to indicate the first, second, and third-degree level held by the initiate. In a magickal sense, the knot fixes the initiation and binds the initiate to the path. In other Wiccan traditions ligatures are not employed in this manner. See **CORD MAGICK and Knot**.

**LIGHT** is a force of illumination, growth, expansion and enlightenment. It symbolizes the forces of gain and growth in Nature. Light is both the realm of mental activity and the

power of solar forces. In a metaphysical sense, light is not viewed as good, any more than darkness is seen as evil. Such forces are simply different expressions of energy.

**LIGHT AND DARKNESS** is a term used to refer to the waxing and waning forces of Nature in their relationship to each other. The forces of light and darkness are in balance at the time of the equinox. However, the forces of darkness dominate at the Winter Solstice, the shortest day of the year. This is why the new sun god must be born in order to bring about the return of light, the balance that is then achieved at the Spring Equinox.

The forces of light are dominant at the time of the Summer Solstice, the longest day of the year. The days begin to grow shorter after this time as darkness begins to expand toward balance. Once again balance is established between the forces of light and darkness at the Fall Equinox. In Wicca/Witchcraft this is the eternal dance of the powers of growth and decline.

The forces of light and darkness are not only in Nature, a thing of the gods, but also within us. In some Wiccan/Witchcraft Traditions a blessing is spoken: "May the powers of light and darkness be with you." This is meant not only to bestow balance, but also to align one to the cycle of Nature in a spiritual sense. For the powers of light and darkness to be with an individual is to assure that he or she is centered in Nature as well as in his or her rapport with deity. Thus centered, one can make choices and walk the path in a way that cannot be swayed because of its truth. See **DARKNESS AND LIGHT**.

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**LODESTONE** is a piece of magnetite (metalliferous ore) used in the casting of spells. The word "lodestone" is derived from the Middle English lode meaning "way," Sailors in olden times used it as a type of compass material to "show the way" during their sea

travels. In magickal use the lodestone is said to attract one's desires. Lodestones can be obtained in various colors that represent special desires. It is a common practice to carry a lodestone in a pouch when wishing to attract something. See Color Correspondences.

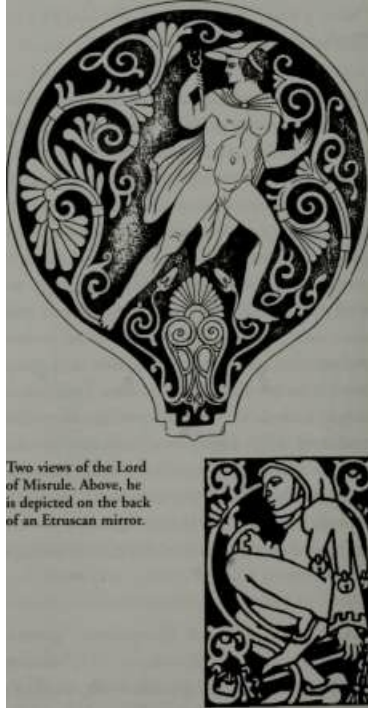
LORD OF MISRULE is an ancient character symbolizing renewal through reverse of polarity. Some people view the Lord of Misrule as a character of chaos, and in a Dionysic sense he does symbolize the realization of the primal nature through ecstasy. His image is traceable to the ancient Etruscans. In Etruscan tomb art he is depicted in imagery later seen in the Italic clown figures that appeared in ancient Roman revelries such as the Saturnalia. The Punchinel-lo/Pulchinello clown figure of Italy is a survivor of the ancient Lord of Misrule concept.

The Lord of Misrule spread throughout Europe and merged with various indigenous customs and ritual themes. His nature also contains elements of the Green Man, the Trickster Spirit, Pan, and the Red Cap spirit. One of his aspects is that of death and renewal through death. Another aspect is retribution and balance. During the rites of the Saturnalia, for example, servants and masters had to switch places for the period of the festival.

The Lord of Misrule is associated in modern times with the festival known as Carne-vale (Carnival) and with the Madrigra. With

the old season dying, and a new one being born, the Carnevale/Madrigra is the last party of the year. The Carnevale is an occasion for masked balls, processions, feasts, and ancient rituals to assure an abundant harvest in the time ahead.

During the Middle Ages the Carnevale was marked with obscene songs and erotic dances. Games of chance, and outrageous acts were performed, all under the protection of masks



Two views of the Lord of Misrule. Above, he is depicted on the back of an Etruscan mirror.

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worn by those who joined in the festivities. The celebrations often ended in an orgy brought on by the sexual themes of the songs and dances. The intent was magickal in nature, and was designed to "impregnate" the earth, where the seeds were waiting for the season of growth. Pregnant women joined in the celebrations, as well, in hopes of stimulating the growing "seed" within their wombs.

The modern Carnevale begins with a fife and drum procession on the morning of Epiphany. Continuing on for one week, the festival consists of street dances, parades, pageants, and feasts. People join in the celebrations as much as possible, grabbing naps for an hour or two whenever possible. In keeping with ancient traditions a fava bean is baked into one of many pastries present at the festivities, placed before those who wish to partake in the choosing. Whoever finds the fava bean is proclaimed the King of the Carnevale, and may then choose anyone as his Queen. The couple will then rule over the festival for the entire week. The Carnevale ends with a candlelight procession in which an effigy of the King is carried. Behind the effigy walks the man who portrayed the King, carrying a sword, the tip of which he allows to scrape along the walkway. The procession is silent, except for this sound.

It is dark by this time during the event and a bonfire is lit. The effigy is then sacrificed upon the bonfire, and the celebration concludes with a great deal of wine drinking, and merrymaking. Later on, with the sounds of revelry fading in the night, and the flickering of thousands of candles, Carnevale ebbs away. With the rising of the sun, Carnevale is dead. This is an ancient theme recounting the days when human sacri-

fice was offered in Pagan worship. This theme is well-documented in such books as *Western Inner Workings* by William Gray and *The Golden Bough* by Frazer. See PUNCHINELLO.

LORDS OF KARMA is another name sometimes used to refer to the entities known as the Watchers in Wicca/Witchcraft. It is also a term employed in Eastern Mysticism as a personification of the active principles of Karma. See *Karma and Watchers*.

LUCIFER was the god of the morning star in pre-Christian Roman mythology. Lucifer is a Latin name meaning "Light-Bringer." As the brightest star on the horizon just before the sun rose, Lucifer was sometimes called the herald of the sun. This star, named Lucifer by the Romans, was actually the planet Venus, known also as the Morning and Evening Star. Since Venus often appears near the moon, Lucifer was sometimes viewed as the eternal consort of the moon goddess Diana. The Church later identified Lucifer with Satan, the Judaic-Christian concept of evil personified.

The Church used verses from the Book of Isaiah (Chapter 14: 12-15) to create a link between Satan and Lucifer. However there is nothing in Roman mythology to indicate that the nature of Lucifer was evil. Why the Church singled out a minor Roman god for the greater role as the personification of evil in Judaic-Christian theology is very curious. One answer may lie in the stellar connection appearing in the King James version of the Bible.

The twelfth verse of chapter 14 in the Book of Isaiah is an attempt to link the morning star with the king of Babylon, who the Hebrews

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perceived as evil. The Hebrew phrase for "morning star" in this verse employs the words "Held ben-shahar" which mean "bright son of the morning." The King James Bible inserts the name Lucifer in this verse. The actual Hebrew words used here mean: hehel: bright light, ben: son, and shahar: morning. The ancient text known as the Book of Enoch (second century B.C.) held that a group of angels, associated with the stars, had fallen from the heavens. Taking this one step further, the Church apparently embraced the idea that the brightest star must be their leader. St. Luke, an ancient Greek no doubt possessing knowledge of Greek/ Roman mythology, appears to be the first person to link Lucifer with the stellar theme appearing in Isaiah. Luke speaks of Satan as



Lucifer, god of the morning star.

falling from heaven, a metaphor for the morning star disappearing from the heavens as the sun clears the horizon (Luke 10:18). The idea of one spiritual light replacing another seems to have appealed to the early Church.

By the Middle Ages there existed many Satanic and heretical sects that worshipped the Judaic-Christian devil under the name of Lucifer. The Church had also connected the character of Satan to Witchcraft by this time period, and introduced him into the Witchcraft hysteria. The trial of Gabrina Albertti in 1375 records that she confessed to going out at night, removing all of her clothing, and worshipping the largest star in heaven. Related themes held even up into the nineteenth century in Italy when Charles Leland wrote of Witches who worshipped Diana and Lucifer (Russell, 1972, pp. 108, 130, 147, 158, 210; also Russell, *The Devil: Perceptions of Evil from Antiquity to Primitive Christianity*. Ithaca: Cornell University Press, 1977, pp. 192-197).

It is interesting to note that the earliest mention of Lucifer appearing in animal form is that of a black cat. In later trials he appears as a toad and later still as a goat. In Leland's *Aradia: Gospel of the Witches* Lucifer is associated with the cat, indicating a much older tradition of Witchcraft predating the concepts common during the Middle Ages. See SATAN.

LUGH is the Celtic Lord of Light, said to be skilled in all the arts. The festival of Lughnasadh bears his name, which means light or brightness. He was patron of Lugodunum (Lyons) in Gaul and has been associated with the Roman god Mercury. In Gaul the goddess Rosmerta was linked to Mercury, and

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there is some suggestion that she may have been a consort.

Lugh was the celebrated chief of the Tuatha de Danaan and central hero of the mythological cycle of early Irish literature, along with Fionn macCumhaill and Cuchulainn. Lugh is also known as Lamfhada, the "long-armed," due to his legendary ability to hurl a weapon a long distance or to use a sling. Other terms for Lugh are Samildanach (possessing many arts, crafts, trades) and Ildanach, suggesting the power of second sight.

The majority of knowledge concerning Lugh's story is contained in the eleventh-century text *Cath Maige Tuired* (The Second Battle of Mag Tuired), in which Lugh slays Balor. Some commentators feel that Lugh may be the counterpart and possible double of the Welsh *Lieu Llaw Gyffes*, and as such would share a divine origin with Fionn and Cuchulainn, both of whom may be his doubles.



Many modern commentators agree that Lugh appears to be identical with the Gaulish Mercury who often bore the name *lugos*. Julius Caesar described Mercury as the inventor of all arts and this reflects Lugh's nature of possessing all the arts. Curiously, a festival in honor of the Roman Emperor Augustus was inaugurated on the first day of August at the Roman colony of Lugodunum, now called Lyon. Later, the Irish festival of Lughnasadh would fall on this same day. According to Irish tradition though, Lugh established this festival day in honor of his foster mother Taitiu (MacKil-lop, pp. 270-272). See LUGHNASADH.

LUGHNASADH/LAMMAS was the first in the trilogy of harvest festivals in ancient Celtic culture. It marked the beginning of the harvest season, and the decline of summer into winter. It was also known as Lammas from the Saxon word *Hlaf-mass*, the Feast of Bread. Festivities and rituals typically centered around the assurance of a bountiful harvest season and the celebration of the harvest cycle. Connected to Lammas was the gathering of bilberries, an ancient practice symbolizing the fruitfulness of the Lughnasadh rituals. If the bilberries were bountiful, it was a sign that there would likewise be a plentiful harvest.

Lughnasadh was associated with the Irish god known as Lugh, the God of All Skills, the "Bright or Shining One." Funerary games incorporating athletic prowess were conducted in honor of Lugh during the festival. They were said to be in memory of Lugh's foster mother Taitiu, who died while preparing the fields for planting. See WHEEL OF THE

YEAR.

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LUPERCUS is an Italk rite celebrated on February 2. It is also the name of the wolf god in some of the Italian Witchcraft traditions. Traditionally the god Lupercus is known as the Great Golden Wolf who drives away the wolves of night, and in this image we can clearly see the solar aspect connected to him. In his mythos, Lupercus is born at Winter Solstice and reaches puberty at his ritual day, which occurs on February 2, or CandeLora, as it is popularly known in Italy.

In ancient Rome the festival known as Lupercalia was an important religious rite celebrated on February 15 near the Lupercal, which was a cave in the Palatine Hill. According to Roman mythology, a wolf nursed the infant twins Romulus and Remus in this cave. The festival included banquets, dancing, and the sacrificing of a goat and a dog. The goat and the dog are domesticated images of the stag and the wolf, transformed by an agricultural society. Whips made of goat hide were later used by the priests of Lupercus (known as the Luperci.) It was the tradition of these times for women who desired to become pregnant to be chased and struck with a lash of goat s hide by the Luperci, which was believed to transfer the fertile potency of the goat.

The association of the wolf with the festival of Lupercus lies in the ancient Etruscan religion. The she-wolf was an Etruscan symbol to which the Romans added their legendary founders Romulus and Remus. This is symbolic of the fact that Rome had "suckled" from the Etruscan civilization and grew to greatness. It is no mere coincidence that in early times the standard bearers of the Roman army (the strength of Rome) wore wolf headdresses into battle.

In mythology, Lycisca (the wolf goddess) was also the wife of Lupercus. No offspring are ever mentioned in their mythos. In the mythos of Lupercus he is given twelve labors to perform in order to prove himself worthy of becpming the new sun god. The labors represent the passage of the sun through each of the twelve zodiac signs, which completes the cycle of one year. Lupercus successfully accomplishes these tasks and is proclaimed the god of the sun. On the day of the Spring Equinox, while hunting a deer, he is struck by a bolt of lightning and seemingly perishes.

The next morning he rises up from the Underworld as the Sun. Having learned of his brother Lupercus who ascended and left his earthly throne void, Cern becomes the god of this world and reigns in his place on earth. The only physical remains of Lupercus is his wolf skin which is found by another hunter in the forest. The pelt turns out to be magical and has the power to transform men into wolves. The first man to wear the wolf pelt of Lupercus became a priest of Lupercus and founded the society of the Luperci.

Lupercus represents winter, the waning season of year (even though he is the sun god). His brother Cern, the stag god of the forest, represents the waxing year. In this mythos we find the rivalry of winter and summer; opposing forces and yet related, brothers, necessary balances in the scheme of Nature. Lupercus is slain during the hunt, in which



Cern is the hunted. He is slain by a Centaur who is given a bolt of lightning for his bow by Dianus (having been persuaded by his sister Diana).

The god Cern is later slain as well, but on the Autumn Equinox by Mars during another

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hunting incident. Worthy of note in a connective sense is the centaur in the constellation Centaurus who aims a bow at the constellation Lupus, the wolf. In mythology the centaur was beloved by Apollo and Diana, who instructed him in many of the ancient arts. Diana and the stag are strongly associated in the witch cult, and in her classic Roman statue she is portrayed standing with a stag. The wolf was sacred to Mars, and perhaps we see some sort of vengeance slaying in the myth of Cern.

The story of Lupercus is a tale of the human struggle between the higher and lower natures. The journey of the soul is reflected in the cycle of the sun god who is born in darkness, grows

to fullness of light, is slain and descends back into darkness only to be reborn again. It is a myth of transformation, renewal, challenge, and accomplishment. In the ritual of Lupercus the wolf within is released, that which is untamed and unowned. Through this purging of the contaminations of modern domestic life the ritualists are realigned to their primal natures. Once in tune with this essential connection to Nature, they can then refocus upon the journey toward enlightenment. In this hunt for the true self, one is struck by lightning, and becomes transformed into a new light. See CENTAUR, Winter Solstice, and Wolf.

M



MABON is a Celtic figure quite likely derived from the god Maonos, whose name means "divine youth." Maonos was a Celtic god of Roman-occupied Gaul, later appearing in the British Isles, and is often linked to Apollo. The name Mabon appears in early Welsh history and literature as only a hero figure (MacKillop, p. 280). Mabon appears to have been incorporated into the legends of King Arthur, where he is stolen from his mother Modron when he was three nights old. In the Welsh tale Mabon is held prisoner in Caer Loyw and is then rescued by Culwech. In another tale he is held prisoner at Gloucester Castle and is rescued by Arthur.

Maonos was worshipped as the god of liberation, harmony, unity, and music. A Romano-Celtic inscription equates him with the Roman god Apollo Citharoedus, the lyre



player (Dixon-Kennedy, p. 205). In mythology, Apollo was born in a cave at the time of the Winter Solstice. The association of Apollo with the Celtic god Maonos would therefore link Maonos to the Winter Solstice as well. This connection is also noted by John Matthews in his book *The Winter Solstice: the Sacred Traditions of Christmas* (Wheaton: Quest Books, 1998, p. 58).

Some modern Wiccans/Witches use the name Mabon to denote the Autumn Equinox festival, although there is no historical or literary confirmation of any association. This apparently modern connection is an interesting design and serves to introduce a Celtic figure into the descent mythos and the Harvest Lord theme both commonly associated with the Autumn Equinox in pre-Christian European Paganism. In the latter, some modern Wiccans/Witches have sought to link Mabon with the apple harvest and with the Isle of Avalon, but again there is no historical or literary confirmation to support this theme.

As a "descent" characterization, Mabon becomes a masculine version of the classic Persephone Underworld figure. The basis for the modern connection between Mabon and the Fall Equinox lies in the tale of Mabon having been abducted and hidden in an Otherworld castle before being rescued. Also, when Mabon

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is finally rescued he is the oldest living thing on the earth, and yet his name means the divine youth. In this, many modern Wiccans/Witches see a connection to a seasonal god aging with the year (born at Winter Solstice, dying at the Autumn Equinox). Many modern Wiccans/Witches believe that Modron, the mother of Mabon, is actually the goddess Matrona whom some equate with the Great Goddess. Among the ancient Gauls, Matrona was a mother goddess whose name was given to the river Marne. See Apollo, Autumn Equinox, and Wheel of the Year.

**MABON FESTIVAL.** See Autumn Equinox.

**MACROCOSM** refers to the larger view of a smaller representation. In occultism Divinity is the greater whole reflected in the inner workings of Nature, the microcosm.

**MADDALENA** is best remembered as the Italian Witch who provided Charles Leland with the material for his book *Aradia: Gospel of the Witches*. Leland met Maddalena in

1886 and, hearing rumors of a Witches' gospel, he asked her to provide him with the material. She had over the course of time readily presented Leland with material that became the basis for several of his books, including *Legends of Florence*. However, it took Maddalena ten years to deliver the Witches' gospel, indicating that it was not from a tradition that she herself practiced or was intimately familiar with. In fact, the material differed greatly from the Witchlore in *Legends of Florence* that Leland said came directly from Maddalena.

Maddalena's last name is unknown—Leland never mentions it and the few records containing her signature are difficult to make out, appearing to be either Aleni or Zalenì. Some commentators believe her name was actually Margherita Talenti.

Leland appears to have protected her identity as his informant on many occasions. He reportedly introduced Maddalena as "Margherita" to a fellow folklorist named Roma Lister. However, personal letters to Leland bear the signature "Maddalena" and not Margherita. Since there would be no reason for her to disguise her real name in private letters to Leland himself, it seems safe to assume her real name was Maddalena. One puzzle still remains as



Maddalena, the source of information used by Charles Leland in his books.

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Leland's niece implies in his biography that "Maddalena" was not a real name. This may be simply a continuation of the protection that Leland himself had put in place; hide the truth by making it appear to be fictional.

According to Leland, Maddalena wrote in her last correspondence that she was going to marry a shoemaker named Lorenzo Bruciatelli. She also stated that they were going to move to America after their marriage. Following this episode Maddalena appears to have disappeared totally from Leland's life. Whether she did indeed ever make a new home in America has yet to be proved. See *GOSPEL OF THE WITCHES*

and Leland.

MAGICK is the art and metaphysical science of manifesting personal desires through the collection and direction of energy. The letter "K" has traditionally been added to the word magic to distinguish it from sleight-of-hand stage magic. Essentially magick is believed to work in several different ways. From an occult perspective, like attracts like, and therefore symbols and images of a desired object or situation can draw the goal of a spell or work of magick. In order to accomplish this, energy must be directed into the image and bound to it through the power of the mind—the personal will. Then the energized image must be directed off toward its target, housed in an amulet or talisman, or directed into the astral plane.

In Wicca/Witchcraft magick can be divided into two types: low magick and high magick. Low magick belongs to the realm of folk spells, herbs, potions, candle magick, and things of this nature. Low magick is more of an intuitive

approach to magick. High magick refers to ceremonial magick in which ritual tools, magickal correspondences, and structured rites are employed. High magick is a more formal, traditional form of magick.

Essentially magick works on the principle that desire can be concentrated into a cohesive energy called a thought form. Thought forms can be directed into the astral plane, a realm where concepts become material forms. From the astral plane the desired outcome of a work of magick moves toward manifestation on the material plane of existence. Simple types of magick work on the principle of mimicry, drawing one's desire by filling the mind with images of that desire, the "like attracts like" principle.

There are essentially five components to the art of creating successful works of magick:

1. Personal Will
2. Timing
3. Imagery
4. Direction
5. Balance

Personal Will is the motivation, concentration, and determination that one brings to a work of magick. One must be sufficiently motivated to perform a work of magick so that enough power can be raised to accomplish the desired goal. Little energy equals little, if any, results. Half-hearted attempts at magick are unlikely to manifest any real results. The stronger the need or desire, the more likely it is that enough energy will be raised to bring about the effects of a spell or other works of magick. However, once the work of magick has been performed, desire must be suppressed so

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that the mind has only a detached view of the desired outcome. Worrying or fretting about the outcome will only ground the energy and weaken the effect.

Timing in a work of magick can mean success or failure. The most effective time to perform a work of magick is when the target is most receptive. Receptivity occurs when the target is passive/inactive. The phase of the moon is also a factor; a waxing moon for works of gain and a waning moon for works of decline.

Imagery is an important factor in bringing the power of the mind into focus as anything serving to intensify the emotions will contribute to success. Therefore the inclusion of any drawing, photo, or other association that helps to merge one with the desire will greatly contribute to the success of a magickal working. Imagery is a constant reminder of the desire one wishes to attract and acts as a homing device that links the desire to the outcome.

Directing the energy toward accomplishing the desire is also essential. This is accomplished by mentally transferring the energy into a picture or other connective object. The energy can also be directed toward a person or a place. Visualizing a glowing sphere and imagining it moving off can be an effective means of transference.

Balance is the last aspect of magick one has to take into account when working magick. This means that one must consider the need for the work of magick and the consequences upon both the spellcaster and the target. If anger motivates your magickal work it is best to wait a few hours or even to sleep on it overnight. Although anger can be a useful energy for raising power it can also cloud judgment. See Astral plane, Candle Magick, Drawn

Power, Magick Circle, Raised Power, Spells, Thought Form, Triangle of Manifestation, and Witches' Pyramid.

**MAGICK CIRCLE** is a ritual space marked out on the ground or floor. Magick circles are used to create sacred space and barriers against harmful energies and entities. Traditional circles range from nine to eighteen feet in diameter. Some magick circles are marked at the four quarters with symbols connecting them to sources of power.

Magick circles are formed by pouring out energy, typically by using an athame, an act often referred to as laying out or casting the circle. A ring of energy is established around the perimeter of the circle; then through the power of the mind the circle is enclosed within a sphere of energy. Once established, magickal spells or other works can be performed. The circle acts to contain the energy raised within it until it is time to release it. See **CIRCLE OF the Arts**, Triangle of Manifestation, and Witches' Pyramid.

**MAGICK MIRROR** is a device used for divination. Typically the magick mirror is a dark stained glass, concave and round. The person using the mirror gazes deeply into the black surface, not at it. The lighting in the area should only be one or two small candles. The mind is cleared of all thoughts, and one waits for a vision or image to appear in the

dark surface. This act is sometimes referred to as scrying.

The occult basis for the belief that the future can be seen in the mirror lies in the dark glass itself. Darkness is associated with chthonic forces, the dead, and the Underworld. The ancients

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believed that the dead knew the future, and that the deities of fate were also connected to the Underworld. Therefore to look into the dark glass was to look into the doorway to the Otherworld realms. By invoking one's ancestors, or by invoking a goddess or a spirit of the Underworld, visions of the future could be passed to the gazer. The goddess Hecate was often called upon when scrying the magick mirror, but it was under the name Anthea that she was invoked. Anthea was the sender of visions in the night. See CHTHONIC, Divination, Hecate, and Scrying.

MAGICK SQUARE is a box design enclosing a group of numbers. The numbers, when added vertically, horizontally, or diagonally have the same total. Each magick square contains numbers that correspond to planets. Each planet is said to influence various aspects of life, spirits, and elementals, as well as natural and supernatural phenomena. Magick squares are used to create sigils, which are themselves used for invocation or evocation. Traditionally the name of a spirit associated with the planetary magick square is selected, then each letter of its name is given a number. Next, a line is drawn on the magick square beginning with the number of the first letter of the name. This continues in a process similar to "connecting the dots," until each number of each letter of the name has been connected. The resulting design is the sigil of the spirit. See NUMEROLOGY and SIGIL.

MAGICK SUPPLIES constitute the objects and ingredients used by Wiccans/Witches for rituals, spellcasting, and works of magick. The most common are the four traditional tools of Witchcraft/Wicca: the pentacle, wand, athame, and chalice. A blank journal book is often kept by modern Wiccans/Witches for writing rituals, spells, recipes, and personal notes. Special inks made from plant extracts are used for writing and for drawing symbols. The most popular inks are called dragon's blood, dove's blood, and bat's blood ink. Parchment paper has long been used in the occult arts along with these inks. Originally sheep- or goatskin was used to make parchment, but in modern times the most common parchment is derived from plant material.

Most Wiccans/Witches keep a good stock of incenses and oils. The basic stock of these items includes ones related to the moon, God and Goddess, protection, attraction, binding, banishing, visions, and healing.

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Candles of symbolic colors and designs are another of the basic supplies. Some candles are shaped like a man or woman and are used for healing and other personal work

where one needs to visualize the individual. Other candles are shaped with knobs, typically three or seven in number. They are used for spells requiring several days, one knob burned each night. In addition to these types, some Wiccans/Witches also stock items known as reversible candles. These are intended to reverse a spell or send it back to the spellcaster.

Most Wiccans/Witches also keep a good supply of basic herbs, both medicinal and magickal in nature. Some of the more common ones are: comfrey, sassafras, St. John's wort, golden seal, Solomon's seal, cinquefoil, coriander seeds, damiana, dittany of Crete, rue, vervain, vetiver, and mugwort. The more experienced Wic-can/Witch may also keep some of the old traditional magickal herbs for special purposes: mandrake, belladonna, henbane, foxglove, and monkshood. These plants are poisonous if used incorrectly and therefore only a well-experienced herbalist should consider using them.

Mundane items such as extra bottles, jars, and pouches are also part of the supplies kept by modern Wiccans/Witches. Tarot decks are often kept in a special box or pouch as are personal jewelry items. Most Wiccans/Witches also collect a large library of books to aid in their study of Wicca/Witchcraft and the related arts. See BOOK OF SHADOWS and FOUR TOOLS.

MAIA is an Italian goddess associated with the growth of living things and fertility in general. The month of May is named for her. She became confused with another goddess of the

same name who was the mother of Hermes/ Mercury (Adkins, Lesley, and Roy A. Handbook to Life in Ancient Rome. New York: Oxford University Press, 1994). In the ancient Roman religion Maia was also known as Ma-jesta, the consort of Vulcan. Offerings were made to her on May 1. The celebration of May and the figure of the Maypole are all related to her worship. See May Day.



MAIDEN, MOTHER, CRONE. See Tri-FORMIS.

MALBROUGH, RAY T. (1952- ) was born in New Orleans, on a Wednesday, the day of the full moon. He lived in the Irish Channel area among Irish immigrants in New Orleans, until his family moved back to their native Cajun country of Terrebonne Parish

(county), Louisiana, where half of the population was still French-speaking during the 1960s. He is part of the last generation for whom French was their mother language until they were required to learn English in the public school system.

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Ray Malbrough.

He remembers family members who never used English and spoke only the eighteenth-century dialect of French common among the Acadian exiles from Nova Scotia. Today he speaks Cajun French, English, Spanish, and some Irish Gaelic, which he is still studying.

Malbrough grew up knowing both his grandparents and great grandparents—his great grandmother on his mother's side of the family was one of the few Caucasian practitioners of folk magick in Louisiana. Before her death in 1980 at age of ninety-two, she had managed to pass on to Ray her knowledge of folk magick and spellcasting, making him one of the few hereditary practitioners of magick indigenous to Louisiana Tradition since colonial times.

Magickal teaching by Louisiana Tradition is passed on male-to-male and female-to-female.

The only exception to this rule, being female-to-male and male-to-female, is strictly to keep the practice within the family blood line.

At fourteen, Ray began learning sympathetic magick and candle working. By age eighteen he had learned the medicinal and magickal uses of herryjs and roots, the making of amulets, etc.

His mother taught him divination with playing cards—he read the cards for family members only for six years before attempting to read the cards for others professionally.

When Malbrough wrote *Charms, Spells & Formulas* (Llewellyn, 1986) he had only a tenth grade education, quitting school in the eleventh grade with a GED diploma. Eleven



years later, he returned to school to get his education in nursing and comparative religion.

Since 1969, Ray had read every book on Wicca and Witchcraft on the market that was available to him and had studied Witchcraft with Raymond Buckland from 1980 to 1982 through the Seax-Wica Seminary. It was at Buckland's suggestion that he developed his personal formulary into the small book that became *Charms, Spells & Formulas*.

After the book's publication in 1986, Malbrough quickly became a close friend of the late Scott D. Cunningham, until his passing in March of 1993. Scott and Ray enjoyed many hours of magickal discussion and exchange of ideas. Ray is also a close friend of Silver Raven-Wolf, who quotes him in her latest book *To Light a Sacred Flame* (Llewellyn, 1999).

In 1993, he obtained the charter for All Saints Chapel of Faith Spiritist church. Basic knowledge of that church's ordained ministries provided material for his most recent book, *The Magickal Power of the Saints* (Llewellyn, 1998).

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From 1988 to 1994, Malbrough studied Santeria as it is practiced in New Orleans, in keeping with the Wiccan tenet of learning through experience and practice. However, he does not practice Santeria and has chosen not to become a Santero, even though he does have half of the *asiento*. He has also studied Haitian Voodoo, reintroduced to Louisiana culture during the late 1960s and early 1970s by Haitian immigrants—he does not practice this religion either. Both religions are classed as Mystical Christianity according to comparative religion studies.

In Baton Rouge, Malbrough established the First Church of Celtic Wicca in 1997. The church provides an umbrella for other Wiccan traditions to legally operate within the State of Louisiana. All ordained ministers of the church can legally perform marriages under the Louisiana State law, thus establishing Wicca as a valid religion in Louisiana. This is something that the priests and priestesses of both Santeria and Voodoo have not done with their own religious systems. Wicca is one of only four non-Christian religions legally established in Louisiana, along with Hinduism, Islam, and Judaism.

In 1982, Malbrough began the study of shamanism, and through conversations with Scott Cunningham both determined that shamanism was a part of the Old Religion. Today, Ray teaches core shamanism with Wiccan practice and religion to those who become his students—Witchcraft is Ray's religion. He believes that all Witches should have a knowledge of comparative religion as well as undertake a deeper study into the mythology of one's tradition's own pantheon.

Although Ray no longer leads the sabbats and esbats as a priest, he prefers to allow other members of the coven to do so in order to gain working knowledge and training for the priesthood to carry Wicca as a valid religion into the next century. He prefers to

be part of a group, sharing his knowledge and experience with others as well as teaching his own students.

In 1998, Ray established a mail-order business, Louisiana Spiritual Products & Candle Company, with plans to open a retail store selling his products to the general public as well as an outlet to help promote a better awareness of Wicca as a religion. His goal is that his manufacturing company and retail store will help provide jobs for craft members of his own coven, the Coven of Armorica, who may have lost their jobs because of their involvement in the Craft as a religion, because he believes that all Wiccans should join together to help each other as a spiritual family. Other coven members will be renting space in the store in which to start their own businesses. It will serve as a coop store for magickal people.

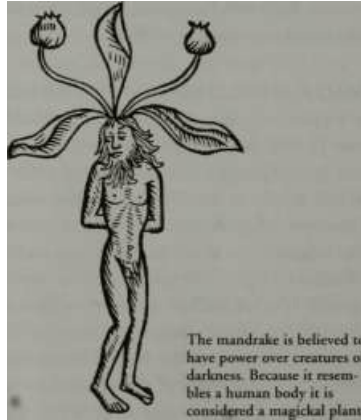
MALLEUS MALEFICARUM is a Witch hunter's guide written in Germany, circa 1484, by two Dominican inquisitors, Heinrich Kramer and James Sprenger, and published in 1486. It is also known as the Witches Hammer. Many European countries used this book, or a modified edition of it, as the model for conducting Witchcraft trials. The book outlined how to identify Witches and how to extract confessions through the use of torment and torture. The publication and use of the Malleus Maleficarum led to the brutal deaths of thousands of people in Europe. The persecution of Witches in

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Europe would span several centuries before the brutality and horror it inflicted would come to an end. See BURNING TIMES and COMPENDIUM Maleficarum.

MANDRAKE (*Atropa mandragora*/*Mandragora officinalis*) is one of the sacred plants of Witchcraft and is native to southern Europe. It was cultivated in England in 1562 (Grieve, Mrs. M. *Modern Herbal*. New York: Dover Publications, 1971, pp. 510-512). The root of the mandrake resembles the human form, one of the reasons why it came to be viewed as such a magickal plant. In magick the mandrake is associated with Mercury, Uranus, and Pluto.

The mandrake is a chthonic plant, believed to have power over creatures of darkness. Mixed with periwinkle, mandrake often appears in incense as an aid to exorcism. Mandrake was placed on fireplace mantels to avert misfortune. This connects the mandrake with



the hearth, and in turn with ancestral spirits such as the Lare. The Lare are protectors of home and family, and therefore the offering of mandrake on the mantel makes sense as an aversion of bad luck. See ANCESTRAL, HISTORICAL Plants in Witchcraft, and Lare.

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MANN, NICHOLAS R. (1952- ) was born in Britain, and earned a B.A. in ancient history and social anthropology from University College, London, 1982. While a resident in Glastonbury, the ancient Isle of Avalon, Mann explored the roots of his native Celtic tradition. He wrote *The Cauldron and the Grail* (1985), *Keltic Power Symbols* (1986), and *Glastonbury Tor* (1986) [Publication data not available.].

These works are grounded in the spirit of place, and feature the application of geomantic and geomythic principles to remarkable landscapes. Mann took his method to Arizona and applied it to the red rock country. The result was *Sedona: Sacred Earth* (Zivah Publishers, 1989), a highly acclaimed geomantic study. In his research of the landscape of Washington, D.C., Mann produced an as-yet unpublished analysis of the symbology present in the original designs for the United States capital. The essence of Mann's earth mystery and geomantic work is found in *Giants of Gaia* (Brotherhood of Life Press, 1995), coauthored with Dr. Maya Sutton.

As a result of personal work with men's issues, Mann wrote *History: Masculinity in the Post-Patriarchal World* (Llewellyn Publications, 1995). Continuing this theme, he wrote *The Dark God* (Llewellyn, 1996), a personal exploration of the shadow side of the male nature. This book is considered essential reading for those wishing to understand the many faces of

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the Pagan God. Mann also produced *The Isle of Avalon* (Llewellyn Publications, 1996), consolidating his earlier geomantic research on the traditional entrance to the Celtic Otherworld.

Mann is founder and editor of The Live Oak Oracle, a Druid quarterly. Mann's work in his native spiritual tradition appears in *Druid Mysteries* (Llewellyn, 2000), coauthored with Dr. Maya Sutton. Mann is a member of a death and dying research group, a founding member of a Druid grove and of a coven. Work in the coven includes blending Druid traditions with Wiccan. Mann is a storyteller of Celtic mythology, likes to illustrate his writing with his own drawings wherever possible, and lives in a forest in northern New Mexico. His works in progress include resacralizing the landscape, and understanding the nature of the soul and its passages through the dimensions of this world and the next.

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MANSIONS OF THE MOON refer to the influence of the moon as it travels across the sky viewed against the background of constellations. In its motion it is said to occupy various star patterns due to its position in the night sky.

The old order of moon mansions begins with the star called Alcyone, which is the Pleiades. The current order now begins in Aries. The problem with using the moon mansion system is that it differs, with regard to stellar correspondence, from cultural system to cultural system. The Arabs, Hindus, and Chinese all place the lunar mansions within constellations that are outside of the moon's current orbital path. Janarric Witches place the mansions along the ecliptical path, incorporating those constellations that lie across it. The Janarric system begins in the Pleiades and ends in Perseus. The following is the current formation of the mansions in the Janarric system. The Chaldean system was in use as late as the nineteenth century and was popular in medieval grimoires. The so-called "mansions" or stars through which the

Nicholas Mann.



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Each of these mansions was believed to emanate an influence that could be harnessed by magick. The list of these influences in each mansion follows:

1. Good fortune
2. Ill will, separation, revenge
3. Favor with authority
4. Secures love
5. Secures material desires
6. Aids in battle

7. Causes illness
8. Aids in childbirth and healing
9. Causes fear or reverence
10. Causes disharmony between lovers
11. Creates harmony between lovers
12. Influences divorce and separation
13. Influences friendship and good will
14. Material increase
15. Inhibits thieves
16. Aids against poisons
17. Aids childbirth
18. Aids the hunter
19. Causes misfortune for enemies
20. Aids the fugitive
- 21. Influences destruction and decline
22. Aids fertility in animals
23. Aids the harvest, and plants in general
24. Influences love and favor
25. Fouls liquids
26. Aids the fisher
27. Aids in the destruction of enemies
28. Aids in reconciliation

A powerful spirit governed each mansion of the moon. The names of these twenty-eight spirits of the moon mansions follow:

Geniel

Enediel

Anixiel

Azariel

Gabriel

Dirachiel

Scheliel

Amnediel

Barbiel

Ardefiel

Neciel

Abdizuel

Fazeriel

Ergediel

Atliel

Azeruel

Adriel

Egibiel

Amutiel

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Kyriel

Bethnael

Geliel

Requiel

Abrinael

Aziel

Tagriel

Atheniel

Amnixiel

The magician Agrippa, in the year 1531, recorded a collection of magickal images related to the twenty-eight mansions of the moon in his work on occult philosophy. These images were to be designed during the influence of the desired mansion, in order to bind the flow of energy within a magickal seal. These seals were either carried upon the person intended, or placed in the appropriate setting, etc.

The following is a list, common during the Middle Ages, of the twenty-eight images for sealing the power of the mansion of the moon.

1. The figure of a well-dressed woman, sitting in a chair with her right hand lifted up on her head. This is to be fumed with an incense of musk, camphor, and calamus. The seal is to be set upon a silver square, set upon a silver ring.
2. The figure of a soldier sitting upon a horse, with a serpent in his right hand. This is to be fumed with an incense of red myrrh and storax. The image is set upon red wax.
3. The figure of the head of a man, set upon silver. This is to be fumed with an incense of red sanders.
4. Upon white wax, the figures of two people embracing. This is fumed with an incense of aloes and amber.
5. Upon silver, the image of a well-dressed man, whose hands are raised in prayer. This is fumed with an incense of frankincense and myrrh.
6. Upon tin, the image of an eagle, with the face of a man. This is fumed with an incense of sulfur.
7. Upon lead, the image of a man holding his genitals in one hand, and covering his eyes with the other. This is fumed with an incense of pine.
8. Upon gold, the head of a lion, fumed with amber.
9. Upon gold, the image of a man riding a lion. In his left hand he holds the lion's ear, and in his right he extends a gold bracelet. This is fumed with an incense of myrrh, frankincense, and saffron.
10. Upon blackened lead, the image of a dragon and a man in combat. This was fumed with the hairs of a great cat mixed in an incense of assafoetida.
11. Upon a white wax seal, the image of a woman, and upon red wax the image of a man. These images are then pressed against each other, so that the couple embraces. The seal

is then fumed with an incense of aloes and amber.

12. Upon copper, the image of a dog biting his tail. This is fumed with the smoke from burning the hair of a black dog and cat.

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13. The figure of a man who is sitting, writing letters. This is fumed with frankincense and nutmeg.

14. Upon silver, the image of a man sitting upon a chair with a balance scale in his hands. This is fumed with cinnamon.

15. Upon iron, the image of an ape. This is fumed with the hair of an ape.

16. Upon copper, the image of a snake with its tail raised above its head. This is fumed with hartshorn.

17. Upon copper, the image of a woman holding her face with both hands. This is perfumed with liquid storax.

18. Upon tin, the image of a male centaur. This was fumed with the burnt head of a wolf.

19. The figure of a man, with his own image behind, and in front of him. This is fumed with sulfur and jet, then placed in a brass box along with your enemy's link (hair, nails, etc.) and some sulfur and jet.

20. Upon iron, the image of a man with winged feet, and a helmet upon his head. This is fumed with argent vine.

21. Upon iron, the image of a cat with a dog's head. This is fumed with hair from a dog's head, and buried where the destruction, or decline, is intended.

22. Upon iron, the image of a woman suckling her son. This iron seal is then heated to brand with. In herd animals the "leader" is branded, usually upon the horn.

23. Upon a piece of fig wood, the image of a man planting. This is fumed with the flowers of a fig tree, and then hung in the area to preserve.

24. Upon white wax, the image of a woman brushing her hair. This is fumed with orris and coriander.

25.. Upon red clay, the image of a winged man holding an empty vial. The seal is then mixed in with asafoetida and liquid storax, and burned. The burned remains are then dropped into the body of water to be influenced.

26. Upon copper, the image of a fish. This is then fumed with the skin of a sea fish, and the seal is then tossed into the body of water in which you desire to fish.



27. Upon an iron ring, the image of a black man covered with hair and girdled the same, tossing a lance with his right hand. This is then sealed with black wax, and perfumed with liquid storax while stating the desired effect.

28. Upon white wax (with mastic), the image of a crowned king. This is fumed with aloes.

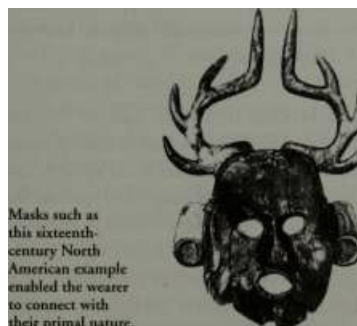
MASCULINE ENERGY is a term denoting the specific nature of certain types of energy. It does not refer to gender, as both men and women possess masculine energy. According to occultist Dion Fortune, on a mundane level masculine energy is focused and directive. From a traditional occult perspective masculine energy is active on the physical plane and passive on the spiritual plane. As a polarity masculine energy has a positive charge, meaning positive as in a battery connection.

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MASKS have been used since ancient times by Witches, shamans, and magicians. The use of masks dates back to prehistoric times and is found in all cultures. Wearing a mask can induce altered states of consciousness when the wearer mimics the nature expressed by the mask. This is a form of what is known as atavistic resurgence, a connecting with primal natures residing within ancestral memories. Atavistic resurgence can also refer to a connection with the ancient primal group mind, the collective consciousness or unconscious.

In Wicca/Witchcraft animal masks are often employed to serve as an alignment to a specific animal consciousness. The occult principle behind this practice states that to become like something is to become the thing itself. By the wearing of a wolf mask, the Wiccan/Witch attempts to draw closer to the primal energy of the wolf. The wearer of the mask will also move and behave like the animal depicted in the mask. From an occult perspective, like attracts like. This technique can also be employed to link with one's familiar spirit.



In ancient Rome death masks were made in honor of the departed. Egyptians also made masks for the dead, primarily in the case of a Pharaoh. The ancient Greeks employed masks for theater, and masks also served to depict various spirits and deities in the Mystery Cults of Greece. Masks are also employed in sex magick to enhance excitement

and create a link to altered states of consciousness. See AKASHIC Records, Animals in Witchcraft, Atavistic Resurgence, and Shaman.

MATARAZZO, LADY BRENDA is the High Priestess and founder of the Grove of the Green Cobra, Temple of Ancient Mysteries, where she teaches courses in Wicca, Druidism, and Egyptian Magick. For the past twenty years she has led groups, lectured, and taught classes on these ancient magick traditions. She is the author and creator of The Way of the Witch audiotape series, distributed nationally through Azure Green and New Leaf distributors. Lady Brenda has appeared on national television and radio, talking about the beliefs and traditions of the Craft. In addition to public speaking she has written articles for several metaphysical magazines including New Moon Rising and New Perspectives.

As the founder of the Grove of the Green Cobra, Lady Brenda teaches Witchcraft, Druidism, and Egyptian magick from a traditional approach, with practical and straightforward emphasis on tradition and magickal practices as a way of life rather than a religion or fad. Within the Grove of the Green Cobra she also maintains a separate group, known as the Wings of Isis, devoted solely to the Egyptian magickal practices.

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Lady Brenda Matarazzo, founder of the Grove of the Green Cobra.

Lady Brenda leads a tour to Egypt every other year, taking students and seekers to temples to perform magick and ritual. It is here while awakening the temples after thousands of years that she believes a person can feel where the roots of magick began.

A psychic counselor by profession, Lady Brenda has counseled people in person, over the phone, and over the air for the past fifteen years. Lady Brenda is a predictive psychic who has accurately predicted the dates, times, and places of future events. She has been the host of her own psychic radio show, the Lady Brenda Psychic Hour, and appeared on the Love Channel, the Learning Channel, and at the Renaissance Pleasure Faire.

Lady Brenda was born in California on December 24, 1958, and was raised in East Africa, to which she attributes her early fascina-

tion with earth-based belief systems. Her interest in ancient religions continued when she returned to California and obtained a doctorate in religious philosophy. Her magickal studies began in 1977 when she began studying Witchcraft in the Alexandrian and High Mag-ick'traditions. In 1983 she became a Wiccan priestess. Shortly thereafter she began her formal studies under an Egyptian High Priest to later become an Egyptian High Priestess. In 1989 she completed her Druid studies to become a Druid High Priestess.

Lady Brenda now resides in southern California with her husband and daughter. When she is not teaching, touring, or giving readings she enjoys herb gardening, belly dancing, and riding her Arabian horse.

MATRIARCHAL is a term used to refer to societies in which women hold the most key positions govern, and where lineage is traced through the female. Generally, a matriarchal society would also focus its religious views on a goddess concept over a god concept. In some cases, the latter may not even appear in the religious structure of matriarchal religion. 5rc AMAZONS and MATRIFOVAL.

MATRIFOVAL is a term used to indicate ancient societies that focused primarily upon goddess worship. In matrifocal society the iconography of goddess images and symbols are more abundant than those related to the worship of a god. Matrifocal differs from matriarchal in several ways. For example, in a matrifocal society, family lineage may or may not be traced through the female line. In a matriarchal society, by contrast, it would be

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uncommon for lineage not to be traced through the women. Matrifocal societies also do not necessarily discriminate against men concerning their involvement in religious rites, tribal positions, and general status within the clan. See KURGANS and MATRIARCHAL.

MAY DAY is an ancient fertility festival that can be traced back to the Great Mother festivals of the Hellenistic period of Greco-Roman religion. The ancient festival of Floralia culminated on May 1 with offerings of flowers and garlands to the Roman goddesses Flora and Maia. The month of May is named for the goddess Maia.

In the *Itinerarium*, written in 1724 by Dr. William Stuckely, the author describes a Maypole near Horn Castle, Lincolnshire, that reportedly stood on the site of a former Roman herms (a wood or stone carving of the upper torso of a body emerging from a pillar). The author records that boys "annually keep up the festival of the Floralia on May Day," and carried white willow wands covered with cowslips. Stuckely goes on to say that these wands are derived from the thyrsus wands once carried in ancient Roman Bacchanal rites. (Hazlitt, W. C. *Dictionary of Faiths & Folklore*. London: Bracken Books, 1995, pp. 402-406).

The May festival incorporates elements of pre-Christian worship related to agricultural themes. In ancient times a young male was chosen to symbolize the spirit of the plant kingdom, known by such names as Jack-in-the-Green, Green George, and the Green Man. He walked in a procession through the villages symbolizing his return as spring moves toward summer. Typically a pretty young woman bear-

ing the title "Queen of the May" led the procession. She was accompanied by a young man selected as the May King, typically symbolized by Jack-in-the-Green. The woman and man were also known as the May Bride and Bridegroom, bearing flowers and other symbols of fertility related to agriculture.

An old Cornish May custom was to decorate doors and porches with the green boughs of sycamore and hawthorn. In Ireland it was once the custom to fasten a green bough against the home on the first of May to ensure an abundance of milk in the coming summer. The ancient Druids are said to have herded cattle through an open fire on this day in a belief that such an act would keep the cattle from disease all year. See BELTANE, BIRCH, FLAWTHORN, JACK-IN-

the-Green, Maia, Maypole, and Sycamore.

MAYPOLE is a tall pole garlanded with greenery or flowers and often hung with ribbons that are woven into complex patterns by a group of dancers. Such performances are the echoes of ancient dances around a living tree as part of spring rites designed to ensure fertility.

Tradition varies as to the type of wood used for the Maypole. In some accounts the traditional wood is ash or birch, and in others it is the cypress or the elm. The Maypole is traceable to a figure known as a herms (or hermai) that was placed at the crossroads throughout the Roman Empire. A herms is a pillar-like figure sporting the upper torso of a god or spirit. The herms is a symbol of fertility and often included an erect penis protruding from the pillar. The earliest herms were simply wooden columns upon which a ritual mask was hung. In time, to reduce their replacement costs, the

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The Maypole is a traditional element of May Day festivals.

Romans began making the herms from stone instead of wood. In May, the herms was adorned with flowers and greener)', and sacred offerings were placed before it. These and other elements of ancient Italian Paganism were carried by the Romans throughout most of continental Europe and into the British Isles (Kerenyi, pp. 380-381). See Cypress, Herms, May Day, Moon Tree, and Sycamore.

McCOY, EDAIN (1957- ) became interested in alternative spiritualities in her teens when she was exposed to the teachings of Jewish mysticism. She became a self-initiated Witch in the eclectic Wiccan tradition in 1981, and was initiated into an eclectic San Antonio coven in 1983. A few years later she became involved in Celtic magickal traditions. A chance meeting

with someone at an Irish dance festival in Houston led her to become an initiate of the Wittan Tradition, an Irish-based path. Today she is a priestess and elder in that tradition. She has also studied Appalachian folk magick and Curanderismo, a Mexican folk tradition.

Currently practicing as a solitary, Edain remains interested in group work, maintaining close connections to the larger Pagan community. She still occasionally works one on one with Craft students or presents workshops at local occult shops and Pagan festivals.

Edain is a graduate of the University of Texas with a B.A. in cultural history. She lives in her native Indiana where she writes by night and spends her days working as a stockbroker for a large investment firm. She is the author of more than a dozen books on Pagan and magickal practice including Celtic Women's Spirituality (1998), Making Magick (1997), Celtic Myth and Magick (1995), Inside a Witches' Coven (1997), and Bewitchments (1999); all were published by Llewellyn Worldwide.



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McFARLAND DIANIC TRADITION

(MDT) originated in Texas. According to its members the name "Dianic" was coined

quite accidentally some forty-odd years ago by the eminent anthropologist Margaret Murray. MDT members feel that the word "Dianic" inaccurately indicates a Roman history, when in reality Diana is only one of many Goddess names recognized by their tradition. The roots of MDT are a mixture of family traditions and the lore of the Tuatha de Danann. Only in the last fifty years or so have there been specific names for different traditions in Witchcraft; previously all traditions referred to their ways as simply the Old Religion.

To the MDT a Dianic Witch is above all else a worshipper of the Goddess. Essentially a Dianic is a monotheist, for within the MDT the Goddess is the creatrix of all that is, and there is a sacredness in all that exists, for through Her, all life is related. Within the MDT the Goddess possesses three aspects: the Maiden, the Mother, and the Crone. Like Her symbol, the moon, each aspect cycles into the next. Death is but a pause in the eternal cycle referred to by many as reincarnation. The MDT acknowledge a male consort as the chosen companion of the second aspect of the Goddess. However, She is seen as immortal while he is considered mortal. It is theology that distinguishes the MDT from Witchcraft Traditions that worship the Goddess and the God duality. The Goddess has been known by many names, through many thousands of years, in virtually every civilization on the planet.

The MDT was established in its present form in Dallas, Texas, in the early 1970s by Morgan McFarland and Mark Roberts (see

Adler, pp. 122-125). It was considered by them to be a logical blending of their Craft backgrounds. The rituals and teachings are so similar that it is obvious that they have a common source, now lost in antiquity.

Since the Tradition was first planted in the Dallas area in the early 1970s, it has grown steadily. Today the matrilineal family tree reflects six generations of High Priestesses. Of the fifty-four High Priestesses known, four are now deceased, many live out of state and others have been lost track of through the years. The MDT is currently in touch with forty-one of their High Priestesses. The MDT Council of High Priestesses was created in 1980 and still exists today. It was not only to honor their matriarch, Morgan McFarland, but to distinguish their tradition from other Dianic traditions.

The rituals of the MDT celebrate the Goddess' cycles. They are a time for the sharing of Her mysteries as well as meditation, healings, and divination. Their "magick" is in using natural forces to regain kinship with She who is Mother Nature. The MDT admittedly "step to a different beat," the eternal rhythm of creation, the Dance of the Goddess. For the MDT it is a step from the cement to the earth.

MENHIR is a rough-hewn, ancient standing stone whose purpose is still open to debate. Some people believe they guard burial sites, mark out astronomical sites, house powerful spirits, represent deities, or indicate the location of portals to other dimensions. Some menhirs have breasts carved on them (sometimes with a vulva, also) and date to around 3000-4000 B.C. They appear in southeastern Italy, France, Portugal, and England.

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The same imagery appearing on menhirs is also found on ancient tomb walls where the vulture and the owl are joined in the symbolism. According to Marija Gimbutas, the breasts carved on menhirs are meant to be nourishment for various types of spirits, including spirits of the dead (Gimbutas, *The Language of the Goddess*, p. 40). Gimbutas further states that some of the menhir are associated with the goddess "Ana," whom she identifies with the Breton Ankou and the Irish Morrigan, "Goddesses of Death and Guardians of the Dead." Some scholars believe that menhirs are representative of the Owl Goddess. Athena, whose totem symbol is the owl, was called the "Stony One" in ancient times.

In the many legends surrounding them, menhirs are said to move about and even to speak. In some tales menhirs are heroes or villains turned to stone through some feat of magick. Some commentators have associated the menhirs with sacred wells, and standing stone circles with fairy rings. In this view a circle of tall



A prehistoric menhir towers over the landscape near the river Loire in France.

stones becomes a symbolic well, the portal to the Otherworld. Circle dancing within the ring, with the pace moving faster and faster, is said to raise power and open the doorway between the worlds. See **CIRCLE OF THE ARTS** and **FAIRIES**.

**MEN'S MYSTERIES** are the essential and fundamental aspects of men's spirituality. They originated in the early hunter/warrior societies that arose within the matrifocal cult of the Neolithic period. The Men's Mysteries are rooted in the formation of hunter and warrior cults that were necessary for the survival of the clan. These groups were uninfluenced by the women of the clan who remained in the villages while the men went off to hunt or engage an enemy. This was a time when men were alone together without the responsibilities of family or community. Freed from the constraints of the social structure established by women, men developed a subculture of their own that reflected the needs and drives that are uniquely masculine.

The Men's Mystery Tradition can be divided into four categories: Hunter/Warrior, Satyr, Divine King/Slain God, and Hero. These individual mysteries represent various aspects of masculine mentality and behavior. Within the early male societies, initiations involving tests of courage, physical strength, endurance, or tolerance for pain were

important to establish stature within the tribe. The possession of such traits was essential for operating within the male society as they demonstrated physical and mental fitness. Strength, courage, and endurance were important because hunting animals was dangerous, enemies were common, fights were inevitable, and physical injuries were expected.

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The Satyr Mysteries reflected the sexual nature of men, the internal struggle between their primal biological drives and their higher intellect. The half-human/half-animal figure therefore symbolized men bound by the two polarities of body and spirit. The mythos of the Divine King/Slain God reflects the willingness of men to risk death for their beliefs and for the welfare of their tribe or nation. The Divine King is a symbol of self-sacrifice. The Hero character reflects what is noble in men, their striving toward greater truths. The Hero is unique as a Men's Mystery because, unlike the other aspects noted here, the Hero must leave the tribe and find his value in the larger community of the world.

With the merging of the Hunter/Warrior with the Hero element, it became a practice of the Men's Mysteries to create stories of haunted woods and dreadful monsters. These served not only as initiatory experiences but also served to ensure the privacy of ritual sites. This was particularly important during the time of the Inquisition. The average villager was not about to go out into the woods where supernatural forces were at work. This helped to ensure that the Witches' sabbat could proceed undisturbed. See *Lame God, Slain God, Wand, and Staff*.

MENSTRUAL BLOOD is one of the sacred liquids of Witchcraft, and is often known as the Blood of the Moon. In the ancient Mystery Teachings we find that menstrual blood was more than the indicator of a woman's fertility cycle. The vagina was viewed as a magickal portal through which life issued forth from an mysterious inner source. In matrifocal religion it was a portal of both physical regeneration

and spiritual transformation. Women are more attuned to their psychic nature during menstruation, and because the flow of menstrual blood tends to absorb astral energy, women are also better at healing others during this time. This is because illness is first reflected in the astral body and lingers in the energy field of the aura. Thus a menstruating woman can absorb another's astral energy and ground it through her own physical bleeding. Once the blood is put into the earth, the energy is neutralized and healing can begin within the aura of the unhealthy person.

Menstrual blood was also used to fertilize seeds for planting, passing the essence of the life force into them. Fields were sometimes sprinkled with a mixture of water and menstrual blood to encourage growth. The seeds and plants absorbed some of the energy before the soil neutralized the etheric charge. Female shamans also passed magickal charges into the planted fields through menstrual blood, designed to influence



the group mind of the community feeding upon the harvest. It is interesting to note that during the Middle Ages Witches were often accused of bewitching crops.

Another function of menstrual blood was to anoint the dead. This was believed to assure their rebirth due to the life-giving properties of blood that issued forth from the portal of life itself. During the Neolithic period and early Bronze Age in Old Europe, the Aegean region saw the creation of round tombs with small openings oriented to the East, the quarter of the rising sun. These tombs represented the womb of the Goddess and the opening was her vagina. Sacred blood bowls were used to collect

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menstrual blood for anointing the dead. These were sacred vessels of fertility, light, and transformation. The dead were anointed with menstrual blood and their bodies placed in the tombs. The light of the rising sun was a symbol of renewal and regeneration as it penetrated the opening of the tomb (the solar phallus entering the lunar vagina). Later in history these earthen tombs evolved into fairy mounds, remnants of the Cult of the Dead.

In *Sacred Pleasures: Sex, Myth, and the Politics of the Body* (San Francisco: HarperCollins, 1996), Riane Eisler recounts how prehistoric funerary rites and ceremonies included sexual acts. Such acts were designed to connect the tomb with the energy of procreation. Spiral symbols were often marked upon Neolithic tombs as symbols of regeneration. They also symbolized the shamanistic transformation of consciousness that employed hallucinogenic mushrooms. Mushrooms have a reputation as an aphrodisiac and their similarity to male genitalia was certainly obvious to the ancient Europeans. The quickness with which mushrooms swell up and then ebb away also contributed to its association with the phallus. Thus we can easily relate ecstatic dancing with the burial rites of blood magick.

In the *Mystery Teachings* blood magick is connected to the phases of the moon. The full moon initiates ovulation and is symbolic of the transformational powers of lunar energy (and therefore feminine energy). Because of its fertile aspect in a woman's cycle the full moon is the time of the mother. During this phase it is best to formulate and visualize whatever is desirable in one's life. Magickal images take root during this phase and the blood is charged with what-

ever thought-forms may be directed into it. The waning moon moves that which was conceived during the full moon toward manifestation. It is a time to make those connections with the physical world that will assist the flow of related energy toward one's desires. The new moon releases the charged blood from the magickal cauldron of the womb. The magickal energy is now spent and it is a time for reflection and turning inward. The waxing moon is a time of potential, a time to read and study, preparing the fertile soil of the womb for the magickal seed that will be planted by the full moon.

Positive attitudes toward menstruation are important both to the female and to the society that empowers her. In Eisler's *Sacred Pleasure*, we encounter BaMbuti pygmies

of the Congo forest who call menstruation being "blessed by the moon." Within this culture no negative associations appear connected with the time of menstruation. Instead, a woman's first menstrual blood is celebrated through a festival called elima, which involves the entire village. After her first menstruation, being blessed by the moon again in the future is simply viewed as a natural part of the woman's life and warrants no further ceremony. No taboos are connected to a woman's time of menstruation among the BaMbuti, and this perhaps best reflects the ancient non-Judaic-Christian mentality.

The flow of blood and its ceasing are both intimately connected to the Women's Mysteries. Menstruation, pregnancy, childbirth, and menopause are all aspects of the life cycle of all women. Blood, or its absence, naturally marks the transformational stages of a woman from the breaking of the hymen, to the blood of childbirth, to the cessation of bleeding at

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menopause. Understanding the inner tides of women and the factors that influence them is an important quest.

In *Blood Relations: Menstruation and the Origins of Culture* (London: Yale University Press, 1991), Chris Knight tells us that primitive forest-dwelling humans slept in tree tops beneath the night sky, where the light cycles of the moon patterned the menstrual cycles of women. Knight's research indicates that the majority of women begin menstruation during the new moon phase and ovulate at the time of the full moon. Luisa Francia, in *Dragon Time: Magic and Mystery of Menstruation* (Woodstock: Ash Tree Publishing, 1991), also states that women who live and sleep outdoors (away from artificial lights) are in tune with this cycle.

Knight presents some interesting findings compiled from the research of A. E. Treloar, W. Menaker, and Gunn, well-known researchers in women's biology. A study of the cycle lengths of 270,000 women, representing all ages of reproductive life, revealed the following data. The highest single percentage (28 percent) of women in the study menstruated during the new moon. The second highest percentage menstruated during the first quarter (12.6 percent) and only 11.5 percent menstruated during the time of the full moon. The research also indicated that 28 percent of women in the study had a menstrual cycle length of 29.5 days. This cycle was also shown to be the most fertile. The study also found that heterosexual women who engaged in regular weekly sex had cycles more closely related to the moon's cycle than women whose sex life was either sporadic or celibate in nature. The study further indicated that male pheromones may be involved in aligning a

women's menstrual cycle to the so-called normal cycle commencing with the new moon. See *Cult of the Dead and Women's Mysteries*.

MICROCOSM refers to the mundane or minute aspect of a greater whole. In occultism,

Nature is the microcosmic reflection of Divinity, the macrocosm.

MINERVA is the goddess of wisdom. In ancient times her cult animal was the owl. According to her myth Minerva issued forth from the head of Jupiter. In her earliest forms Minerva presided over spinning, weaving, and needlework. Later she presided over agriculture and navigation as well. She was also known as a goddess of war, but of defense instead of aggression. In all myths concerning Minerva she was a fierce protector of her own chastity.

In one of her legends Minerva competed with Neptune over rulership of a seaport city.

Minerva, goddess of wisdom and of the defensive aspect of war.



#### F.NCYCI OPI OIA OFW1CCA & W1TCHCRAF 1

The gods of Olympus decreed a contest stating that the one who created the most useful object will claim the city. Neptune creates a horse from the sea and tells the gods that the horse will aid mortals in their labors. Minerva creates an olive tree and informs the gods that the tree will provide food for the mortals and oil for their lamps, with which they can light their temples and give worship to the gods. The gods are most impressed with Minerva's creation and proclaim her the victor.

In another myth Minerva is challenged by a mortal woman named Arachne to a contest of spinning and weaving. Arachne wove images of the gods in which they were deceived by other gods, as well as images of the gods failing in one endeavor or another. Minerva felt insulted by this and punished Arachne for such impiety by transforming her into a spider. See Owl and Spindle/Spinning.

MISTLETOE (Vbam a/hum) is a symbol of immortality, love, and liberation. Mistletoe growing upon oak trees was highly regarded by the Romans and the Celts as a sacred plant. Because the juice of its berries resembles semen it was thought to be the sperm of the oak tree god and was therefore considered to be of great power. The Druids reportedly harvested mistletoe with a golden sickle. This is a symbolic solar theme in which the Harvest Lord is sacrificed. The harvesting of mistletoe may have been meant, in part, to release the spirit of vegetation back into the soil.

Mistletoe is a parasite, and as such was not considered a plant in the same sense as was a tree or herb. It has been suggested that because of this, the ancients used mistletoe as a symbol of

freedom and liberation. The custom of a couple kissing beneath the mistletoe may have originated from sensual rites related to the cult of Dionysos. According to the ancient historian Strabo, the Druids worshipped Dionysos as one of their gods.

According to legend, mistletoe grew on the sacred oak at Lake Nemi. The branch, or bough, of this tree was considered sacred and was protected by the Guardian of the Grove (Rex Nemorensis, King of the Woods). The term "the golden bough" may be interpreted as covered with mistletoe, a symbolic solar metaphor. See Golden Bough and Lake Nemi.



Mistletoe is not only the symbol of love, but also of immortality and liberation as well.

MONAGHAN, PATRICIA 1940- A pioneer of the contemporary women's spirituality movement, Monaghan's first published work was *The Book of Goddesses and Heroines* (New York: E. P. Dutton, 1981); it was also the first published encyclopedia of feminine divinity. An expanded edition of the book was issued in 1990 by Llewellyn, and an edition more than twice the size of the first one was published as

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The New Book of Goddesses and Heroines by Llewellyn in 1998. It remains the definitive encyclopedia of Goddess lore, noted not only for his "impeccable scholarship/ (Green Egg) but for its cross-cultural breadth.

Monaghan's massive study of sun goddesses in more than a dozen cultures was published as *O Mother Sun: A New View of the Cosmic Feminine* (Crossing Press, 1994). Other books include *The Goddess Path: Myths, Invocations and ^w^(Uewedyn, 1999)*; *The Goddess Companion: 366 Meditations on the F em inin e Divine* (Llewellyn, 1999); *Meditation: The Complete Guide* (with Eleanor G. Vierick: New World Library, 1999); and a forthcoming book on girls' spirituality, *Wild Girl The Path of the Young Goddess* (Ueweflyn, 2001).

In addition to her scholarship, Monaghan is a widely published poet, author of two books:

*Winterbuming* (Rreweed Press, 1987) and *Seasons of the Witch* (Delphi Press, 1992); at press is *Dancing with Chaos* (Salmon Poetry, 2000). She has won the Beilingham and the Friends of Literature awards for poetry.

Monaghan holds a Ph.D. in science and literature from the Union Institute; she is a member of the mterdisciplinary Resident Faculty of the School for New Learning at DePaul University in Chicago. Reared in Alaska, she holds c\_i\_ American and Irish citizenship and is a lifelong student of Irish spirituality. She is the widow of the renowned science fiction and historical writer Robert Shea.

MOON MAGICK is a belief, and incorporated practice, holding that the moon emanates occult energy. Each phase of the moon is associated with different types of this energy. The new moon is said to aid ventures, beginnings, or gains. This energy is amplified by the phases until the rime of the full moon. The full moon marks the highest and most concentrated emanation of occult energy.

The moon is also said to emanate influences related to the zodiac signs. From an astrological perspective, when the moon is in Taurus, Virgo, or Capricorn it aids all

works involving the supernatural. The moon in Aries, Leo, or Sagittarius aids all works related to love and friendship. The moon in Cancer, Scorpio, or Pisces aids all works involving crossing, hexing, or binding. The moon in Gemini, Libra, or Aquarius aids all works of an unusual nature.

An ancient rite known as Drawing Down the Moon is depicted in Greek art and is mentioned by the Roman poet Horace in his Epodes. Moon magick is associated in ancient

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literature with such goddesses as Proserpina, Diana, and Hecate. Moon Magick techniques employed in Witchcraft appear as late as 1582, as noted in the trial of Elena Draga. Elena confessed to using the ocean tides, timed to lunar phases, to perform works of healing (Martin, Ruth. *Witchcraft and the Inquisition in Venice, 1550-1650*. New York: Basil Blackwood Inc., 1989, pp. 142-143). See Drawing Down the Moon, Full Moon Meetings, Mansions of the Moon, and Moon Phases.

MOON GODDESS is one of the primary deity forms in Wicca/Witchcraft. In modern Wicca/Witchcraft the moon goddess is often viewed as a triple goddess: maiden, mother, and crone. The maiden is associated with the waxing moon, the mother with the full moon, and the crone with the waning moon. In the older traditions, the fourth phase of the moon, the period of the new moon (the three days in which the moon is not visible), was attributed to the aspect of the goddess known as the enchantress.

The moon goddess was a very early aspect of divinity that evolved from the Neolithic Cult of the Great Goddess in Old Europe. The swelling of the moon and its subsequent decline, reflecting the changes in a woman's body due to pregnancy, no doubt mirrored a dual mystery. To our ancestors, what was mysterious must come from the Otherworld. Therefore the moon became divine and women became her priestesses because of their reflected nature.

The ancients believed that the moon influenced a woman's menstrual cycle, thus linking the moon to fertility. When we consider that the roots of Wicca/Witchcraft extend back to



The Moon Goddess is depicted on this disk or coin.

the fertility cults of pre-Christian Europe, it is easy to see the importance of the Moon Goddess in the Old Religion.

In ancient times the moon goddess was also known as the bringer of life and death. She sent rains, storms, and floods. She moved the tides of the ocean, the water that she provided in order for life to exist was as well the element through which she removed life. This is also reflected in the menstrual period of women, the providing for life and then its abrupt denial. Therefore the moon goddess is strongly linked to fluids of all kinds. In ancient times she was also known as "The Dewy One," for in the dryer, warm climates of Old Europe the dew was essential for plant life.

The moon has been associated with emotions since ancient times. Just as the moon exerts influence over the forces of Nature it also influences the inner world of mind and the spirit. Therefore the moon goddess is linked to psychic visions. The ancients believed that the moon goddess could bestow prophecy or

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insanity to individuals as she pleased. This is reflective of her dual nature of light and dark, waxing and waning.

In the Mystery Teachings, darkness is the mother of the moon. It was the first power and therefore it was approached with both fear and reverence, under the title of Anthea, the Underworld Queen. Her name meant "The Sender of Nocturnal Visions." Later she was known as Hecate Triformis, a Greek moon goddess associated with the powers of darkness and the moon. From Hecate evolved several key goddesses including Artemis, Proserpina, and Diana.

In ancient times, the light of the moon itself was the power of the moon. It was the actual substance of magick itself, and not a mere symbol of the moon's power. We find this belief reflected in ancient deity statues where torches appear in the hands of Hecate and Diana Lucifera, displaying the power they wield in their hands. From this concept arose the ritual practice of using candles, torches, and bonfires in lunar ceremonies. This was designed to encourage the light of the moon, as seen in the ancient rite of carrying torches around a newly planted field at night. In ancient Celtic times, torches were lighted for the moon goddess Bridget or Brigentis just as they had been earlier in Greece for Hecate and Artemis. See Bridgit, Diana, Full Moon Meetings, Hecate, and Proserpina.

MOON PHASES is a term used to indicate the periods of the moon's reflected light, seen from the earth in different shapes such as the crescent or full moon. The moon has four different phases called quarters: first, second, third, and

fourth. The first quarter (also called the new moon) begins the cycle during which the moon cannot be seen for three days. This is because the moon rises and sets with the sun and is therefore obscured. By the end of the first quarter the moon appears as a slender crescent just after sunset. There are twenty-nine days, twelve hours, forty-four minutes and three seconds between one new moon and the next.

The second quarter marks the time between new moon and full moon. This is called its waxing period as the crescent gradually grows into a sphere. The full moon marks the beginning of the third quarter. It rises just as the sun sets, and then sets as the sun rises in the morning. The fourth quarter marks the period halfway between full moon and new moon. This time is called the waning of the moon. Most Wiccans/Witches consider the moon to be waning immediately following the night of the full moon. See MOON MAGICK.



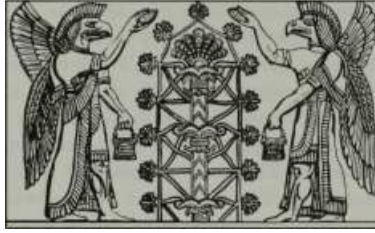
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The four phases of the Moon: the New Moon, the First Quarter, the Full Moon, and the Third Quarter.

MOON TREE is an ancient symbol that appears in the Old Religion. It symbolizes the course of the moon, its phases, and its power over the earth. As a mystical symbol the moon tree represents the path to enlightenment, and the white fruit of the moon tree holds the seeds. Variations of this symbol can be found in ancient Etruscan, Assyrian, Greek, and Roman art.

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The Assyrian moon tree is a stylized depiction of this ancient symbol. The shrine-like framework relates to early worship of the goddess taking place in a grotto or grove.

The earliest symbolic representation of the moon deity was a stone that appears in ancient art to be a crude pillar of some type. Early legends recount that this stone fell from the sky as though it had come from the gods themselves. It is interesting to find that both the same symbol and legend appear in early Greek, Assyrian, and Etruscan/Roman legends. In Chaldea the moon goddess known as Magna Dea was worshipped in the form of a black stone obelisk, as was the Arabian goddess Al-Uzza.

In ancient art the moon tree is often depicted bearing thirteen torches or thirteen blossoms (there are always thirteen moons in a year, being either full moons or new moons). In Assyrian art the moon tree sometimes appears with ribbons attached to it, very similar to the European Maypole. Images have been found that depict the moon tree enclosed in a shrine or trellis work, recalling the fact that the moon goddess was first worshipped in a grotto or a grove of trees. The olive tree was believed to house the moon whenever it was not visible. See Full Moon Meetings, Maypole, and Olive tree.

MORRIGAN is one of the Celtic goddesses of fate, as well as a goddess of war in early Irish tradition. She is part of a trio of war-goddesses called the Morrigan, along with Badb and Macha. The goddess Nemain is sometimes substituted, but it may be that she is simply an aspect of either Badb or Morrigan. Some commentators argue that Morrigan is identical with Morrigan, and that Badb, Macha, and Nemain are all aspects of her (MacKillop, p. 297).

Morrigan may be an aspect of the Irish earth goddess Ana, for they share the power of prophecy and the ability to cast spells. Morrigan also has the ability to transform herself into a bird, fish, or animal, as well as appearing as a beautiful young girl or an old hag. Commentators have seen parallels between Morrigan and the Sumerian/Babylonian earth-goddess Inanna, as well as the Valkyries of Norse tradition.

In her dark aspect Morrigan forms part of a fate trinity with Badhb and Macha. Sometimes the name Morrigan is used as a collective name for the three daughters: Badhbh, Anu, and Macha. Many modern Wiccans/Witches use



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the name Morrigan to represent the collective name rather than the individual goddess form of antiquity. Morrigan's symbol was the raven or crow. See FATES and RAVEN.

MORTAR AND PESTLE is an object used for crushing or grinding herbs and other items. Various materials can then be mixed together for spells and other works of magick. In Wicca/ Witchcraft the mortar and pestle also symbolizes the masculine and feminine polarities that join together for procreation. Some solitary practitioners of Wicca/Witchcraft use the mortar as a chalice and the pestle as a wand. See Chalice and Wand.

MORWYN, LADY is a writer and teacher based in Boulder, Colorado. Holding a Ph.D. in Luso-Brazilian Studies, she was a Fulbright, Gulbenkian, and NDEA Title VI scholar, she taught at universities such as Brown, Pittsburgh, and Colorado, and has been a master cross-cultural trainer and assessor, selecting candidates and facilitating programs for business executives and their families from Fortune 500 companies who relocate abroad. She speaks five languages, and has lived in Mexico, Brazil, England, Scotland, Wales, Portugal, Spain, and Italy, where she studied the esoteric traditions of those lands.

Her mail order metaphysical supplies company Dunraven House offers incenses, oils, bath salts, spell kits, books, botanicals, leather-work, jewelry, and other essential Craft supplies, as well as items for all traditions, including Celtic/Druidic, Afro-Brazilian, Ceremonial Magick, Norse, Mediterranean, and Santeria. Lady Sara's original line of incenses

and oils are also included. Contact Dunraven House, P.O. Box 403, Boulder, Colorado 80306, fax (303) 443-9625, or e-mail at [hpmorwyn@aol.com](mailto:hpmorwyn@aol.com). Watch for a forthcoming website. Catalogs are \$2.00, the cost of which is refundable with the first order.

Lady Morwyn accepts students from all walks of life, males, females, all races, nationalities, ages, and orientations. While she feels that not everyone's temperament is suited to this spiritual tradition, she believes that the true seeker knows no boundaries.

Lady Morwyn considers that the Wicca Way offers the opportunity of a lifetime for the seeker to take a remarkable journey toward the Light and eventual union with Divinity.

She follows a tradition that integrates the philosophies and practices of Wicca and Ceremonial Magick. The Goddess/God principles, that is, the positive and negative forces that impel the universe, and belief in reincarnation are central concepts as well as a desire to become attuned to, and these exist in harmony with Nature and the environment. Working in accordance with these precepts, in her opinion, helps raise the soul to an elevated plane. Lady Morwyn is an initiate of Lady Sara and carries on many of her teachings.

Seekers and initiates strive for deepened self-understanding, esoteric knowledge, and spiritual upliftment. Lady Morwyn emphasizes developing the whole self, including the physical, mental, astral, and spiritual bodies. The Wiccan Rede and the Law give this tradition a firm moral foundation. Lady Morwyn's Coven of Trer Dryw and the groups that hived off from it master and practice herbal medicine, aromatherapy, and other healing arts in order

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to help restore the earth and all living beings. In this sense, these groups can be classified as "healing covens."

In this tradition, four initiatory steps may be assayed. The first is actually an act of Dedication taken by the Seeker. A First Degree initiation is performed, usually after a year of study, and requires completing a course by reading Lady Morwyn's *Secrets of a Witch's Coven* and passing written and oral examinations. A Second Degree is conferred within a few years, and entails deeper study and enhanced personal development, as well as a demonstration of consistent practice, dissemination of knowledge, and public service. Third Degree initiation, unlike in some traditions, occurs later in life. Lady Morwyn believes that we all remain students throughout our lives, and as we go along, deepen and broaden our knowledge, understanding, compassion for humanity, and sense of purpose.

Aspirants and initiates are encouraged to develop the psychic side of their beings, to enhance their perceptions, know themselves, and help others in their lives because Lady Morwyn affirms that Wicca draws on five senses to attain the psychic and spiritual awareness, popularly known as the sixth sense. Students may choose to gain command of one mode of divination or several in order to achieve this goal. Every seeker learns tarot basics; whether or not they use the cards for prediction, they study and mediate on the Qabalistic knowledge encapsulated in the cards in order to progress on the Part of Enlightenment.

Rituals, meditation, self-development exercises, and spellwork integrate elements of clas-

sic Wicca with techniques of Ceremonial Mag-ick. The glyph of Qabalistic Tree of Life is absorbed and pathworkings on the Tree are performed. Members strive to develop a strong group mind, but they may also work solo, depending on circumstances. These covens most frequently perform Celtic-based rites, but may adapt rituals culled from

other traditions, for example, Egyptian, Native American, Strega, and Brazilian, feeling that something of value can be learned from every tradition. They are convinced that all paths lead to the same end and that every Mystery Tradition should be respected.

Outer Circle teachings are conveyed through Lady Morwyn's books, available through Dun-raven House, from Whitford Press and Llewellyn Worldwide, or in bookstores worldwide. Lady Morwyn answers questions about her books through regular mail, or by e-mail at [hpmorwyn@aol.com](mailto:hpmorwyn@aol.com). Contact her at her catalog address. For a personal reply, please include a self-addressed, stamped envelope.

She has written five books on Witchcraft to date, including *Secrets of a Witch's Coven*; *Web of Light: Rites for Witches in the New Age*; *Green Magic: Healing Power of Herbs, Talismans, and Stones*; *Witch's Brew: Secrets of Scents* (all published by Whitford Press, 1988-1995); and *The Complete Book of Psychic Arts: Divination Practices from Around the World* (Llewellyn, 1999). Under the name Dona Carolina da Sila, she is coauthoring a series of sixteen books in Spanish on Wicca and magick within a fictional framework. So far, *La Esencia de la Aromaterapia* and *El Fuego Angelical* (Llewellyn) have been published. She has also written two books

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on Brazilian magick, *Sarava Afro-Brazilian Magick* (Llewellyn, 1997) and *Pomba-Gira {Technicians of the Sacred}*, translated from Portuguese),

She writes mystery novels under the pseudonym C. R. Blackmore, and has held several board positions for the Rocky Mountain Chapter of Sisters in Crime, an organization dedicated to promoting women in the mystery field.

MOTHER REST SACRED GROVE is located in northwestern Washington State. The coven is coordinated by Petherwin, the High Priestess who appeared in Raymond Buckland's 1990 Llewellyn video *Witchcraft, Yesterday and Today*. Mother Rest Sacred Grove is an Eclectic Shamanic path of Wicca. They consider themselves the earth stewards of a nature preserve on the ten-acre farm where they have obtained legal permission to have their own Pagan burial grounds. They are reforesting the pastures with not only memorial trees, but also creating huge spirals and labyrinths with shrubs and trees. Their property is half wetland forest, with a plethora of indigenous wildlife. Large Western red cedar and Douglas fir act as sentinels at the edge of the stream, across Hecate's Bridge.

The Grove has outdoor worship circles with an emphasis on honoring the cycles of birth, death, and rebirth in Nature, and within our lives. They are eclectic in the fact that they honor many gods and goddesses from different cultures, ranging from Native American, Peruvian, Hindi, and Greek, to the European pantheons. Their worship circles are loosely based on a Starhawkian-Buckland format and they pride themselves in the ability to be fluid with their rituals.

Resource contact for the Pagan Burial Grounds/Eco-Cemetery: Write to:MRS Grove, P.O. Box 3713, Blaine, WA 98231. Email: mrs-grove@premierl.net. Website: www.geocities.com /Athens/Thebes/7470.

MOURA, ANN (AOUMIEL) practices a family Celtic-Iberian tradition of the Craft, passed along the maternal side from her Brazilian grandmother and mother to herself, which she has since passed on to her own children as they were growing up. Her family's previous generations incorporated folk traditions, spiritism, reincarnation, calling upon the elementals, invocations to family deities, herbal and candle spells, and other Green magicks within a general framework of Catholicism. The Craft was casually taught to her, mainly on an as-needed basis or in response to questioning and reminiscences about past experiences of her mother and grandmother.

The informal lessons gently instilled within her magickal concepts, how to use "the Power," and the oft-repeated Rules of Conduct, so that by the time she was fifteen, Ann was ready to proceed in her own direction with the Craft, and thus moved away from the Christianized associations of her mother and grandmother.

Ann has both a Bachelor of Arts and Master of Arts degrees in history, and has taught high school history. She has traveled extensively throughout the United States, with an emphasis on the natural scenic wonders and historic/ ancient sites, and has lived a number of years in Florida, California, Illinois, Pennsylvania, Oregon, Washington, and Texas. She has visited Mexico, Japan, Italy, Spain, and France with a

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keen interest in Pagan and other historic sites, and enjoyed the various locales of Brazil including the Amazon while renewing ties with relatives. Her Solitary Practice is spiritually focused on the balance and union of the Goddess and the God in all Their Aspects; kinship with the elementals; and connection to Nature and the universe. While her writings draw upon personal experiences and learning, and she hopes to make the Craft more accessible to those who seek this spiritual and magickal path, she prefers to keep her personal life private while tending to the needs of her family, garden, and cats. She enjoys tarot reading, tea, painting, drawing, writing, beachcombing, and teaching occasional classes on her practice of Green Witchcraft.

Her books, all published by Llewellyn Publications, include Green Witchcraft: Folk Magic, Fairy Lore & Herb Craft (1996), Green Witchcraft II: Balancing Light & Shadow (1999), Green Witchcraft III: The Manual (2000), and Origins of Modern Witchcraft (forthcoming, a new edition of Dancing Shadows). See GREEN Witchcraft.

MOUSE is a creature associated with Witches and Witchcraft, particularly from the period of the Middle Ages, but its roots are much older. There are many legends throughout Europe that associate the mouse with the Old Religion. It was a popular belief even as late as the nineteenth century in Italy that Witches could transform themselves into mice.

In Etruscan Roman Remains and Aradia: Gospel of the Witches, Charles Leland

mentions mice in several legends. He obtained his tales from an Italian Witch named Maddalena, who

related to him several legends linking mice with the goddess Diana. This connection is confirmed in the fact that the god Apollo, consort of Diana (Queen of the Witches), was also known as Smintheus, the mouse god (Kravitz, p. 28). Author Baring Gould suggests that it was Apollo's lyre that lured the mice in a manner similar to the tale of the Pied Piper (Gould, Baring. *Curious Myths of the Middle Ages*. London: Rivingtons, 1872, pp. 417, 435).

The mouse is also a symbol of the human soul. In old lore the shades of the dead dwell as mice in the astral world. The cat moon chases them through the "illusion of night" until the cat of the sun rises. He pounces upon them and absorbs them into himself. The dawn is red with their blood, a symbol of sacrifice, for only by a surrendering the self to the higher light can transmutation occur (Howey, Oldfield M. *The Cat in Magic, Mythology, and Religion*. New York: Crescent Books, 1989, pp. 224-227). This is reminiscent of the ancient Italic belief that the souls of the dead that passed during the night are collected by the sun god as he rises and traverses the sky. In this setting the sun god escorts the souls to the western portal, the entrance to the Underworld. See ANIMALS IN Witchcraft, Apollo, Cat, and Diana.

MURRAY, MARGARET (1863-1963) was a British anthropologist, archaeologist, and Egyptologist, best known for her theories on the origins and organization of Witchcraft as an old religion that predated Christianity. Murray attended University College in London and was named a fellow of the college. Specializing in Egyptology, Murray became a junior lecturer in Egyptology and was an assistant professor of

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Egyptology until 1935. She participated in many archaeological excavations in Egypt, England, south Palestine, and other areas.

Murray's interests turned to the field of Witchcraft, most likely due to the theories brought out in *The Golden Bough* by Sir James Frazer, a work focused on the cult of Diana at Lake Nemi and similarities between the cult and magickal systems throughout Europe. Murray began studying the written accounts of Witchcraft recorded during various Witch trials and conducted field studies on the subject throughout Europe. In 1921, she published her first book on the topic, *Witchcraft, The Witch-Cult in Western Europe*. Her conclusion was that Witchcraft was a widespread, organized sect rooted in a European Pagan fertility cult, with roots extending back to the Paleolithic era. The accepted theory of her time was that Witchcraft was nothing more than a Christian heresy of the Middle Ages and Renaissance periods, so her theory created a great deal of controversy, and she was often ridiculed for her opinions.

In a likeness to Frazer's theories, Murray sought a connection between Witchcraft and the Dianic cult of the Pagans in Europe. Her studies led her to conclude that most

Witches were organized into covens consisting of thirteen members and that these Witches came from "every rank of society, from the highest to the lowest."

Murray next incorporated the role of the Horned God of Witchcraft in her following book, *The God of the Witches*, believing this figure to date back to Paleolithic times as a fertility god. It was her last book in the series, *The*

*Divine King* in England, that proved too much for her colleagues, who moved to dismiss all of her writings on the topic of Witchcraft. This may have occurred, in part, because her book tried to link each king, from William the Conqueror (eleventh century) to James I (early seventeenth century), to the Witches' sect, as well as claiming that the deaths of many of England's statesmen were actually ritual slayings in keeping with the ancient theme of the Slain God/Divine King mythos as portrayed by Frazer.

Murray's banner was essentially taken up again in the 1950s by such writers as Gerald Gardner in his book *Witchcraft Today*. Many scholars and modern Wiccans/Witches now dismiss her work, its serious errors having deterred many from the valuable insights that went hand-in-hand with her research. Nevertheless, Murray was an important pioneer in the field of modern Witchcraft, serving as a springboard for many Wiccan/Witchcraft traditions that have nurtured the spirituality of the Craft today. As the well-respected historian Carlo Ginzburg noted, in *Ecstasies: Deciphering the Witches' Sabbath*, that despite those things worthy of discredit in Murray's thesis, there still remains a "core of truth."

Regarding Murray's claims, it is worthy of note to include a statement by historian Gustav Henningsen that there existed in Sicily a "particularly archaic form of Witch-belief, almost identical with the 'witch-cult' that Margaret Murray attempted to demonstrate" (Ankarloo, Bengt, and Gustave Henningsen, editors. *Early Modern European Witchcraft*. Oxford: Clarendon Press, 1993, p. 206). See *God and Goddess, Old Religion, and Witchcraft*.

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MUSES are the mythical Greek deities who inspired humans in the arts and sciences. Today they are the symbol of inspiration itself. The Muses who inspired the arts were the daughters of Zeus and the nymph Mnemosyne. They were Clio (history), Melpomene (tragedy), Terpsichore (poetry and dance), Thalia (comedy), Euterpe (flute), Erato (love poetry), Urania (astronomy), Polyhymnia (heroic hymns and mimic art), and Calliope (epic poetry).

fairies to gather. To bid farewell to the fairies, the cord was then swung counterclockwise.

In Italian folklore the myrtle tree often contains a fairy helper or fairy wife. In northern Europe myrtle appears in the bridal wreath. In Greek mythology a follower of Minerva named Myrsine was turned into a myrtle tree to protect her virginity. The traditional inclusion of myrtle in a bridal wreath may be a sign of the bride's virginity.



The nine Muses were the daughters of Zeus and the nymph Mnemosyne. They were credited with inspiring humans in the arts and sciences: history, tragedy, poetry and dance, comedy, flute, love poetry, astronomy, heroic hymns and mimic art, and epic poetry.

MYRTLE {*Myrtus communis*) is an herb associated with fairies. In the old Witches' lore fairies could be invoked by putting a bowl of milk mixed with wine and honey beneath a myrtle tree. A hollow reed was then tied to a length of cord and swung clockwise over the head briskly. The sound was believed to call the



The myrtle tree, in Italian folklore, is home to fairies. Its foliage is included in bridal wreaths as a symbol of virginity.

MYSTERY TEACHINGS represent the foundation of the inner beliefs associated with pre-Christian European religion as a Mystery Religion. The earliest known Mystery Schools historically originated in ancient Egypt, Greece, and Italy. These were no doubt influenced by various cults that once flourished in ancient Mesopotamia.

The Mystery Teachings as a whole are focused upon the three great mysteries: birth, life, and death. The essence of the Teachings reflects the journey of the soul as it experiences

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the material world and prepares to move on from the Wheel of Rebirth and into the



spiritual realms beyond. The Mystery Teachings often use the ways of Nature as parallels for this journey, and employ stories to animate the process. These stories make up a large body of myths and legends in whichever culture they reside.

In general the Mystery Teachings can be placed into three main categories: fermentation, intoxication, and transformation. Other Mystery Teachings branch off from these, such as the Cauldron and Grail Mysteries. See

Cauldron Mysteries, Fermentation Mysteries, Grail Mysteries, and Transformation Mysteries.

MYSTERY TRADITION is a term for the inner initiate level teachings of any mystical society, magickal organization, or secret sect. Some of the most well-known Mystery Traditions include various Egyptian sects, the Etruscan Sibils, the Eleusinian Mysteries of Greece, the Dionysic Cult in Pompeii, the Cult of Samothrace, and the Druids.

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NEW WICCAN CHURCH INTERNATIONAL, established in 1973, is an association of duly initiated members of certain branches of British Traditional Wicca. British Traditional Wicca is defined as a Pagan religion with roots originating in the British Isles. Adherents of these traditions recognize a belief in and a connection to the Old Gods of Nature—the Gracious Goddess and her consort, The Great Lord.

The current member Traditions of the NWC are: Kingstone, Gardnerian, Silver Crescent, Majestic, Mohsian, Alexandrian, Daoine Coire, and similar Traditions. The NWC limits itself to these Traditions as it recognizes that a similar magical tide operates within the religious structure and practice of these groups. Membership is available to verifiable Elders (third degree) of the member Traditions who agree with the tenets and bylaws of the NWC and whom the association feels will be able to work well within the organization. Affiliate membership may be granted to those Elders of a member Tradition who may not be able to meet the personal contact requirement (see below) because of geographical distance. Some branches of the NWC also have associate membership available to initiates of member Elders.

The objectives of the New Wiccan Church are to preserve and sustain the Craft by:

1. Providing a communications and mutual aid network among Elders of British Traditional Wicca
2. Providing avenues through which such Elders may share Craft material, oathbound or otherwise, in a licit and honorable manner
3. Allowing such Elders to experience, experiment with, and enjoy the different styles of practice that fall within British Traditional Craft
4. Encouraging the teaching of British Traditional Craft and aiding Elders who teach

5. Preserving and maintaining the heritage of the member Traditions, and promoting study and research in all related fields

6. Promoting mirth and reverence and joy in the activities of the members of this association

All members are responsible for a common-sense application of Traditional Craft Law, the Wiccan Rede, and their oaths to the Craft and to the New Wiccan Church. All members are

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also required to conform to the NWC Code of Conduct.

Networking by Elders is provided by several mechanisms, both formal and informal. Periodic council meetings are held to discuss business and religious matters concerning the church and its members. Attendance at these meetings is highly recommended, as such meetings provide an opportunity to make personal contacts that can be continued informally. Other events include church-sponsored social gatherings, intertraditional ritual events, and coven exchange circles.

The church provides placement services for those seeking British Traditional groups. It has a lending library of books on Craft-related materials that is available to all members. The NWC publishes Red Garters International, a public magazine that contains church information as well as Pagan and general-interest subject matter. Red Garters is published approximately four times a year. Sample copies are available for \$3.00 each. Subscriptions are \$13.00 for four issues. The NWC also publishes an occasional private newsletter for and by members only.

The NWC places high value on face-to-face communication and personal contact. As a result, the membership procedure is focused on providing and maintaining that contact. Most state or regional councils meet in a central location; thus the procedure may take longer for those candidates that reside in a geographically distant location.

An Elder member is defined as someone who was elevated to third degree or the equivalent within their Tradition. Those wishing to join must request and make application, which

is then reviewed. If the candidate is found to be acceptable, they may then be sponsored by an Elder for membership. Each prospective Elder must be nominated and vouched for in accordance with the procedures outlined in the Bylaws. Each candidate must then be certified that they meet the basic requirements, minimum standards of conduct, and then are trained and initiated in accordance with the accepted practices of the NWC and their Tradition. Finally, each candidate is voted on by the Council of Elders of the branch to which they wish to affiliate. The New Wiccan Church and/or Red Garters may be contacted by writing to: NWC, P.O. Box 162046, Sacramento, CA 95816. Please be

sure to include a self-addressed, stamped envelope to ensure a reply.

NIGHTMARE, M. MACHA. See Reclaiming Tradition.

NORTH is a symbol of power and in many mythologies is where the gods dwell. Since ancient times the North has been perceived as a place of great power. The Celts associated the north with many of their gods. The ancient Etruscans placed their highest god and goddess at the North. In many Wiccan covens the altar is set so that the coven members face North when they stand before it. In other Traditions the altar is oriented to the East.

NUMEROLOGY is the occult science of attributing mystical symbolism to numerical values. The history of numerology is rooted in the ancient teachings of Pythagoras and the mystical sects that formed around those

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### Numbers & Corresponding Letters

teachings. Numerology is based upon the occult principle that the inner mechanism of Nature is reflected in cycles and patterns. Each of these cycles and patterns have an energy signature and correspond to a number with a symbolic nature. In addition, events also have patterns and follow one another, or result from one another, in a predictable sequence or equation just as numbers do.

Each letter of the alphabet is assigned to a numerical value, as shown in the chart above, and therefore every word or name has a numerical value. By adding up the numbers of one's name, and reducing the total to a single digit,

each person is assigned a nature reflective of their name number. For example a name adding up to 13 is reduced to 4, because 1 plus 3 equals 4. Like the astrological placement of planet's in one's Natal Chart, a person's name number establishes certain personality traits and indicates the nature of their life path. In numerology each number has its positive and negative associations.

The basic value of each number is as follows:

1 = Ambition, Strong Ego, Leadership

2 = Adaptability, Consideration,

Diplomacy

3 = Optimism, Inspiration, Imagination

4 = Service, Patience, Endurance

5 = Versatility, Adventure, Variety

6 = Responsible, Domestic, Balanced

7 = Introspective, Technical, Trusting

8 = Materialistic, Organizing, Practical

9 = Compassionate, Artistic, Romantic

OAK, ASH, AND THORN is a triad of power in Celtic lore, forming a magickal trilogy in fairy lore. It is an old belief that fairies can be seen and conversed with by mortals where these three trees grow together. The Druids believed that the oak possessed masculine energy and the thorn contained feminine energy. The ash tree balanced and focused these polarities and allowed their magickal energies to be readily tapped and directed.

In modern Wicca/Witchcraft the phrase "by oak, ash, and thorn" has become a ritual blessing and is also used in spellcasting to affirm a charge of power. See (individual entries for) Ash, Oak, and Thorn.

OAK KING is a symbol of the waxing powers of Nature. He rules from midwinter to midsummer, the period in which Nature moves toward spring and renewal. At the Summer Solstice he is defeated by his brother the Holly Kifig in ritual combat, who then captures the Season. He is depicted as a woodsman, wearing a wreath of oak leaves on his head. Often he is portrayed with a tree and various forest animals beside him. Some Santa Claus figures are actually Oak Kings. See HOLLY KING.



The Oak King, a symbol of Nature's power.

OAKMIST is one of many traditions of Witchcraft. They are an offshoot of NECTW (New England Covens of Traditionalist Witches) with covens located in the United States and

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ovens. This is accomplished through lectures, mental training exercises, hands-on workshops,

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mist celebrates the thirteen esbans. On these nights, the Goddess is honored and magical works are performed. Oakmist acknowledges and/or celebrates seasonal changes at what they refer to as the Four Greater and the Four Lesser Sabbats. These are Samhain, Yule, Brigit, Earrach, Beltaine, Samradh, Lughnasadh, and Foghar. To Oakmist, the sun is represented by the God, and on sabbats his various aspects are honored. The changing aspect of the Goddess from maiden to mother to matriarch to crone is also presented during the solar cycle.

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their own materials, which are mandatory for the training. If members cannot afford the very small materials cost, they may be counseled to

order. Oakmist believes that it is to the benefit of the student to finance the cost of his or her own materials for training.

Oakmist offers a correspondence course in

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course is available at a nominal fee and allows the student Witch to work at their own speed.

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secure their favor and obtain their occult knowledge. Oak was the traditional wood used for the Yule log, and oak was burned in the Midsummer bale-fires.

The goddess Brigid was associated with oak groves and with sacred springs. The Druids held the oak in high reverence, and sacred oak groves were employed for ritual and religious observances. A sacred oak once stood in Diana's grove at Lake Nemi, guarded by the mystical character known as Rex Nemorensis. Egeria, a water nymph of the sacred spring at Nemi, was ritually wedded to the Oak God.

The oak grove at Dodona in Greece was sacred to Zeus. A priestess attended the shrine whose spring was considered an oracle. It was her duty to interpret the words of Zeus within the sounds of running water. Herodotus reported that the oaks at Dodona possessed oracle powers. See TREE WORSHIP.

OCCULT is a word meaning "secret" or "hidden." It is derived from the Latin *occultus*, which meant anything that was hidden or secret. Under Judaic-Christian influence the word "occult" took on a sinister meaning and was used to indicate dealings with spirits and supernatural forces. To modern practitioners of the occult, the word refers to the inner teachings that are available only to initiates of mag-ick, metaphysics, or Witchcraft.

ODIC FORCE is an occult energy related to electromagnetic energy. It is generated in Nature by the rotation of the earth, the gravitational pull of the sun and moon, the magnetic poles, and the currents of energy flowing

across the earth, related to the solstices and equinoxes. Occult legends claim that the ancients knew how to collect and harness this energy, building such structures as Stonehenge and the pyramids of Egypt as conductors and transmitters.

In ancient times this force was symbolized by the serpent and specifically by the Great Python. At the oracle of Delphi, this symbolism applied to the great serpent called Pytho. According to legend, Pytho inhabited the chasms within the oracle cave. The god Apollo slew this creature and cast it down into the pit over which the oracle seat was suspended. A priestess sat upon this seat, supported by a high tripod set over the chasm.

Reportedly fumes from the decaying serpent rose up and imparted the power of prophecy to the priestess. In a metaphysical sense we can say that heat (Apollo being the sun god) released the power of the accumulated Odic force (the serpent) which allowed the priestess to discern the patterns forming within the astral plane (prophecy).

The Occult Serpent, as a force, is symbolically divided into the twin serpents of the caduceus, the magickal staff of Hermes/Mercury. On the caduceus we find two serpents, one white and one black, entwined around a staff upon which sits a winged sphere or orb. The staff itself represents the equilibrium of contrary forces, symbolized by the serpents entwined around it, culminating in harmony. The sphere/orb represents the power of the totality of what the caduceus symbolizes.

Od, the white serpent, represents the active power of occult magnetism directed by the personal will of the Wiccan/Witch. In other words the power to make one's own choices, the free

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will. Ob, as the black serpent, represents the passive power of occult magnetism directed by patterns already established in the astral plane. This can be said to be fate or destiny playing a role in one's life. The winged sphere represents the point between fate and personal will, that which we call Aour. Nineteenth-century occultist Eliphas Levi said that the secret of employing the Odic force lies in this: "to rule the fatality of the Ob by intelligence and the power of the Od so as to create the perfect balance of Aour" (Levi, Eliphas. *Transcendental Magic*. New York: Samuel Weiser, 1974).

The astral light, sometimes called the "Great Magickal Agent, can be controlled by two things. First by fixing the mind upon the image of the desire, and second by projecting energy into the astral material. This is accomplished by generating the Odic force through the arousal of emotions. Arousal stimulates etheric forces that in turn engage the electromagnetic properties of the Odic force, which then stirs the astral light. The astral light, stimulated by the flow of energy into its realm, forms around the desire, creating a magickal thought form. Within the malleable substance of the astral light the projected images of desire form into active vessels under the direction of the personal will and imagination. Thus the desire, once formed into an image, can then move toward manifestation on the physical plane.

Manifestation occurs when division takes place between the concept of Od and Ob. Manifestation dissolves when the division is resolved by equilibrium or is absorbed back into Aour by unity initiated from a higher power (the so-called will of the gods). This holds true as well for the transition of forms

from one plane to another. For manifestation to continue down to the next lower plane the polarities of its Od and Ob natures must exist in their extreme opposite natures without equilibrium. Once equilibrium takes place, the form manifests on that specific plane. The key lies in the understanding of basic magickal principles, along with an understanding of the serpent forces of Od and Ob. See ASTRAL Light, Astral Plane,

Caduceus, Odic Principles, and Serpent.

ODIC MANTLE is a term for the occult magnetic field that surrounds the earth. It is the metaphysical counterpart to the electromagnetic sphere of the earth known in the science of physics. In metaphysics it is said that the Odic mantle contains the Akashic Records of all that transpired upon the earth. From the perspective of occult science, the Odic mantle holds energy imprints generated from thoughts and deeds, much like a magnetic computer disk holds data or an audiotape holds music.

The Odic mantle is also the storehouse of odic energy. It can be tapped for magickal purposes through ritual magick and through altered states of consciousness. The time of the full moon is the most effective period for releasing odic energy. See AKASHIC RECORDS, FULL Moon Light, and Odic Force.

ODIC PRINCIPLES are the inner mechanisms of the Odic force. In the ancient Mystery Traditions of pre-Christian Europe occultists spoke of the Universal Agent. During the Middle Ages this was known as the Great Magical Arcanum and was represented

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in all Mystery sects by the serpent figure. In Western Occultism this mystical agent was depicted as twin serpents, each symbolizing a certain aspect of the Force itself. In its active nature it was called Od and in its passive nature it was called Ob. When the two forces were said to be in equilibrium the resulting state was called Aour.

Od has been described as magnetism controlled by the will of the operator. Ob refers to a state of passive clairvoyance, such altered states of consciousness as trance. Aour is the synthesis of the life-giving Od and the death-giving Ob. Passive astral light is symbolized by the mythological spirit of the python. The Scepter of Hermes or Rod of Aesculapius reconciles the serpents of Od and Ob, and harmony arises from the analogy of contraries.

The occult concept of duality is reflected in the caduceus figure. Ancient symbols retained this teaching and secret practices were established upon this principle. The tarot card of the Magician depicting one hand raised upward and the other pointing down is a good example. The black and white pillars marking entrances to ancient Mystery Temples is another such example. Employing the number three, symbolic of manifestation, in rituals and works of magick expresses the duality held in equilibrium. This is the Od and Ob resulting in Aour. This is the Great Astral Triad.

In *Transcendental Magic*, first published in 1896, Levi says:

Equilibrium is the consequence of two forces. If two forces are absolutely and invariably equal, the equilibrium will be immobility and therefore the negation of life. Movement is the result of an



alternative preponderance. The impulsion given to one of the sides of a balance necessarily determines the motion of the other. Thus contraries act on one another, throughout all Nature, by correspondence and analogical connection.

Here he is speaking of the bleeding off and the alternating current referred to earlier concerning magickal formula.

The flow of this current is represented by the movement of the serpents around the magickal caduceus. This image indicates two types of current: one is a spiral (the entwined serpents) and the other a linear emanation (the shaft). In occult symbolism, the rod of the caduceus is divided into vertically shaded halves, one white and the other black. The current of Ob is the serpent of fate and arises from the black half. The current of Od is the serpent of free will and arises from the white side. Seated upon the rod is the orb of the moon, symbolic of the energy of equilibrium overseeing the serpent forces and keeping them in harmony.

The spiral energy associated with the serpent force is symbolic of movement. Movement is the essential key to the understanding of the Odic force. Astral light forms around the energy of concentrated thoughts. Thought forms stimulate the astral material, creating stress lines and flow lines within its etheric substance. The Od and Ob currents then become divided and equilibrium is offset. The universe then moves to restore balance, and in doing so manifests the thought form, moving it out of the astral plane and into the material plane in order to bring the polarities of Od and Ob back into harmony. This division, caused by impregnating the astral

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material with a thought form initiates the forces that will create a new composite form joining energy- and matter together.

Kenneth Grant in *Cults of the Shadow* (London: Skoob Books, 1994) associates the forces of Ob and Od to Chokmah and Binah of the Kaballistic Tradition. Grant connects them with African magick and assigns these forces to Oba-tala and Odudua, who are the chief god and goddess of the primal African pantheon. Grant also reveals the correspondence between Od and Ob and the Ida and Pingala currents employed in the Tantric Tradition. These are, of course, the left and right branches of the ganglionic nerve structure, symbolizing the lunar and solar power currents within the human body. In the Tantric Tradition the sleeping force of ultimate personal power resides at the base of the spine and is called the kundalini or serpent power.

To raise the Ida and Pingala serpent forces upward into the brow chakra (third eye) is one of the goals of Tantric magick. With the serpent consciousness dwelling in the brow chakra great psychic powers become readily available to the individual. Some commentators have suggested that the serpent headdress worn by Egyptian pharaohs represented the equilibrium of the serpent forces held in consciousness by the divine ruler of Egypt. See CADUCEUS, DUALITY, Kabalah, Odic Force, and Serpent.

ODIN is the chief of the gods and the ruler of the universe in Norse mythology. The

German form of his name is Woden or Wotan. The name Wednesday is derived from Woden's day. In mythology Odin was the son of the frost giant Bor and the giantess Bestla. Odin's sacred

bird is the raven, and his principal weapon is the spear. He is depicted as tall, bearded, and one-eyed, having exchanged his other eye for wisdom. In pre-Christian Scandinavia the Odin cult appears to have included human sacrifice, which involved hanging the sacrificial victim from a tree. Although there is literary mention of human sacrifice to Woden in general, there appears to be no evidence of ritual sacrifice to him in early Anglo-Saxon England.

To the ancient followers of Odin he was the god of the dead, lord of the Wild Hunt, god of wisdom, magick and the master of the runes of



Odin, Norse ruler of the universe.

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divination. Under the name Woden, Odin was probably the most widely known of the Anglo-Saxon Gods. Many of England's old settlements and landmarks bear elements of his name and are testimonials to his widespread worship. Even after the Christianization of England, Woden is mentioned more than any other god indicating his status as one of the old major deities. In legend Odin is accompanied by two wolves and two ravens, which in effect are his totems or power animals. The wolves were named Geri and Freki. The ravens were called Hugin and Munin. These wolves signify Odin's primal nature and the ravens symbolize his higher consciousness.

One of the most significant myths associated with Odin is related to the creation of divinatory runes. Odin hung upside down from a tree for nine days and nine nights,

without food or water, and was finally pierced in his side by a spear. The drops of his blood turned into runic symbols on the ground below him. As a result of this sacrificial act he obtained the knowledge of these mysterious runes. Because he was allowed to see into the greatest of mysteries he was forced to forfeit one eye. Many commentators have viewed this tale as originating from shamanic roots related to the inducement of trance states.

In modern Witchcraft/Wicca, Woden is often the god of self-knowledge. He is the divine shaman who sacrifices himself to himself in order to obtain inner wisdom. In some traditions Odin is also viewed as the deity of initiation because of the sacrificial and death aspects related to his mythology.

OFFERINGS are used in Wicca/Witchcraft to honor spirits and deities, and as a gift in exchange for various favors. Such offerings include flowers, pieces of sacred wood, fruit, incense, and many other items. It is a common practice to place offerings in the East or the West. Two of the oldest and most time-honored offerings are dried fava beans and spelt grain. These were highly valued in the Mystery Traditions of many ancient cultures.

O'GAEA, ASHLEEN (1950- ) was born in the Pacific Northwest and moved to the Arizona desert in the mid-seventies. She took her first degree in eclectic Wicca at Samhain in 1986. A founding member of the Tucson Area Wiccan



Ashleen O'Gaea.

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Pagan Network in 1987, she has been active in TAWN and the local community since then. Over the last several years she has taught, lectured, and given print, radio, and television interviews about the Craft.

Since 1987 O'Gaea and her husband, High Priest Canyondancer, have hosted Beltane Village at various locations in southeastern Arizona and southwestern New Mexico, and

have helped educate forest rangers about Wicca and its protection under the Constitution. In 1989 O'Gaea and Canyon dancer identified and articulated the Adventure Tradition of Wicca after several years of unnamed development. After taking her third degree in 1990, O'Gaea formally encovenened Campsight, which had been a practicing Circle for several years previously.

O'Gaea's *The Family Wicca Book* was published by Llewellyn in late 1992, along with her Arizona chapter in *Sacred Sites* (Frank Joseph, editor, Llewellyn, 1992). Her chapter titled "The Second Gate, a Perspective on Witchcraft and Shamanism from Arizona's Crystal Cave" was included in book three of Llewellyn's *Witchcraft Today* series (Witchcraft and Shamanism, edited by Chas. Clifton) in 1994. In 1996 her "Griffins and Grocery Stores: Everyday Life Between the Worlds" was included as a chapter in book four of the *Witchcraft Today* series {*Living Between Two Worlds*, edited by Chas. Clifton). O'Gaea continues to teach and write, expound the Adventure Tradition, and with Canyon dancer to lead Campsight Coven.

OGHAM is an ancient Irish form of writing but was also used for Pictish and Brythonic inscriptions. According to legend, the god Ogma, one of the Tuatha de Danaan, invented Ogham. Among the Celts it is the earliest adaptation of the Latin alphabet into a series of lines and notches. The appearance and designation in Ogham of the letters q, v, and z, which were not used in Irish, indicate Ogham as an expression of Irish through the Latin alphabet (MacKillop, pp. 309-310). The letters are divided into four categories of five sounds. Each letter of the Ogham alphabet is named for a tree.

Inscriptions employing the Ogham alphabet date back to the fourth century A.D. (almost a century before the Roman withdrawal from the British Isles) up through the eighth century and are found largely upon standing stones. In the early twentieth century the archaeologist R. A. S. Macalister theorized that Ogham was used as a secret language by the Druids. Many modern Wiccans/Witches believe this, or something similar, to also be the case. See Ogham alphabet, reproduced on page 275 (based on Moura, Ann. *Green Witchcraft III*, Llewellyn Publications, 2000).

O'HARA, GWYDION (1951- ) is known in association with Witchcraft in both the United States and Canada. O'Hara has been a visible and public proponent of Witchcraft and Paganism since the 1970s. Born in Holdenville, Oklahoma, on October 29, 1951, O'Hara traveled through the southern United States as a child until his family finally settled in New York City. From an early age, Gwydion felt an

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air of good fortune and special blessings about him, as if he were a child of destiny with some special fate to fulfill. To this day, he will admit that he's believed he's had a gold star above his head since early childhood.

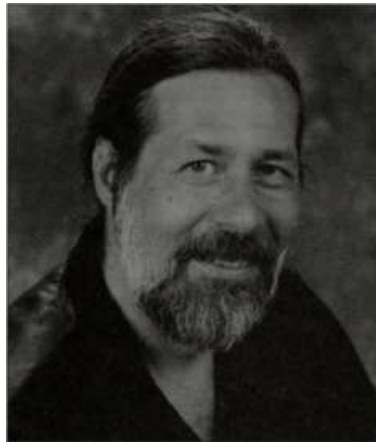
In the early 1970s, during a resurgence of Witchcraft around the world, New York City became something of a Mecca for emerging public figures associated with Witchcraft

and

Paganism. O'Hara had the opportunity to meet and discourse with such prominent personalities as Raymond Buckland, Sybil Leek, and Herman Slater, individuals who have had an impact on O'Hara's learning and development in Witchcraft and Paganism.

In the late 1970s he was initiated into an Alsacian Tradition of Witchcraft, and has held that Tradition closely ever since. In the summer

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Gwydion O'Hara

of 1979, O'Hara gave up a position as a successful corporate controller to pursue the obligations of Pagan priesthood full-time. He settled in Toronto, Canada, where he worked in The Occult Shop in Toronto, newly established by Richard and Tamarra James. There, he began to read tarot professionally, and initiated teaching and ritual work for the growing Pagan community. This was also the beginning of O'Hara's extended research in the field of aromatherapy with the blending of oils and scented baths and waters for the patrons of The Occult Shop.

O'Hara became one of the first members of the High Priesthood of the Wiccan Church of Canada, although he is no longer associated with the WCC.

Now located in the Dallas/Fort Worth area, O'Hara devotes most of his time to private students, and to the growing Pagan community

centers in the area, such as Betwixt & C Between in Dallas, and Hathor House in Arlington, Texas. In addition to the fulfillment of private students and community work, his greatest joys are with Malinda, his greatest love and constant companion, his two sons, Galen and Kieran, and the occasional fond memory of his beloved white wolf, Frosty.

O'Hara has had several books published, all with Llewellyn Worldwide. His first book, Moonlore, was released in 1996, and its companion volume, Sunlore, in 1997. Pagan

Ways, an introductory volume on Paganism and Witchcraft, was released in late 1997, and *The Magick of Aromatherapy* in 1998. O'Hara has been heard on various radio shows throughout the United States and Canada, and does book signings, lectures, and workshops.

OILS containing various scents and ingredients have long been associated with Wicca/Witch-craft. Oils are somewhat similar to incense inasmuch as they relate to the sense of smell. In addition to this (and more importantly) oils have the ability to hold magickal charges for long periods of time. When an object is anointed with a charged oil, the object then becomes charged as well through contagion magick. Traditionally ritual and magickal candles are anointed with an oil that is then rubbed along the length of the candle. Concentration upon the intent of the magickal charge is important during this process.

Scented oils correspond to planetary occult symbolism in the same manner as incense. A familiarity with traditional occult correspondences related to herbs and flowers is considered essential to working magick with oils. The

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primary purpose of using oils in magick is to add power or create alignment. Magickal charges can be passed into oils through various techniques including the odic breath combined with a method known as the Witches' Pyramid. In Wicca/Witchcraft ritual tools are anointed with special oils, and many Wiccans/Witches wear scented oil to enhance psychic or magickal abilities. See ODIC BREATH, TRIANGLE OF Manifestation, and Witches' Pyramid.

OLD EUROPE is a term used to indicate an ancient region encompassing Italy, Greece, southern Poland, the western Ukraine, and also extending into Czechoslovakia. The ancient Matrifocal Cult of the Great Goddess and her consort the Horned God first appeared in this region between 7000 and 3500 B.C. Archaeologists such as Marija Gimbutas refer to the people of this ancient region as a pre-Indo-European culture; matrilinear, agricultural, peaceful, and sedentary.

The Neolithic people of Old Europe developed a more complex social organization than did the Neolithic cultures of their western and northern neighbors. They developed settlements resembling small townships and inevitably created religious and governmental institutions. They independently discovered the use of copper and gold for ornaments and tools, and evolved a rudimentary form of writing. It is here in the Neolithic cult of the Great Goddess of Old Europe that the foundations of the ancient pre-Christian European Mysteries were created.

The matrifocal societies of Old Europe were eventually displaced by the Indo-European invasion, symbolized by the Kurgan people. Gimbutas tells us that the Mediterranean area withstood the invading patriarchal influences to a much later date than did other

regions of Europe. She states that by 2500 B.C. the Kur-gans had thoroughly transformed the Neolithic Goddess religion in central Europe, the region from which the Celts would later arise. Gimbutas tells us that the Goddess religion in the Mediterranean flourished for another 1,500 years after its demise in central Europe and was absorbed by the Etruscans. {Goddesses and Gods of Old Europe}. See Celts, Cult of the Dead, Etruscans, Great Goddess, and Great Mother.

OLD ONE is a term for the Green Man as Lord of the Forest. This recalls his nature prior to the development of agriculture. The Old One is the primal spirit of the woods. His images endure to this day, preserved in the columns of early Christian cathedrals and other structures built by Pagan laborers who secretly hid the faces of their deities in the elaborate foliage designs adorning many old churches.

OLD ONES is a term for the primal spirits of Nature. This relates to their nature before humans personified them into fairies and other mystical creatures. In the Old Religion they are considered to be an elder race that existed long before humankind. In *Aradia: Gospel of the Witches* (Charles Leland) we read a reference to such an elder race: "... Then Diana went to the Fathers of the Beginning, to the Mothers, the Spirits who were before the first spirit, and lamented unto them that she could not prevail

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with Dianus. And they praised her for her courage; they told her that to rise she must fall; to become the chief of goddesses she must become a mortal."

OLD RELIGION is a term used by many modern Witches/Wiccans to indicate the antiquity of Witchcraft/Wicca. Specifically it addresses the contention that Wicca/Witchcraft is the survival of an aspect of pre-Christian European religion. The earliest historical use of the term is found in the *Quaestiones Naturales*, ancient writings by the Roman historian Seneca. Here he refers to Etruscan beliefs and practices as "the Old Religion." Marija Gimbutas refers to the Etruscans as the heirs to the Neolithic Cult of the Great Goddess of Old Europe {Goddesses and Gods of Old Europe}.

Charles Leland wrote of Tuscan Witchcraft as "the Old Religion" in his nineteenth-century works on Italian Witchcraft. In *Etruscan Roman Remains*, Leland refers to the Witches of old Tuscany as the heirs of Etruscan magick and mysticism. Leland explores the etymology of the word "Witch" and connects it to the Anglo-Saxon word "Wicca" in *Gypsy Sorcery and Fortune Telling* (1891). Author Gerald Gardner, in *Witchcraft Today* (1954), later used the term "The Old Religion" to refer to Witchcraft in the British Isles, pointing also to the word "Wicca" as the origin of Witch. Gardner, drawing upon the works of Leland and his own study of ancient Roman religion and the *Mysterii at Pompeii*, incorporated a great deal of Italian Witchcraft/Paganism into his Tradition. Gardner admitted that he felt the origins of Wicca originated in the British Isles as a blend

of indigenous primitive religion with the Greek #

and Roman Mysterii ( *The Meaning of Witchcraft*, p. 41).

Historical documentation of a structured Witches' religion does exist but is scattered through accounts provided in some Witch trials along with the writings of wandering Saints and a small handful of ancient historians and poets. Beginning with the Epodes of Horace, written in 30 B.C., we find that Witches worshipped Diana and Proserpina and were involved in performing acts of moon magick. Witches, depicted as the Society of Diana, is a theme also popularized by Regino of Prum in A.D. 906. In 1310 the Council of Trier associated Witches with the goddess Diana. The Milanese Inquisition, in 1390, records the trial of a woman who confessed to belonging to the Society of Diana, and who stated that Diana bestowed blessings upon her. This theme continues through the centuries, noted in such cases as the trial at Bressanone in 1457 where three women admitted to belonging to the Society of Diana, and culminating in the writings of Giralmo Tartarotti in 1749. Giralmo claimed to have proven the identity of Witchcraft with the Dianic cult in his work *Del Con-gresso Nottorno Dellie Lammie*.

The worship of a goddess by Witches is supported early on in Greek mythology where we find the tale of the Witch Medea who is also a priestess of Hecate, the earliest documentation of the female Witch as also being a priestess. The connection of Witches to Hecate as their goddess appears in literature dating from around 500 B.C. (Rabinowitz, p. 59). In the questioning of Paolo Gasparutto and Battista Maduco in 1575, regarding Witchcraft, the Inquisitors extracted confessions that Witches

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gathered for seasonal rites associated with the fertility of crops and animals, held feasts, and performed marriages (Ginzburg, Carlo. *The Night Battles: Witchcraft & Agrarian Cults in the Sixteenth & Seventeenth Centuries*, London: Routledge & Kegan Paul, 1966). These are all things that speak of a community and a structured set of practices and customs. A rite of marriage indicates the likely existence of a religious or spiritual tradition along with a priest or priestess class to facilitate. Later, in Witch trial records we find mention of the office of "The Maiden of the Coven" related to the case of Isobel Gowdie (April, 1662), and the Witches' sect of Auldearn.

The gathering of Witches to worship the Goddess and perform moon magick took place in ritual circles. Old woodcut illustrations show Witches in a ritual/magickal circle as early as the seventeenth century. One early example, drawn by the Italian demonologist Guazzo in 1608, appears in his book *Compendium Malefi-carum*. Guazzo notes in his book that Witches call upon spirits of Earth, Air, Fire, and Water. He also claims that the "taint" of Witchcraft is inherited, passed on through the children of Witches. Classic woodcuts and paintings of the Renaissance period commonly depict Witches gathered for celebratory meals at the sabbat, and the appearance of altars typically set up with cauldrons, daggers, skulls, and other Pagan objects and items.

The records of the Inquisition in Venice, from 1550-1650, reveal that Witches used the tides of the moon to work magick, often for healing purposes. This was brought out in



great detail during the trial of Elena Draga, circa 1582, and is considered one of the few entirely

pre-Christian aspects of healing still in existence by this period in Venice (Martin, p. 143). Indications of a preserved tradition are reflected in materials discovered in the possession of a Witch named Laura Malipero in 1654. These included hand-copied books that were mixed with material extracted from the Key of Solomon and incorporated into private spells and rituals {Journal of Social History, volume 28, 1995, article by Sally Scully, Department of History at San Francisco University}. Francesco Guazzo also wrote in his seventeenth-century Witch hunter's guide that Witches use a black book from which they read during their religious rites.

Although references to reincarnation appear to be lacking in Witch trial transcripts, they do appear even as late as the nineteenth century in such field studies on Witchcraft as those conducted among the peasantry by Charles Leland. In his 1892 book *Etruscan Roman Remains* (Introduction and Chapter 10), Leland says that Witches are sometimes born again in their descendants, or reappear in some other human form. He also notes on the topic of Witches and reincarnation:

Dr. O. W. Holmes has shrewdly observed that when a child is born, some person old enough to have triangulated the descent, can recognize very often the grandparent or great-uncle in the descendant. In the witch families, who cling together and intermarry, these triangulations lead to more frequent discoveries of palingenesis than in others.

This is a rather obscure esoteric doctrine, known in the witch families but not much talked about. A child is

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born, when, after due family consultation, some very old and wise strega detects in it a long-departed grandfather by his smile, features, or expression.

In *Aradia: Gospel of the Witches*, Leland records that Witches gather at the time of the full moon and worship a female and male deity. During their sabbat, Witches attend in the nude and celebrate with cakes and wine. These and other aspects of the old Witches' sect appear later in the writings of Gerald Gardner, circa 1954, concerning Wicca in the British Isles.

The animals associated with the Old Religion (sometimes as the Witches' familiar) also appear in the pre-Christian mystery traditions of Europe as well as in the lunar symbolism of the Neolithic period. Additionally the same powers are ascribed to Witches from the classical Greco-Roman period through the Renaissance era. Where ancient priestesses of the moon were once responsible for controlling rain and storm in order to protect crops, in a later period Witches were said to bring rain and storm to destroy crops. In much of this we see a long-standing occult tradition connecting Witches and ancient themes that became distorted by the Middle Ages.

What is good or bad can often be more a matter of what is being done instead of why it is

being done. To know why is to understand, but to simply be a victim of an action provides no context and therefore breeds misunderstanding. See *Animals in Witchcraft*, *Etruscans*, *Familiar Spirit*, *Full Moon Meetings*, *Gardner*, *Italic Paganism*, *Leland*, *Old Europe*, *Stregheria*, *Wicca*,

and *WITCHCRAFT*.

OLD WAYS is a term indicating pre-Christian religion including the Judaic roots of Christianity. The term is often used to indicate the practices and mentality of a people who lived in harmony with the earth. Old Ways people were joined in common cause with Nature, and were stewards of the animal and vegetable kingdoms. See *Old Religion*.

OLIVE TREE (*Olea europaea*) is a sacred tree in southern European paganism and witchcraft. In Aegean/Mediterranean mythology Athena/Minerva created the olive tree in a competition against Poseidon for mastery of an important seaport (Athens). Therefore the olive tree was considered sacred to Athena/Minerva. As a sacred item, olive oil was used as a fuel for temple lamps.

The Greeks, Etruscans, and Romans carved many of their deity statues from olive wood. The olive, though primarily a symbol of peace, was also a Greek symbol of war in its association with Athena. Victory wreaths often sported both laurel and olive leaves. However, the

The olive is sacred to Athena/Minerva. Its oil was burned in temple lamps.



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olive was more noted as the symbol of the goddess Pax (Latin for "peace"), under whose name messengers and other individuals often requested asylum.

In ancient times the olive tree was believed to be the dwelling place of the moon, and therefore it came to symbolize the moon (Cooper, p. 122). This symbolism tied the olive to the ancient Moon Virgin race, the prize being an olive branch. This race was an archaic form of the hieros gamos, the divine marriage of the sun god and moon goddess. See *MINERVA* and *Moon Tree*, and *Summerland*.

OSTARA is the Scandinavian goddess of spring who symbolized the rebirth of Nature. During her festival it was the Pagan custom to exchange colored eggs as symbols of renewal. Her sacred animal was the hare. Many modern Wiccans point to the festival of Ostara as the origins of the various aspects of the Easter celebration. In some modern traditions of Wicca/Witchcraft the festival of the Spring Equinox is called Ostara. A form of this goddess name appears in such early Christian works as the De Temporum Ratione under the title "Eostre" (Ostre), who was the Anglo-Saxon goddess of spring. In this text we find a connection between the German



An enduring symbol of spring and ostara is the egg. Most cultures use eggs in one way or another to signify rebirth and hope in the future.

word Ostern, denoting an Eastern orientation, and the word "Easter."

Thus the related goddess Ostre (Ostara) can be seen as a goddess of the East and therefore of the dawn. Modern Easter celebrations include a sunrise ceremony symbolic of the resurrection from death symbolized by the dawn. As the goddess of the East, Eostre was worshipped at this quarter of rebirth as the maiden aspect of Triformis, the Three-fold Goddess. See HARE

and Spring Equinox.

OWL is a symbol of both death and wisdom in European lore. Because of the spiral patterns noted on many owl feathers, especially around the eyes, owls were connected with the tombs of the Neolithic Cult of the Dead that featured spiral designs. In ancient Egypt the hieroglyph for death was an owl.

Owls appear with goddesses of wisdom in many cultures. In southern Europe the owl is sacred to Athena/Minerva and in northern Europe it is sacred to Blodeuwedd. In Greek mythology Athena invented earthenware, along with spinning and weaving. A series of terracotta plaques from ancient Greece depict an owl with human arms spinning wool (Gimbutas, *The Language of the Goddess*, p. 76). Spinning and weaving are attributes of the Fates throughout Europe.

The ancient Romans regarded the owl as a bad omen. Many cultures have associated the owl with misfortune, and the hooting of an owl was often viewed as a sign of approaching death. This idea is most likely linked to the owl as an Underworld totem and therefore a creature of Fate. However, the owl is not always associated with death. In French folklore when

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Owls are associated with wisdom and with death. The Romans considered them a bad omen.

a pregnant woman hears an owl it indicates that she will give birth to a girl. In classical times the owl was associated with Witches, particularly the screech owl. See ANIMALS IN WITCHCRAFT, Labyrinth, Minerva, and Spirals.

OZARK AVALON (OA) is located on bluffs overlooking the Missouri River, and is comprised of 140 acres of groves, woods, and meadows. A three-acre, spring-fed lake for swimming and canoeing, an established sweat lodge site, a small cave, and many natural shrines are found here. The rustic nature of the site preserves the integrity of the natural environment, though concessions to comfort (such as water lines, a level camping area, and hot showers) have been made. Because OA prefers to create their own altered states through ritual and spiritual practices, their gatherings are drug free.

OA's focus is on Shamanic Nature Magick. They work with the spirits of Nature through a variety of traditional earth-centered religious and magickal systems. OA draws most heavily

from northern hemisphere cultures located in similar terrains and traditions, since plant and animal life, seasons, and terrain tend to be similar. Wicca, Native American, Faerie, and Norse practices interwoven with classical energy work underpin their ritual construction.

OA's focus is for earth healing and tending, with a deep respect for people as powerful forces in the natural world. Their tools tend to be natural objects, with the directly gathered and handcrafted items being most valued. Deep ecology, bioregionalism, Jungian psychology, the Gaia Hypothesis, and energy physics are sources of the philosophical development of their concepts of deity and magick.

Since 1990, Ozark Avalon has been host to several annual Pagan gatherings, including Balefires of Beltane, Blessings of Beltane, Embracing the Dark, Harvest Gathering, Harvest of Light (now called Lifesong), Ealdriht Laef-maest, OAK Spirits Festival, and Turning Wheel Magickal Retreat. The land is available for one-time-only events and private gatherings as well.

Ozark Avalon is a religious, not-for-profit corporation registered in the state of Missouri. They operate as a church, and all donations are tax deductible in the United States. Laws in other countries may vary. For more information on Ozark Avalon, please send a SASE

(self-addressed, adequately stamped envelope) to Ozark Avalon, P.O. Box 12, Columbia, MO 65205-0012, United States; phone (660) 882-6418; send e-mail to [ws@undata.com](mailto:ws@undata.com); and/or point your world-wide web browser at [www.pagans.org/ozarkavalon](http://www.pagans.org/ozarkavalon).

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PAGAN STANDARD TIME is a phrase used with good humor to point out that Pagans/Witches are not typically sticklers for being on time. It is not uncommon for Witches/Pagans to schedule a gathering for 7 P.M., only to have people stroll in between 8:00 and 8:30. See Herding Cats.

PALMISTRY is the occult science of foretelling the future through observation of the markings on the palm of a hand. This art is also known as Chiromancy. Traditions vary as to how hands are read. In some systems both palms are examined, while in others only the dominant hand is interpreted. According to this occult



science everything about one's future appears in the lines and markings of the palm.

The palm is divided into major lines: head, heart, fate, life, health, each of these lines are examined for breaks and markings, and how they appear in relation to other lines. The shape of the hand is also considered, as are the shape and length of the fingers and the thumb. The fingers are associated with various planetary influences:

Thumb: Venus

Index Finger: Jupiter

Middle Finger: Saturn

Ring Finger: Sun

Little Finger: Mercury

The markings of the wrist are also read as indicators of happiness.

PAN is a Greek god whose counterpart in Roman mythology is Faunus, and he is connected to the worship of Dionysos/Bacchus. In Greek mythology Pan and Apollo had

a contest to determine which could play the sweetest notes most skillfully, Pan on his reeds or Apollo on his lyre. Pan was judged the winner, which insulted Apollo. In a rage, Apollo turned Pan's ears into those of an animal.

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To the Greeks Pan was a god of woodlands, pastures, herds, and fertility. Hills, caves, oaks, and tortoises were sacred to Pan. He fought on the side of the gods of Olympus, against the Titans. Fashioning a giant seashell into a trumpet, Pan raised such a noise that the Titans thought a sea monster was attacking, and fled in terror. From this myth is derived the word "panic." Pan was also known as Hylaeos, whose form is the one now commonly depicted as the god Pan. He wooed and won the goddess Selene (Diana) among others. See DIANA and SATYR.



Pan was a god of the woodlands and fertility.

PATERSON, MARGARET claimed to belong to a hereditary Witch family into which her mother initiated her at an early age. Occultist Austin Spare met her in London in the year 1902. Paterson worked as a fortuneteller, and

according to Spare she had the ability to manifest her thoughts to visible appearance. Paterson would on occasion, during a psychic reading, mentally project visual images of the prophesied events she saw for her clients. Spare wrote in his journal that these visions would appear in the dark corner of the reading room, and always came true.

Spare speaks of Paterson as an elderly woman who could appear whenever desired as a beautiful, young, and sexually irresistible woman. Spare does not mention her age, but since he was only sixteen when they met, it is likely that she may not have really been elderly by social standards, but simply seen as such through the eyes of a teenager. Spare did several nude drawings of Paterson as both an old and a young woman.

Paterson told Spare that she was descended from a Witch who lived in Salem, Massachusetts, circa 1692. She initiated Spare into her Tradition and taught him a secret technique for creating magickal sigils. He eventually expanded upon this method

and later called it the alphabet of desire. Spare revealed the method for creating his magickal alphabet in several of his published writings.

Spare was never able to achieve the level of magick demonstrated by Paterson, although he did have fleeting moments in which he was able to manifest his visions through the use of sigils. Paterson reportedly could manifest spirits and thought forms at will for any length of time she desired. As Spare became well-known through his occult art, Paterson seems to have slipped off into obscurity. See SPARE.

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PENDDERWEN, GWYDION (1946-1982) was a modern Celtic bard who recorded an album titled Songs of the Old Religion in 1972. He was cofounder with Victor Anderson of the Faery Tradition. In 1970 Pendderwen and Alison Harlow founded an organization known as Nemeton. In 1997 he formed Forever Forests, an organization devoted to annual tree planting.

In 1980 Pendderwen became active in the sponsoring and organizing of public Pagan gatherings in the San Francisco Bay area. He was an advocate of what he called "ecological consciousness," and was an activist in antinuclear demonstrations. He was killed in a car accident in 1982.

PENTACLE is a round, solid disk, often made of stone or wood, with a five-pointed star engraved upon it. The word is derived from the Greek penta and the Latin culum. In most Wiccan/Witchcraft Traditions the pentacle symbolizes the element of Earth. The pentacle is often



A pentacle may be used in magickal charging or as an offering plate.

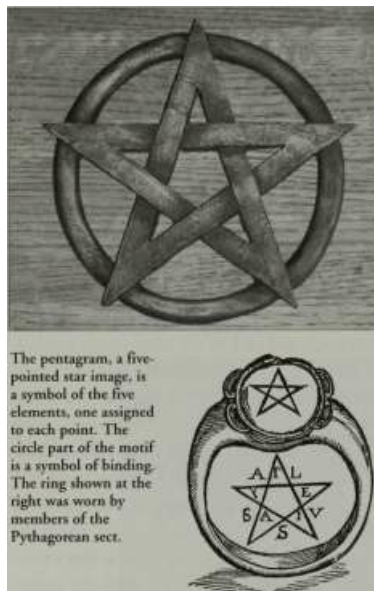
employed as a magickal platter upon which objects may be placed for magickal charging, or to present ritual objects and offerings to the four quarters. See FOUR TOOLS.

PENTAGRAM is a five-pointed star image, often with the lines interlaced. Typically the star is enclosed within a circle. The word pentagram is derived from the medieval Latin pen-taculum. In Wicca/Witchcraft it is a symbol of protection. The star is upright, with a single point on top. The top of the star represents pure spirit and each of the other

points symbolize one of the four elements of creation: Earth, Air, Fire, and Water. Thus the star as a whole symbolizes spirit bringing the elements into order and balance, the opposite of chaos. This concept was taught by Empedocles, circa 475 B.C. The circle surrounding the star represents sacred space, the microcosm within which the Wicca/Witch operates. The circle is also a symbol of binding, and in this regard the pentagram binds evil away from the wearer.

The earliest known example of a pentagram enclosed within a circle appears on a signet ring worn by a Pythagorean sect in southern Italy, circa 525 B.C. The pentagram also appears as late as A.D. 800 in the Roman city of Spalato. Five-pointed stars not enclosed in a circle appear in Italy around 700 B.C., and in Greece half a century earlier (Petrie, W. M. Flinders, editor. *Decorative Symbols and Motifs*, Dover Publications Inc., 1986, p. 48). Although many modern Wiccans/Witches think of the pentagram as originating among the Celtic people, the Celts were actually unknown in Italy or Greece until around 400 B.C. It is interesting to note that the pentagram symbol does not

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appear in northern Europe until the latter half of the Middle Ages, mostly drawn upon rocks. In Freemasonry the five-pointed star can be documented as early as 1735 (Biedermann, pp. 262-263).

## PERFECT LOVE AND PERFECT TRUST

is a phrase used in modern Wicca/Witchcraft to indicate the spiritual bond between initiate and initiator, as well as between members of a coven. It originated as a password for entry into the ritual circle, the reply being: "All who speak such words are welcome here." Since the phrase became public in the late 1960s, it is now generally used as a welcoming greeting prior to



ritual, and in many Traditions it is accompanied by a friendly kiss.

PHILTRE is a magickal potion used in love spells and other types of enchantment. Typically a philtre contains herbs designed to induce euphoria, sleep, or trance. In old spell books the philtre is often added to wine or tea and then ingested. The liquid that comprises the philtre is traditionally kept in a colored bottle such as amber to protect it from light. See Condenser.

PICKINGILL, GEORGE (1816-1909) was born in 1816, and claimed to be descended from Julia Pickingill, "the Witch of Brandon," who died in England circa 1071. Pickingill had a sinister reputation in the village of Hockley where he was born. Many of the village folk were afraid of him and his magickal abilities, a fact that he reportedly used to his advantage whenever he was in need of something. If there is any truth to this story, it may lie in the simple ignorance and misunderstanding concerning Witchcraft in general. However, there is one curious allegation that may support the villagers' impression.

When Gerald Gardner began writing openly about Wicca, many elders within the Craft Community became alarmed, fearing exposure and the damage that could result due to the distorted image of Witchcraft stamped upon the minds of the populace at large. Apparently the East Anglican Craft Elders of the period were concerned about associating George Pickingill and Aleister Crowley with Wicca. Pickingill openly advocated the demise of Christianity and tried to form an alliance with

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Satanic covens to expedite his vision. It has been alleged that in order to protect against discovery the Elders of the Hereditary Traditions in East Anglia set things in motion to discredit the claims of Gerald Gardner concerning the survival of Witch families. This involved, in part, the eradication of as many traces of Pickingill and his Nine Covens as possible.

There is no doubt that Pickingill was a zealot. When he established a coven, its leader had to present evidence that she or he was of hereditary Witch blood. Pickingill's covens arose in Essex, Hampshire, Hertford, Norfolk, and Sussex. Each one had to meet his standards in order for Pickingill to pass his "power" on to the leaders. Although he taught his covens the basic structure of his Tradition, Pickingill introduced many new concepts and embellished the ritual themes originally contained in his Book of Shadows. See CROWLEY and GARDNER.

PIG is an animal associated with Witchcraft since classic times. Its connection to Neolithic times in ancient Greek culture appears in its association with the Vegetation Goddess (Gim-butás, *The Goddesses and Gods of Old Europe*, p. 211). Images of pigs in Neolithic iconography depict clay images with the impression of seeds all over the body. In one discovery a pregnant vegetation goddess wears a pig mask, and images of vegetation goddesses have been found that also display the seed impressions on their body, as are found also on the pig icons.

The ancient historian Herodotus mentions that pigs were employed to trample seeds into the soil at planting time. During the Greek festival of Thesmophoria, when the autumn sow-

ing for new crops took place, seeds were mixed with decayed pig flesh, which was then planted together in the soil. The goddess Demeter and her daughter Kore were known by the name Thesomphoroi during this time of sowing. Thus the pig was sacred to these goddesses as well as to the goddess Ceres.

The pig became one of the sacred symbols of the Eleusinian Mysteries. Around 350 B.C. the city of Eleusis struck coins bearing the image of a pig to denote its sacredness. To the Romans the pig was sacred to Mars who was originally an agricultural god. During the harvest festivals the Romans sacrificed a pig to Tellus and Ceres.

Pigs are associated with the Underworld in both northern and southern European myths. The first pigs in Britain were gifts from the Underworld god Arawn to Pryderi, the Lord of Dyfed. In the Greek Mystery cult at Eleusis pigs were thrown into a deep dark cavern and allowed to rot for three days before being retrieved as an offering to Demeter.

Among the Celts, the goddess Keridwen (Cerridwen) was also known as the sow goddess. The pig was associated with the moon and with fertility through a lunar aspect of Keridwen known as "the Shining One." The pig is also an attribute of the Celtic hero Manannan.



The pig was sacred to several goddesses, including Demeter and Ceres.

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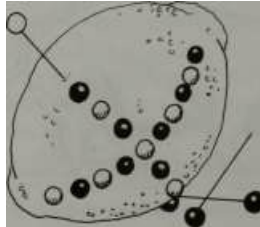
The Norse goddess Freya is often depicted with a sow. In occult imagery the boar is the pig symbolized as untamed and free.

Various records of Witch trials mention that the boar was a favorite animal disguise of the Christian devil, and the New Testament contains stories of demons inhabiting herds of swine. The boar was associated in ancient times with thunder and lightning. It was sacred to most of the Indo-European peoples, and was featured prominently in Norse and Celtic legends. See Animals in Witchcraft, Ceres, CERRIDWEN, and BOAR.

PINS were traditionally used in Witchcraft to bind a spell in place or to transfer a desire to a symbolic representation of a person, place or setting. Pins with colored heads are among the most commonly used in spellcasting. Each color signifies a particular wish or

desire, such as red for passion or green for tranquility or healing.

In Italian Witchcraft it is the practice to give the gift of a lemon into which a multitude of colored pins have been stuck. Each color symbolizes a wish for the one who receives it. Customarily the lemon is presented to someone who buys a new home, marries, or starts a new venture of some kind such as a business.



Colored pins make this lemon

There are also less benign uses of pins in folk magick where pins can be used to magickally inflict harm on a specific person, i.e., as with the so-called "voodoo doll" pins. This is not a practice of modern Wicca however, as such an act would violate the modern Wiccan code of ethics. In some cases pins can be used to bind someone from harming others. Some forms of Witchcraft still incorporate the full scope of using pins for spellcasting and other works of magick. Just as in modern society people are punished for misdeeds by placing them in prison, so too can magick be used to punish a wrong. See POPPETS.

PLANES OF EXISTENCE is a term for the seven dimensions that comprise the Universe from an occult perspective. Just as there is a physical dimension or plane of existence, there are also astral or spiritual dimensions. Each plane is believed to be a reflection of the one above it. The old occult saying, "As above, so below" originates from this concept.

Essentially each descending plane manifests the "formed-thought" of the plane above it. In magick, one establishes his or her desire upon a higher plane so that it will return as the manifestation of that desire. The seven planes are as follows:

1. The Ultimate Plane
2. The Divine Plane
3. The Spiritual Plane
4. The Mental Plane
5. The Astral Plane
6. Elemental Plane
7. The Physical Plane

Directly above the physical plane is the elemental plane, also known as the plane of forces. Everything that occurs on the physical plane is directly linked to this plane. The dimensions react very much like a row of domino pieces; one triggers the next and a chain reaction takes place. This is the law of physics and also of metaphysics (as above, so below), and this is how magick spells and religious prayers are transmitted. This law is the inner mechanism working within the planes, each one vibrating in response to the next. Above the plane of forces is the astral plane, which is an etherical realm containing the formed thoughts of the collective consciousness/un-conscious or group mind. It is here that all the heavens and hells of religious belief exist, fed by the minds of worshippers on the physical plane. In this plane images form around the concepts of what people desire and dread.

Since humans all bear the Divine spark of that which created them, everyone employs the same patterns of the greater design. The creative minds of human beings operate in the same manner as that which gave them creative consciousness, the main difference being that humans are limited since they are simply the spark and not the source of the spark. The creative process, however, is much the same, and it is used to create magick.

One way to understand this concept is to consider that every human-made object was first an image or concept, before it was an object. For example, if a person decided to create a stand that would hold papers during a speech, this person would first need to formulate the thought. This would go through several stages represented by the seven planes. The

Divine plane would receive the spark of the idea from the ultimate plane. The spiritual plane would conceive the plan, the mental plane would bring forth the visualizations of the necessary image, the astral plane would form the thought within its etheric material, the elemental plane would make the concept cohesive, and the physical plane would give it manifestation.

In simpler terms, the need arises (ultimate plane) and one begins to think of what is required to satisfy the need (Divine plane). Eventually the idea is formed (spiritual plane) and then refined into something visual (mental plane). Once the object appears in the mind's eye, it can be drawn upon paper (astral plane). Then the materials required can be gathered and assembled to form the object (elemental plane). Once the labor is finished the physical object appears (physical plane). The magickal art is one of creation. The material that we use is the astral substance. The power to create from our thoughts resides within us, due to the Divine Spark. We create in accordance with the divine formula of the planes. The stronger the emotion, the more exact the thought, then so too is the corresponding astral response. In order to cause changes in the physical world (magickally) you must first cause them in the astral world.

The purpose of ritual magick is to raise and direct the energy (containing the thought-

form) off into the astral plane. The symbols, gestures, colors, and other ritual trappings are all methods of astral communication. They also create the necessary mentality of all participants through which magickal images are communicated to the subconscious mind.

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Each one conveys its own vibration or energy and sets into motion subtle waves of stress and flow. Thought forms can then begin to appear in the astral dimension and become channels for the higher forces of the other planes.

The ritual energizes these forms, channels then open, like responds to like, and the forces become potent. Then, according to the work and its nature, raised energy will ascend to the astral plane or divine energy will descend to the physical.

POPPETS are traditionally small handmade puppets used in folk magick. In most cases poppets are used for healing purposes or other beneficial works of magick. Poppets can also be tied together as an act of uniting individuals. However, sometimes a poppet is used to bind an individual from harming others. The theory is that whatever happens to a magickally prepared poppet also happens to whomever the poppet symbolizes. The European poppet is a cousin to the so-called voodoo doll. See PINS.

POMEGRANATE is a symbol of fertility. In patriarchal lore it is symbolic of male semen and in matriarchal lore it symbolizes the Women's Mysteries as they apply to the blood mysteries: birth, sex, and death. In the myth of Persephone, she was forced to remain in the Underworld for part of each year because she ate pomegranate seeds given to her by the Lord of the Underworld. In many legends, particularly related to fairy kingdoms, the eating of food in the "Otherworld" binds one to this realm. 5^AUTUMN EQUINOX.

The poppet serves as a stand-in for the subject of a magick-aJ working.





The pomegranate, symbol of fertility, figures in the myth of Persephone.

PROSERPINA is the goddess of night and the Underworld. Although her name is the Roman form of the Greek Persephone, the two are not identical goddesses. The ancient writer Lucan says that Proserpina (Persephone) is the "last and lowest" of the three aspects of Hecate (Rabinowitz, p. 24). Like Hecate, the serpent, torch, and key are all symbols associated with Proserpina. In the Epodes of Horace, written in 30 B.C., Proserpina is worshipped by Witches. Her name is derived from the Latin *serpere*, to creep or crawl, rendered *proserpere*, meaning

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Proserpina, goddess of night and the Underworld, is transported there by a sea creature.

to "crawl forward." She was identified with the moon and the serpent because both disappear into the earth and seemingly change shape in their overall movement. The Italian Witch charm known as the *cimaruta* bears an image of the serpent moving along the edge of a crescent moon.

Proserpina is often depicted astride a sea creature, and she holds its tail in her hand. The dolphin is associated with Proserpina and she is also shown riding it off toward the Underworld. The ancient poet Servius says that celebrating the rites of Proserpina equates to "going to the shades," a reference to the Underworld. The Mysteries

celebrated at Eleusis contained elements of rites dedicated to Proserpina reflected in the descent of Persephone into the realm of Pluto (Evans-Wentz, W. Y. The

Fairy Faith in Celtic Countries. New York: Citadel Press, 1994, pp. 337-338). See Cimaruta, Diana, Golden Bough, Hecate, and Triformis.

PUNCH. See Punchinello.

PUNCHINELLO, known earlier as Pulchi-nello, is a clown figure derived from Etruscan spirits of death (Elliot, John A. The Mask in Etruscan Religion, Ritual and Theater. Ann Arbor: UMI Dissertation Services, 1986). In Etruscan tomb art we find depictions of spirits wearing black and white clothing with spots or checkered patterns. This is the traditional attire of the Punchinello figure. The early Etruscan tomb images depict the spirits of death with large noses, and they carry objects resembling slap-sticks, just as the traditional Punchinello figures do.

In later Etruscan images the slapstick type objects become hammers. One figure in particular, a creature known as Tuchulcha, is always portrayed with a large hammer as he escorts the dead into the Underworld. At the gladiator contests of Imperial Rome the man who dragged the dead bodies from the arena was dressed as Dis Pater, the Underworld god, and he wore the mask of Tuchulcha and carried a symbolic hammer.

In Etruscan tomb art Tuchulcha often appears as a female spirit known as a Vanth. She is winged, half-clad, with crossed baldrics over a bare bosom, short skirts, and hunting boots. She brandishes snakes or burning torches and is associated with the Fates.

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In northern Europe the Punchinello appears as a legendary character known simply as Punch. He is a hook-nosed, hunchbacked puppet figure traceable to the grotesque clowns of Roman comedy and the hunchbacked French fool character (Jones, pp. 357-358). See Hammer. Hammer Gods, and Lord of Misrule.

R

RAISED POWER is the act of drawing upon one's experience, training, talents, and

inner occult power to manifest energy for ritual or magickal purposes. Typically this involves the development of the will, the employment of visualization, and the nurturing of conviction. One's personal power is only as strong and as enduring as the time and effort one has put into cultivating it. See DRAWN POWER, To Know, to Will, to Dare, and to be Silent, Triangle of Manifestation, and Witches' Pyramid.

RATEGNO, BERNARDO was an Italian Inquisitor who documented in his *Tractatus de Strigibus* (written in A.D. 1508) that a "rapid expansion" of the "witches sect" had begun 150 years prior to his time. Rategno had studied many transcripts concerning Witchcraft from the trials of the Inquisition. Tracing back, he discovered the time at which the trials had first begun, and noted how they have increased over the years.

After a thorough study of these records, kept in the Archives of the Inquisition at Como, Italy, Rategno fixed the time the persecution began at somewhere in the mid to late 1300s. From this he deduced that some significant event had taken place around this time serving

to contribute to the growth of Witchcraft in Italy. S« Arabia, *Compendium Maleficarum*, Holy Strega, and Stregheria.

RAVEN is a symbol of occult knowledge. In myth and legend the raven is often a trickster spirit who sets people up in situations of adversity through which they learn many things. In Old Europe the raven was also a symbol of death due to its carrion nature. After the rise of Christianity the raven became an omen of misfortune. In some European myths the raven is often a messenger of the gods—the god Odin and his ravens is one example.

The raven's association with death also linked it to the fate goddesses, particularly in the British Isles where it was a totem creature for Morrigan, Badh, and Macha. These three



Raven is a symbol of occult knowledge, linked with death and with the goddesses of Fate.

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goddesses were collectively known as the Mor-rigan (MacKillop, p. 298).

RAVENWOLF, SILVER (1956- ) is a popular author of many books on Wicca/Witchcraft, including: *To Ride a Silver Broomstick* (1993); *To Stir A Magick*



Cauldron (1995); American Folk Magick: Charms, Spells, and Herbals (1996); Beneath a Mountain Moon (fiction, 1995); Angels: Companions in Magick (1996); To Light a Sacred Flame (1999); Teen Witch (1998); Silver's Spells for Prosperity (1999); Silvers Spells for Protection (2000); Murder at Witch's Bluff and Witches Night Out (both fiction, 2000 and 1999); and Halloween (1998), all published by Llewellyn Publications.

Best known for her down-to-earth writing style, RavenWolf publicly entered the magickal community in the early 1980s with a chapbook-style newsletter. Her innovative, practical ideas on religion and magick gave rise to her popularity in the early 1990s among grassroots Pagan publishers. From progressive considerations in publishing to her staunch support on discrimination issues, she concentrated her attention on assisting newcomers in Craft society, thereby gaining the recognition of her peers. She is descended in a lineage of initiations from Gardner to Buckland, Buckland to Ragan, Ragan to Serphant, and Serphant to RavenWolf.

In 1990, Llewellyn Worldwide contracted RavenWolf's manuscript titled *To Ride a Silver Broomstick*, rocketing her from "that Witch in Pennsylvania" to worldwide distribution. Today, her books can be read in English, Czech, and Spanish, with copies circulating the globe.

With her first book release, *To Ride a Silver Broomstick*, RavenWolf began a journey that



Silver RavenWolf.

has taken her across the United States and to audiences of thousands. Her books have become a standard reference for persons studying Witchcraft, including use in the study of Witchcraft in colleges and universities. She is a favorite guest on media talk shows and grants hundreds of interviews every year to broadcast, magazines, and newspapers across the United States. Whether in the *New York Times* or a hometown publication, RavenWolf has always been ready to share her knowledge with those interested in the Old Religion and its new prototype, Wicca, and defend the freedoms of Wiccans and Pagans. For more than fifteen years she was the Director of the Wiccan/Pagan Press Alliance and the publisher of the organization's quarterly newsletter *Of Writers and Witches*. As of 1999, Silver had thirteen covens in ten states that are specifically designed to train Pagan clergy. The ranks of *Black Forest Witches* are made up from

nearly all walks of life: teachers, medical professionals, law enforcement, students, blue collar workers, college professors,

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writers, actors, business owners—many personally selected by RavenWolf and her husband during their travels around the country. Approximately two months before his death, Lord Serphant performed her final elevation ceremony. RavenWolf is now an Elder of the Family of Serpent Stone and leader of the Black Forest Clan.

The Black Forest Clan is also aligned with Clan Ragan, administered by Grandfather Michael Ragan and his wife, Willow, as well as being associated with the Divine Circle of the Sacred Grove run by Lady Jeanette and Lord Richard Copeland (a Druid Order).

While writing for Llewellyn Worldwide, RavenWolf became fascinated with a unique Pennsylvania healing tradition called "Pow-Wow." Pow-Wow magick is not related to Native American Indian studies, spirituality, or lineage, but is a historically accurate magickal system devised by the German settlers of rural Pennsylvania. While conducting an intensive study of this system of healing, she received direct training from Preston Zerbe, who was himself personally trained by the legendary Gertie Guise. Pennsylvania Dutch Pow-Wow magick is a unique element of the Black Forest Clan. Third-degree initiates and elders of Black Forest are also considered "Pow-Wow Artists" and are the only Witches in the United States to hold this particular lineage. All members can be verified through the Temple Roster, held by her and her family.

Born on September 11, 1956, (Virgo, Gemini rising) RavenWolf's organizational abilities in combining practical and spiritual methods have helped her rise above Craft politics to offer a flexible path of religious study.

Mother of four initiated children, her progressive ideas led to the composition of *Teen Witch*, a stunning foray into the world of regular publishing, offering a clear inroad to the spiritual study of Wicca for young adults, and drawing media attention from *The New York Times*, *US News & World Report*, and *Publishers' Weekly*. RavenWolf spends her time in writing, interviews, spiritual counseling, personal appearances and answering tens of thousands of fan letters and e-mails. She and her husband of twenty years, Mick RavenWolf, are both involved in Wiccan studies and administer the Black Forest Family Tradition from their home in Pennsylvania. She teaches magick, Witchcraft, Pow-Wow, astrology, tarot, hypnosis, and other alternative endeavors. She began her journey into the study of alternative paths while a high school student, shortly after the death of her mother from cancer.

RavenWolf's group, the Black Forest Family, is considered Euro-Wiccan, drawing from her German heritage, Gardnerian lineage, and Pow-Wow training by way of the excellent instruction she received from her Old Guard Wiccan magickal teachers. (Credits: David O. Norris and Silver RavenWolf.)

RECLAIMING TRADITION of contemporary American Witchcraft arose from a working collective in San Francisco, beginning in the summer of 1980 when Diane Baker and Starhawk decided to coteach a basic class in Witchcraft. Starhawk's book, *The Spiral Dance: A Rebirth of the Ancient Religion of the Great Goddess*, which drew upon her own personal training and experiences, her early exposure to the work of Z Budapest, and her later training

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in Faery Witchcraft with Victor and Cora Anderson, was published the previous October. Classes were so loved by the women who took them that they persuaded Starhawk and other local feminist Witches to expand their teaching. They created a series of three courses which became the original Core Classes: *The Elements of Magick*, *the Pentacle of Iron*, and *Rites of Passage*. Classes were team-taught and were done within sacred space, with emphasis on the experiential rather than the didactic. This group of teachers and their students, who soon began to share what they learned, coalesced into Reclaiming Collective. Soon classes were offered to all women, all men, or mixed genders. Many classes evolved into covens.

During the 1980s, many Collective members and people from the larger Reclaiming community were active in antinuclear civil disobedience. Some lived in communal households, some were anarchists. All of the Collective's activities, from designing classes to dealing with domestic concerns, to public political protests were done using consensus process, learned mainly from the Religious Society of Friends (Quakers). This method of decision-making fostered close bonds among participants.

Concurrently, Reclaiming Collective began performing four public sabbat rituals at the Cross Quarters and publishing four issues of a small newsletter at the solstices and equinoxes. The collective wrote a statement that appeared in each issue of the *Reclaiming Newsletter*.

Reclaiming is a community of San Francisco Bay Area women and men working to unify spirit and politics. Our vision is rooted in the religion and

magick of the Goddess—the Immanent Life Force. We see our work as teaching and making magick—the art of empowering ourselves and each other. In our classes, workshops, and public rituals, we train our voices, bodies, energy, intuition, and minds. We use \* the skills we learn to deepen our strength, both as individuals and as community, to voice our concerns about the world in which we live, and bring to birth a vision of a new culture.

So unlike most other Craft traditions, Re-claiming espouses a connection between spirituality and political action-Witch Camps

In 1985 the Collective offered its first Summer Intensive Apprenticeship, followed the next year with a series of intensives in retreat settings. The "intensives" soon came to be known as Witch Camps, and expanded with San Francisco Bay Area teachers being invited to other states, Canada, England, Germany, and Norway. The people trained in

those camps in turn trained others in their communities.

### Practical

Reclaiming Collective incorporated as a nonprofit religious corporation in the State of California in 1990, wrote bylaws based on a consensus process model of decision-making, and eventually gained 501(c)(3) tax status with the U.S. Internal Revenue Service.

### Ritual Roles

The leading of public rituals taught new ways of doing magick in large groups with participants of all degrees of magickal expertise and

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inspired the creation of methods and roles to meet these changing circumstances.

Among those roles were Crows, those who oversee the big picture—of an individual ritual, of teaching plans, or of overall Collective activities. Snakes view things from the ground, the little, down-to-earth things. Dragons guard the perimeters of circles in public outdoor spaces such as beaches so that participants can work undistracted by curious passersby; they do not directly participate in the work of a ritual because they are providing a buffer between the public and the inner circle. In this role, Dragons are similar to what are called in other traditions Guardians, the Summoner, or the Man in Black. Graces act as assistant priest/esses; they welcome people, guide them, keep aisles clear, get people standing, sitting, chanting, dancing, assembled for a spiral dance, all in different and appropriate parts of the ritual. Graces could be compared, in some sense, to Maidens in other Craft traditions.

### Classes

The Elements of Magick teaches basic ritual, concepts and correspondences, energy sensing and projecting, shifting consciousness, spell-work, and theology.

The Iron Pentacle classes, based upon a Faery Witchcraft concept, focus on trance work and the discovery of the healing powers of the human body through meditations on the five-pointed star. The points are sex, self, passion, pride, and power. Its obverse is the Pentacle of Pearl, whose points are love, law, wisdom, knowledge, and power. Both pentacles have correspondences with the head, hands and feet, going round and transversing the human body touching the points of a five-pointed star.

The Rites of Passage is the most changeable series; it is usually redesigned and adapted, or created anew, by different teachers.

### Three Souls

A feature of Reclaiming that became more fully developed in the 1990s is working with the Three Souls, a concept shared with Faery Tradition Witchcraft, Hawaiian, Jewish, and Celtic cultures. Starhawk's adaptation, called the "Three Selves," appears in *The Spiral Dance* as Younger Self, the unconscious mind; Talking Self, which gives verbal and conscious expression; and Deep Self or God Self, the Divine within.

### More Recent Ritual Roles

In recent years Reclaiming has begun employing Anchors or Deep Witnesses in large public rituals, to help focus and contain the energy of the circle in settings where it might be prone to fragmentation and dissolution. Anchors sit comfortably under a veil and maintain a state of dropped and open attention. This intense meditation helps contain the energy until it's time to release and direct it. It is very important that the anchor not try to control the energy of the ritual or to ground it through her body.

An anchor has a Tender or Wrangler, who cares for her or his physical safety and comfort, monitors their energy, and helps restore the anchor with touch, food, drink, and safe travel home.

Currently, some Reclaiming Witches are being trained in aspecting, a technique which closely corresponds to what in traditional British Craft Traditions is more commonly known as Drawing Down the Moon.

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Not all Reclaiming Witches practice all these techniques. Many full-fledged and respected Reclaiming Witches were trained and proceeded in their personal and coven practices before some of these techniques were commonly used. Reclaiming continues to be an evolving, living tradition.

### Distinguishing Features

In *The Pagan Book of Living and Dying*, Starhawk describes Reclaiming's style of ritual as EIEIO: Ecstatic, Improvisational, Ensemble, Inspired, and Organic. Practices are constantly growing, being "extended, refined, renewed and changed as the spirit moves us and need arises, rather than . . . learned and repeated in a formulaic manner."

The spread of teachings from the Bay Area combined with the growth of teaching groups in the vicinities where Witch Camps were held. Lessons learned from collective work have informed teaching at the Witch Camps and lessons learned from putting on Witch Camps have found their way into local Bay Area practices.

Distinguishing features of Reclaiming Tradition Witchcraft are:

1. Nonhierarchical covens and group priest/esses
2. No specific pantheon

3. No requirement of initiation, and when initiations are undertaken, customized ones
4. Strong emphasis on political involvement and social and ecological responsibility/consciousness
5. No set liturgy (except in certain large, rehearsed, or semi-rehearsed public sabbat rituals) but rather training in principles of magick and the structure of ritual, and how to "speak as the spirit moves you" within that structure
6. Cultivation of ecstatic states (customarily without the use of entheogens or psychotropics) and
  - \* divine colloquy—more shamanic than ceremonial
7. Cultivation of self-empowerment, self-discovery, and creativity
8. Extensive use of chanting and breathwork in magickal rites
9. Intense energy-raising, often using our trademark spiral dance (or even double helix/DNA molecule dance)
10. Magickal use of the Pentacle of Iron construct and its obverse, the Pentacle of Pearl
11. Concept of Three Souls
12. Encouragement of the creation of new ritual forms by anyone; reclaiming rituals are typically loose in structure, high in energy, and ecstatic in nature

#### Deities

Reclaiming has no specific pantheon, rather, invokes Goddess into circles and often, but not always, God. Collective classes, covens, and community have had more women than men. Two particular deities, Brigit and Lugh, seemed to have eventually adopted the Bay Area Reclaiming community.

Starhawk is the primary theologian of Reclaiming Tradition Witchcraft, as well as being its most prolific liturgist. She has always acknowledged that much of her own thinking

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grows out of the community and is informed by others. Reclaiming is a far more collaborative and egalitarian collective and community than it may appear to outsiders because of the fame of one member. Starhawk has always been, and remains, a powerful and influential voice.

#### Initiation, or Not

Initiation—which is not required in order to perform any ritual role—has come to be performed by committees of teachers selected by the candidate for initiation, who must ask for initiation; it is not offered, or even suggested. They may or may not have their request granted; one or more teachers may refuse. It may take some years before all on the committee agree that they are ready. If the candidate works in a coven, she usually is simultaneously initiated into the Craft and that coven, and any initiates within the coven are invited to be part of the initiation whether they were the candidate's teachers or not.

Reclaiming initiations are customized to the individual seeker. The candidate must be willing to accept challenges from each of her initiators, and must fulfill them to everyone's satisfaction before the actual ceremony takes place. These challenges are created by each individual initiator according to what that priest/ess feels the candidate needs to be challenged on. The rule of thumb is that an initiator only gives a challenge which she has already done, or would and could do. No one is challenged to be a trapeze artist, for instance. She may, however, be challenged to such an undertaking as undergoing a white-water rafting experience if that is something the initiator determines would foster the candidate's growth,

and that the person is ultimately capable of doing. A diabetic wouldn't be given a challenge involving prolonged fasting, nor would a physically frail person be expected to stay out all night unclothed.

Today

Over the years, Reclaiming Collective expanded from teaching Craft and providing public sabbat rituals to providing a recorded Events Line listing classes, rituals and other activities, recording chants, publishing a book, and maintaining an internet presence with website and listserves. The Reclaiming Newsletter grew into Reclaiming Quarterly, a beautiful magazine rich in articles, poetry, photos, and graphics.

After years of discussion and seeking input from those not members of the Collective itself, the Collective (which varied in size from about ten to twenty or more at its largest) dissolved itself as a collective and turned over authority to the Wheel, a representative body comprised of spokespersons from all the many cells. About fifty-two people had, over the years, been members of Reclaiming Collective, for greater or lesser periods of time.

With the dissolution of Reclaiming Collective and its evolution into a more inclusive complex, the Collective wrote their Principles of Unity.

Reclaiming Principles of Unity

"My law is love unto all beings ..." from The Charge of the Goddess.

The values of the Reclaiming tradition stem from our understanding that the Earth is alive and all of life is sacred and interconnected. We see the Goddess as immanent in the Earth's cycles of birth,

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growth, death, decay and regeneration. Our practice arises from a deep, spiritual commitment to the Earth, to healing and to the linking of magick with political action.

Each of us embodies the divine. Our ultimate spiritual authority is within, and we need no other person to interpret the sacred to us. We foster the questioning attitude, and honor intellectual, spiritual and creative freedom.

We are an evolving, dynamic tradition and proudly call ourselves Witches. Honoring both Goddess and God, we work with female and male images of divinity, always remembering that their essence is a mystery which goes beyond form. Our community rituals are participatory and ecstatic, celebrating the cycles of the seasons and our lives, and raising energy for personal, collective and earth healing.

We know that everyone can do the life-changing, world-renewing work of magick, the art of changing consciousness at will. We strive to teach and practice in ways that foster personal and collective empowerment, to model shared power and to open leadership roles to all. We make decisions by consensus, and balance individual autonomy with social responsibility.

Our tradition honors the Wild, and calls for service to the Earth and the community. We value peace and practice non-violence, in keeping with the Rede, "Harm none, and do what you will." We work for all forms of

justice: environmental, social, political, racial, gender and economic. Our feminism includes a radical analysis of power, seeing all systems of oppression as interrelated, rooted in structures of domination and control.

We welcome all genders, all races, all 'ages and sexual orientations and all those differences of life situation, background, and ability that increase our diversity. We strive to make our public rituals and events accessible and safe. We try to balance the need to be justly compensated for our labor with our commitment to make our work available to people of all economic levels.

All living beings are worthy of respect. All are supported by the sacred Elements of Air, Fire, Water, and Earth. We work to create and sustain communities and cultures that embody our values, that can help to heal the wounds of the earth and her peoples, and that can sustain us and nurture future generations.

In the San Francisco Bay Area, Reclaiming, the entity, is the Wheel and many specialized cells. Several daughter collectives are spread over a widespread geographic area. Reclaiming Tradition Witch Camps throughout the United States, Canada, and Europe are run autonomously, but connected to Reclaiming's representative body, called the Wheel, through their Witch Camp spokes-council, the Web. The tradition continues to evolve. (Source: M. Macha NightMare.)

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RED WITCH TRADITION is a Goddess-centered Tradition, earth-based and Pagan by nature and creed. It is a five-tiered eclectic Witchcraft tradition, offering five separate and attainable degrees of study, based upon yearlong oaths of fulfillment—called "A Year and A Day Commitment." The five degrees of the tradition are the Craft Practitioner, first Degree Witch, second Degree Priestess/Priest, third Degree High Priestess/Priest, and Elder. The Red Witch Tradition combines American Indian and European tribal spirituality, Ceremonial Magick, and Eastern Mysticism to form a powerful tradition that is truly American in style and sensibility. This tradition welcomes people of all colors, genders, ages, and sexual orientation.

Grove of the Red Crow is the Mystery School of the Red Witch Tradition. It offers the seeker or the initiate the opportunity to study the occult arts and sciences as fully as she or he desires, with or without the degree system of the Red Witch Tradition, although the grove does have ongoing courses, workshops, independent studies, and retreats that are designed to advance one's self through all five degrees of the Red Witch Tradition. The choice is based upon the seeker and a chosen teacher of the Tradition.

To enter and/or advance within the tradition, the seeker must first be accepted, then make a personal pledge of a year and a day for each degree, with a specific teacher or High Priestess or Priest of the Tradition. A letter of intent is mandatory for each and every would-be participant in the degree program. The letter should be mailed directly to Silverstar of Red Crow, the founder of the Tradition, and it should include a self-addressed, stamped busi-

ness-sized envelope (see address for Church of the World Tree in Appendix Three). The letter should include information on one's personal background, including childhood, education, and career; the motivation to embark on the Pagan path; and what gifts and talents she or he can offer to the Pagan world and specifically this tradition. The founder will review the information and personally follow up each letter. Intent is all-important!

Modest fees are charged by the grove for membership, newsletters, personal counseling, and classes. Initiations and direct contact with teachers relating to course work and Circles are not charged for by the grove or any teacher or practitioner within the tradition. (Credit/ Source: Silverstar Red Crow.)

REDE is a code of conduct that states "and as it harm none, do as thou will." It is the cornerstone of modern Wiccan philosophy, and is one of the few laws that is universal within all Wiccan Traditions. However, the interpretation of the meaning of the Rede is not universal among Wiccans. Many Wiccans interpret the Rede to mean that one should never perform any action that is harmful to another. Other Wiccans feel that self-defense is allowable, but should be the last means of dealing with a situation. Some Wiccans feel that the Rede refers instead to finding the true will of the inner divine, and then following it with compassion toward all. Many Wiccans feel that the Rede is connected to the Three-Fold Law, a concept of "getting back what one gives out." This law is not too unlike the concept of Karma.

The spirit of the Rede points toward peaceful coexistence. It is reflective of the Wiccan

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attitude of "live and let live." Wiccans readily accept the fact that everyone is entitled to their own religious and spiritual beliefs. Wicca is not a religion of judging others, but rather one of tolerance. See Karma and THREE-FOLD LAW.

REINCARNATION is the return of the soul to another physical body after death of the flesh. The soul is considered to enter into many physical lives in order to gain knowledge and wisdom. As one grows as a spiritual being the need to reincarnate in the material world lessens until one is released from the Wheel of Rebirth. What ultimately becomes of the soul varies according to various Wiccan/Witchcraft traditions, although some Traditions have no tenets concerning this.

In one of the popular verses found in Witchcraft/Wicca, known as the "Legend of the Descent of the Goddess," there is a reference to Witches being reborn within their own family line.

The verse states: "... you must return again at the same time and at the same place. You must meet, know, remember one another and love again." In Charles Leland's *Etruscan Roman Remains* (1892) he writes in the introduction that "... sorcerers and witches are sometimes born again in their descendants." In chapter 10 Leland states: "It is also believed in the Romagna that those who are specially of the Strega faith die, but reappear again in human forms. This is a rather obscure esoteric doctrine, known in the witch families but not much talked about. A child is born, then, after due family consultation, some very old and wise strega detects in it a long-departed grandfather by his smile, features, or expression." In this

same chapter Leland concludes: "In this we may trace the process by which the witch or sorcerer, by being re-born, becomes more powerful, and passes to the higher stage of a spirit."

In ancient Greece, reincarnation was known as Palingenesis, which means "to have origin again." The Orphic teachings maintained that the soul was preexistent and survived the physical death of the body it inhabited. It would return again in various physical forms until eventually released to its former pure state. The Greek Philosopher Plato (fifth-fourth century B.C.) believed the soul was immortal, and that it passed through many incarnations. The Druids reportedly also believed in reincarnation, as was noted by Julius Caesar during his campaign against the Gauls. In his Sixth Book of the Gallic War, Caesar writes of the Druids:

They wish to inculcate this as one of their leading tenets, that souls do not become extinct, but pass after death from one body to another, and they think that men by this tenet are in a great degree excited to valor, the fear of death being disregarded.

Pomponius Mela wrote that the Druids taught this doctrine because they felt their warriors would be more fearless if death was not considered to be the end of life. Mela

felt that the Druids themselves did not believe in reincarnation but were willing to dupe their warriors in order to produce fearless fighters. There is no other evidence or testimony from other sources to support Mela's views on this matter. Neither Mela nor Caesar apparently believed in reincarnation themselves, but were certainly aware of the earlier Greek concept, having been educated men of the Roman

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Empire. Greek philosophy had been introduced in Rome in 155 B.C. by the Greek philosopher Critolaus.

Various beliefs related to reincarnation among the ancient Celts were recorded by such Greek historians as Posidonius, Strabo, Dio-dorus, and Ammianus. Diodorus, along with Ammianus and Valerius Maximus, wrote of the Druidic tenets as the "belief of Pythagoras" concerning the survival of the soul and its journey from one body to another. Unlike the Greeks, the Druids taught that souls always returned to human bodies, while Pythagoras taught that a soul could enter into the body of any life form.

The ancient historian Hippolytus of Alexandria said that the legendary Thracian Zalmox-is instructed the Druids in the Pythagorean faith. Many commentators have noted that the Greek and Roman references to Druidic beliefs concerning rebirth represent a comparison instead of an attempt to report a new concept in a foreign land. In this manner the ancient writers were able to reconcile Druidic belief with the earlier Pythagorean and classical beliefs of the Aegean/Mediterranean cultures. See SUMMERLAND.

RENFIE, JANINA (1956- ) is the author of *Tarot Spells*, *Playful Magic*, and *Tarot: Your Everyday Guide* (Llewellyn Publications, 1990, 1992, and 2000), and she has many other projects in the works. Born on March 4, 1956, at 6:42 P.M., in Detroit, Michigan, she has a B.A. in anthropology, and an M.A. in American studies. Her academic research interests include the study of ritualism in American history, literature, and culture, as well as the ways

in which cognitive difference can translate into social otherness. Janina is especially proud of her sons, one of whom is a computer specialist and student of intellectual property law, and the other is an artist and wildlife rehabilitator.

Janina was fortunate in coming from a family with a long history of occult interests and psychic experiences, with strong ties to the Old World. At the age of eighteen she became involved in the Gardnerian Craft, and holds a third degree in that tradition; her mother group derives from the Long Island line. However, Janina is also developing her own system of Wicca based on European country traditions, for the enjoyment of family and friends. As an author, she continues to explore ways in which to integrate ritual into a beautiful life, and hopes to make Pagan values and practices more accessible, in the belief that we can achieve the transformation of our culture if we can enter into respectful relationship with Nature. Today, Janina lives in the country and enjoys

spending time under the open sky.

REX NEMORENSIS. See King of the Woods and Lake Nemi.

RHIANNON is a Welsh figure appearing in various branches of the tales known as the Mabinogi. It seems clear that she is related to pre-Christian deities such as the goddess Rigan-tona, a shadowy figure of chthonic nature whose name means "great queen." Rhiannon is married to Pwll, who in Celtic lore becomes Lord of the Otherworld, an indication that he may possess divine status rather than simply being a literary figure in the Mabinogi. Rhiannon may also be related to the goddesses Epona

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and Macha through the shared symbolism of the horse (MacKillop).

Many modern Wiccans/Witches believe that Rhiannon is a Welsh goddess of fertility and a goddess of the Otherworld. In her legends, Rhiannon rides a white horse that no man can overtake, even though it seems to travel at a steady pace. Many have suggested that this is symbolic of the moon, and therefore Rhiannon has been viewed as a goddess of the moon. Rhiannon was accompanied by three magickal birds. It seems apparent in her tales that the nature of Rhiannon possesses elements or Divinity, even though there are no definitive accounts of her being a goddess (Green, Celtic Myths).



Rhiannon. mentioned in the Mabinogi. is the spouse of Pwll. Lord of the Otherworld.

rites of passage represent the significant stages of life within modern Witchcraft/Wicca that are marked by rites or ceremonies. The rite known as "Wiccaning" is a celebration of welcoming a child into the Craft community. In the case of a newborn, the parents will often give the child two names. One will be the common or legal name and the other will be the

child's first Craft name. •

Another celebration is called the "Coming of Age" time. For females this is typically marked by the first menstruation. Such a time signifies the transformation from girlhood to womanhood. To honor this transition the female is often given a gift such as necklace, ring, or bracelet set with a red stone. For the male, coming of age is marked by the appearance of public hair, which is usually near the time of the first ejaculation. A gift such as the tip of an animal horn on a necklace is a customary gift. Another common gift is a leather armband or wristband.

In modern Wicca/Witchcraft, the rite of marriage is called "Handrasting." For many Witches/Wiccans this rite signifies a spiritual union of lovers and does not need to be a legal marriage. Many Wiccan/Witchcraft Priests and Priestesses are legally licensed to perform weddings, and therefore a Handfasting can be a legally recognized marriage if the couple so desires.

When death occurs among Witches/Wiccans it is marked by the rite of "Passing Over." Death itself is not feared but viewed simply as part of the cycle of life. Most Witches/Wiccans believe in reincarnation, therefore death is a crossing over into the Otherworld while one awaits rebirth. The rite of Passing Over is a celebration of the person's life and a releasing of their spirit from this world into the next.

The ceremony known as "Dedication" is a very important phase in the life of a Witch/Wiccan. Parents who practice modern Witchcraft/Wicca do not mandate that their children embrace their religion. The choice is always left to the individual, although naturally the

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children will be raised in the spiritual environment. However, centuries ago this does not seem to have been the case. In the book *Compendium Maleficarum*, written in 1608, we read that the Craft is passed to the children from the parents, and that this is done to ensure survival. In modern Witchcraft/Wicca the rite of Dedication is a commitment on the part of the individual to study Wicca/Witchcraft for at least a year and a day.

The next rite of passage is formal "Initiation." Initiation is a point of transformation that aligns the individual to the spirituality of the Craft. On a mundane level it is also a formal acceptance of inner membership in the religion of Witchcraft/Wicca. Some people will remain as solitary practitioners and others will join a coven. In modern Witchcraft/Wicca there are many individuals that will perform a rite known as "Self-Initiation." See ALIGNMENT, COMPENDIUM Maleficarum, Handfasting, Initiation, Reincarnation, Self-Initiation, and

## SUMMERLAND.

RITUAL is a ceremony employing symbolic gestures, chants, invocations, prayers, colored robes, and candles. Most rituals are executed within a ritual or magickal circle. Some rituals are performed as acts of worship, while others are designed to create magickal energy for spell casting and other works of magick.

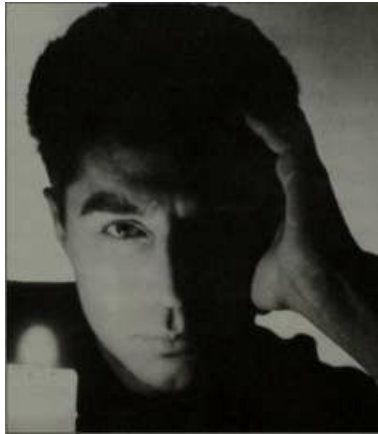
Traditionally rituals are structured in accord with time-honored methods and correspondences, in order to invoke a prescribed state of consciousness. In modern Witchcraft/Wicca many practitioners prefer a spontaneous and intuitive method of performing rituals.

The basic rituals performed by most Wiccans/Witches include the full moon rite, as

well as the eight Sabbats of the year that mark the solstice and equinox periods and their cross-quarters. See Wheel of the Year.

RODERICK, TIMOTHY (1963- ), was born to a single mother as Baby Boy Nelson on October 2, 1963. Timothy Roderick was immediately placed in an adoptive home and was raised in the San Fernando Valley in southern California. At age thirteen he moved with his family to Yorba Linda, California. Roderick currently resides in a beach community of Los Angeles.

Roderick's elementary school years were spent at Our Lady of Lourdes, a private school for Catholic children. Thinking that he would be a candidate for the Catholic priesthood, his family continued his education at a Catholic



Timothy Roderick.

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boys high school. By his second year of high school, Roderick realized that his true path was elsewhere and he completed his high school education at a local public high school. His interest in theater arts led him through his Bachelor of Arts education at California State University Long Beach.

During his early college years, Roderick explored myth, comparative religions, and psychology. He developed a strong interest in exploring the link between spirit and the mind. As a result, he switched majors and continued his education at Antioch University, well-known for its alternative approach to education as well as its graduate studies in psychology. Roderick received his Master of Arts in clinical psychology and entered the field of mental health, working as a psychotherapist. He continued his postgraduate education at California State University Dominguez Hills, specializing in school psychology and special education.

Roderick has always had an interest in spirit and magick. He had a well-developed imagination and he recalls seeing spirits and apparitions in early childhood. Throughout his childhood he read books related to Witchcraft, Paganism, and magickal practices. Although Roderick was voted by his grammar school classmates and teachers as "the

most likely to become a Catholic priest," by age fifteen Timothy was fully exploring the path of Wicca.

By age twenty-one, Roderick had received informal training in Wicca at a local magickal shop and became interested in joining a coven. In 1987, he was initiated into Oruborous et Ova, a Los Angeles-based Gardnerian spiritual community. He acted as High Priest for O.E.O. for four years. During this period, Timothy was

also studying clinical psychology in graduate school. His studies in psychology led him to explore the works of psychoanalyst Carl Jung and his successors. His spiritual conceptualization was also heavily influenced by the writings of Sigmund Freud, Carlo Ginzburg, mythologist Joseph Campbell, and veteran Witch, Star-hawk. He became interested in the roots of Wicca as a shamanic expression of spirituality, and from this exploration he developed his first book, *The Once Unknown Familiar* (St. Paul: Llewellyn, 1994).

In the early 1990s Roderick experienced a brush with death. He was kidnapped and held hostage at gunpoint. This experience led him to deeply explore existential philosophies and culminated in his book, *Dark Moon Mysteries* (St. Paul: Llewellyn, 1996). In 1997, Timothy was introduced to the writings of Charlotte "Joko" Beck, a contemporary American Zen master. He once again expanded his spiritual knowledge base through an in-depth exploration of Tao, Zen, and Eastern Mystery Traditions.

In 1990 Roderick founded the EarthDance Collective, a circle of Witches initiated in the Gardnerian tradition. By 1995, Timothy continued to expand his spiritual studies and shifted the emphasis of EarthDance from solely Gardnerian to include shamanic elements. He is also a Third-Degree High Priest in the Gardnerian tradition of Wicca. Currently, he is the Director of Spiritual Studies through the EarthDance Collective in Los Angeles. The Collective practices an eclectic brand of Wicca, incorporating elements of Traditional English Wicca and shamanic practice.

Roderick's published works include: *The Once Unknown Familiar*, *Dark Moon Mysteries*,

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and *Ancient Voices and Earthly Wisdom* (forthcoming). He is a member of the New Wiccan Church, the EarthDance Collective, the Zen Center of Los Angeles, the Joseph Campbell Foundation, and the Foundation for Shamanic Studies

Prior to his career in the field of mental health, Roderick worked as an actor, director, and choreographer. As an actor, he appeared in several television commercials as well as in musical theatre. He directed and choreographed professionally for the South Bay Light Opera for three years. He wrote, directed, and choreographed *Happily Ever After*, a hit Los Angeles comedy musical revue that parodied the Disney genre. He also cowrote a musical spoof of 1930s horror films, *Mum's the Word — A Musical Scream*, which

enjoyed a long run in Hollywood.

Roderick is the great-grandson of Alvin C. Halphide, a well-known pioneer in the field of clinical hypnosis. One of Halphide's books, *Mind and Body*, written in 1899, continues to be a standard reference in the field of hypnotherapy.

ROOSTER is a symbol of the sun, vigilance, and protection. In southern European lore the cock is associated with the sun god Apollo. In Celtic lore the rooster is an attribute of Underworld deities. Among some Gnostic sects the rooster was associated with the sun god Abraxas. In legend the rooster crows at dawn and awakens the sun that banishes evil spirits. Thus the cock is a symbol of protection and banishment.

Roosters were considered sacred to Apollo,

Aesculapius, Ares, Mercury, Priapus, Attis, and Athene. They were associated with Persephone/ Proserpina in spring as a symbol of the renewal of life. In archaic Roman religion roosters were sacrificed to the Lares at the crossroads. See Apollo, Birds, Cimaruta, and Lare.



The rooster, a sun symbol, embodies vigilance and protection.

ROWAN {*Sorbus aucuparid*), also known as mountain ash, is a tree long associated with Wicca/Witchcraft and European Paganism. On May 1 animals were passed through a large hoop made of rowan to protect them and ensure fertility. The tree was believed to be the home of benevolent fairies, and its presence near a home protected families from evil spirits. Carrying a bough of rowan was believed to protect anyone from being held captive in a fairy hill. In folk magick, the red berries of the rowan were soaked in water, which was then sprinkled around any area one wished to protect.

In folklore the rowan is often paired with the ash tree as its feminine counterpart. In Scandinavian myth the first woman was formed from

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The rowan tree (mountain ash) is associated with Witchcraft and Paganism. It has protective symbolism, and appears frequently in mythology.

a rowan and the first man from an ash. The red berries of the rowan were considered sacred in any cultures, connected to themes of blood, life, death, and renewal.

The rowan tree blossoms in May and is in fruit at Lammas. In Irish legend a sacred rowan was believed to possess the power to restore lost youth. Rowans were believed to be guarded by serpents and dragons. The rowan was also associated with Brigid and Brigantia, who were said to carry arrows made of rowan wood.

In Aegean/Mediterranean myth the rowan tree is connected to a tale in which the drinking cup of Zeus is stolen from Olympus. An eagle is sent to recover it and a battle rages with the creatures who stole the cup. According to this legend, wherever a drop of blood or one of the eagle's feathers fell, a rowan tree sprouted. The

red berries of the tree are therefore magickal droplets of blood.

RUE (*Ruta graveolens*) is one of the sacred herbs of Witchcraft. The name of this herb is derived from the Greek *reuo* which means "to set free." Rjue was also known as the "Herb of Grace"—a spray of rue was used to sprinkle holy water at High Masses during the Medieval period. In Italian Witchcraft it is associated with the Harvest Lord and is called the bitter essence of the God. In magick it is often used as an herb of protection from the powers of darkness.

In ancient times rue had a reputation as a protection against harmful magick and the evil eye. The Greeks believed it had the power to neutralize evil potions. The Romans placed it upon their sacred altars as an offering. Pliny states that rue can strengthen weak eyesight. Italian Witches used it to strengthen psychic vision, and as a protection against enchantment. See BENANDANTI and CLMARUTA.

Rue is a sacred herb of protection against harmful magick and the evil eye.



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SABBAT is a term for the eight seasonal festivals of the Wiccan year. According to Doreen Valiente, in her book *An ABC of Witchcraft* (Custer: Phoenix Publishing, 1973), the origin of the word may come from the Dionysic rites in which Dionysos was also known as Sabadius or Sabazius. The celebrants of his Mystery Tradition cried out "Sabai" or "Evoi Sabai" during their rituals, and such gatherings may have therefore come to be known as the time of the sabbat. Historian Jeffrey Russell states that the festivals of Dionysos became a blueprint for the rites allegedly practiced by medieval Witches (Russell, 1980, p. 31).

The sabbats comprise what Witches/Wic-cans call the Wheel of the Year. This wheel is based largely upon the ancient solar rites of pre-Christian European religion. Because the Old Religion was a fertility cult, in ancient times the traditional rituals of Wicca were designed to incorporate the waxing and waning periods of Nature. These periods are marked by each solstice and equinox and the cross-quarters that fall between each one. The Wheel of the Year encompasses eight seasonal rites, known in modern Wicca/Witchcraft by a variety of names, blending several cultures:

- Samhain/Hallowmas, October 31
- Winter Solstice/Yule, December 21
- Imbolc/Candlemas, February 2
- Spring Equinox/Ostara, March 21
- Beltane/Roodmas, May 1
- Summer Solstice/Litha, June 21
- Lughnasadh/Lammas, August 1
- Autumn Equinox/Mabon, September 21

Traditionally the eight sabbats are grouped into two categories, the Greater and Lesser Sabbats. In modern Celtic Traditions, the Great Sabbats are: Imbolc, Beltane, Lughnasadh, and Samhain. The Lesser are the two equinox and two solstice rituals. The rituals of each sabbat contain a mythos that unfolds as the year passes. Various Wiccan/Witchcraft Traditions have their own mythical representations of the seasonal rites. The most common mythos begins in October where the God and Goddess are together in the Underworld, the state of procreation. The birth of the sun god who issues forth from the union of the God and Goddess in the Underworld is celebrated in December.

February acknowledges the maturity of the sun god as he grows in strength to become the new light of the year. March celebrates the return of the Goddess from the Underworld, an act that renews the earth. May marks the courtship of the Goddess and the God, a

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renewal of the ancient marriage of polarity. June embraces the beginning of summer and the solstice marks the longest day of the year, the sun god in his prime. August is the celebration of the bounty brought to the earth by the union of God and Goddess. Fall marks the time of the ritual slaying of the God at his prime. He is the Harvest Lord, the willing sacrifice of the harvest, who falls and descends into the earth (in many Celtic Wiccan systems the god actually dies at the August festival). The Autumn Equinox

festival also marks the descent of the Goddess as the journeys into the Underworld in search of the God.

The earliest historical documentation of the Witches' sabbat appears in trial records from Toulouse and Carassone, circa 1335. This is also the first mention of a Witch copulating with the Christian devil figure during a ritual. In this case, a woman named Anne Marie de Georgel "confessed" to having sexual intercourse with the devil, who took the form of a large black goat. Such "confessions" were extracted under extreme physical torture, accompanied by relentless questioning, until the victim gave an answer that complied with what his or her tormentor desired to hear. See AUTUMN EQUINOX, BELTAINE,

Burning Time, Dionysos, Imbolc, Lugh-nasadh, samhain, spring equinox, summer Solstice, Wheel of the Year, Winter Solstice, and Witchcraft.

SAGING is a rite of passage for a man that is often marked upon reaching the age of sixty-five. The Saging Ceremony is an acknowledgement of the elder status of a man, honored for his experience, knowledge, and wisdom. It is customary during the ceremony for other men

to speak of the man's life experience, and of how he has been of service to others. In most traditions women are excluded from the Saging Ceremony, for this a time for men to share their Mysteries.

In some traditions the Sage will step down from his former office and will limit his active participation in leading ritual circles and teaching new students. In this way the Sage becomes a counselor and mentor for the priestess/priesthood. In modern Witchcraft/Wicca the elderly are not discarded but remain valued members of the community. See Men's MYSTERIES and Saging.

SALAMANDER: See Elementals.

SALT is considered a natural purifying agent. It is used to cleanse the area in which a ritual or magickal circle will be erected. Some Witches/Wiccans sprinkle salt on the ground to purify the sacred space. Others mix salt with water and sprinkle it on the ground. In some Traditions of Witchcraft/Wicca, salt is placed in a bowl on the altar to represent the element of Earth.

SAMHAIN is the first day of winter in the old Celtic year, marking the end of one season and the decline of daylight. It is the beginning of the year in many Wiccan Traditions, as well as the festival of the dead. Samhain was originally a Druidic festival celebrated on the eve of November. As part of the celebration a bonfire was lit and torches carried the fire back to the family hearths. In ancient times bonfires were also set to encourage the sun to return as the

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days continued to grow shorter and colder with winter nearing.

Samhain is considered a time when the veil between this world and the Otherworld (sidh) was very thin, when the spirits of the dead moved freely between the worlds. Since the doorway to the Otherworld was opened at this time of year, it was commonly believed that fairies and other creatures of folklore wandered among the living as well. Therefore offerings were left to appease them so they would not harm the living.

Following the rise of Christianity, this festival period came to be called Hallowmas, or All Hallows' Eve, from which our word Halloween is derived. In the tenth century Christian monks observed this Pagan celebration and the problem its popularity presented to the conversion efforts of the Church. They decided to cook up large batches of fava soup and offer them up for the souls of the dead on the street corners of the town. Hungry peasants took great delight in the vats of fava bean soup over which the monks presided. The Church allowed the practices of this season to continue because of the conversion opportunities available to the monks who

fed the poor. It wasn't until the fifteenth century that the Church officially claimed the day of celebration as Christian, calling it Ognissanti, or All Souls Day.

In modern Mexico October is the time of the Festival of the Dead, marked with sugar skulls and various other foods prepared in honor of the dead. Modern Italians celebrate this season with festival treats called ossi da morto (bones of the dead) and fave dei morte (fava of the dead), sweets similar to cookies that are fashioned in the shape of skeletons and fava beans. In Sicily special ritual breads are made in the form of a corpse laid to rest, along with figures made of sugar in the shape of traditional heroes and characters from Italy's past. Bonfires are lit for ancestral spirits to gather and warm themselves and an extra plate is set by the hearth for the returning spirit of a loved one. The offering of beans to the dead, such as the fava bean soup custom, dates back to archaic Roman religion when black beans were thrown over the shoulder to ward off troubled souls. The spirits of the dead were believed to gather up the beans as offerings and depart in peace. See Fava.



At Samhain the spirits of the dead move freely between the worlds, and offerings are made to them.

SANDERS, ALEX (1926-1988) was the founder of the Alexandrian Tradition. He claimed to have received initiation from his grandmother at an early age. As the story goes he walked in on her unexpectedly, and found her performing some type of ritual. Alex was sworn to secrecy, and his grandmother broke his skin with a knife, saying,

"You're one of us now." This resulted in her taking Alex on as a student and bringing him into the Old Religion.

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Sanders claimed to have copied from his grandmother's Book of Shadows, and later to have embellished it with material from the Key of Solomon, a medieval text on ceremonial mag-ick. Reportedly Sanders sought initiation within the Gardnerian covens but was unable to accomplish it. Eventually he founded his own coven. By 1965 Sanders claimed to have 1,623 Witches practicing what came to be called the Alexandrian Tradition. Janet and Stewart Farrar were both former members of this Tradition.

Sanders married a beautiful young woman named Maxine who served as his High Priestess for several years. According to Sanders he was given the title "King of the Witches" by the covens of the Alexandrian Tradition. This title, and his acceptance of it, caused many within the Craft community to view him with skepticism. Eventually, the material contained in his Book of Shadows (which Sanders presented as a copy of his grandmother's book) turned out to be largely Gardnerian writings, some of which was copied incorrectly. It was later revealed that a Gardnerian named Pat Kopanski, one of Patricia and Arnold Crowther's initiates, had initiated Alex.

Maxine and Alex soon went separate ways, and many of their initiates left the Tradition. Sanders slipped off into obscurity and so ended the reign of the King of the Witches. Whatever the truth behind Sanders' claims, he made it possible for many people to enter into the Craft community and to learn ritual and magickal skills. Alex was reportedly a very skilled magician and ritualist. Even if the gift Alex presented to us was not "purchased" where he said it was, it was still a gift of great value.

SATAN is a fallen angel in Judaic-Christian religion, the personification of evil. Since the rise of Christianity, Witches have been accused of worshipping Satan. This misconception remains alive even in modern times. In reality Wiccans/Witches do not subscribe to Judaic-Christian theology, do not recognize the existence of Satan, and therefore would have no reason to worship him.

Although there is no physical description of Satan in the Old or New Testaments of the Bible, he is often depicted as a satyr-like creature, half-human and half-beast. This type of figure was one of the ancient god-forms in pre-Christian European religion, and was adopted by the Church as the personification of evil in order to discourage Pagan worship and to encourage conversion to Christianity. See Lucifer and Satyr.

SATURNALIA was an ancient Roman festival held in December that contained many of the elements of pre-Christian Paganism that later influenced modern Witchcraft/Wicca. The character known as the Lord of Misrule is one example. This particular mythos was to have more influence upon later European customs than perhaps any other. In the pre-Republican calendar the festival started on December 17 and usually ran for several days, ending on the Winter Solstice. Bonfires blazed during this time, and the celebration was marked by orgies, carnivals, transvestism, and gift giving. Masters and

slaves changed places and the world was turned upside down for a short period. All of this was overseen by a temporary king called the Lord of Misrule. The Saturnalian revels and

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orgies were not tamed until the fourteenth century when the Catholic Church had enough power to finally exert its authority over both the government and the people.

The person chosen to play the Lord of Misrule had to be a young attractive man, strong and virile. For thirty days prior to the festival he was allowed to indulge himself in any and all pleasures as he pleased. He was dressed in royal robes and was treated like a king. The young man represented the god Saturn in whose honor the festival was originated. The Romans considered Saturn to be a god of cultivated fields and sprouting seed. According to legend he was the first king of Latium and first introduced agriculture. At the end of the festival he was slain upon the altar of Saturn by having his



During the festival of Saturnalia, the Lord of Misrule is given royal treatment for a time before playing the role of the Slain God. The festival ends at the Winter Solstice.

throat cut. His blood was then given to the fields so that his vitality passed into the soil, revitalizing the life within the earth and ensuring a bountiful harvest for the next year. In the classical period of Horace and Tacitus this king was a buffoon figure, but in earlier times he was the sacrificial king.

In *The Golden Bough* by James Frazer, we read these words:

We can hardly doubt that in the King of the Saturnalia at Rome, as he is depicted by classical writers, we can see only a feeble emasculated copy of that original, whose strong features have been fortunately preserved for us by the obscure author of the *Martyrdom of St. Dasius*. In other words, the martyrologist's account of the Saturnalia agrees so closely with the accounts of similar rites elsewhere, which could not possibly

have been known to him, that the substantial accuracy of his description may be regarded as established; and further, since the custom of putting a mock king to death as a representative of a god cannot have grown out of a practice of appointing him to preside over a holiday revel. . .

In modern Italy the winter festival of Carnevale (the Carnival) closely resembles the revels of the Saturnalia, with the exception of the literal slaying of the king. Frazer writes of this in *The Golden Bough*:

The resemblance between the Saturnalia of ancient and the Carnival of modern Italy has often been remarked, but in the light of all the facts that have come before us, we may well ask whether the

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resemblance does not amount to identity. We have seen that in Italy, Spain and France, that is, in the countries where the influence of Rome has been the deepest and most lasting, a conspicuous feature of the Carnival is a burlesque figure personifying the festive season, which after a short career of glory and dissipation is publicly shot, burnt, or otherwise destroyed, to the feigned grief or genuine delight of the populace. If the view here suggested of the Carnival is correct, this grotesque personage is no other than a direct successor of the old king of the Saturnalia . . .

In ancient Rome a pig was sacrificed at the Saturnalia. In later times this was substituted with a trickster character and in more recent times by a great buffoon who ruled as the King of the Carnival. This character was carried about upon a throne as he reclined, wearing the costume of a pig.

Traditionally a fava bean was baked into a focaccia cake, and a young man (among the contestants) who found the bean became the Lord of Misrule. The custom of placing a fava bean in a focaccia cake still takes place at Carnival in Italy, along with many tamed versions of the original revels of the Roman Saturnalia. J. C. Cooper, in his book *The Aquarian Dictionary of Festivals* (Aquarian Press, 1990), comments on the ancient and modern associations of the Saturnalia: "The characteristics of this time passed from Rome into Europe, persisting into medieval times, having also a Lord of Misrule." Frazer goes into greater depth of connection in *The Golden Bough* where he associates

the Lord of Misrule with The King of the Woods who ruled in the sanctuary of Diana at Lake Nemi in Italy. Frazer's book deals with the Slain God mythos which is an integral part of the Old Religion. In *The Golden Bough* we find these words from Frazer:

We may conclude with a fair degree of probability that if the King of the Wood at Aricia lived and died as an incarnation of a sylvan deity, he had of old a parallel at Rome in the men who, year by year, were slain in the character of King Saturn, the god of the sown and sprouting seed.

This all clearly presents the Slain god mythos of the Western Mystery Tradition; the lord of the vegetation (formerly the lord of the woods) sacrificed into the harvest. See



ANIMALS IN Witchcraft, Fava, Harvest Lord, Lord of Misrule, and Slain God.

SATYR is a creature combining human and animal natures in one body. Its lower half is that of a goat and its upper torso is that of a human. However the ears of the satyr were often pointed. In ancient lore the satyrs were followers of the god Dionysos/Bacchus as well as of Faunus and Pan. Related creatures known as the Seleni differed in appearance only by their ears, which were those of a horse. Unlike satyrs, the seleni were considered wise and gentle creatures. Their leader was known as Selenus, a tutor to the god Dionysos in his youth.

The satyrs were led by the god Pan, who himself had the appearance of a satyr. Satyrs often appear in ancient art with grapes, baskets of fruit, pitchers of wine, and the cornucopia.

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The satyr is personified by the god Pan, and is a symbol of primal sexual energy.

They also are often accompanied by serpents. Satyrs are frequently portrayed wearing crowns of ivy and carrying the thyrsus wand associated with Dionysus.

In occult symbolism, the satyr symbolized the primal force of sexual energy. This was often exhibited in the Mystery cults by open and unbridled sexual license. Such revelry was simply the physical counterpart of the spiritual ecstasy associated with the rites of liberation in the cult of Dionysos. See PAN.

SCOTTISH WITCHCRAFT (PectiWita) was first mentioned in Raymond Buckland's book *Buckland's Complete Book of Witchcraft* (Llewellyn Publications, 1986), where he detailed many different varieties of Wicca known to be alive. Such was the response that Ray got to his mention of this tradition, that he had to publish full details of this Pictish version in a book *Scottish Witchcraft: The History and Mag-*

*ick of the Picts* (Llewellyn Publications, 1991). The information was provided by Wiccan teacher, Aidan Breac (1897-1989). Breac was a Scottish Highlander who was born and

raised in a hereditary Craft family on an island off the northwest coast of Scotland. He was descended from the Carnonacae tribe of Picts, who lived in the northwest of what are now Ross and Cromarty Counties. Without children, for the last thirty years of his life Breac devoted his time to teaching the PectiWita tradition to others.

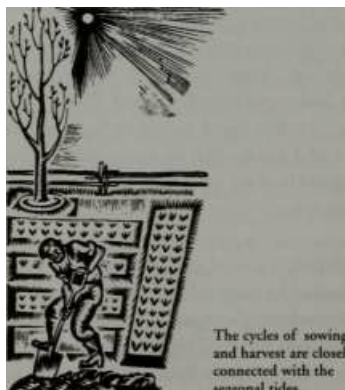
PectiWita is somewhat different from many other forms of Wicca in that it is a solitary tradition. It does not have the circle consecration, nor the formalized ritual found in most Wiccan traditions. The individual PectiWitan has a basic dirk and staff and simply "centers" him-or herself rather than casting a circle. Magick is very much a part of PectiWita, though there is some celebration of the seasons at Samhuinn, Feill-Fionnain, Bealltainn, and Feill-Sheathain. Healing is an important part of the tradition, as is herbal lore and divination.

PectiWita has been described as closer to the traditional "hedge witchcraft" of the British Isles than to the more formalized Wicca. Until recently it was found mainly in Scotland and parts of Canada, but in recent years it has expanded to many other parts of the world. See BUCKLAND.

SCRYING is a word used to indicate the art of divination by magickal gazing. Scrying can be performed using a crystal ball or a dark liquid or dark glass surface. The latter is often referred to as a magick mirror. See DIVINATION.

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SEASONAL TIDES are peaks of energy that flow across the planet at various times of the year. The seasonal tides of the earth are reflected in the eight festival occasions of the year that are often referred to as the Wheel of the Year. In Wicca each solstice and equinox marks these times. The quarterly tides fall under the influence of various elemental rulers as each season progresses. The Spring Equinox, when the sun enters Aries, introduces the ruling element of Fire. The Summer Solstice, when the sun enters Cancer, replaces this with the element of Water. When the Autumn Equinox falls, the sun having entered Libra, then the ruling element becomes Air. With the arrival of the Winter Solstice, the sun entering Capricorn, elemental Earth takes up the rule until the wheel turns again to the Spring Equinox. Through this ebb and flow of the elements the creative power of Nature is vitalized and can be tapped for magickal purposes. From equinox to equinox the magickal seeds planted in the astral



plane at one equinox will germinate over the course of six months, manifesting at the next equinox. The tides of the solstices maintain the balance between light and darkness, form and force, and spirit and matter in a rhythmical cycle contributing to the healthy cohesion of the metaphysical principles at play.

Centuries ago certain cults such as the Benandanti fought ritual battles over the harvests and herds during the Ember days in order to ensure their abundance. This was a period of three days that marked the change of one seasonal tide to the next. The term "Ember days" comes from an old Anglo-Saxon word meaning "circuit" and was used to indicate the connective points between each solstice and equinox. The number three has always held occult significance and often symbolizes the power of manifestation. It is also an aspect of lunar consciousness wherein the new moon is not visible for three days, indicating a mystical unseen force at play. In the Mystery Teachings the Ember days are periods when the approaching seasonal tides are most vulnerable to changes in their energy patterns. Therefore the magickal portals or thresholds of the equinoxes and solstices had to be protected.

The Spring Equinox is the season for planting new ideas and beginning studies that lead to spiritual enlightenment. What is begun at this time in a ritual sense will begin to manifest around the time of the Autumn Equinox. The Summer Solstice is a time of taking stock and celebrating all that is good in life. At this time one may wish to cultivate and care for those things that have come into one's life in a special way. Rituals should include a celebration and an appreciation for the gifts one has received in

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life. The Autumn Equinox is the time of harvest, when one can gather in the rewards of one's labors. In a ritual setting it is a good time to work on mental imagery and new ideas for the coming year. One's desires and images will arise as new seeds come spring. The Winter Solstice marks the end of the vitality within the manifestations of what was planted in spring. It is a time to dispose of the deadwood of the year and to analyze what is healthy and unhealthy in one's life and in one's relationships. Rituals of winter should reflect personal purification and rebirth. Old debris is burned away and used to fertilize the ground for spring planting. In ancient times the ashes from the burning of the old year's effigy would be scattered over the fields to be planted in the spring.

During the course of a year certain currents of energy flow across the surface of the earth. In Eastern Mysticism these forces are known as the Tattvic Tides. For purpose of discussion they can be divided into five aspects: stellar, solar, planetary, lunar, and terrestrial. To understand how these tides influence us we need to first understand the terms "Bound Ether" and "Free Ether." Free ether is an unseen occult medium in which solar systems orbit. In occultism this is the state of matter which is just above physical material in vibratory rate (astral material is slightly higher in rate, yet more plastic than ether). Bound ether is the occult counterpart of the magnetic sphere of our earth and other planetary bodies. It is sometimes referred to as the Odic mantle.

The stellar, solar, and lunar tides affect the magnetic sphere of the earth and produce currents of energy corresponding to the nature of each respectively. As the earth orbits the sun,

the gravitational pull creates centers of stress in the magnetic sphere of the earth (and thus within the bound ether). The earth's solar orbit causes a steady current of energy to flow from east to west across the surface of the earth. In other words a tide of occult energy flows in the Odic mantle of the earth, from east to west. As the earth spins on its axis during its orbit around the sun, a magnetic current is established running north to south for half the year, and then to the opposite poles for the remaining half. These energy flows are the seasonal tides which we associate with the solstices and equinoxes as follows:

- Tide of Destruction: Dec. 23-Mar. 21
- Tide of Sowing: Mar. 21-June 21
- Tide of Reaping: June 21-Sept. 23
- Tide of Planning: Sept. 23-Dec 23

The tattvic tides are also connected with the four elements of creation as well as the fifth element known as Spirit. As the sun appears on the horizon, the Odic mantle is stimulated as the elemental influences present themselves in response to the sun's energy. The elemental influences change approximately every twenty minutes as they pass through a repeating cycle until sunset. The first elemental influence of Spirit begins with the sunrise. This is followed in order by Air, Fire, Water, and Earth. In Eastern Mysticism the five elements are Akasha, Vayu, Tejas, Apas, and Prithivi. Akasha is identified as Spirit and the remaining elemental terms are in the order listed here. Some Traditions use these tattvas as portals or doorways to the elemental realms. See AKASHA, EMBER Days, Odic Mantle, Tattvic Tides, and Wheel of the Year.

## ENCYCLOPEDIA OF WICCA & WITCHCRAFT

SEAX-WICCA (Saxon Witchcraft) was introduced as a new Wiccan Tradition at Samhain in 1973 by Raymond Buckland. Seax-Wica was originally created to fill Buckland's own personal religious needs. When others heard of it, they wished to be a part of it. He published the details in his book *The Tree: Complete Book of Saxon Witchcraft* (New York: Samuel Weiser, 1974). The Tradition was not—as has erroneously been reported—started as any sort of joke, but as a very serious branch of the Craft.

Although not claiming any direct descent from Saxon times, a Saxon background was chosen as a foundation for the new tradition. The names used for the deities were Woden and Freya. There is no degree system within Seax-Wica, and no oath of secrecy; It is a completely open branch of the Craft. In fact, to counter any possibility of abuse of power, the priesthood is chosen by the coven members, to lead the group for "a year and a day" only. At the end of that time, there is again a choice of leader(s). It is, however, possible for someone to continue as priest or priestess for more than one term, if

acknowledged by the coven as a good leader.

Non-initiates, or cowans, are referred to in the Saxon tradition as Theows (pronounced thoe). It is permissible for Theows to attend ritual meetings, by invitation. A neophyte, training to come into the coven, is known as a Ceorl (pronounced cawl). Once initiated, the term is Gesith. Since there are no degrees of advancement, all Saxon Wiccans are Gesiths. On occasion, a Gesith may act as a priest or priestess. The coven may be led by either priest or priestess, or both acting together. Neither one is regarded superior to the other.

A Gesith may break away and form a new coven at any time or a coven may be formed from scratch, with the founder doing a simple rite of self-dedication, before initiating others joining him or her. The name given to the Saxon Book of Shadows is The Tree, and it is usually bound in a green cover.

■ Raymond Buckland was the Faeder, or Founder/Father of Seax-Wica. For many years he ran a correspondence school for the Tradition, feeling that individuals unable to contact covens should not be excluded from the opportunity to worship as Wiccans. On Lughnasadh, 1993, he finally passed on the torch to Michael B. Smith, an ex-student of his, as the new leader, or Stiweard, of Seax-Wica. Smith offers a correspondence course in the Tradition from Crowhaven House, P.O. Box 4202, New York, NY 10163.

After twenty-five years, there are now Seax-Wicans found around the world, with covens in such places as Japan, Russia, South Africa, Australia, New Zealand, and across Europe and the United States. See BUCKLAND.

SELF-INITIATION is a term used by many to indicate a rite of passage through which a person declares him- or herself to be a Wiccan/ Witch. It is a self-bestowal of initiation and is not linked to any formal teacher. Some Wic-cans/Witches feel that the concept of self-initiation is an oxymoron, while others feel it is completely valid.

The arguments in favor of self-initiation hold that the first people to become initiates and to perform initiation ceremonies had no one to initiate them. The argument also proposes that everyone bears the divine spark of

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creation inside their spirit, and can call upon the "goddess and god within" to bring about initiation. The argument against self-initiation maintains that people cannot pass to themselves something they don't already possess. In other words, it is experience that allows one to obtain enlightenment and to pass on the keys to transformation, not merely a statement of intent in and of itself. The topic of self-initiation is a debate that will no doubt be with us always. See INITIATION.

SERITH, CEISIWR (1957- ) is the author of *The Pagan Family* (Llewellyn Publications, 1995), a book that provides rituals and other how-to advice for Pagan parents to use

with their children. Most of the rituals are also useful in small groups with no children, or even for solitaires. Serith is also the writer of a number of articles that have appeared in such Pagan magazines as *Enchante*, *Druid's Progress*, and *Oak Leaves*.

Topics of these articles have ranged from the history of Wicca to the practices and beliefs of the Proto-Indo-Europeans, the ancestors of the Celts, Norse, Romans, Greeks, and other peoples. He is currently working on a book about Proto-Indo-Europeans. He is also the deviser of *Arms Wicca* (q.v.), and the writer of its handbook, *A New Wiccan Book of Shadows* [no publication data available]. He continues to work on magazine articles. His Pagan work at present consists mainly of solitary practice and maintaining his family's domestic religion. He is also loosely affiliated with *Ar nDriaocht Fein*, a Druidic organization.

Serith has been married since 1981 to Debbie, and they have a daughter, Elizabeth. His e-mail address is [CeiSerith@aol.com](mailto:CeiSerith@aol.com). He loves receiving mail, and replies to any questions about family practice, Wiccan history, *Artus Wicca*, Proto-Indo-European religion, or whatever else comes up.

SERPENT is a very complicated symbol of both positive and negative associations. In many cultures it is a symbol of wisdom and craftiness. Serpents also represent the animation of various principles and concepts such as the kundalini force, the forces of light and darkness, and the power of the Od and the Ob. In many cultures the serpent and the dragon share attributes. Serpents and dragons are the guardians of the threshold, temples, treasures, esoteric knowledge, and all lunar deities.

The serpent appears in ancient art as early as 4000 B.C., depicted coiled into a spiral with right and left facing crescents flanking it on each side. In other imagery of this same era it is shown in wavy lines that appear to mark out lunar cycles of time. Such a serpent appears with fourteen bends in its winding body, the number of days in which the moon is waxing. The longest winding serpent image discovered



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has thirty bends, a possible attempt to mark out the 29.5 days of a lunar month (Gimbutas, *The Language of the Goddess*, p. 286).

As a predator the serpent is a symbol of death and destruction. In the renewing of its skin it represents life and resurrection. The serpent is both solar and lunar, light and

darkness, good and evil. It is both spiritual and physical rebirth. The serpent is a phallic symbol, the procreative male force. Generally it accompanies female deities, such as the Great Mother, and is often depicted twining round them or being held in their hands. The serpent is also chthonic in nature. Living beneath the earth it is a symbol of the Underworld and possesses knowledge of the mystical forces therein. When appearing as a chthonic figure, the serpent is the enemy of all the solar forces and deities. Its venom is symbolic of the power to transform, the crossroad between life and death.

The ram-head serpent, like most horned figures, represents the generative forces of fertility. Winged serpents typify the union of spirit and matter. Two serpents together symbolize the polarity of opposites in union. Entwining a tree or staff they are the spiral cycles of nature, the solstices and equinoxes of the year as it winds and unwinds. The Celtic deity known as Cernunnos is sometimes depicted holding up a serpent.

In Italic Paganism, Lare shrines typically contain a serpent figure on the base of the ancestral shrine. Here it serves as a reminder of the living current that flows from the Underworld as a connection to the deceased of one's blood line. In Aegean/Mediterranean iconography the serpent is depicted with such deities as Hecate and Proserpina, whose name is derived

from' the Latin word for serpent. See ANIMALS in Witchcraft, Caduceus, Cernunnos, Cimaruta, Hecate, Lare, Odic Principles, and Proserpina.

1734 TRADITION is based on the philosophy of Robert Cochrane, a British Witch, and is composed of groups who have adopted that philosophy. The roots of the Tradition are British-Celtic, although many of its followers have become more Celtic-Eclectic through the years.

Robert Cochrane was born in London on January 26, 1931. At times he claimed to be an hereditary Witch, speaking of his greatgrandfather practicing in Warwickshire and of an aunt, Mrs. Bromfield, who had an impressive collection of Witch things. At other times, he simply spoke of ancestors who had been executed for Witchcraft. The truth may be somewhere in between.

What is known (from a British source) is that Cochrane was born to a Methodist family, he sought out and found a teacher (non-Gard-nerian), formed a coven he called the Clan of Tubal Cain (a reference to his work as a blacksmith), read books, did research, and did the best he could to recreate what he believed to be the Old Religion. The first documentation of Cochrane's Craft connection is his attendance at a Circle in 1953.

Cochrane was a poet and a philosopher who loved to write in a cryptic and mystical manner. He delivered poetry, riddles, and folksongs more often than facts, and he inspired research and evolution rather than a strict adherence to dogma. He said: "A driving thirst for knowledge is the forerunner of wisdom," and that

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driving thirst seems to be a hallmark of the covens that have come into existence as a result of his sharing of that knowledge.

During the mid-1960s a correspondence developed between Cochrane and an American, Joseph Wilson. The information supplied in Cochrane's letters to Wilson (along with letters he wrote to several others during the same time period) form the basis for the Tradition practiced today. Cochrane also had articles published in several periodicals, which adds to the knowledge of his philosophy. {Psychic News, 1963; Pentagram, 1964—66; New Dimensions, 1965). Another British periodical, The Cauldron, has published some of his unedited articles in the 1990s.

Cochrane and Wilson continued to correspond. As time went by Wilson and several other Americans worked together to solve Cochrane's puzzles and fill in the gaps in the letters. Wilson eventually gave copies of those letters to quite a number of people who, in turn, did their own research and came up with their own answers. As a result, different covens formed, no two exactly alike, and lines developed. Each line today is completely autonomous and there is no central authority.

The covens do not share a common Book of Shadows (BOS) but Cochrane's letters have served the same purpose and are passed from teacher to student in a similar fashion to the BOS in other Traditions. In addition to the letters, most groups have created a personal BOS. These covens, almost without exception, require at least a year and a day (and a good amount of study) prior to the first degree. They continue to read, research, and evolve, as did Cochrane. Students are usually required to decipher the

cryptograms 1734 and 1737, thus discovering the names of the High Goddess and God, and to solve several riddles given by Cochrane as preparation for initiation.

Although this Tradition was rather obscure until the 1980s, in the last decade it seems to be growing at a greater rate. Covens are springing up everywhere and new lines seem to be surfacing regularly. Various groups have accumulated more information through visits to England or correspondence with British Witches. Unfortunately, this has led to the occasional group thinking of themselves as "more 1734" than others. Although this is probably a very human reaction to receiving new information, it is a less than valid viewpoint. More information only leads to more puzzles and more questions to be answered.

It is only in recent years that 1734 has been considered the name of a Tradition. It simply became easier, over time, to accept and utilize the name, rather than to constantly correct and explain to outsiders. It is useful also to dispel some common myths about the numerals "1734." First, Robert Cochrane did not "trace his Witch Blood back to 1734" (as stated in Wicca, p. 21, Vivianne Crowley). Neither was this "the address of the original HPS" (a suggestion found on a BBS program some years ago). 1734 is also not the known date of any event or the founding date of any organization or order. 1734 is a cryptogram for the "Name of our Goddess."

Many of today's covens seem to rely heavily on meditation and vision. Most work out of



doors whenever possible, use dance and chanting to raise energy, and use aspecting (a form of channeling) regularly. Cochrane referred to

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covens as "clans" and "families" and, while hardly any groups today have retained this anachronism, the "family" feeling seems to be evident in all of them. On a side note: in spite of comments made by Doreen Valiente, initiates of 1734 do not have any knowledge of a coven currently using any hallucinogen or narcotic as an aid to ritual or vision. Members rely on the gods themselves to produce the special effects!

Robert Cochrane died at Summer Solstice, 1966. He left a wife and one son. Sadly, he never knew the impact his teaching would have on the Craft community in the years to come. It is unfortunate that he can no longer be questioned as he left many things unanswered.

We teach by poetic inference, by thinking along lines that belong to the world of dreams and images. There is no hard and fast teaching technique, no laid down scripture or law, for wisdom comes only to those who deserve it, and your teacher is yourself seen through a mirror darkly. The answers to all things are in the Air—Inspiration, and the winds will bring you news and knowledge, if you ask them properly.

There is no secret in the world that cannot be discovered if the recipient is ready to listen to it, since the very Air itself carries memory and knowledge.

—Robert Cochrane, 1931-1966

(Credit/Source: Doug and Sandy Kopf.) See Cochrane.

SEX MAGICK is the use of sensuality, eroticism, sexual stimulation, orgasm, and sexual body fluids for the purpose of obtaining altered states of consciousness, casting spells, or per-

forming other types of magick. Some types of sex magick are suited to solitary practice, while other types require one or more partners.

The history of using sex for purposes other than procreation is found in almost every ancient culture. Symbols of the phallus and the vagina are found even in Neolithic artifacts. In ancient India sexual union became an art known as Tantra. The ancient Greeks and Romans incorporated various sexual acts into their mystery cults. Sacred prostitutes even served in the temples of the gods, raising funds to ensure maintenance of the temples, an office of high honor in ancient times.

The employment of sex magick in Witch-craft/Wicca originates from the Old Religion of pre-Christian Europe, which was based on fertility rites designed to ensure the propagation of animals, plants, and human life. One of the most controversial aspects of Wicca today revolves around the issue of employing sexual activity for ritual or magickal use. Many Wic-can/Witchcraft Traditions do not incorporate sexual elements into their

practices or beliefs. Such groups use symbolic representations of the ancient fertility aspects of Witchcraft. One example is the lowering of a ritual blade (representing the phallus) into a chalice (representing a vagina/womb) in an act symbolizing the union of masculine and feminine forces.

In ancient times, sexual energy was the most powerful energy that humans could experience through their own physical senses. The seemingly magickal ability of this energy to create other humans must have had a profound effect upon the ancient human psyche. In Witchcraft/Wicca sex is seen as a natural, pleasant, and desirable experience. It can be a part of one's expression of

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love or it can simply be a sharing of intimacy with another person. For magickal and ritual purposes it can be used as the source of energy that empowers a ritual, spell, or other work of magick. Some Witchcraft/Wiccan Traditions also use sex in the Great Rite, a ritual of initiation designed to bestow the office of High Priestess or High Priest.

In the text of the Great Rite we find that the ancients employed a woman's body as the sacred altar for their religious ceremonies:

Assist me to erect the ancient altar, at which in days past all worshipped;

The great altar of all things.

For in times of old, woman was the altar.

It is only natural and logical that a matrifocal society would view the female form as sacred and employ it as the focus for religious and magickal rites. Here the living altar itself possessed the ability to give birth and to nourish new life.

The triangle or pyramid shape is a sacred symbol associated with female anatomy. It reflects not only the pubic area but also denotes the nipples and clitoris which are linked by neural pathways. There is also a neuropsychological tract connecting the nipples to the pituitary gland. Stimulation of the nipples can cause the pituitary gland to secrete a hormone that stimulates uterine contractions. This in turn causes the out flow of certain fluids containing various elements of glandular secretions. Such secretions can be charged as magickal fluid condensers that can be added to potions.

For the purposes of magick, sexual stimulation produces both energy and charged liquid condensers, both of which can be employed

toward any given goal. The male's semen is channeled energy and always moves toward the manifestation of material form (whether it enters the womb or any other receptacle). In the case of fellatio, masturbation, or sodomy, the energy is absorbed by one of the planes and vitalizes entities that dwell there. These entities may be thought forms or

preexisting beings.

When the usual conclusion of sexual intercourse is avoided, the discharge of energy is absorbed and forms an astral image of the mental image in the mind at the time of orgasm. This image becomes alive and is a functioning link between the subconscious mind and the astral plane. The incarnation of these images is one of the goals of sex magick. Another goal is to raise a form of power from the base of the spine. In this area resides the kundalini or serpent power that has been suppressed for centuries by the Christian Church. The goal is to bring this energy up to the third eye, where it will give the person almost unlimited power. See Five-Fold Kiss.

SHAMAN is a term originally borrowed by anthropologists from the Tungusian language to indicate a medicine-man figure. Among modern Pagans and Witches/Wiccans the word "shaman" is used to indicate either a man or a woman who employs a simplistic and intuitive form of magick. The practice of shamanism includes trance states and the assistance of a power animal or guardian spirit. One of the primary focuses of the shaman is to heal mentally, emotionally, and physically.

The shaman works with Underworld currents and traverses many inner dimensions. Drumming, chanting, and the use of rattles are

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This mask, called the New Dorset Ooser, is one of the most ancient horned shaman masks found in England.

part of the techniques used by the shaman to invoke the necessary mentality needed to perform his or her work. Some shamans also employ hallucinogens. Many shamans visualize an opening into the earth through which they pass either in mind or spirit. It is here in the Otherworld that much of the shaman's magick is performed.

Traditionally it is the Underworld journey through which a shaman obtains his or her guardian spirit or power animal. There are many forms in which spirit helpers will manifest to the shaman including plants, insects, birds, and various animals. Among the more primitive societies the shaman often wore animal skins as a totem of his or her power. Once a shaman connects with his or her spirit helper, the power of the shaman is increased. It is not uncommon for the shaman to possess several power animals or spirit guardians. One purpose of the spirit guardian is to protect the body and soul of the shaman while he or she is in a trance state.

Archaeological evidence seems to support that some form of shamanism was practiced by humankind as long as 20,000 to 30,000 years

ago. "The basic shaman figure is not unique to any one culture. In the Aegean/Mediterranean world the shaman was the divine man, prophet or oracle medium. Among the Celts the Druids were most likely descended from a shamanic sect. Evidence of ancient shamanic societies appear in many regions from Siberia to Greece and Egypt. Historian Carlo Ginzburg points out that the Witches' sabbat (as portrayed during the era of the Inquisition) contained folkloric roots of both Celtic and Mediterranean origin that suggested shamanic roots (Ginzburg, 1991). See Animals in Witchcraft, Otherworld, and Underworld.

SHEBA, LADY was the first Witch to publish a complete Book of Shadows. She also registered "the Brotherhood of Wicca" as a religious organization in Michigan; she was one of the first people in the United States to officially establish the Craft as a legally recognized religion. Although she came under attack from within the Craft community for a variety of political reasons, Lady Sheba did much to open the doors for many who desired to follow the Path of the Old Religion.

In her book *The Grimoire of Lady Sheba* (Llewellyn, 1971), she stated that she was a witch "by traditional heritage" and a "Gardner-ian Witch by choice." Lady Sheba's maiden name was Jessie Wicker. She was of English descent on her paternal side, but her maternal great grandmother was a Cherokee Indian. Although raised in the United States, Lady Sheba spent some of her youth in England, and returned there for visits from time to time.

Lady Sheba reportedly died on the Cherokee Indian Reservation, among family and friends.

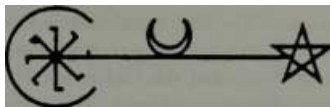
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Lady Sheba, founder of the Brotherhood of Wicca.

Those who knew her personally within the Craft community spoke of her as a powerful magickal person. Her name was tangled up in controversy following the publication of her grimoire in 1974, as it contained some Gardnerian material apparently written by Doreen Valiente. Fortunately the misunderstandings were all eventually resolved. Lady Sheba is remembered for her many contributions toward the furtherance of the Old Religion.

SIGIL is a design that contains the essence, nature, or character of a spirit or deity. Traditionally sigils are created from numerical charts called magick squares. Each letter of a name has a numerical value. Beginning with the first letter, one traces a line within the chart to the numerical value of the next letter of the name. This continues until each letter has been connected to a number. In so doing one ultimately draws a design in a process not unlike the child's game of connecting the dots. A sigil differs from a symbol in that a sigil is the essence of the spirit rather than simply representing it as does a symbol. See MAGICK SQUARE and Numerology.



Sigil for "Opening the Portal."

SILVER BRANCH/BOUGH is a mythical branch from the sacred apple tree in Celtic lore. It was associated with the Otherworld and was presented to fairy queens as an offering or the sign of a pact. The Silver Branch allowed access to the fairy realm and produced a magickal note that was irresistible to mortals. In Celtic lore the music of the Silver Branch caused King Cormac MacAirt to trade his wife and children, and decoyed

Bran to Tir N-aill, accompanied by fairy women. The Silver Branch also allowed mortals to enter and exit the realm of the dead before their time had come.

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Celtic legends related to the Otherworld reveal that a passport is necessary in order for a living mortal to enter. If the Queen of the Land of the Ever-Living and Ever-Young favored a mortal, she provided him or her with the Silver Branch. Upon the branch hung apples that served as nourishment for any living mortals dwelling in the Otherworld. Journeys into the Otherworld are often tales of initiation into the Mysteries.

The Silver Branch symbolized the bond between the world of the living and the world that lay beyond. The Otherworld in Celtic lore was located in the West, beyond the sea. In Arthurian lore we find a type of Otherworld known as Avalon, the isle of apples ruled by a fairy queen. The Silver Branch and the Other-world of Celtic lore are very much like the Golden Bough and the Underworld of the Aegean/Mediterranean legends. The Queen of the Fairy Realm in Celtic myth has been associated with the Greco-Roman goddess Proserpina (Evans-Wentz, pp. 336-338). See FAIRIES and Golden Bough.

SILVER CIRCLE, CENTRE FOR THE OLD RELIGION, is located in the Netherlands, managed by Morgana and Merlin, who first became aware of the Craft in the mid-1970s, via books and magazines, because at that time there was nothing else available in the Netherlands. After a few years of searching, in the late 1970s, they were finally initiated, in England, into a traditional Gardnerian Coven.

Silver Circle was started in 1979, and aims to provide accurate information for interested seekers and the media. Over the years a range of small Dutch booklets have been published,

for example *The Horns of the Moon*, a concise Dutch introduction into the Craft, and which is also sent to reporters to provide them with background information on the Craft.

Other publications include philosophical treatises, rituals, magical training, an English-Dutch Craft dictionary, a full-color Celtic Moon Calendar, and computer software. Silver Circle also publishes an eight-part Dutch guidance course, which helps the student to transform intellectual knowledge about the Craft into practical everyday experience and inner spiritual and emotional development, under the guidance of an experienced witch.

Also since 1979, Silver Circle has published the quarterly magazine *Wiccan Rede*. *Wiccan Rede* is bilingual, about half the contents are in Dutch, the rest is in English. It contains both practical and philosophical articles, news, book and CD reviews, an agenda, advertisements and so forth.

In the autumn of 1997, after a long time of searching for a suitable location, the monthly *Witches Cafe* was born. Later, when Morgana became an official representative of the Pagan Federation International for the Netherlands, this Dutch-style pub moot was opened to all interested seekers—Witches, asatruar, Pagans, Druids, etc. The *Witches*

Cafe is a purely social event, and with an average of thirty people each month it is a lively and inspiring evening.

Morgana was born in Wales, and grew up in Lancashire, close to Pendle Hill, of historic Witch trial fame. Merlin grew up in the wooded center of the Netherlands.

The couple now live in the wooded center of the Netherlands with their teenage daughter and their two cats. They lead a traditional

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Gardnerian Coven. Although the general concept of the Gardnerian Craft is probably well known, they have found special points of interest within this spiritual stream. Gardner had contact with traditional, hereditary Covens in England, and in the course of his life he tried to combine many of the fragmentary bits and pieces of the Craft into one coherent whole. Bit by bit the rituals were completed and missing parts were discovered again. Doreen Valiente played a major part in this process, by writing or rewriting ritual texts and poetry that better captured the Pagan atmosphere and the love for the Goddess. Some have interpreted this process as Gardner inventing the Craft, but to our knowledge, the core, the essence, is truly very old and contains far too much mystery wisdom for one person to invent.

In the course of this process of rediscovering the Craft, various High Priestesses hived off from Gardner's original Coven in order to start their own group, taking with them the material that had been assembled at that point, and in some cases adding more traditional and hereditary material of their own. This has resulted in a variety of initiatory lineages, all of which know slightly different rituals and customs, although initiates of these distinct lines will recognize each other's practices. The Silver Circle line traces back to one of the early hivings and therefore has few of the later additions that are part of Gardnerian Craft today. Their personal contacts with other covens and people of hereditary lines have allowed them to continue this process, and this is why they call themselves "traditional Gardnerian."

The Silver Circle also call themselves traditional because they try to preserve and pass on

the material that Gardner has assembled as pure and unchanged as possible. What Gardner had assembled basically was a puzzle with many missing pieces. Some pieces are dozens of centuries old, some pieces stem from medieval times, some pieces clearly originate from the time of the great occult societies, such as the Golden Dawn. This puzzle will eventually form a complete picture. Unfortunately, not all the pieces are there, some pieces are damaged or faded, and it may take years to put a piece in its rightful place. Around the world there are people involved in restoring these pieces. Through historical research as well as meditation and ritual practice they uncover more and more of the backgrounds of a particular ritual text or a specific custom. Until the whole picture is clear, it is important not to throw away a single piece, even if its purpose

or its position in the complete puzzle is not yet understood. It may change the picture into something personally pleasing, but also might make it impossible for others to discover the old truths that one may have missed.

Silver Circle also consider themselves traditional because they have kept closely to the original material that was given to them. They have not tried to change the Gardnerian Craft into a Dutch version, nor have they incorporated Dutch material or Dutch folklore or myth, although not as a value judgment on those people who do create a Dutch version of the Craft; there is much old Dutch lore that would fit in very well, as some of their experiments have shown. It is simply a result of their own affinity with the English language and culture, something that is also reflected by the magazine *Wic-can Rede* being bilingual.

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The Silver Circle found the Gardnerian Craft to be a complete and philosophically consistent entity, a template or pattern, which puts one's life into a certain context which is valuable for that life, as well as for the people around one. The seasonal festivals, the lunar cycle, the yearly rhythms and monthly rituals create a framework of universal wisdom, and the witch can use this to reestablish her or his lost contact with the forces of nature. This newly found harmony with the Otherworlds, these newfound insights into the processes of life and death, enable them to help others when asked, to offer solutions for large and minor problems, and to support others when they go through times of transition and change.

Modern Witchcraft is a happy mix of religion and magic, but Silver Circle puts more emphasis on the religious side. Religion in its traditional Latin meaning of connecting—learning how to connect with the Goddess and the God, with the divine in themselves, with the human elements in themselves, and with their own male and female qualities. They learn how to connect with the other worlds which exist beyond the physical world. They learn how to connect with their own life pattern, and through that with the life pattern of others around them. They learn to rediscover their connection with the spiritual—a connection that had to disappear in previous centuries in order to enable certain evolutionary processes on Earth—so that they can reclaim some of their own wisdom and intuition.

To Silver Circle, the Gardnerian Craft is a religious path, a mystery path, a mystical path, and finally a magical path. It is a way of inner spiritual and emotional growth and develop-

ment. They hope to accept people into their Circle who eventually can grow into proper spiritual leaders: people who are able, from their own insight and experience, to help, guide and support others in their spiritual development. They are both priestess (or priest) and Witch. Priestess, because they work together with the Gods and help them to give shape to their spiritual ideals on Earth. And Witch, because we are there to help others to solve their problems, and we can call on the Gods to aid them. Never without being asked though, and you may also note that we believe in helping others to solve



their problems, and not in solving other people's problems. It is the person that needs help, not the problem!

A beautiful example of both archetypal functions, priestess and witch, can be found in the traditional witches' tools for the element water. On the one hand is the crystal goblet—clear, sparkling, full of rainbow colors, which contains the sacred water that is used to cleanse the Circle. And on the other hand the black cast-iron cauldron, the witch's cauldron, containing poisonous and healing herbs that are transformed into a potion that can help humans to regain their lost balance, their lost relationship with their own life pattern.

In the coven, the factor of overriding importance has always been friendship. Silver Circle does not seek those with the best psychic abilities, nor those with the most knowledge or those with the most successful spells. They look for people in whom there is a sparkle, people who will fit seamlessly into the existing group and who will have something to contribute to that group. Within the Craft people work together on a very intimate and emotional

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level, opening themselves to the Divine, and to other influences around them. They are naked, not only physically, but also psychologically, to the Gods and to each other. Therefore it is vital that they will find the friendship, safety, security and support within a Coven that will allow them to feel comfortable when naked in this sense, to find an atmosphere that will allow them to grow and develop, and to find love and trust that is unconditional, love and trust for them as a person, not based on what they have or own, who they know or what they can do.

To Silver Circle, security, safety, and friendship are very important preconditions for spiritual growth. These elements are sufficiently present in the traditional Gardnerian Craft. The closed coven, the privacy and the prerequisite of initiation all help to create such a safe and private environment.

The Gardnerian Craft works with three degrees of initiation. These traditional three degrees are not ways to divide and conquer, nor ways to create artificial boundaries between initiates. The degrees are not exams one needs to pass, and one does not have the right to a next degree after a year and a day. All these interpretations have more to do with the pyramidal power-structure of the corporate world than that they reflect the circular friendship and support atmosphere of a Coven. The patterns of the pyramid and the circle can be found in many organizations in the world, and in many religions too. Most monotheistic religions use a pyramid model, whilst most tribal nature-religions use a circular model. Sometimes it seems that the pyramid model is the natural "male" way to organize things, and this is sufficient reason to be careful not to lose the intricate circular structures when men start organizing things in the Craft.

The three degrees reflect stages of development. They are processes one experiences that should lead to new insights, reflecting spiritual development within a Craft framework. Some people have already had a full and interesting life when they join the Craft, but this does not mean that their development will go any faster. Others may join when young, but have a wisdom far beyond their years which helps them to grow rapidly. To Silver Circle, the degrees are not badges of rank but reflections of inner growth, and as such they are not something you flaunt to the outside world either.

The first degree is the ritual of acceptance within the Coven. These days it often marks the end of a period of pre-initiation training, and one becomes a priestess and Witch (or priest and witch). The term "priestess and Witch" should by now (or soon) be an accurate description of your abilities in spellcraft and the individual work you can do, using both magical and mundane means. But the first initiation is only the starting point on the journey in a Coven setting, and there is much to learn!

The second degree is the ritual of maturity in the traditional Gardnerian stream. It confers the authority to hive off and start one's own Coven, to teach and train others and to pass on the spiritual content, as well as the actual knowledge. This does not mean that those who have second degree are all professionals who know how to deal with groups, conflict situations, and group dynamics. Neither does it mean that professionals who have those skills, will automatically get second degree. No doubt these skills are handy, but a coven is more like a

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family than anything else. In a family, parents try to pass on those values they find important—not in order to give the child a ready-made answer to every possible situation they may encounter in later life, but to give them an inner core that will be of help in trying to find solutions. Within a coven it is no different. Knowing first hand how the Craft has helped an individual, and how the spiritual ideas have shaped their life, will teach them how to judge what to pass on to their own initiates. Seeing these realizations take shape in an initiate is the essence of the preparation for second degree.

The third degree in the traditional Gardner-ian stream is a mystery-degree, the ultimate experience of the union of the Goddess and the God, an intensely emotional and private experience. Silver Circle believes that this is not something one person can give to another, because a person does not have the power to give such an experience to another. By thinking in such a way, the third degree becomes an object which one can own and give away. Silver Circle believes that it is not an object, but a process, embedded in love and trust and the spiritual spark shared with all matures, and blossoms.

The third degree is not necessary in order to hive off and lead one's own Coven, and neither is it a badge of rank, nor has it any secrets that can be explained using ordinary words.

History usually is the selection of certain events by the historian, believing that cause

and effect are both to be found in the material plane. The Craft's history is the description of the entity that wants to express itself in this world. Witches call this entity the Goddess and the God. It is the ultimate cause, of which all material events are merely effects.

SIMMS, MARIA KAY (1940- ), whose Craft name is Lady Mari, is High Priestess of Circle of the Cosmic Muse, a member coven of Covenant of the Goddess. She holds the Elder Priestess ministerial credentials from CoC, and is also an ordained minister of Community Church of Religious Science. She became a high priestess after studying with her mother Circle Atheneum (an eclectic tradition of Gardnerian lineage) through dedication and three degrees, and then hiving to form her own coven in 1991. Born in Illinois on November 18, 1940, Maria grew up in the small town of Buda and graduated from Illinois Wesleyan University in 1962 with a fine arts degree. She taught in Illinois public schools for five years, and later in gallery classes, while also exhibiting as a painter. In the 1970s, in San Francisco, she painted for three galleries and began freelancing as a commercial illustrator. During those years she began studying astrology, at first as a skeptic, but later with an avid interest that ultimately led to teaching, writing, and a full-fledged career that ultimately relegated her art to a secondary role.

The late 1970s and early '80s were transitory years, involving raising her three daughters, divorces, major moves, and several years as a small business owner in Connecticut, where she attempted to combine art and astrology in her shop, Mystic Arts, a consignment art gallery and metaphysical bookshop. When business eventually became too much to allow time for either reading charts or painting, Maria went freelance again. During those years she became certified as a professional consulting astrologer by American Federation of Astrologers and by the National Council for Geocosmic Research,

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Maria Kay Simms.

Inc. She was elected to the board of NCGR in 1981 and later became its publications director and editor of NCGR Journal, continuing to serve in those positions for nine years. In the mid-1980s she moved to Florida and did art production for The Mark-II Dinner Theater, while continuing to freelance.

In 1987, Simms moved to San Diego to become the art director of Astro Communications Services, Inc., an astrological publisher and computer service. Later that year she married the publisher and founder, Neil F. Michelsen, who had been a primary pioneer of computer technology for astrologers and was the author and programmer of the widely used American Ephemeris series. It was also in 1987 that Maria began attending Wiccan circles, and

in 1988 she began formally studying with her mother circle. After Michelsen's untimely death in 1990 she became president of ACS, and she continued to administer the company until 1998, when she sold it, desiring to get away from full-time administration and have the time to write more books. She is already the author of several.

Simms' work with Circle of the Cosmic Muse became the basis for one of her books, originally titled with the name of her circle, and later republished as *The Witch's Circle: Rituals and Craft of the Cosmic Muse* (Llewellyn, 1996). The book features her development of complete rituals for the Wheel of the Year and for every full moon, based on astrological themes. It also tells of her personal search for the Goddess and finally "a coming home" sensation when she discovered the Craft, following many years of trying various paths (including three years as a teacher of Catholic Confirmation classes). The book also covers many aspects of Wiccan ethics and practice, and gives illustrated instructions for making robes and other ritual tools.

Other books by Maria Simms include *Twelve Wings of the Eagle* (ACS, 1988), *Dial Detective* (n.d.), *Future Signs* (ACS, 1996), and *Your Magical Child* (ACS, 1998). She is a contributing author to *Web of Relationships* (Llewellyn, 1992) and *Millennium: Fears, Fantasies and Facts* (ACS, 1998), and has also written text for various computerized astrological reports. She is profiled in the Marquis references, *Who's Who in America* and *Who's Who of American Women*.

In 1999, after over twenty-five years as a professional astrologer, Simms was elected to the chairmanship of the National Council for

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Geocosmic Research, Inc. NCGR, one of the most prominent professional astrologers' organizations, offers a comprehensive education and certification program, and has about fifty active chapters and SIGs (special interest groups). Hoping that this administrative position will not be nearly as time-consuming as was ACS, she has optimistically begun working on two new books. Now residing in New Hampshire, she has remarried her former husband, James L. Jossick, a metallurgical engineer and businessman. Simms still sits on the Astro Communications Sendees board of directors and works as a consultant, now primarily through the internet from her New Hampshire

home computer office. She has reestablished her coven in her new area; most of her San Diego group hived with her former Maiden Deane Driscoll, who is now High Priestess of Coven Bella Luna. Her busy life includes fairly frequent travel on business, plus pleasure trips to visit her daughters. Some of these trips include visits to her daughter Molly's popular metaphysical shop Starcrafts, in Ocean Beach, California, where she may conduct a ritual or class.

SINISTRARJ was a French theologian of the sixteenth century who wrote of an order of beings existing between humans and angels. He called them demons and associated them with the elemental natures of Earth, Air, Fire, and Water. Clement of Alexandria, influenced by Hellenistic cosmology, attributed the movement of the stars and the control of the Four Elements to angelic beings. Sinistrari attributed bodies of Fire, Air, Earth, and Water to these beings. See ELEMENTALS and FOUR ELEMENTS.

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SKULL is a symbol of wisdom and retained knowledge. In the inner mystery teachings the skull is a symbol of the inner nature stripped down to its foundation through the process of Initiation into the great Mysteries of Occultism. It is also a symbol of death, whether dying in the flesh or the dying of self/ego. This is one reason why the skull appeared in the initiation ceremonies of the Old Religion. Here it was a reminder that the old personality was dying away to a new consciousness.

The skull, particularly when displayed with crossbones, is also a symbol for the God in old Pagan religions. The crossed bones beneath the skull are symbols of the Slain God, and a sign of his resurrection from death. In Witchcraft the skull is sometimes shown sitting in front of a cauldron. Here it symbolizes renewal through the powers of transformation associated with the cauldron. In Italian Witchcraft the skull also represents the culmination of ancestral knowledge.

In magick and mysticism, the skull is a link to spirits of the Otherworld through its association with death. It is also seen as a receptacle for psychic energy, which is why it is often placed next to tools of divination such as the

Skulls have a rich symbolism in the Old Religion.



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crystal ball or magick mirror. As magicians became more sophisticated the symbolism of the skull evolved into the art of phrenology. This art was popularized in the eighteenth century by Dr. Franz Joseph Gall, who theorized that the faculties of the brain could be assessed from the shape of the skull. See CULT OF THE

Dead, Slain God, and Lame God.

SKYCLAD is a term used to indicate ritual nudity. It refers to the spirituality of being "clad in the sky," as opposed to the mundane act of simply being naked. The theme of Witches gathering in the nude is depicted in various woodcuts from the Renaissance period. The writings of Charles Leland on Italian Witchcraft mention ritual nudity, as do the later writings of Gerald Gardner on Witchcraft in England.

In Ovid's *Fasti* the legend is related of why ritual nudity was commanded in the fertility rites of the god Faunus. According to Ovid, Faunus came across the beautiful Omphale, queen of the Amazons, one day in the woods as she was arriving to attend the festival given in his honor each year. Heracles escorted her and they both went into a cave to pass the night. At some point during the night Omphale dressed Heracles in her own clothing and she put on his lion-skin garment. As they slept, Faunus crept into the cave intent on seducing Omphale. In the darkness he felt the soft dress belonging to Omphale and slid his hand under it only to discover the hairy leg belonging to Heracles. Upon awakening both Heracles and Omphale laughed at the embarrassed god. He then ordered that from that day forth all cele-

brants of his rituals must attend his rites naked. See Amazons, Charge of the Goddess, Full Moon Meetings, Gardner, and Leland.



SLAIN GOD is one of the key figures of pre-Christian European paganism and therefore is one of the essential themes of Wicca/Witchcraft. The Slain God, sometimes known as the Divine King, evolved from the early hunter/ warrior cults that existed prior to the formation of agrarian societies.

In the early tribal states, hunters and warriors held a prominent place in the social structure. The bravest and most cunning hunter/ warrior was honored within the tribe and was looked upon as a leader. The well being of this individual affected the well being of the tribe. This is a theme that we find in the King Arthur mythos of northern Europe, where the land and the king are one. It is also reflected in the southern European mythos of Rex Nemorensis, King of the Woods, in the sacred grove of Diana of Lake Nemi.

Before the development of farming and herding, the hunt was essential to the preservation of life. Without successful hunters, the clans would perish, but hunting was dangerous because early

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primitive weapons required that the hunters be close to their prey. Bodily injuries were common and many hunters lost their lives or became lame as a result of the hunt. The hunter was also the tribal warrior, risking his life for the sake of his people. The needs of the tribe, whether food or defense, required sending out the best the tribe could offer.

This concept grew along with the evolution of religious and spiritual consciousness. The concept of Deity and its role in life and death took shape within ritual and dogma. The idea arose of sending the best member of the tribe directly to the Gods to secure the needs of the tribe. This was the birth of human sacrifice, and those who went willingly were believed to become gods themselves.

Offerings were nothing new to our ancient ancestors; many times food and flowers or game were laid out before the Gods. To offer one of your own was considered the highest offering the tribe could make. Among human offerings, the sacrifice of a willing individual was the greatest gift the tribe could offer. The gods would surely grant the tribe anything if someone willingly gave his or her life to them.

The blood and flesh of the sacrifice were distributed among the clan and given into the soil. Parts of the body were buried in cultivated fields to ensure the harvest. Small portions of the body and blood were added to the ceremonial feast. This ancient practice was later incorporated into Christianity as the rite of Communion, the body and blood of the Christ figure. In the Slain God mythos, sacrifice is only part of the story. The sacrificial offering must be returned to the tribe. To



The Hanged Man card from Legend: The Arthurian Tarot, by Anna Ferguson (Llewellyn,

1994), is an example of the Slain Man aspect.

accomplish this, rituals were designed to resurrect the Slain God. Special maidens were prepared to bring about the birth, usually virgins who were artificially inseminated so that no human male could be pointed to as the father. Bloodlines were carefully traced from the impregnated female, and the returning soul was looked for among her children.

As human consciousness matured and evolved, human sacrifice was totally replaced by animal sacrifice. Animal sacrifice was later replaced by plant sacrifice—the harvest festival.

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The same ancient mythos applied to both animal and plant sacrifice. In modern Wicca/Witchcraft we find the "eating of deity" or consuming of the Harvest Lord in the ritual cakes and wine (flesh and blood) of Craft rituals.

In the ancient tradition it was through the connection of the body and blood of the Slain God that the people became one with deity. This is essentially the concept of the Christian rite of Communion or Eucharistic celebration. At the "Last Supper" Jesus declares to his followers that the bread and wine are his body. He then declares that he will lay down his life for his people, and bids them to eat of his flesh and drink of his blood (the bread and the wine). Blood was believed to contain the essence of the life force. The death of the king freed the sacred inner spirit. By distributing his flesh and blood, heaven and earth were united and his vital energy renewed the kingdom.

The Slain God appears in various aspects throughout the Ages. His image can be seen in the Jack-in-the-Green, the Hooded Man, the Green Man, and the Hanged Man of the Tarot. He is the Lord of Vegetation, the Harvest, and in his free untamed aspect he is the Forest. The Green Man image probably best symbolizes the Slain God. He is the Spirit of the Land, manifesting in all plant forms. He is the procreative power and the seed of life. The Slain God is, in effect, a bridge between the worlds. This is why he is often depicted as either tied to or hung from a tree. The tree bridges the gap between the Underworld and the heavens, for it is rooted in the earth and its branches reach into the sky. The Slain God is one with heaven and earth, and to be one with him is to be one with the Source of All Things.

See Cords of Initiation, Green Man, Harvest Lord, King of the Woods, Lame God, and Wiccan Mythos.

SLATER, HERMAN (1938-1992) was a Wiccan High Priest and owner/operator of a nationally known occult bookstore called The Magickal Childe. Raised in a Jewish household in New York, Slater later turned to Witchcraft following a series of metaphysical experiences. In 1972 he was initiated into the New York Coven of Welsh Traditional Witches. He later opened a bookstore in Brooklyn with Ed Buczynski, who



was High Priest of the group Slater belonged to. They named their business "The Warlock Shop," later changing the name to "Magickal Childe." The store was eventually relocated to Manhattan. Through their business Slater and Buczynski published a periodical called Earth Religion News, a very popular journal during its time.

In 1974 Slater was initiated into the Gardnerian tradition. He devoted much of his energies toward educating the public about Witchcraft. He lectured in various colleges and hosted a weekly cable television program called The Magickal Mystery Tour. In addition he produced video tapes on the Craft. Slater became very outspoken against what he saw as misbehavior by some Wiccan groups, and this brought him a great deal of criticism in the community.

In his efforts to promote Witchcraft, Slater created a small publishing operation for Craft books. He wrote several texts such as The Magickal Formulary (volumes 1 and 2) and A Book of Pagan Rituals (New York: Weiser, 1984). Slater was one of the driving forces behind the

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Wiccan movement, but his life was cut short by his having contracted AIDS. He crossed over from physical life in July of 1992.

SLAVIC PAGANISM can be subdivided into thirteen different Slavic groups within three geographic blocs: Eastern, Southern, and Western. This includes the Russians, Polish, Czechs, Ukrainians, Byelorussians, Serbo-Croatians, Macedonians, Slovenians, Bulgarians, Kashu-bians, and Slovaks. The origins of Slavic belief, like that of the rest of the world's, rest in animism and ancestral worship. The first two types of spirits were called the *beregyni* —the female spirits that bring life and are the forerunners of the *Rusalki*, and *Upry* —the spirits of the dead who eventually became our modern vampire (*Wampyr*). From this original dualism sprang belief in all of the nature spirits, and eventually in the *Rod* and *Rozhenitsa*, the God and Goddess who imbue the newborn child with a soul and his or her fate. Although nearly all deities were originally ancestral, *Rod* and *Rozhenitsa* eventually pulled the Slavic mind out of that way of thinking and opened the doorway for the later Indo-European ways of thinking, although the original Old European way of thinking kept a stronger hold on the average Slav.

Dualism permeates all of Slavic Pagan spirituality and actually seems to be the basis for most of it. This should not be confused with the dualistic good-against-evil beliefs of the Christian religion that have seeped into the Slavic spirituality of today. It is a system of complimenting opposites such as darkness and light, winter and summer, female and male,

cold and hot—more similar to the yin/yang. The god-brothers, *Bialybog*: "white-god," and *Czarnebog*: "black-god," who rule the light half and dark half of the year are respectively further illustrations of this polarity. Unfortunately, because of the introduction of Christianity, these two gods later became confused with "*jod*" and Satan. Other examples of dualism are the two *Rozhinitzy*, the mother and daughter

fates, the spirits of midnight: Polunocnitsa, and noon: Poludnitsa —both times seen to be equally as frightening, and the Zorya-goddesses of dusk and dawn.

The ancient Slavs had a deep sense of reverence for the four elements. Fire and Water were seen as sacred dualistic symbols on the horizontal or earthly plane. Earth and sky were seen as a more vertical system of duality. High places such as mountaintops or treetops, especially birch, linden, and oak trees, became sacred as meeting places of the Sky Father and the Earth Mother. Where they met, they would join their procreative forces, usually in a flash of lightning and clap of thunder.

The winds were seen as the grandchildren of the God, Stribog. Water was referred to in mythology as the "Water of Life and Death," and rivers were treated with respect lest they should drown you on your next visit. There are records of human, as well as other sacrifices being made to rivers such as the Dneiper and the Volga. Although many bodies of water had their own deities, most bodies of water were ruled by spirits known as Rusalki or Vodanoi. Fire was personified by the god Svarozhich, and it was considered nearly criminal to spit into a fire. Mati Syra Zemlja or Mother Moist Earth,

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however, seems to have been given the greatest amount of respect.

Like the native Americans, each Slavic tribe had a totem animal that the clan was usually named after. It was considered taboo to kill or eat this animal except for specific religious rituals. Each member of the tribe was thought to have an animal twin and the death of that twin could cause the death of the tribe member.

The Slavs believed that the world tree was divided into three parts; the roots existed in the realm of the underworld and were where the zaltys lived. The main section existed in the mundane world and the uppermost branches reached into the land of the sky gods. A mag-ickal bird was said to live in the branches. Although the Slavs did have Viking influence, the world tree beliefs seem to come more from the Siberian Eskimos. These Asian peoples each keep a tree near their home and see it as a sort of telephone to the other realms. Most Slavic creation myths involve a tree and a bird.

Priests usually are in charge of only one god or goddess. All levels of priesthood are open to women. Volhv is the generic term for all priests, Volhva for priestesses. This religious hierarchy is still very much in use in Russia today.

Priesthood in order of degree is as follows:

Bely (White) Volhv (male), Belaya Volhva (female)—religious, and possibly political head of a union of tribes. One must reach a very old age to become a Bely Volhv. The term "white" is used here as a spiritual metaphor only secondarily to its reference to old age. Not all Volhvs of extreme age become Bely Volhvs. The Volhv or Volhva is a person who conducts entire rituals—including

all magickal elements, the religious leader of a tribe.

Zhrets, Zhritsa —a person having the right to make the sacrifices; religious leader of a tribe.

Vedun, Vedunyya —a person with the ability to predict events and knowledge of medicines—more theoretical knowledge.

Charodey, Charodeyka —a person with knowledge of special rituals, sacred formulas and the preparation of medicines—more practical knowledge. Those who assist the Volhv in their workings but are not considered Volhv themselves are known as Potvorniky, Potvornitsy, and Bayany.

The Slavic holiday festivals of the year are as follows:

Spring Equinox (about Berezen 22) — Maslenica (Mah-sweh-NEET-sa), "Butter woman" from the word Maslo, which means butter. Originally it was practiced at the Vernal Equinox but later was celebrated the week before Lent. Maslenica, sometimes called Shrovetide, was a celebration of the returning of light, a time of games and contests, especially horse racing, fist fights, sliding, and mock battles. It was a time for protection and purification rituals and a time of gluttony, obscenity, and dissolution.

April 30— Radunica (Rah-doo-NEET-SA) This holiday was originally known as Nav Dien (Day of the Dead) and was a biannual holiday to celebrate the ancestors. The original dates of these

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two holidays were May Eve and November Eve, or the cross-quarter dates. Usually feasting and celebrating occurred in the cemeteries amid ritual wailing. Offerings, often eggs, were left to the dead.

May 1— Zhyvyn Den (Day of Zhiva, Goddess of Life).

Midsummer's Day— Kupalo (coo-PAH-loh), the celebration of the Summer Solstice. Kupalo comes from the verb kupait which means "to bathe." Mass baths were taken on the morning of this holiday. On this holiday, the sun supposedly bathed by dipping into the waters at the horizon. This imbued all water with his power, and therefore those who bathed on this day would absorb some of that power.

Harvest—Harvest Holidays occurred anywhere from August 2 to the Autumn Equinox and lasted from four days to a week. Various rituals center around the reaping and threshing of the sheaths. The Harvest Holidays of the Slavs were far more practical than ritual. The songs sung at this time are almost completely concerned with the work at hand or praises for the host and hostess or the one who brought the cup. Work parties called tolo'ka or pomoi were formed and traveled from farm to farm until all the work was done. The host was obligated to provide the day's food and entertainment.

Yablochnyi/Medovoy Spas —or

"Apple/Honey Saviour." This is a cross-quarter holiday between the Summer Solstice and the Autumnal

Equinox. It celebrates the wealth of the harvest when fruit and honey are ready to be gathered. The first fruits and honey were harvested on this day and the bee hives were blessed.

Winter Solstice— Kolyada (Kohl-YAH-da): Most agree that the word comes from the Roman word *calendae* which meant the first ten days of any month. Some, however, believe the word is derived from the word *Kolo* or "wheel"—much like the word *Yule* is an Anglo-Saxon word for "wheel." The holiday's original name may have been *ovsen*. The holiday was filled with revelry. Processions of people masked like animals and cross-dressers roamed the villages.

Slavic Spirits and Lesser Deities

Bannik (BAHN-neek)—Bath house spirit.

Bereginy, Boginki in Polish (boo-GIN-kee)—River bank nymphs.

Bolotnyi, Bagnica in Polish (bahg-NEETS-ah)—Female bog spirit.

Domovoi, Domowije in Polish (doh-moh-VEE-yeh)—Male house spirits from *domu*, meaning "home."

Dvorovoi —Russian, male yard spirits, from *dvor*, meaning "yard."

Kikimora (kee-kee-MOHR-ah) or Shishimora —female house spirit.

Leszi, Leshii (LESH-ee)—Forest lord, from *les*, meaning "forest."

Lugovik (loo-GOH-veek)—Spirit of the meadow, *lugo* meaning "meadow."

Musail —The forest tsar, king of the forest spirits.

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Ovinnik (Oh-VEEN-neek)—Russian Barn spirit. *Ovin*, meaning "threshing barn."

Polewik, Polevoi (poh-LEH-veek)—Field spirit. *Pole*, meaning "spirit."

Poludnica, Poludnitsa, Psezpolnica in Serbian (poh-wood-NEET-sah)—Lady Midday, from *Poluden*, meaning

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noon.

Polunocinca (poh-woo-vee-REET-sa)— meaning "female half-believer." Female forest spirit.

Rusalka (roo-SAHW-kah)—Female water spirit.

Pozemne Vile —Earth spirits. The Polish word for gnomes is karzelek (kar-ZEH-lek), which these creatures most resemble.

Wampyr, Upyr —Vampires.

Wila, Vila, Vile, Veles in Lithuanian (VEE-lah)—Female fairy-like spirits who live in the wilderness and sometimes in clouds.

The Vodonoj, Wodjanoj in Polish (vohd-YAH-noy)—Male water spirits, from woda, meaning "water."

Zaltys —The world serpent who lays coiled at the roots of the great world tree.

#### Slavic Deities

Baba /^- (BAH-bah YAH-gah) Jezi Baba in Polish (YEH-zhee BAH-bah)— "Grandmother Bony-Shanks," a terrifying Witch who flew through the air in a mortar using a pestle as a rudder and sweeping away her tracks with a broom. She lived in a revolving house that stood on chicken legs. Her fence was made of human bones and was



topped with skulls. The keyhole was a mouth filled with sharp teeth. She would aid those who were strong and pure of heart and eat those who were not. Many see her as a goddess of death and initiation.

Bialobog (byah-WHO-book)—White God, from bialy, meaning "white." God of the waxing year. He would defeat his brother Czarnobog in battle every Koliada, to take his place as ruler of the waxing year.

Czarnobog (char-NOH-book)—Black God, from czarne, meaning "black." God of the waning year. This is another title, as opposed to an actual name. Czarnobog was the title

of the Underworld god, Veles. Both he and Bialybog were credited for the creation of the earth, but then arguments ensued and the two never again got along.

Dazhdbog (DAHZHd-book)—Giver God from dati, meaning "to give." The Sun personified may be the same as Khors.

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Dzarowit (jahr-OH-VEET) or Jarovit (yar-OH-veet)—God of war. Same root name as Jarilom-youth and springtime. The historian Herbord equated him with Mars.

Dziewona (jeh-VOH-nah)—The huntress goddess. This huntress was said to run throughout the Carpathian forests.

Jarilo (yah-REE-loh) The Young Lord from the word jam, meaning "young, ardent, springtime, bright, rash."

Jurata (yoo-RAH-tah)—A Baltic sea goddess who took the form of a mermaid.

Khors —A name of the sun, personified from the Iranian word khursid. The same as Dazhdbog, sometimes even referred to as Khors Dazhdbog.

Koljada (koh-LYAH-da)—A seasonal deity of the Winter Solstice.

Kupalo (koo-PAH-who)—Although many references are made to this deity either being a water goddess or another version of the sacrificial god Jarilo, as best it can be ascertained Kupalo is a seasonal deity of the Summer Solstice.

Lada (LAH-dah, WAH-dah)—Lada is the Slavic goddess of love and beauty. She is often portrayed as a goddess who is born and dies yearly.

Lado (LAH-doh, WAH-doh)—Partner of Lada.

Marzanna (mahr-ZAH-nah) Marena — Death and winter personified. The Marzanna appeared as an old woman dressed in white.

Matka or Mata Syra Zjemplja (MAHT-kah SIHR-ah ZHYEM-yah), Matushka

Zemlia—Mother Earth, giver of nourishment from bountiful breasts to countless children. Moist Mother Earth seems to have never been personified as other earth goddesses were, but was worshipped in her natural form. She may, however, be the same goddess as Mokosh. Along with ancestral worship shown in the belief in household spirits, earth worship was most adamantly clung to despite the Christianizing of the Slavic world.

Mjesjac (MYEH-syahnts)—The moon deity.

Mokosz (MOH-kosh)—Her name means "moisture," and she may be the personified version of Mati Syra Ziemia (Moist Mother Earth). Mokosz is associated with weaving

and spinning, and perhaps that is why she is seen as the goddess of fate. She is also seen as a goddess of fertility and bounty. Some sources say she rules over occult knowledge and divination

Rod and Rodenica, Rozhenica —Literally "creator and creatrix" from the root verb dati, meaning "to give birth." They seem to be the original Lord and Lady who created the universe.

Swarozhicz, Swarowicz (shvar-OH-zheech/ veech)—God personified.

Triglav (TREE-glahv)—Triglav was a three-faced deity, symbolizing the dominion over the three realms: sky, earth, and the Underworld.

Vesna —Spring, a vernal goddess.

Veles, Weles Volos (VEH-less, VOH-lohs) The Slavic Horned Lord, ruler of

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horned animals, wealth, and the Underworld. He was also a god of trade and oaths were sworn in his name. Veles is also the god of poets and bards, and is often associated with magick.

SO MOTE IT BE is a phrase used in Wicca to declare that a magickal intent is in place. It is spoken at the end of a spell or work of magick and affirms that one's magick took effect. The longer version of this phrase is "And as my word (or will) so mote it be." In this context the phrase links the magickal act to the power of one's mind, the power of the personal will.

In order for this phrase to be effective, one's will must be strong and one's word must be true. If a person has a tendency to not follow through with a goal, then to say "and as my will, so mote it be" will have little effect. If a person typically does not honor his or her word, then to say "and as my word, so mote it be" will likewise have little meaning and therefore little effect.

SOUTH is the elemental quarter of Fire in most Wiccan/Witchcraft Traditions. In ancient occultism it is the quarter of astral forces and is associated with elemental beings known as Salamanders. See Elementals.

SPARE, AUSTIN (1902-1956) was an occultist who was trained by a woman claiming to be a hereditary Witch. Spare was born in 1886 and grew up to be an incredible artist and a practitioner of the occult arts. In 1902 Margaret Paterson initiated him into Witchcraft. This was the beginning of what became a life-

time devotion to the ways of magick. Spare's art work soon caught the attention of Aleister Crowley who commissioned Spare to create drawings for Crowley's magazine

The Equinox. Eventually Spare was initiated into an occult organization, created by Crowley, known as the Order of the Silver Star. In the 1950s Spare met Gerald Gardner who employed him to create magickal talismans and other ritual aids.

Spare took the magickal Craft name of "Zos" after being initiated into Paterson's form of Witchcraft. Following his acquaintance with Gardner and his involvement with Crowley, Spare became obsessed with sex magick. He eventually immersed himself in the worship of Isis and other Egyptian deities, integrating this with his practice of Witchcraft. His artwork then reflected this alliance of cultural themes.

Spare's obsession with sex magick turned him to many sexual practices that society would label as perversions. He believed that sexually repulsive acts caused certain chemical changes within the body, transforming the magickal consciousness. Like Crowley, Spare was vilified by society and his name was treated with contempt by the press. He died in 1956 while working on producing a magickal grimoire that was to contain the accumulation of his magickal secrets.

SPELL is a simple and basic act of magick that incorporates the use of raised power or drawn power. In a spell the mind is conditioned by each step or phase of the spell as it unfolds. The process of performing a spell allows the mind to draw upon its inner powers. The spell is a focus for the mind, a catalyst to unlocking

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its abilities, and it enables the mind to create changes in the astral substance, which will then cause changes to occur in the physical world.

The forces that combine for the success of a spell are basically these: the trained mind, the magickal current, and the astral substance. In the occult tradition the mind is trained in visualization, concentration, and imagination. These are the keys to raising personal power. The magickal current is the Plane of Forces, sometimes called the elemental plane. It is a current flowing to and from the astral plane. Anything entering the current will be carried to manifest in the realm opposite its origin. The astral substance forms around any energy that stimulates it, and then it transforms the energy of men-tal/magickal images into formed thought. Once a thought form is firmly established within the astral realm a corresponding change will occur in the physical plane.

The casting of spells involves the employment of the four elements: candle wax, symbolic of Earth; oils, representing Water; incense smoke, symbolic of Air; and candle flames/ritu-al flames, representing elemental Fire. The use of these elements serves as a battery of power. When joined with mental visualization and concentration, along with emotional energy, this battery supplies the momentum needed to launch and direct the magick of the spell.

Visualization of the desire is essential in spell-casting. Concentration is also very important because it fixes and binds the energy to the desired image. Symbolism is also essential in the art of spellcasting. Traditionally spells incorporate symbolic colors,



scents, images, personal links, and so on, that pertain to the person or situation for which the spell is intended.



The sphere of energy is a visualization tool that will release the energy of a spell once it is completed. The energy appears as a balloon of light.

Once the work of a spell is completed a symbolic act of release must be performed. An example would be to visualize a sphere of energy forming between one's palms like a balloon of light. Then, using the imagination, the balloon is projected off in the ether or in the direction of the spell's target.

In spellcasting one or more of the four elements are incorporated in a mundane manner related to the elemental nature:

- Fire acts through combustion
- Air acts through dispersion
- Water acts through evaporation (and mixture)
- Earth acts through decomposition

Each element is related to the human condition and influences various aspects:

- Fire: motivation, passion, vitality, virility, force, etc.
- Air: intellect, creativity, artisticness, mental activity, etc.

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- Water: love, fertility, emotion, mutability, etc.
- Earth: strength, endurance, fortitude, stagnation, etc.

See Drawn Power, Magick, Raised Power, Triangle of Manifestation, and Witches' Pyramid.

SPINDLE/SPINNING is a symbol of transformation and the magickal arts. The distaff, spindle, loom, and other related items became symbols employed within the ancient Women's Mystery traditions. These symbols were also linked to ancient goddesses known as the Fates. In the Neolithic period and the Copper Age the Bird Goddess was associated with spinning as evidenced on rock art and pottery. The owl, in particular, seems to figure prominently.

Spinning and weaving is associated with many goddesses in continental Europe and the British Isles. These include Athena and Minerva in the Aegean/Mediterranean, Mari in the Basque region, Laima in the Baltic, and Brigit in



Many legends incorporate the act of spinning, a familiar symbol in ancient Women's Mystery Traditions.

Ireland. Spinning and weaving tools were throughout Europe the sacred objects of the Fates who wove the pattern of the lives of men and women. See BEFANA, FATES, MINERVA, and Women's Mysteries.

SPIRAL is a symbol of transformation. In Neolithic times the spiral was also a symbol of death and trance. Spirals are often seen depicted on Neolithic caves and ancient tombs. The owl, often a symbol of death, is connected to the spiral symbolism due in part to the circular pattern of its feathers, particularly around the eyes.

As a symbol of transformation the spiral is linked to the labyrinth design. Like the labyrinth, the spiral is symbolic of the inner journey to the center of one's being. In some Wicca/Witchcraft Traditions a special spiral dance is done. See LABYRINTH, Owl, and SPIRAL Dance.

SPIRAL DANCE is a ceremonial dance, in which a number of people join together, forming a living spiral that contracts and expands. Traditionally a man and a woman who portray the Goddess and the Lame God lead the dance.

The man limps or drags one foot as he impersonates this character. The Lame God is a curious figure connected to ancient hammer gods and mythical blacksmith figures.

As the dance commences the dancers are led counterclockwise into an inward spiral, symbolic of the journey of the soul into the Underworld, where the dark aspect of the Great Goddess awaits. Once encountered, the Goddess is seen in her light aspect in

which she

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renews life. The dancers are then led outward in a clockwise spiral. The outward spiral represents the return to life from beneath the Underworld. Here the spiral is symbolic of reincarnation. See

Golden Bough, Labyrinth, and Lame God.

SPRING EQUINOX is the celebration of the return of spring and is also known as the Vernal Equinox. Among many Wiccan/Witches it is a time to welcome the return of the Goddess from her sojourn into the Underworld. Beneath the soil, long held in the embrace of winter, the seeds of new life begin to awaken. In ancient times the first signs of budding trees announced the coming arrival of the Goddess. Ritual fires burned to encourage the sun to warm the soil and stir the sleeping life beneath it. Dancers came together at the ancient sites to celebrate the Goddess and the promise of abundance symbolized by bud and leaf and stem.

Many modern Wiccan/Witches associate the Scandinavian goddess Ostara with this season and use her name to refer to the Spring Equinox festival. S<sup>^</sup>OSTARA.



An "Equinox Egg," decorated with symbols of life and abundance.

STAFF is a tool often carried by elders. Its symbolism is rooted in the concept of the Sacred Tree. In ancient times specific trees were worshipped as deities. Worship of the oak tree in particular was widespread throughout most of Europe. Staves were also made from rowan, walnut, birch, and beech trees. Because certain trees were sacred, to carry a branch from such a tree was a sign of authority and power. The staff served as a symbol that the bearer was an emissary of the gods.

The traditional length of the staff was the total of the height of the individual plus the distance from his or her elbow to the middle finger. The latter was also the traditional length of the magick wand. The elbow and forearm symbolized the extension into the world of the person's own personal power. Therefore the staff represented the deity (the height of the human-made god) plus the power of the magician to channel energy (the wand). See GOLDEN BOUGH, LAME GOD,

Men's Mysteries, Oak, Silver Branch, Tree Worship, and Wand.

STAG is a symbol of regeneration and rebirth. In Italian Witchcraft it is a symbol of the waxing year, the forces of light. In ancient lore the stag was the enemy of serpents and its hide was worn as a protection against venom. In Celtic lore deer are said to be fairy cattle and the stag is seen as a messenger between the spirit world and the material world. To follow a deer or a stag often led to some symbolic adventure. In Welsh and Irish traditions the stag often entices humans into the Otherworld.

The stag was an important cult animal within most European cultures. Many stag-horned

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gods such as Cernunnos, Dianus, Silvanus, and Faunus appear in ancient Pagan religion, and are closely connected with the Green God. The stag was much admired for its speed, and for its prowess during the rutting season. Its antlers symbolized the changing of the seasons—being shed in autumn and growing again in spring.

The hardness of the stag's antlers symbolized the erect male genitalia, and carved antlers were used to make phallic amulets. The Celtic Dis Pater described by Caesar (first century B.C.) may be a stag god. Flidais, Irish goddess of wild things, is mistress of stags. The war goddess Morrigan can take the form of a stag. See Animals in Witchcraft, Cernunnos, Diana, Flidais, and High Priest.

STANG is a long straight branch ending in a single fork. It is used in many Wiccan/Witch-craft Traditions to symbolize the Goddess. The "Y" shaped fork also represents the vagina as a fertility symbol. The fork in the stang has a connection with the Great Goddess Cult be-

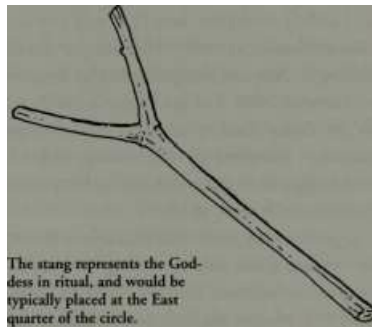


The stag symbolizes rebirth and regeneration.

cause it represents the duality. In Neolithic times the Great Goddess was the Giver of Life and the Destroyer.

In some Traditions the stang is placed upright at one of the four quarters of the ritual Circle to symbolize an alignment to the Goddess. Typically during spring rites the stang

would occupy the East quarter, at summer the South, during fall rites the West, and in winter the North. See GREAT GODDESS CULT and Golden Bough.



STARHAWK is the author of *The Spiral Dance: A Rebirth of the Ancient Religion of the Great Goddess* (Harper & Row, 1979, 1989) and *Dreaming the Dark: Magic, Sex, and Politics* (Beacon, 1982), and *Truth or Dare: Encounters with Power, Authority and Mystery* (Harper & Row, 1987), which won the Media Alliance Meritorious Achievement Award for nonfiction in 1988. Her works have been translated in German, Danish, Italian, Portuguese, and Japanese. A feminist and peace activist, she is one of the foremost voices of ecofeminism, and travels widely in North America and Europe giving

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lectures and workshops, drawing on twenty-five years of research and experience in the Goddess movement.

Starhawk holds an M.A in psychology from Antioch West University. She consulted on the films *Goddess Remembered* and *The Burning Times*, directed by Donna Read and produced by the National Film Board of Canada, and co-wrote the commentary for *Full Circle*, a third film in the same *Women's Spirituality* series. Her first novel, *The Fifth Sacred Thing*, was published by Bantam Books in 1993, and won the Lambda award for best Gay and Lesbian Science Fiction in 1994. Her second novel, *Walking to Mercury*, was published by Bantam in March of 1997. She is a major contributor to *The Pagan Book of Living and Dying*, an anthology compiled by Reclaiming and M. Macha Nightmare and published by HarperSan Francisco in October of 1997.

Together with Anne Hill and Diane Baker, she cowrote *Circle Round: Raising Children in the Goddess Tradition*, Bantam, 1998. In October, 1999, Harper San Francisco published the Twentieth Anniversary Edition of *The Spiral Dance*. In the fall of 2000 they will publish *The Twelve Wild Swans: Journeys Into Magic, Healing and Action*, cowritten with Hilary Valentine. Starhawk continues to collaborate with Donna Read, working on an hour-long documentary on the life of archaeologist Marija Gimbutas. They have formed their own film company, Belili Productions.

Starhawk works with Reclaiming, an organization offering classes, intensives, public rituals and training in the Goddess tradition, and writes a regular column for the *Reclaiming Quarterly*. She is also a columnist on the web

for beliefnet.com. She lives part time in San Francisco, and she lives the balance of her time in a little hut in the woods where she gardens obsessively. Her website is [www.reclaiming.org/starhawk/](http://www.reclaiming.org/starhawk/).

STARKINDLER TRADITION is devoted to the Great Goddess and Her Horned Consort in Their various aspects. They define Wicca as "an Initiatory, Oathbound, Magick-using, Pagan Mystery Priesthood celebrating the Mysteries contained in the Legend of the Descent of the Goddess and in the Charge of the Goddess." Their primary focus is on the sacramental celebration of those Mysteries, and on the inner spiritual discipline and work by which an initiate comes to experience and understand those Mysteries, and thereby to transform her-or himself. Ritual skills are emphasized, as well as the classical Witches' crafts.

The StarKindler Tradition is coven-based and initiatory. Only a duly authorized Elder may initiate, and it is the custom that initiation be passed cross-sexed. Self-initiation into this Tradition is neither practiced nor recognized; all StarKindler initiates can trace their initiatory descent from Gerald Gardner and from Alex Sanders through Dianis Lucien.

Like other "Brit Trads," Starkindlers have three degrees of initiation, and a preliminary grade called Dedication by which a seeker formally commits to seeking initiation as a priest-Cess) and Witch in the StarKindler Tradition. The rule is that a minimum of a year and a day must pass before dedication, initiation, or elevation to a higher degree. This rule prohibits charging money for training and initiation, or for any magickal work.

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StarKindler covens are ruled by both a High Priestess and a High Priest, in dynamic balance, although the High Priestess has charge within the Circle. The High Priestess and High Priest are assisted and advised by the Elders of the coven, but in all matters their joint decision is final. All initiates are priestesses or priests in their own right, and therefore the rites are participatory and experiential rather than services conducted by a clergy for the benefit of a congregation.

The High Priestess of a coven may be addressed as "My Lady," or referred to as "Lady So-and-So." Likewise, the High Priest of a coven may be addressed as "My Lord," or referred to as "Lord So-and-So," a custom shared with Alexandrian covens, but one that differs from Gardnerian practice. StarKindler covens customarily work robed rather than skyclad, although skyclad working is encouraged as a part of one's individual practice or working partnership.

The StarKindler Book of Shadows evolved directly from the Alexandrian Book. Nothing considered essential to the core material and lore is omitted, but augmented material may be added that is coherent and internally consistent to the unique identity of the Tradition. This also serves to preserve the distinct flavor or sub-current of the Wiccan Initiatory Current. The StarKindler Book of Shadows and their body of lore and

practices are passed on to their lineal descendants as their initiatory heritage.

StarKindler regards the terms "Wicca," "British Traditional Witchcraft," and "British Traditional Wicca" to be synonymous. Therefore the Tradition holds that being Wiccan requires a sufficient resemblance of belief and practice to British Traditional Wicca in order to be recog-

nizably the same religion. StarKindler regards lineage as preferable, although not essential to being of the Wicca.

The name StarKindler was first formulated in 1974 by Dianis Lucien to express the understanding of the essence of initiatory Craft. Although Lucien used StarKindler as a coven name until 1987, it is a curious historical fact that the StarKindler Tradition was never practiced in coven StarKindler itself, and that no one who was initiated into that coven was initiated into the StarKindler Tradition.

The initiatory system used in Coven StarKindler, called Brotherhood of the Star, was a five-degree system derived from that of the Temple of the Pagan Way; it is unknown whether anyone still practices that system. Naming the coven StarKindler was Lucien's way of holding the name in trust, as a legacy to be passed on to the StarKindler Tradition when it was properly prepared to manifest itself on this plane.

The StarKindler Tradition was formally established in 1987. It traces its initiatory descent from Gerald B. Gardner through the Temple of the Pagan Way (Uranus) in Chicago, and from Alex Sanders through the Du Bandia Grasail line (DBG was one of the very few Alexandrian covens in the United States to remain loyal members of the Alexandrian Family when the other covens left to join Mary Nesnick's Algarid Tradition in 1972).

The Alexandrian influence first exerted itself in 1971 via *The Truth About Witchcraft* (New York: Doubleday, 1969) in which Hans Holzer wrote about Sander's London Coven at length, and was intensified in 1974 via the Temple of the Pagan Way, whose founding High Priest was an initiate of Alexandrian as well as Gard-

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nerian Wicca. With Lucien's formal initiatory adoption into the Alexandrian Tradition in 1977, the Alexandrian influence was complete.

Although other influences have been tributaries to the stream, the Alexandrian Tradition is the river from which the StarKindler Tradition current flows. They are proud to consider themselves part of the Alexandrian Family of Traditions, for they believe that Old Gerald would have understood and approved of Alex's vision of the Craft, and that Alex would have understood and approved of StarKindler's vision. (Credit/Source: Dianis Lucien [D. W. Piper].)

STEPANICH, KISMA (1958-) is a practitioner of the Faery-Faith as based on the Bhairdic System and folk ways of the oral faery tradition of Ireland. She is also an author

of several books on Wicca/ Witchcraft and related topics. Stepan-ich found her way to the Craft as a solitary in 1976. She received formal Wiccan training in the 1980s through the Cauldron of Cerridwen, a Celtic coven. Stepanich began training in the Irish Faery-Faith in 1985 with various Irish teachers of both Pagan and Christian orientation (most notably the senachi Tom mac and Sister Mary Menchen, a Catholic Brigideen). Her current teachers in the Faith are the Hon. Lady Olivia Robertson, Fellowship of Isis, Enniscorthy, Ireland (since 1994), and Prem Sudheer (Scotland), Knight Commander of the Priory of Brighid, The Noble Order of Tara (since 1998).

Kisma was brought into the Druidic Clan of Dana, Enniscorthy, Ireland in 1995. In the same year she also founded the Faery-Faith Network and the Bhairdic College (FOI) postal course program. In January of 1999, Kisma received an appointment from Lady Olivia as #

an'Arch Priestess of the Union, to help ensure the future continuity and well-being of the Fellowship of Isis.

Kisma has always heard a calling from the other country, beginning early in her life. She believes this is what led to her fascination with world religions, and eventually brought her to the Faery Faith. Ritual is very important to Kisma, and she found it in religion. The Faery came to her early in life as well. About the age of seven she would wait for their arrival each night, and they would come as a swarm of dancing lights. Kisma would get out of bed and dance in the middle of the room with them, pretending to be a ballerina. She always believed in them— from Tinkerbell to the Tuatha de Danann they have always been real to her and have continually shown themselves to her.

Kisma's maternal grandmother, Cora Myrtle McFarlin, came from County Armagh. Kisma never got to meet her as she died in childbirth when Kisma's mother was still a child. Kisma has felt her memory living through her and believes it is this memory that served as the link, drawing her back to Ireland. Kisma feels it is this bloodline that has made it easy for her to meld with the Irish spirit and countryside when visiting there. The motherland has gotten under her skin, as have the Sidhe, and now she is haunted by both, with a terrible longing to return and an aching void when back in California.

Kisma views herself as a simple person. She enjoys the quiet ways of life and Nature is very important to her, as is her family. The Gypsy heritage of her father inspires Kisma to travel and find bliss walking new landscapes.

When Kisma heard the calling to write her first book she quit her job and wrote for the

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Kisma Stepanich, among the stone cairns of Ireland.

Goddess, being published quickly, and the Goddess brought more projects her way that too were published. When Kisma received the message from Faery to write about the Faith, she gave her life over to the inspiration of a Leanhuan Sidhe. However, the manuscript was declined by her publisher as being too complex. She rewrote it, dividing the original manuscript into two books, and pulling in research materials to make it a comprehensive study on the historical evolution of the tradition. Never in her wildest dreams did she think she would become a public figure, or that her writing on the Faery would stir up as much controversy over the merits of her work by Celtic critics and scholars as it did.

Today, the mists of Faery are calling Kisma back, and she is leaving behind the public arena to continue to do what she feels she has always done best: live her spirituality and work with them. Kisma says she has been directed to share her experiences as stories in fiction, the way of Faery that least threatens the mortal mind, as well as the tradition and life of a bhaird. Her published books to date are: *Faery Wicca Tarot* (Llewellyn, 1998); *Faery Wicca Book One: Theory and Magick* (Llewellyn Publications, 1994); *Faery Wicca Book Two: Shamanic Practices of the Cunning Arts* (Llewellyn Publications, 1995); *Sister Moon Lodge: The Power and Mystery of Menstruation* (Llewellyn Publications, 1992); *The Gaia Tradition: Celebrating the Earth through Her Seasons* (Llewellyn Publications, 1991); *An Act of Woman Power* (Whitford Press, 1989). She is also a contributing author with "The Ancient Ones of the Irish Faery-Faith" in *The Magical Pantheons*, edited by Chic Cicero and Sandra Tabatha Cicero (Llewellyn, 1998); "Seeing the Sun at Midnight," in *Witchcraft and Shamanism*, edited by Chas Clifton (Llewellyn, 1995).

STONES IN WITCHCRAFT are often used for magickal purposes. Stone itself has long been viewed as possessing occult power—evidenced by the great standing stones of Britain, and the many dolmens, cairns, and menhirs of ancient Europe. Ancient altars were cut from stone and were revered as sacred objects. Quite possibly the earliest view of stones as magickal objects lies in the fact that sparks can be produced by striking two

stones (such as flint) together. Fire was a mysterious force to our ancestors and the ability to evoke it from a

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stone must have made a powerful impression on the early human psyche.

Early humans were known to have carried stones with them from their original habitats when migrating. To possess a stone from one's homeland was a connective talisman to the generative source of power. The carrying of stone talismans evolved over the centuries into the wearing of amulets and magickal rings. Today many modern Witches/Wiccans wear a pentagram ring or necklace. The pentagram symbol now associated with Witchcraft/Wicca was worn as early as 525 B.C. by a mystical sect or Pythagoreans in Crotona, Italy.

According to the ancient Hermetic teachings, the stars and planets radiate celestial energy into the crystalline forms of the mineral kingdom. The crystallized energy within any given stone produces an astral virtue specific to the nature of the mineral form itself. From this the ancient mystics established a table of correspondences connecting the stones with specific planets and specific powers. Modern occultists associate, for example, iron with Mars, copper with Venus, lead with Saturn, quicksilver with Mercury, gold with the sun, and silver with the moon.

The belief in the inherent power dwelling within stones eventually led to seeing them as divinatory tools. A good example of this is the use of runic symbols carved upon throwing stones. Another example is the use of a crystal ball in foretelling future events. In part this is connected to the belief that dwelling within the crystal itself is the Divine spark of consciousness that first created it.

Individual stones or gems within the mineral kingdom have their own vibration, influence, •

and" occult function. These qualities can heal and vitalize when correctly applied. The nature of a stone acts to collect and condense higher vibrator)' energies focused upon it. Gems have a direct influence upon the aura of anything that comes into contact with them. In the case of human subjects, the aura is stimulated by the influence of the gem's energy as it joins with that of the aura. This action creates a localized amplification of the combined energies. Depending upon the stone, certain body chakras will draw upon the energy or respond in some manner.

The following is a brief listing of stones commonly used for magickal purposes.

**Agate:** The energy of this stone joins the heart and solar plexus together into a harmonious vibration. It also has a healing effect upon the stomach. The energy of the agate serves to balance other energies and creates a stable, earthy energy field. Early Witches mixed crushed agate with water and herbs as an antidote for snake bites.

**Amethyst:** The energy of this stone has a general healing effect upon the physical and

etheric bodies. When worn on a ring or necklace, the amethyst can charge the aura with the energy of spiritual love. Once its energy pattern is established within a person's aura, the stone serves as a protection against energies which are not harmonious to the bearer. Early Roman belief held that drinking from a chalice containing an amethyst would not cause drunkenness. Italian Witches once taught that an amethyst bearing the sigils of the sun and moon would repel another's Witchcraft.

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**Azurite:** Aids in meditation and can be worn as a charm when performing works of divination.

**Bloodstone:** Stimulates the sexual energies of the base or root chakra located in the genital region. Bloodstone was once used by Witches in spells designed to evoke lust.

**Carnelian:** Another name for this stone is the Neophyte's Stone, as it serves to stimulate the inquiring mind, and moves one to activity. Early Witches used this stone as an amulet against "fascinations." Carnelian is said to dispel negative energy and to prevent others from drawing energy from the wearer of the stone. It is a good stone for teachers and celebrities to wear when appearing in public places where lots of people will focus upon them.

**Chalcedony:** Worn as an amulet, it will shield against directed energy. It is often placed in the home for protection. One essential area is on the bedside table (or headboard).

**Diamond:** This gem has many associations in folklore. It was considered a symbol of truth and loyalty. The diamond was said to lose its luster if the wearer broke a personal oath. Magically the diamond serves to protect the bearer. It is especially protective for times when the conscious mind is unaware of the body (as in astral projection, coma, or surgery). It is said that the body cannot be "possessed" when a diamond protects it.

**Emerald:** Considered to be a transmitting agent for the emotion of love. The

emerald is considered to exert a positive influence upon the heart, physically and spiritually. Ancient magicians are said to have used this stone to invoke visions.

**Jade:** Aids in meditation. Red jade serves to stimulate the emotions, green serves to calm. Jade has a general influence upon the inner motivations and urges.

**Lodestone:** Because of its magnetic attraction, many people associate it with the drawing of desired things. Yet reverse magnetism must be considered, and therefore it can repel as well. Some occultists color their lodestone in a symbolic manner in order to influence corresponding situations. A lodestone can be placed in a bottle of oil to charge the liquid with magnetic properties.

**Moonstone:** Aids in the development of the subconsciousness and psychic mind. In

magick it draws the aid of the twenty-eight spirits of the moon and the favor of the moon goddess.

Quartz: Clear quartz (rock crystal is used as a focus for divination in spherical form (the crystal ball) and as a transmitter/ receiver of energy. The magickal link between the crystal and other realms is associated with magnetism, attraction, and accumulation in and around the crystal by the infused iron throughout its structure. When charged by the moon's energy, the magnetic link is established. As the moon increases, so too does the generation and accumulation of lunar magnetism within the crystal.

Rose Quartz: Used to lighten the auric energy and to draw positive energy.

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Suspended over the heart area, the rose quartz filters and harmonizes energies passing through it in either direction.

Yellow Citrine: Considered a magickal stone, it is used as an aid in the formulation of thought forms. Worn as a talisman during magickal work, it stimulates the mind on all levels and aids in the projection of thoughts.

Tourmaline Quartz: Worn upon the body it aids in the projection of the astral form.

Amethyst Quartz: A powerful energizer both physically and etherically. Aids in ritual magick by manipulation of the forces raised. In other words, it transmits energy directed toward it. Here it is best utilized by placing it upon the center of an altar, or set it upon the head of a wand.

#### Planetary Correspondences

Sun: Diamond, Topaz

Moon: Pearl, Opal, Moonstone, Clear Quartz

Venus: Emerald, Aquamarine, Rose Quartz, Green Tourmaline

Mars: Ruby, Bloodstone

Saturn: Black Onyx, Black Jade

Jupiter: Amethyst

Mercury: Topaz, Chalcedony, Citrine

If you find a common stone that you desire to use in regard to a planetary charge, then link it to the planet with a corresponding symbolic color. This is not completely accurate but may serve you well. Take into consideration the shape and location of the stone as well.

## Planetary Influences Through Gemstones

Sun: Vitalizes the blood and improves the circulation. Also benefits the heart and strengthens the mental will.

Moon: Stimulates the emotions and the subconscious mind. Influences body fluids and secretion.

Saturn: Balances disruptive energies. Causes a condensation of energy, sometimes known as organization.

Venus: Love and compassion. This energy establishes harmony between the heart and mind.

Mars: Aggression, force, motivation. Also influences the sexual energies.

Jupiter: Optimism, freedom, inspiration.

Mercury: This energy aids the mind in merging with other planes of existence. It also aids telepathy between beings. Influences the transmission of nerve signals.

## Gems that Stimulate the Chakras

Crown: Amethyst, Diamond

Brow: Amethyst, Diamond, Jade, Opal, Clear Quartz

Throat: Topaz, Chalcedony, Citrine

Heart: Emerald, Rose Quartz, Ruby, Amber, Agate

Solar Plexus: Moonstone, Clear Quartz, Rose Quartz, Jade, Diamond, Agate

Spleen: Chrysoprase, Aquamarine, Citrine, Opal, Amber

Sacral: Amethyst, Jade, Moonstone, Opal, Pearl, Ruby, Diamond, Clear Quartz, Rose Quartz, Amber, Bloodstone

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## Zodiac Correspondences

Aries: Bloodstone, Diamond

Taurus: Sapphire, Jade Gemini: Agate, Smoky Quartz Cancer: Moonstone, Opal, Pearl  
Leo: Ruby, Fire Agate Virgo: Sardonyx, Carnelian Libra: Sapphire Scorpio: Aquamarine  
Sagittarius: Topaz Capricorn: Turquoise Aquarius: Amethyst, Lapis Lazuli Pisces:

## Moonstone

STREGHERIA is the Italian word for the religion of Witches. Stregoneria is the Italian word for sorcery or the magickal practices of Witches as opposed to their religion. Italian Witchcraft is one of the oldest forms of European Witchcraft that can be documented through historical and/or literary references. In this regard it is second only to ancient Greek Witchcraft, which is mentioned by Homer and Hesiod (eighth century B.C.). It is also interesting to note in the ancient Greek tale of the Witch Medea, that she is a priestess of Hecate. In this story we find perhaps the earliest reference to Witches in a religious context.

Some of the earliest historical references to Witches in what is now Italy date from around 30 B.C., in the writings of the Roman poet Horace. Although less than kind in his depiction of Witches, Horace ascribes to them the power to draw the moon down from the sky. He also notes that they worship Diana and

Proserpina in secret ceremonies at night, and Horace speaks of a Witches' book of incantations called the *Libros Carminum*, the Book of Chants. Other writers of this era such as Ovid and Lucan also note the worship of Hecate, Proserpina, and Diana by Italian Witches.

In volume three of *Folk-Lore: Transactions of the Folk-Lore Society* (published March 1897) author J. B. Andrews gives an account of Neapolitan Witchcraft in which he states that the Witches of Naples are divided into "special departments of the art." He lists two as adepts in the art of earth and sea magick. Later in the article it is implied that a third specialty may exist related to the stars. Andrews also writes that Neapolitan Witches perform knot magick, create medicinal herbal potions, construct protective amulets, and engage in the arts of healing.

Andrews concluded his article with information he collected while interviewing Italian Witches. When asked what books these Witches gathered their information from, they replied their knowledge was entirely traditional, and was "given by the mother to the daughter." The Witches also tell Andrews that blood is exchanged from a vein in the arm, and the new member is given a mark under the left thigh. Although the moon is not specifically mentioned, the Witches do report to Andrews that such ceremonies are performed at midnight.

Italian Witchcraft differs from region to region. Traditions originating in the north tend to be rooted in the ancient Etruscan religion. Those of central Italy are often a mixture of medieval magick with Italic Paganism, while in southern Italy the more rural forms of Witchcraft are prevalent. Sicilian Witchcraft is

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Carving of a Strega on an Etruscan mirror back. Note the similarity of background to Celtic ornamentation.

probably one of the least altered forms of original Italic Witchcraft due to its relatively insular nature as an island. Its greater outside influence came mainly from the Spanish occupation, although there are some arguments for possible influence by the Moors.

The hysteria of the Witchcraft persecutions reached Italy much later than in other parts of Europe, and was never as fierce. Although there are records of hangings and burnings, the most common punishment was a flogging, a six-month term in prison, or banishment. The Inquisitors in Italy were more interested in repentant peasants than in executions. All of these factors led to the preservation of the knowledge of Witchcraft in Italy since many people lived to pass on the arts to their children. See *Italic Paganism*, Leland, *Old Religion*, and *Witchcraft*.

SUMMER SOLSTICE marks the longest day of the year and is an important festival occasion in Wicca/Witchcraft. In northern European lore, the summer solstice marks the battle between the Oak King and Holly King, figures representing the waxing and waning forces of Nature. On the day of the Summer Solstice the\* Holly King defeats his brother, the Oak King. Even though this is the longest day of the year, the days begin to grow shorter from this time forward.

In southern Europe, ritual battles were enacted by groups such as the Benandanti. Fennel and sorghum stalks were used as symbols of light and darkness in a battle over the fertility of crops and herds. In Italian Witchcraft the summer solstice is the celebration of the anticipation of plenty, the bounty of Nature and the coming of the harvest season.

In many modern, Celtic-based Traditions of Wicca/Witchcraft the Summer Solstice festival is called Litha. The word "litha" may be derived from the Anglo-Saxon word lida, which means "moon." Some commentators have suggested that aerra lida corresponded to the month of June in the Anglo-Saxon calendar, while aafter-ra lida corresponded to July. Some modern Celtic-oriented Wiccans believe that Litha was actually the ancient name of the Summer Solstice, although there is no historical evidence to confirm this. In the popular fictional work titled *The Return of the King* (NewYork: Ballan-tine, 1965) by J. R. R. Tolkien, the author uses the word Lithe to denote Midsummer's Day. In modern

Wicca the use of the word Litha as the name for the Summer Solstice first publicly appears in the late 1970s in such works as

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The Spiral Dance by Starhawk. See HOLLY King, Oak King, Stag, Wheel of the Year, and Wolf.

The summer sun, bright and full-faced. The Solstice is celebrated when the sun is at its apex.

SUMMERLAND is, in Wiccan theology, the abode of the departed soul. It is likened to the Celtic realm of Tir Nan Og where the dead journey to across the western waters. The Summerland is depicted as a Pagan paradise in which it is always summer and everything is in abundance. In the Witches' lore the Summer-land is populated by all the creatures of myth and legend. Here the departed soul rests and is renewed as it prepares for rebirth into the material world again.

In Greek mythology several tales are told by Greek poets about a realm known as Hyperborea, the land of the Hyperboreans. Hyperborea is described by these poets as a place that is always warm and sunny. Apollo is continuously worshipped there with song, dance and sacrifice. In Hyperborea there is no disease, old age or strife. The main sources of information concerning Hyperborea come from Pindar, Pythian, Bacchylides, Herodotus, Diodorus Siculus and Pausinias. From these Greek writers we are told that Hyperborea lies beyond the north wind, the region from which the god of the north wind

(Boreas) sends his icy breath. The fact that the Greek poets state that Hyperborea is always warm and sunny means that it lies beyond the reach of the north wind god's power. The Greek poets used the word "beyond" in the poetic sense instead of a geographical one.

Many modern Celtic writers believe that the Greeks referred to the British Isles as Hyperborea and that the Hyperboreans were Celts. However, in addition to the Greek description of Hyperborea as always warm and sunny (not typical of the British Isles) the Greeks also state that olive trees grow there in abundance. In Greek legend, Heracles went to Hyperborea in search of the Ceryneian hind and was gifted there with an olive tree which he brought back to honor Zeus (March, Jenny. Dictionary of Classical Mythology. London: Cassell, 1998, p. 208.)

Olive trees grow in warm, temperate climates and the Old World tropics. They are native to Asia Minor and the Mediterranean region. The confusion of the Greek Hyperborean myths with modern Celtic concepts stems from the writings of Pytheas, a Greek geographer, who wished to gain more tangible knowledge of the infinite northern regions.

He discovered that when the sun followed its northern path the days would become



longer, since the earth tapers close to the poles. Pytheas concluded that the sun would not set at a certain time of year when it travels furthest north. In 350 B.C. he sailed to what is now England and Scandinavia. In his journal, Pytheas mentions an island called Thule, and he claimed that it was located north of Britannia and required a six-day voyage to reach it. Pytheas



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noted in his journal that there the sun remained above the horizon twenty-four hours a day during a short period of time in the summer. To Pytheas he had found the mythical doorway to Hyperborea where the sun stood still (a state of eternal summer) and thus the Greek legend was erroneously linked to a northern European geographical location. Following Aegean/Mediterranean contact, the Germans and the Nordic Scandinavians later spoke of a vanished continent in the North Atlantic ocean called Thule and claimed that the civilization of Hyperborea was located on it.

The Summerland, where souls are gathered by the moon goddess before being reborn into the material world.

Tales of the mythical realm of Hyperborea may have influenced modern Witchcraft/Wiccan concepts of the Summerland mythos. In Italian Witchcraft it was once believed that as souls departed from the material world they were gathered by the moon goddess. This gathering of souls caused the moon to fill with their light, and therefore the moon became full. As souls were reborn into the material world the light of the moon diminished accordingly. Italian Witches called this afterlife realm Luna, and once a soul had completed many reincarnations it no longer went to lunar but became a powerful spirit.

Many modern Wiccan/Witchcraft Traditions are vague concerning what awaits the soul once the process of reincarnation is completed. In the old Witchcraft Traditions of southern Europe it was believed that the soul moves on to a spiritual realm where it dwells in spirit bodies instead of material bodies. Here a process similar to reincarnation takes place, preparing the soul for each higher realm awaiting it. In this belief system, after the material world comes the lunar realm, which is followed by the solar realm, ending ultimately in the stellar realm. In the stellar realm the soul is joined with the community of souls and enjoys union with the Source of All Things. See REINCARNATION.

SUMMONER is a person (according to the Witches' lore) who, during the time of the Inquisition, secretly notified Witches as to when and where the rituals would take place.

This person also scouted out new possible members among the village folks. He is sometimes known as the man in black.



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**SWORD** is a tool used in many Wiccan/ Witchcraft traditions to cast ritual and magickal circles. The sword is also employed in rituals of initiation by the challenger or guardian. In many traditions the sword is a symbol of the God and it is often assigned to the High Priest as a token of his office. See **HIGH PRIEST**.



The sword is used to cast ritual and magickal circles, and serves as a symbol of the God in many traditions.

**SYCAMORE** (*Acer pseudoplatanus*) is one of the sacred trees of Witchcraft. Fig-like fruit grows upon the stalk of the tree rather than on the branches, and therefore it is associated with Artemis of Ephesus, the many-breasted Mother Goddess. The fruit of the sycamore produces a milky fluid; the tree has been called the Mother Tree and the Tree of Life. (Cooper, p. 168).



SYLPH. See Elementals.

SYLVAN TRADITION is a magick-working, earth-based Witch Tradition that considers Witchcraft not as a religion with rules and doctrine but as a Craft and a way of life. Celebrating diverse viewpoints and believing in no set dogma, the Sylvan Tradition has found a working approach that meets member's needs. Because the Sylvan Tradition teaches that the earth is sacred in itself, Tradition members generally do not exorcise and banish negative energy from an area before raising a Circle. Neither is there a need to guard the circle, as most of the members believe no dark demonic energy can coexist in the Circle with the elements, Goddess, God, and fey, who are invited into the Circle as the ritual begins.

Similarly, because the elements can be found in all directions, the Sylvan Tradition does not link elements with directions. Because the elements are believed to be already present, the tradition does not invoke elements but rather calls them to join the circle and aid the members.

The Sylvan Tradition works with the fey, including the elementals and devas. The Sylvan Tradition does so in part because everything is asked to aid the magick. The Tradition is named Sylvan, meaning "of the forest," to honor the connection to all seen and unseen forest things, including trees, which the Tradition considers the most balanced beings in nature. The forest is also the home of the fey, middle agents between members and Nature who help all stay in harmony with Nature. Part of the Sylvan Tradition is consideration for the earth. Though some rituals are repeated, most

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Sylvan rites are created by Tradition members in honor of a particular sabbat or moon or to achieve a particular goal. In a Sylvan Tradition ritual, in contrast with many Wiccan rituals, the high priestess usually cuts a first Circle wide-shins to acknowledge existing chaos, to take the Circle out of mundane time and space and to transport it and the participants to magickal space. The Sylvan Tradition, which began in the 1970s in Northern California, inherited some information from the Faery Tradition of Victor and Cora Anderson. (Credit/Source: Lady Sylvana [Seattle WA].)

SYMPATHETIC MAGICK is the act of causing something to happen to a person, place,

or thing through mimicry. It is a folk magick belief that if a person makes an image of another person, then does something to the image, the same thing will in turn happen to the actu-

al person. The occult principle here is "like attracts like." In primitive thinking, if one wishes to make it rain then one must make "rain-like" noises, drop tiny bits of material symbolizing rain drops, and then react as though it's actually raining. Added to this is a personal belief that such an act will manifest one's desire. See FLTH-FAITH and POPPET.

SYNCHRONICITY is the coincidence of events that are meaningfully related. An example is talking with a friend about a rare book one is seeking, and then later coming across a shop bearing the same last name as the friend, only to find a copy of the book inside. Many Wiccans/Witches believe that synchronistic events are confirmations that the path one walks is true, and that the gods are actively involved in the lives of those who embrace the Old Ways.

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TALISMAN is an object believed to possess magickal powers. Typical talismans are things like a rabbit's foot for good luck. Often talismans are suggestive of a connective source of power, such as bear claws for strength, or a road-runner's feather for swiftness. In this way they differ from an amulet. See AMULET.

TAROT is a system of divination employing seventy-eight cards with pictures that incorporate various symbols. According to Professor Michael Dummett of Oxford University, and historians such as Thierry Depaulis, the tarot was invented in Italy during the fifteenth century (Decker, Depaulis, and Dummett. *A Wicked Pack of Cards: The Origins of the Occult Tarot*. New York: St. Martin's Press, 1996, p. ix). There are several fifteenth-century Italian decks (Vis-conti-Sforza tarocchi) that comprise the earliest known tarot cards. Italy has the honor of having produced several of the earliest-known decks that include the mystical and allegorical trump cards (Kaplan, Stuart R. *The Encyclopedia of Tarot*. Stamford: U.S. Games Systems, Inc., 1978, vol. I, p. 1). Playing cards similar to the tarot appeared earlier in Barcelona, Spain and have been confused with the tarot by some researchers (Kaplan, Stuart R. *The Encyclopedia of Tarot*, U.S. Games, 1986, vol. II, pp. 1-10).

Some occult traditions claim that the tarot originated in Morocco around the year A.D. 1200. According to this oral tradition, occultists from many lands gathered and created a common set of symbols and images to preserve their teachings. These symbols were then merged with the Kabbalah, which served as the foundation upon which the structure of the tarot was built (Case, Paul Foster. *The Tarot: A Key to the*



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The Tower Card in a very old tarot deck.

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Wisdom of the Ages. Richmond: Macoy Publishing Co., 1947, pp. 1-5).

The traditional tarot deck contains fifty-six cards known as the minor arcana, consisting of the suits: Wands, Cups, Pentacles, and Swords. Wands represent business and enterprises. Cups depict themes of love and relationships. Pentacles represent wealth and finances. Swords reflect themes of adversity, challenge, and strife. In addition there are twenty-two major arcana depicting larger themes in addition to those represented in the suit cards. The cards are laid out in formations known as spreads. Each position in the spread indicates a specific type of event. Each card has its own meaning and is read and interpreted in connection with where it lies in the spread. See DIVINATION.

TATTVIC TIDES are energy fluctuations within the magnetic field of the earth. These tides flow from east to west with the rising of the sun and are considered to be of importance to magickal operations. There are five individual tides that comprise the tattvic tides: Akasha, Vayu, Tejas, Apas, and Prithivi. Each tide is associated with one of the five creative elements of occultism and with a color vibration:

Akasha: Spirit (black)

Vayu: Air (blue)

Tejas: Fire (red)

Apas: Water (silver)

Prithivi: Earth (yellow)

As the sun rises each tide is stimulated and emanates its influence into the bound ether of the earth. Each tide is active usually for approximately twenty minutes beginning with Akasha

and running through Prithivi. The cycles repeat continuously every two hours.

For magickal purposes the influence of the tides can be considered as elemental emanations that can enhance a work of magick associated with a corresponding nature. In other words, if one casts a spell that is of a "water nature," then the tide of Apas can

enhance the spell. In such as case, one would count, from sunrise, twenty minutes for each tide beginning with Akasha at sunrise to Apas, and commence the spell as the tide of Apas comes into play. The entire cycle of tides repeats every two hours, and this allows a person to employ any specific tide throughout the entire day. Here one would simply count each tide in twenty-minute increments, beginning from the time of sunrise, thus projecting the time of any specific tide since each cycle repeats itself as the day continues. See SEASONAL TIDES.

TELESCO, TRISH (1960- ) is the mother of three, wife of fourteen years, chief human to five pets, and a professional author with more than thirty metaphysical books on the market. These include Goddess in My Pocket and 365 Goddess, A Daily Guide (both HarperSan Francisco, 1998); The Language of Dreams; Little Book of Love Magic; and Futuretelling (all Crossing Press, 1997, 1999, 1998); The Herbal Arts (Citadel Press, 1998); Kitchen Witch's Cookbook and Urban Pagan (both Llewellyn Publications, 1994, 1993); Your Book of 'Shadows and Wicca 2000 (both Carol Pub., 1999), and other titles, each of which represents a different area of spiritual interest for her and her readers.

Telesco's love of folklore and worldwide customs flavor every spell and ritual. She became

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Trish Telesco.

involved in magical traditions as a result of some psychic experiences and teachings from a cab-balist, shaman, and Buddhist. While her actual Wiccan education was originally through self-training and self-initiation, she later received initiation into the Strega tradition of Italy, which gives form and fullness to the folk magic she practices. Her strongest beliefs lie in following personal vision, being tolerant of other traditions, making life an act of worship, and being creative so that magick grows with one. She has practiced as a solitary for over fifteen years.

In September 1997 Telesco quit her full-time administrative job to devote herself full-time to writing books and serving the magickal community. This leap of faith, while very scary at first, marked a turning point in her life that allowed Trish to be home with her children for the first time, enjoy her writing more fully, and really get in touch with the magickal community as a whole. And, as she puts it, she hopes that if an end ever comes to her writing career it's because "they find me dead at my keyboard"!

Trish travels at least once a month to give lectures and workshops around the country. She has appeared on several television segments including one for Sightings on multi-cultural divination systems, and one for the Debra Duncan Show on modern Wicca. Besides this, she maintains a strong, visible presence in metaphysical journals including Circle Network News, Silver Chalice, Wiccan Times, and Aquarius, and on the internet through her home page: [www.pce.net/pteleSCO](http://www.pce.net/pteleSCO) and various appearances on internet chats and bbs boards.

### 13 PRINCIPLES OF WICCAN BELIEF. In

April, 1974, the Council of American Witches adopted a set of Principles of Wiccan Belief. The 13 Principles were written by Carl L. Weschcke, one of the founders and the first chairperson of the Council. The document has been a significant contribution to modern Wicca.

1. We practice rites to attune ourselves with the natural rhythm of life forces marked by the phases of the Moon and the seasonal Quarters and Cross Quarters.
2. We recognize that our intelligence gives us a unique responsibility toward our environment. We seek to live in harmony with Nature, in ecological balance offering fulfillment to life and consciousness within an evolutionary concept.
3. We acknowledge a depth of power far greater than that apparent to the average person. Because it is far greater than ordinary it is sometimes called "supernatural," but we see it as lying

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within that which is naturally potential to all.

4. We conceive of the Creative Power in the universe as manifesting through polarity—as masculine and feminine—and that this same Creative Power lies in all people, and functions through the interaction of the masculine and feminine. We value neither above the other, knowing each to be supportive to the other. We value sex as pleasure, as the symbol and embodiment of life, and as one of the sources of energies used in magickal practice and religious worship.
5. We recognize both outer worlds and inner, or psychological, worlds sometimes known as the spiritual world, the collective unconscious, inner planes, etc.—and we see in the interaction of these two dimensions the basis for paranormal phenomena and magickal exercises. We neglect neither dimension for the other, seeing both as necessary for our fulfillment.
6. We do not recognize any authoritarian hierarchy but do honor those who teach, respect those who share their greater knowledge and wisdom, and acknowledge those who have courageously given of themselves

in leadership.



7. We see religion, magick and wisdom in living as being united in the way one views the world and lives within it— a worldview and philosophy of life which we identify as Witchcraft— the Wiccan Way.

8. Calling oneself "Witch" does not make a Witch but neither does heredity itself, nor the collecting of titles, degrees, and initiations. A Witch seeks to control the forces within her/himself that make life possible in order to live wisely and well without harm to others and in harmony with Nature.

9. We believe in the affirmation and fulfillment of life in a continuation of evolution and development of consciousness giving meaning to the universe we know and our personal role within it.

10. Our only animosity toward Christianity, or toward any other religion or philosophy of life, is to the extent that its institutions have claimed to be "the only way" and have sought to deny freedom to others and to suppress other ways of religious practice and belief.

11. As American Witches, we are not threatened by debates on the history of the Craft, the origins of various terms, the legitimacy of various aspects of different traditions. We are concerned with our present and our future.

12. We do not accept the concept of absolute evil, nor do we worship any entity known as "Satan" or "the Devil," as defined by the Christian tradition. We do not seek power through the suffering of others, nor accept that personal benefit can be derived only by denial to another.

13. We believe that we should seek within Nature that which is contributory to our health and well-being.

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THOR. See Hammer Gods.

THOUGHT FORM is a term for the manifestation of one's thoughts. From an occult perspective, the mind directs energy into the astral light within the astral plane through thought projection. This focused energy impregnates the astral light with the concept or desire directed by the mind. Once firmly rooted in the astral material, the thought form begins to solidify and eventually manifests in the physical dimension. See ASTRAL LIGHT, ASTRAL PLANE, Thought projection, Triangle of Manifestation, and Witches' Pyramid.

THOUGHT PROJECTION is the act of

transferring a thought to another person, place, or object. This is usually accomplished

by mental energy (brain wave frequencies) or by odic energy carried on the breath or emitted through the eyes in a vapor. The latter is known as the magickal glance—its negative counterpart is called the evil eye. Typically the desired goal of the projection is sigilized, thus allowing full concentration of the mind while the desire is being transmitted. See ODIC FORCE, SIGIL, Thought Form, Triangle of Manifestation, and Witches' Pyramid.

THREE DEGREES OF INITIATION is a

common structure in many Wiccan/Witchcraft Traditions, although some traditions use four levels. In the three degrees structure, the first degree level is a time for learning the inner teachings of the Tradition. The second degree level is usually the time of becoming a priestess or a priest. A person obtaining the third degree

level is often referred to as High Priestess or High Priest.

There are many debates as to whether such a structure existed in Wicca/Witchcraft prior to the nineteenth century. Many Wiccans believe that the three-degree system may have originated in Masonic influences. A Masonic group known as the Carbonari (circa 1820) is known to have employed three degrees of initiation in their society. In this system a colored cord or ribbon marked each level of degree: blue, red, and black. A triangle served as the symbol of the first-degree level (Daraul, Arkon. *A History of Secret Societies*. Secaucus: Citadel Press, 1961, pp. 100-110).

Many Wiccan/Witchcraft systems require a period of one year and a day of study and practice between each degree level. Typically a colored cord marks the degree of initiation, although in some traditions only one color cord is used and it is knotted to represent each degree level. See CORDS OF INITIATION, HIGH Priest, High Priestess, Initiation, and Self-Initiation.

THREE GREAT MYSTERIES in Wicca/ Witchcraft are referred to as birth, life, and death. In a now-famous text known as the "Legend of the Descent of the Goddess into the Underworld," we read "... for there be three great mysteries in the life of man, and magic controls them all" (Farrar, Stewart. *What Witches Do*. London: Peter Davies Ltd., 1971, p. 192). In Greek mythology the Morae or Moirai are goddesses of fate who rule over the three decisive moments of life. The Morae were also associated with Hecate (Neumann, Erich. *The Great Mother: An Analysis of the Archetype*.

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Princeton: Princeton University Press 1974, p. 231). According to the ancient Greek writer Hesiod in his work *The Theogony*, Hecate was the bestower of wealth and all blessings of everyday life and in human affairs she ruled over the three great mysteries of birth, life, and death. See HECATE and MYSTERY TRADITION.

THREE-FOLD LAW is a cornerstone principle that lies at the heart of Wiccan religion and spirituality. In modern Wicca this law is said to return energy "three times" the level at which it was sent out. In other words, if a Wiccan casts a spell then the energy returns

three-fold to the spellcaster. Curiously there is no counterpart to this principle in Nature or in metaphysics. Under the mundane laws of physics, if an object is tossed upward it will naturally descend at the same rate of speed at which it climbed. This is because the force of gravity exerted on the object is equal during both the ascent and the descent.

Another way of understanding the Three-Fold Law, in a manner more consistent with the ways of Nature, is to picture it as a "cause and effect" relationship. For example, if you help someone in distress you will typically feel good about what you did and about yourself as a person. This will influence your thoughts. In other words, your state of consciousness has been altered. This affects the way you feel because it stirs your emotions, and emotions affect the body. They have a physical effect on the body because emotions cause glandular secretions to enter into your blood system. The resulting state of the mind and body will affect your spirit. Thus you have been affected on

three levels by one single deed. Your mind, body, and spirit have responded to energy, a three-fold return in a cause and effect relationship. See Contagion and Rede.

THREE WORLDS is an ancient concept appearing in both northern and southern European cultures. Hesiod wrote in his *Theogony* (circa 700 B.C.) of the three realms comprising the universe. The earliest historical account of the Three Worlds among the Celts appears in the *Sentences of Bardism* written in A.D. 1450, and the writings of the bard Llywelyn Sion, circa 1560.

Hesiod called the three realms: Chaos, Gaea, and Eros. From these realms there issued forth the earth, the heavens, and the Underworld. Hesiod describes the inescapable lot of humankind assigned to the interplay of the gods and cosmic forces. He outlines the ways in which humankind can progress through a series of guidelines he sets forth.

The Celtic teachings from the *Barddas* also provide a set of teachings that establish guidelines for the progression of the soul. The *Barddas* first appeared in 1862 under the auspices of the Welsh Manuscript Society at Landoverly. In 1858 a request went out for authentic sources of material relating to the Bardo-Druidic system of the British Isles. Only one manuscript was received, bearing the author's name: Plennydd. Upon inspection it was deemed to be an authentic account of earlier beliefs, similar in nature to the *Sentences of Bardism* and the writings of Sion.

THRESHOLD is the edge of the ritual circle, the point across which one passes into sacred

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space. To step over the threshold is to enter into another realm, the world between the worlds. In some modern Witchcraft/Wicca Traditions the threshold into the circle lies at the East quarter, the point of enlightenment. In the old Mystery Traditions the threshold stood at the Northeast section of the ritual circle. North represented the power of the gods. Therefore the North and East quarters stood as "pillars of power" at each side of

the person entering the Circle.

In many Traditions new initiates are brought to the just outside ritual circle and challenged at the threshold by a guardian. Typically, passwords or phrases are exchanged and the initiate is brought into the circle. This is symbolic of the confrontation with self, which is necessary for personal transformation. Initiation is an experience in which an individual receives something. What this something is varies according to the purpose of the initiation (and the purpose of the system which designed the ceremony). In order to be most effective the initiation must bring about a change in the consciousness of the individual.

The old mythos of the Guardian of the Grove is a Mystery Teaching that deals with the encounter of self and the resistance to transformation. In the mythos there is a sacred Moon tree in a grove that bears a single round white fruit. Standing before the tree is an armed guardian who keeps all from access to the fruit. Only through the defeat of the guardian can the fruit be possessed. The tree represents the Old Religion rooted in the earth and branching out upon the winds. It is shelter and provides nourishment through its fruit, which is enlightenment. The guardian is the self, the rational mind and the personal ego. In order to obtain

the fruit of the moon tree, the Guardian must be either distracted, tricked, or exhausted. See Circle of the Arts, Golden Bough, Guardian, Initiation, and World Between the Worlds.

THURIBLE is the traditional name for a metallic dish that is used for burning incense and other items. Typically the dish is filled halfway with sand and a small charcoal block is lighted and set in the sand. Powdered incense is then spooned onto the hot charcoal. The thurible can also be used for burning items during or after casting spells. See INCENSE and SPELLS.



A thurible serves as a container for burning incense. Made of a fireproof material, charcoal is burned within it.

THYRSUS is one the earliest known ritual wands, and appears in many of the ancient Greek Mystery Cults. It consisted of a long fennel stalk capped with a pine cone. As a fertility symbol, the stalk represented the phallus and the pine cone symbolized the seed issuing

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forth. The thyrsus was intimately connected to the Grain Mysteries, and to mystical themes of descent and ascent. It appeared in rituals connected to Demeter and Persephone, and in the rites of Dionysos (who is often depicted in ancient art carrying a thyrsus). The thyrsus also appears on many fresco paintings in the Villa of the Mysteries at Pompeii. See DIONYSOS, FENNEL, and Grain.



A Roman Bacchanalian, reclining on a couch, holds a thyrsus in his left hand.

TO KNOW, TO WILL, TO DARE, AND TO BE SILENT are the words of the magick user. In Wicca/Witchcraft this refers to the possession of secret knowledge, the mental discipline through which to employ it, and the inner passion to practice ways that are misunderstood by many. Additionally, it was an old saying that "power shared is power lost" and so the words "to be silent" declare a solitary focus.

It is an old adage that a person of power does not display it openly, nor does he or she sing his or her own praises. Knowledge, and the

development of the personal will, builds the inner character. Confidence in one's abilities generates the drive to dare pursue the unknown. Silence is the inner balance, the totality of the indwelling peace that arises when one moves beyond simple knowledge into actual realization.

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TOAD. See Frog.

## TRADITIONAL LAWS OF WITCHCRAFT

were allegedly written during the era of the Witchcraft persecutions and modified over time. Few modern Witches/Wiccans maintain this claim, and with the rise of solitary practice the laws are no longer considered universal nor applicable within the Craft Community as a whole. During the 1960s and early 1970s the Gardnerian and Alexandrian traditions worked within the basic structure of these laws:

1. The Law was made and ordained of old. The Old Ways shall be kept.
2. The Law was made for the Wicca, to advise and help in their troubles.

3. The Wicca should give due worship to the gods and obey their will, which they ordain, for it was made for the good of Wicca as the worship of the Wicca is good for the gods. For the gods love the brethren of Wicca.

4. As a man loveth a woman by mastering her, such is the pattern.

5. So should the Wicca love the gods as a kind master by a beloved servant.

6. And it is necessary that the Circle which is the temple of the gods, should be

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truly cast and purified. And that it maybe a fit place for the gods to enter.

7. And the Wicca shall be properly prepared and purified to enter into the presence of the gods.

8. With love and worship in their hearts, they shall raise power from their bodies to give power to the gods.

9. As has been taught of old, so shall the way be.

10. For in this way only may men have communion with the gods, for the gods cannot help man without the help

of man.

11. And the High Priestess shall rule her coven as the representative of the Goddess.

12. And the High Priest shall support her as the representative of the God.

13. And the High Priestess shall choose whom she will, be he of sufficient rank, to be her High Priest.

14. For, as the God Himself kissed Her feet in the five-fold salute, laying His power at the feet of the Goddess because of Her youth and beauty, Her sweetness and kindness, Her wisdom and justice, Her humility, gentleness, and generosity. This shall be the pattern.

15. So He resigned all His power to Her, it shall be noted in season.

16. But the High Priestess should ever mind that all power comes from Him.

17. It is only lent, to be used wisely and justly.

18. And the greatest virtue of a High Priestess be that she recognize that youth is necessary to the representative of the Goddess.

19. So will she gracefully retire in favor of a younger woman should the Coven so decide in council.

20. For the true High Priestess realizes that gracefully surrendering pride of place is one of the greatest virtues.

21. And that thereby she will return to that pride of place in another life, with greater power and beauty.

22. In the old days when Witches extended far we were free and worshipped in all the greatest temples.

23. But in these unhappy times we must celebrate our sacred mysteries in secret.

24. So be it ordained that none but the Wicca may see our mysteries, for our enemies are many and torture loosens the tongue of man.

25. So be it ordained that no Coven shall know where the next Coven bide.

26. Or who its members be, save only the High Priest and High Priestess and the messenger.

27. And there shall be no communication between them, save only by the messenger of the gods or the summoner.

28. And only if it be safe may the covens meet in some safe place for the great festivals.

29. And while there, none shall say whence they came nor give their true names.

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To this end, that if any be tortured, in their agony, they may not tell if they do not know.

So be it ordained that no one shall tell anyone not of the craft who be of the Wicca, nor give any names or where they bide, or in any way tell anything which can betray any of us to our enemies.

Nor may he tell where the Covendom be.

Or the Covenstead.

Or where the meetings be.

And if any break these Laws, even under torture, **THE CURSE OF THE GODDESS SHALL BE UPON THEM**, so they may never be reborn on

then may they be brought before the council.

41. It hath ever been the Old Law to be convenient for the Fellowship and to avoid

disputes.

42. Any of the third may claim to found a new Coven because they live over a

◆league away from the Covenstead or are about to do so.

43. Anyone living within the Covendom and wishing to form a new Coven, shall tell the Elders of their intention, and on the instant avoid their dwelling and remove to the new Covendom.

44. Members of the old Coven may join the new one when it is formed. But if they do, they must utterly avoid the old Coven.

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33. 34. 35.

earth ana may remain where they belong, in the hell of the Christians.

36. Let each High Priestess govern her Coven with justice and love, with the help and advice of the High Priest and the Elders, always heeding the advice of the Messenger of the Gods if he comes.

37. She will heed all complaints of the Fellowship and strive to settle all differences within.

38. But it must be recognized that there will always be people who will ever strive to force others to do as they will.

39. These are not necessarily evil and they oft have good ideas and such ideas should be talked over in council.

40. But if they will not agree with their brothers and sisters, or if they say, "I will not work under this High Priestess,"

45. The Elders of the new and old Covens should meet in peace and brotherly love to decide the new boundaries.

46. Those of the craft who dwell outside both Covendoms may join either but not both.

47. Though all may, if the Elders agree, meet for the great festivals if it be truly in peace and brotherly love.

48. But splitting the Coven oft means strife, so for this reason these Laws were made of old and may the CURSE OF THE GODDESS BE ON ANY WHO DISREGARD THEM. So



be it ordained.

49. If you would keep a book, let it be written in your own hand. Let brothers and sisters copy what they will, but never let the book out of your hands, and never keep the writings of another.

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50. For if it be in their written hand, they may be taken and arraigned.

51. Let each guard his own writings and destroy them whenever danger threatens.

52. Learn as much as you may by heart and, when danger is past, rewrite your book, an it be safe.

53. For this reason, if any die, destroy their book if such has not been done.

54. For if it be found, 'tis clear proof against them.

55. And our oppressors know well "Ye may not be a Witch alone."

56. So all their kin and friends be in danger of torture, destroy the the things that be of the Craft belonging to any that so die.

57. For your signs and symbols, use common things with marks that may be quickly removed or cleaned.

58. Collect not an abundance of the tools of thy art, lest something give you away to your enemies.

59. So destroy everything not necessary.

60. If your book be found on you, 'tis clear proof against you alone, you may be arraigned.

61. Keep all thoughts of the craft from your mind.

62. If the torture be too great to bear, say "I will confess. I cannot bear this torture. What do you want me to say?"

63. If they try to make you speak of the Brotherhood, do not.

64. But if they try to make you speak of impossibilities such as flying through

the air, consorting with a Christian devil or sacrificing children, or eating men's flesh, to obtain relief from torture say "I hold an evil dream, I was beside myself, I was crazed."

65. Not all magistrates are bad, if there be an excuse, they may show mercy. If you have confessed aught, deny it afterwards, say you babbled under torture, say you knew not what you said.

66. If you are condemned, fear not.

67. The Fellowship is powerful and will help you to escape if you stand steadfast, but if you betray aught there is no hope for you in this life or in that to come.

68. Be sure, if steadfast you go to the pyre, drugs will reach you, you will feel naught. You go to death and what lies beyond, the ecstasy of the goddess.

69. To avoid discovery, let the working tools be as ordinary things that any may have in their houses.

70. Let the pentacles be of wax so that they may be broken at once or melted.

71. Have no sword unless your rank allows it.

72. Keep no names or signs on anything.

73. Write the names and signs on them in ink before consecrating them and wash it off immediately afterward. Do not engrave them lest they cause discovery.

74. Ever remember ye are the hidden children of the Goddess so never do anything to disgrace them or Her.

75. Never boast, never threaten, never say you would wish ill of anyone.

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76. If any person not in the magic Circle, speak of the craft, say, "Speak not to me of such, it frightens me, 'tis evil luck to speak of it."

77. For this reason, the Christians have their spies everywhere. These speak as if they were well affected to us, as if they would come to our meetings, saying, "My mother used to worship the Old Ones.

I would I could go myself."

78. To such as these, ever deny all knowledge.

79. But to others, ever say, " 'Tis foolish talk of Witches flying through the air. To do so they must be as light as thistledown. And men say that Witches all be so blear-eyed old crones, so what pleasure can there be at a Witch meeting such as folks talk on?"

80. And say, "Many wise men now say there be no such creatures."

81. Ever make it jest and in some future time perhaps, the persecution may die and we

may worship our gods in safety again.

82. Let us all pray for that happy day.

83. May the blessings of the Goddess and God be on all who keep these Laws which are ordained.

84. If the craft hath any appanage, let all guard it and help to keep it clear and good for the craft.

85. And let all justly guard all monies of the craft.

86. And if any of the Fellowship truly wrought it, 'tis right they have their pay, an it be just. An this be not taking money for the art, but for good and honest work.

87. As the Christians say, "The labourer is worthy of his hire," but if any of our Fellowship work willingly for the good of the craft without pay, 'tis to their greater honor. So be it ordained.

88. If there be any dispute or quarrel among the Fellowship, the High Priestess shall straightly convene the Elders and

- inquire into the matter, and they shall hear both sides, first alone and then together.

89. And they shall decide justly, not favoring one side or the other.

90. Ever recognizing there be people who can never agree to work under others.

91. But at the same time, there be some people who cannot rule justly. To those who must ever be chief, there is one answer. Void the Coven or seek another one, or make a Coven of your own, taking with you those who will go.

92. To those who cannot rule justly, the answer be, "Those who cannot bear your rule will leave you."

93. For none may come to meetings with those with whom they are at variance.

94. So, an either cannot agree, get hence, for the craft must ever survive. So be it ordained.

95. In the olden days when we had power, we could use the art against any who ill-treated our Fellowship. But in these evil days we must not do so. For our enemies have devised a burning pit of everlasting fire into which they say their god casteth all the people who worship him, except it be the very few who are released by their priest's spells and

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masses. And this be chiefly by giving monies and rich gifts to receive his favour for their great god is ever in need of money.

96. But as our gods need our aid to make fertility for man and crops, so is the god of the Christians ever in need of man's help to search out and destroy us. Their priests ever tell them that any who get our help are damned to this hell forever, so men be mad with the terror of it. But they make men believe that they may escape this hell if they give victims to the tormentors. So for this reason all be forever spying, thinking, "An I can catch but one of these Wicca, I will escape from this fiery pit." So for this reason we have our hidels, and men searching long and not finding, say, "There be none, or if there be, they be in a far country."

97. But when one of our oppressors die, or even be sick, ever is the cry, "This be Witches' malice," and the hunt is up again. And though they slay ten of their own to one of ours, still they care not. They have countless thousands. While we are few indeed so be it ordained that none shall use the art in any way to do ill to any.

98. However much they may injure us, harm none. And nowtimes many believe we exist not.

99. That this Law shall ever continue to help us in our plight, no one, however great an injury or injustice they receive, may use the art in any way to do ill, or harm any. But they may, after great consultations with all, use the art to restrain Christians from harming us, but only to constrain them and never to punish.

100. To this end men will say, "Such a one is a mighty searcher out, and a persecutor of old women whom they deemeth to be Witches, and none hath done him harm, so it be proof that they cannot or more truly there be none." For all know full well that so many folk have died because someone had a grudge against them, or were persecuted because they had money or goods to seize, or because they had none to bribe the searchers. And many have died because they were scolding old women. So much that men now say that only old women are Witches. And this be to our advantage and turns suspicion away from us. In England and Scotland 'tis now many a year since a Witch hath died the death. But any misuse of the power might raise the persecution again. So never break this Law, however much you are tempted, and never consent to its being broken in the least.

101. If you know it is being broken, you must work strongly against it.

102. And any High Priestess or High Priest who consents to its breach must immediately be deposed for 'tis the blood of the Fellowship they endanger.

103. Do good, an it be safe, and only if it be safe.

104. And keep strictly to the Old Law.

105. Never accept money for the use of the art, for money ever smeareth the taker. 'Tis sorcerers and conjurers and the priests of the Christians who ever accept money for the

use of their arts. And they sell pardons to let men escape from their sins.

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106. Be not as these. If you accept no money, you will be free from temptation to use the art for evil causes.

107. All may use the an for their own advantage or for the advantage of the craft only if you are sure you

harm none.

108. But ever let the Coven debate this at length. Only if all are satisfied that none may be harmed, may the art be used.

109. If it is not possible to achieve your ends one way, perchance the aim may be achieved by acting in a different way so as to harm none. MAY THE CURSE OF THE GODDESS BE ON ANY WHO BREAKETH THIS LAW. So be it ordained.

110. 'Tis judged lawful if ever any of the craft need a house or land and none will sell, to incline the owner's mind so as to be willing to sell, provided it harmeth him not in any way and the full price is paid without haggling.

111. Never bargain or cheapen anything whilst you buy by the an. So be it ordained.

112. 'Tis the Old Law and the most important of all laws, that no one may do anything which will endanger any of the craft, or bring them into contact with the law of the land or any persecutors.

113. In any dispute between Brethren, no one may invoke any laws but those of the craft.

114. Or any tribunal but that of the Priestess, Priest, and Elders.

115. It is not forbidden to say as Christians do, "There be Witchcraft in the land," because our oppressors of old make it a heresy not to believe in Witchcraft and so a crime to deny it which thereby puts you under suspicion.

116. But ever say, "I know not of it be here, perchance there may be but afar off, I know not where."

117. But ever speak of them as old crones, consorting with the devil and riding through the air.

118. And ever say, "But how may many ride the air if they be not as light as thistledown."

119. But the curse of the Goddess be on any who cast suspicion on any of the Brotherhood.

120. Or who speak of any real meeting-place or where they bide.

121. The Fellowship may keep books with the names of all herbs which are good, and all cures so all may learn.

122. But keep another book with all the Bales and Apies and let only the Elders and other trustworthy people have this knowledge. So be it ordained.

123. And may the blessings of the gods be on all who keep these Laws, and the curses of both the God and the Goddess be on all who break them.

124. Remember the art is the secret of the gods and may only be used in earnest and never for show or vainglory.

125. Magicians and Christians may taunt us saying, "You have no power, show us your power. Do magic before our eyes,

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then only will we believe," seeking to cause us to betray the art before them. Heed them not, for the art is holy and may only be used in need, and the curse of the gods be on any who break this Law.

126. It ever be the way with women and with men also, that they ever seek new love. Nor should we reprove them for this.

127. But it may be found a disadvantage to the craft. And so many a time it has happened that a High Priest or a High Priestess, impelled by love, hath departed with their love and left the Coven. Now if the High Priestess wishes to resign, she may do so in full Coven. And this resignation is valid.

128. But if they should run off without resigning, who may know if they may not return in a few months? So the Law is, if a High Priestess leaves her Coven, she may be taken back and all be

as before.

129. Meanwhile, if she has a deputy, that deputy shall act as High Priestess for as long as the High Priestess is away.

130. If she returns not at the end of a year and a day, then shall the Coven elect a new High Priestess.

131. Unless there is a good reason to the contrary.

132. The person who has done the work should reap the benefit of the reward. If somebody else is elected, the deputy is made maiden and deputy of the High Priestess.

133. It has been found that practicing the art doth cause a fondness between aspirant

and tutor, and it is the cause of better results if this be so. And if for any reason this be undesirable, it can easily be avoided by both persons from the outset firmly resolving in their minds to be as brother and sister or parent and child.

134. And it is for this reason that a man may be taught only by a woman and a woman by a man, and women and women should not attempt these practices together. So be it ordained.

135. Order and discipline must be kept.

136. A High Priestess or a High Priest may, and should, punish all faults.

137. To this end all the craft must receive correction willingly.

138. All properly prepared, the culprit kneeling should be told his fault and his sentence pronounced.

139. Punishment should be followed by something amusing.

140. The culprit must acknowledge the justice of the punishment by kissing the hand on receiving sentence and again thanking for punishment received. So be it ordained.

TRANSFORMATION MYSTERIES constitute the inner Mysteries of Wicca/Witchcraft as related to spiritual and magickal transformation. The magical ability to physically change shape, or to fly, is found in almost every legend and fairy tale associated with Witches. This power to transform and transcend the laws of physics is an integral aspect of the Mysteries of Wicca. In some cases a potion, ointment, or elixir of some kind is required to bring about the desired

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effect. During the Middle Ages, transcripts from Witch trials mention the so-called flying ointment of the Witches, said to contain powerful drugs and grotesque ingredients.

The origin of such potions and ointments stems from the use of hallucinogenic plants by shamans of the early Witch cult. Ergot mold {*Clavicepspurpurea*), found particularly on rye, and therefore contained in the flour used in making sabbat cakes, was also used for shamanic journeys. LSD is a synthesized product made from ergonovine. Mushrooms such as the toad mushroom {*Amanita muscaria*) also produced a state of intoxication. Because it is highly concentrated in the urine of anyone drinking its juice, we find urine as an ingredient in some very ancient potions. Another intoxicant, bufotenina, comes from the secretion of certain frogs, also another ancient ingredient associated with Witches.

The ability to shapeshift, turning into an animal form such as a wolf, is still claimed as a power by Witches of the Old Ways. Some people believe this to be a thought form projected by the mind under the influence of trance or intoxicants. Others believe it to

be a form of mimetic magic, wherein one takes romps about as a wolf would (the experience heightened by hallucinogenics). Some Witches of the Old Family Traditions maintain that shapeshifting is an actual physical transformation.

The Transformation Mysteries include other experiences such as initiation and psychic development. In modern Wicca, wine is used during these rites and in ancient times it would have contained a psychotropic ingredient of some kind. Psychic centers of the body are activated and the person is aligned with occult

energies. This allows the person to access certain planes or dimensions through employing both the conscious and subconscious mind. In the Bacchic Mysteries of Italy, this was the divine intoxication that brought one into the presence of the Divine.

TRANSVECTION is the legendary power of flight ascribed to Witches since ancient times. The origins of this belief are rooted in the ancient Greek and Roman beliefs that Witches could transform into birds, particularly the owl and raven. By the Middle Ages the power of flight was attributed to an ointment containing poisonous plants. It was also about this time that the broom was connected to the flying powers of the Witch, although the first actual picture of a Witch on a broom appears in 1280 in a cathedral at Schleswig. By the Renaissance period the mention of "traveling while the body lies asleep" begins to appear in Witch trials. This is suggestive of what modern Witches/Wiccans call astral projection. One of the most notable examples appears in the records of the Spanish Inquisition in Sicily (1579-1651) associated with a sect known as the donna di fuora. Members of the sect confessed to flying in spirit form to Benevento (a famous mainland gathering site for Italian Witches) to participate in a sabbath.

In northern Italy, as late as the seventeenth century, sects known as the Benandanti and Malandanti also confessed to out-of-body traveling. Although many historians do not include the Benandanti as a Witch sect it is noted that the Inquisition did so in Witch trial transcripts circa 1634 (Ankarloo & Henningsen, 1999, p. 205).

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The power of flight among Witches is not unique to Italy but is widespread throughout Europe. References to it in England appear as early as 1214. In Germany it is noted as late as 1587 and in Scotland it still appears around 1647. See ASTRAL PROJECTION, BENANDANTI,

Broom, Sabbat, and Witch.

TREE WORSHIP is a very ancient practice common throughout most of continental Europe and the British Isles. The oak tree was the primary focus of worship and reverence because it was believed to be a god incarnate. Emissaries, priests, and priestesses carried branches of oak and other sacred trees as a sign of their authority. The staff was a symbol that whoever carried it was an emissary of the gods.



Trees appear in the lore of many cultures and are often symbols of life, regeneration, and sacred knowledge. In some mythologies giant trees support the World, and in others (such as Greco-Roman) the gods themselves transform into trees. In Celtic and Teutonic myths the first human beings were made from trees.



Trees such as the oak or rowan were considered sacred in various cultures, a bridge between the

Trees were considered magickal in many Pagan beliefs. The roots of a tree extend into the earth, a place of great mystery to ancient peoples. This was the Underworld, a realm of gods, chthonic entities, and ancestral spirits. Because its roots extended into this realm, the tree penetrated the mysteries below and absorbed them into itself. The branches of the tree grew up toward the heavens and bore fruit, also capturing the essence of this higher realm. Birds, the messengers of the gods, often sat on the branches of trees and took shelter there. The trunk of the tree itself was a bridge between the worlds. It is not surprising that given these attributes, trees were considered sacred, powerful, magickal entities.

Trees were also employed to bind evil spirits. In such cases the evil spirit was trapped within the tree by prayers or spells. Trees were often planted over the graves of evil magicians to keep their spirits from harassing the living, the belief being that the roots trapped the soul beneath the soil. See Ash, CYPRESS, Elder, Golden Bough, Hawthorn, Oak, Rowan, Silver Branch, Slain God, Staff, Stang, Sycamore, Walnut, and Wand.

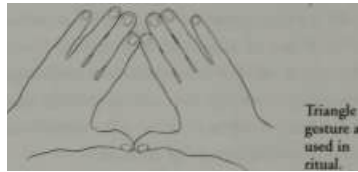
TRIANGLE OF MANIFESTATION is a

phrase indicating the principle behind magickal manifestation. This basic principle is rooted in the number three. According to metaphysics, in order to manifest something, three components must come together. These components are time, space, and energy. Accordingly, if one selects a space, and a time, and then directs energy there, a manifestation occurs.

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In ritual and spellcasting this principle can be symbolized through a hand gesture. By bringing the tips of both index fingers together, while at the same time touching the tips of each thumb together, a triangle appears in the opening. This symbolic hand gesture can be used in ritual while chanting, charging objects, or speaking blessings. See

## CHARGING and Witches' Pyramid.



TRIFORMIS refers to a three-fold nature. In modern Wicca/Witchcraft this is often viewed as the maiden, mother, and crone aspect of the Great Goddess. In ancient times triformis goddesses were often called trivium, which is derived from the Latin trivium meaning crossroads, where three roads intersect. The ancient Roman poet Ovid (in his *Fasti* 1:141-42) speaks of Hecate with three faces that guard the crossroads. Other ancient writers such as Varro wrote of Diana as "Trivia," and Aeschylus equates Artemis with Hecate. Catullus (first century B.C.) writes of Diana as a "threefold" goddess who protects virgins, aids birthing mothers, fills barns with produce, and is "queen of the underworld" (Rabinowitz, p. 51). Here we have the ancient image of maiden, mother, and crone. Although she is not given these exact titles, Diana is equated with the concepts popular in modern Wiccan/Witchcraft theology.

The triple goddess form in Celtic religious art is traceable to the Mediterranean concept of the Iunones depicted in Roman iconography as three mothers tending a newborn child. The Celtic imagery of the triple goddess owes a great deal to the earlier Roman influence (Green, 1992, pp. 190-192.) In the ancient Aegean/Mediterranean area, the goddess Diana or Hecate typified the triformis goddess concept. This triplicity also appears in the Fates and the Horae of Aegean/Mediterranean religion. We later find this concept in Celtic lands following the Roman occupation, after which we find triple images appearing frequently in Celtic iconography.

The Celtic goddess Brigit or Brigid/Brigit is depicted as a three-fold goddess appearing very much like the earlier Greek carvings of Hecate Triformis. She is known as the Exalted One, the Irish goddess of fire, smithing, fertility, cattle, crops, and poetry. Brigit was invoked to protect women in labor, and to preside over the ale harvest. In ancient Italy, Diana was invoked to ease childbirth, and torches were lit in the fields in her honor to protect the crops against storms. See Brigit, Crossroad, Diana, and Hecate.

TUATHA DE DANAN/DANANN (thoo'a-haw day dah'-nawn) in Irish-Celtic mythology were a race of gods founded by the goddess Danu/Dana. The name actually means children (tuatha) of Dana. They arrived in Ireland, appearing from within a cloud or foggy mist. Shortly after their arrival at the first battle of Mag Tuireadh they defeated the indigenous inhabitants known as the Firbolgh. In the second battle of Mag Tuireadh they fought and conquered the Fomorians, a race of giants said

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to have been a primordial race in Ireland. The Tuatha made peace with the Fomorians,

granting them the province of Connacht. According to legend some intermarrying occurred between the two races.

The Tuatha de Danaan were later driven into hiding by the Milesians, the offspring of the god Mil. Legends state that the Tuatha de Danaan entered into a secret realm, by some accounts a fairy kingdom. There they remain as invisible beings known as the Aes sidhe. Many Irish fairy tales are rooted in the sidhe mythos. Key figures related to the mythos of the Tuatha de Danaan are: Brigid, Dagda, Dian Cecht, Lir, Lugh, Nuada, and Ogma.

From a nonmythical perspective, the Tuatha de Danaan may have been either ancient Pelasgi from Greece, or ancient Trojans. In the early twelfth century A.D., Geoffrey of Monmouth produced a text called *The History of the Kings of Britain*. According to this early history, a Trojan stock descended from Aeneas, colonized in ancient Britain. Brutus, the grandson of Aeneas, had a dream in which the goddess Diana appeared to him, directing him to lead his followers to Albion, a beautiful island in the northern seas that was inhabited by giants. The giants attacked Brutus and his men after they landed, but were defeated in battle. The island was then named Britain in honor of Brutus, and a new Troy was built on the site of what is now London (Cavendish, pp. 236-238).

As mentioned, it is also possible that the Tuatha de Danaan may have actually been a sect of ancient Pelasgi. The Pelasgi were a people from mainland Greece, and their association with the Druids gives credence to the theory

that the Tuatha de Danaan may have actually come from either the Mediterranean or Aegean regions. This was also a view held by Robert Graves in his book *The White Goddess* (New York: Farrar, Straus & Giroux, 1981). Additionally we must consider that the word Danaan was itself a term used to refer to all of the Greeks (Hendrick, p. 302).

In Aegean mythology the followers of the Greek figure Danae fled in ships to an island off the coast of Greece. This island was Samothrace, where the Cabiri lived. The Cabiri were a people of the Greek islands and maintained a mystical priesthood of Dionysos centered on Samothrace. A sect of Pelasgi was expelled from Samothrace and may have migrated to the British Isles. Since ancient Greek technology was more advanced than that of the primitive people of this region, this would blend well with the legend that the Tuatha de Danaan possessed superior weapons when they arrived in Ireland.

The Pelasgi, as worshippers of Dionysos, held the bull in high reverence. Among the Celts and the Druids, the bull had great religious significance. The bull appears in triple form in Celtic lore, and in ancient Greece Dionysos bore the epithet of Trigonos "the thrice born." The festivals of Dionysos were called the Trieteris, a triformis theme denoting the god's birth, death, and transformation. (Kerenyi, Carl. *Dionysos: Archetype Image of Indestructible Life*. Princeton: Princeton University Press, 1976). This may be yet another connection indicating the Greek influence brought by the Pelasgi to the British Isles. See BULL, Dana, Dionysos, and Golden Bough.

UNCROSSING is a word used to indicate the breaking of a spell, hex, or curse. In Wicca/Witchcraft a special oil, candle, incense, or bath salt is often employed for this purpose. The blend known as Dragon's Blood is favored by many Wiccans/Witches. See SPELL.

UNDERWORLD is an ancient concept depicting a hidden realm within the earth. Entrances to the Underworld were believed to be located at special caves, wells, lakes, and crevices. The Underworld was the place of chthonic deities and, in many ancient cultures, the abode of souls following death. In the majority of the ancient Mystery sects, the western horizon was the portal to the Underworld. In some cultures the sun deity rose in the east and crossed the sky, collecting the souls of all who had died during the night. The souls were then taken into the Underworld at sunset, entering where the sun sank below the horizon.

The Etruscans called the Underworld by the name Achru and it was ruled by the wolf-headed god Dis. The Celts referred to the Underworld as Annwn among other names, and in the Welsh tradition it was ruled by Arawn. To the Greeks and Romans the Underworld was known as Hades, ruled by Pluto, and

in some accounts by Dis Pater. In Scandinavian and Germanic lore the realm known as Nifl-heimr is a type of Underworld and is ruled by the queen Hel. In many ancient European cultures, both north and south, the dog is associated with the Underworld as a guardian figure.

Each ancient society viewed the Underworld through its own cultural expression, populating the Underworld with various gods and goddesses, guardians, creatures, objects, and experiences. Within the structure of ancient Mystery Traditions the Underworld experience was one of transformation. In modern Wiccan mythology the Goddess Herself descends into the Underworld and passes through seven gates. At each gate she surrenders an article of clothing, each item symbolizing an aspect of Her consciousness. After passing the final gate the Goddess arrives naked in the Underworld, stripped of everything except Her vital essence. Having been stripped of everything that served to isolate her (self-awareness and self-expression) from the totality, the Goddess then accepts her opposite duality, which is the God. They merge and become one, the two halves of the Source of All Things.

From a mystical and magickal perspective, the Underworld is the realm of procreation, the source from which manifestation of any kind

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arises. In occult principle, the Underworld is the dark place into which we go in order to discover what is hidden from us, and what we ourselves are hiding from. It is the womb of discernment and discovery. This is one of the reasons the cauldron is associated with the Underworld, for the cauldron itself is the dark womb. The darkness of the Underworld forces one to face his or her fears and self-imposed limitations. For the initiate this is the death and rising anew of the phoenix, the birth of enlightenment in a

state of darkness. Thus is the moon connected to the Underworld as a symbol of light existing in harmony with darkness.

In ancient Mystery Traditions the cauldron is a symbol of renewal, regeneration, and transformation. Likewise the moon reflects this

same theme due to its changing shapes and its ever-repeating cycles. Therefore in the ancient Mystery sects the Underworld deities are also lunar deities, reflecting various natures based upon the phases of the moon, which means they possess different symbolism. This has led to some confusion among modern commentators and has made it difficult for them to clearly identify specific Underworld deities as lunar ones, particularly within ancient Celtic religion. One such example is Cerridwen who is associated with the cauldron and the Underworld, but is not readily identified with a lunar nature by modern scholars. See CAULDRON, CERES,

Cerridwen, Chthonic, Hecate, Legend of the Descent, and Proserpina.

VALIENTE, DOREEN (1922-1999) was an English Witch and one of the most influential persons to have shaped the evolution of modern Witchcraft. Her association with Gerald Gardner led to her initiation in 1953. She then helped Gardner embellish numerous rituals and texts that he claimed had been passed down in a fragmented form to the New Forest Witches of England. Reportedly these rituals were passed to Gardner following his initiation by "Old Dorothy" into a hereditary coven in 1939.

Valiente had long admired the works of Charles Leland on Italian Witchcraft, even before meeting Gardner. Her now-famous version of the "Charge of the Goddess" was modeled after some instructions for performing the Witches' sabbat that appeared in Leland's *Amelia: Gospel of the Witches*. At some point in her relationship with Gardner, Valiente recognized some verses in Gardner's material that were exactly as those appearing in two different texts published by Aleister Crowley. Uncomfortable with these verses, Valiente modified or removed them from Gardner's *Book of Shadows*, creating new formats. Both Valiente and Gardner felt at the time that they were filling in the holes of an older system rather than creating a new religion.

Some of Valiente's poems have become standard verses in the Craft community and have been copied and modified for use by many Traditions. Understandably Valiente was frustrated by others not giving her credit for the material she wrote, a point she addresses in her book *Witchcraft for Tomorrow* (New York: St. Martin's Press, 1978). Her published titles include: *An ABC of Witchcraft Past and Present*, *Natural Magic*, *Witchcraft for Tomorrow*, and *The Rebirth of Witchcraft*. She passed from this world on September 1, 1999, after a long struggle with cancer. See CHARGE OF THE GODDESS, Gardner, and Leland.

VAPOROUS MAGICK is a term that refers to an etheric substance generated from the circulatory system into the lungs. In part it is related to occult magnetism and is employed in works of magick known as fascination or enchantment. As with occult magnetic energy in general, vaporous magick is raised by the odic breath and launched

through the eyes, the renowned magickal gaze. In many cultures this power was feared and came to be known as "the evil eye." People who fell under the influence of vaporous magick were said to be bewitched.

It was an ancient belief that mysterious forces darted from the eyes of envious or angry

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persons. This energy could attach itself to any person towards whom it was directed. The ability of a glance to transmit power is a widespread belief throughout Europe. In Italy it is often referred to as the jettarore.

People particularly feared the power of a sorcerer to enchant livestock by the magickal glance. For this reason ornamental charms were hung on horses, cattle, and other livestock. Such charms, traditionally made with shiny reflective surfaces, were thought to dispel the evil eye. The ancients believed that the power to enchant through the eyes was more pronounced in women. Folklore preventions against the evil eye included the carrying of the herb rue, a wolf's tail, a piece of onion, or the root of an herb known as lady's glove. In Italian folklore the magickal glance could be diverted by quickly darting two extended fingers toward the perpetrator.

In ancient Rome charms known as fascinum were devised as protections against the magickal glance. The most popular was a small hand which is closed, the thumb protruding between

the fore and middle fingers. It is one of the oldest forms still in use today, and relates to phallic symbolism. The god Fascinus was worshiped under the form of a phallus, and he was associated with the sea. For this reason, the hand charm is traditionally made from coral, particularly red coral. Red is the color of life and vitality, an energy that protects against misfortune or decline. See Evil Eye.

VOODOO DOLL. See Pins.

VOICE OF THE WIND is a term used to denote several things in Wiccan cosmology. It is often employed when speaking of intuitive/ psychic abilities. When a person feels directed, inspired, or channels (a spirit/entity speaking directly through a person) we say that he or she hears the voice of the wind. It can also mean that a person has accessed the Akashic Records and is tapping into ancient memories. Hearing the voice of the wind is sometimes used to indicate that a person hears the voices of spirits or fairies. See AKASHA and AKASHIC RECORDS.

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WALNUT (*Juglans regia*) is one of the sacred trees of Italian Witchcraft and in Roman

mythology is sacred to Proserpina, Hecate, and Diana. In Italian folklore it is intimately connected to fairies. According to legend a sacred walnut tree grew in Benevento Italy and references are made to it as early as the seventh century A.D. Manuscripts from old Witch trials in Italy speak of this walnut tree that (it is said) had always been there and was in leaf all year long. Legends were told for centuries of the great Witch gatherings in the town of Benevento at the site of ancient walnut tree. In the year A.D. 662, Saint Barbato converted the Duke of Benevento (a Pagan) to Christianity and had the tree cut down. Bottles of Strega Liquore manufactured in Benevento today bear labels upon which the old walnut tree appears, with a group of Witches and satyrs dancing around it.

In ancient Aegean/Mediterranean culture the walnut tree was believed to possess and impart the gift of prophecy. It was also believed to grant fertility, and traditionally a walnut tree was planted when a female was born to a family. When the daughter married the tree was cut and made into her marriage bed. A walnut liquore known as nocello has long been a traditional drink sipped on the summer solstice.

In Perigord, from Peyrat to Terrasson, excavations have brought to light petrified shells of

nuts that were roasted during the Neolithic period, more than 8,000 years ago. Around 2000 B.C. in Mesopotamia, the Chaldeans left inscriptions on clay tablets revealing the existence of walnut groves within the famed Hanging Gardens of Babylon. There is evidence of walnut consumption in a section devoted to food on carved stellae containing the Code of Hammurabi, which dates from the same era.

In the Old Testament, King Solomon speaks with delight of visiting his walnut grove: "I went down into the garden of nuts to see the fruit of the valley" (Song of Solomon 6:11). The walnut appears in Greek mythology in the story of Carya, with whom the god Dionysos



In Greek mythology Dionysos transformed his dead lover Carya into a walnut tree, and a temple was built in her honor.

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fell in love. When she died, Dionysos transformed her into a walnut tree. The goddess Artemis carried the news to Carya's father and he commanded that a temple be built in her memory. Its columns, sculpted in wood in the form of young women, were called caryatids, or nymphs of the walnut tree—so the tree furnished the image for a famous Greek architectural form.

The very name of the walnut tree and its nut comes down to us from the Romans. *Juglans regia* (walnut tree) and *Nux juglandes* (the walnut) stem from *Jovis Glans* or the Royal Nut of Jove. The word for nut itself derives from the Latin *nux* or *nucleus* (fruit of the shell), with a suggested derivation from *nox* (night) owing to the dark juice of the nut, which was used to dye wool.

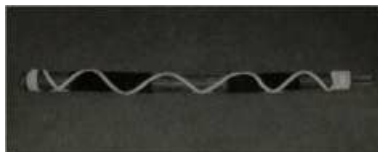
The walnut and the oil extracted from it, therefore, have been known since ancient times. Theory has it that the walnut may have disappeared in parts of northern Europe during the glacial period but was then reintroduced by barbarian invaders and by Greco-Roman conquerors. Once the tree was reestablished, the exploitation of its products spread steadily through increasing trade. See *ITALIC PAGANISM*,

*Stregheria*, *Transvection*, and *Witchcraft*.

WAND is one of the four tools used in Wicca/Witchcraft. Depending upon the Tradition, the wand is associated with either Fire or Air. Those Wiccans/Witches who favor the Fire association point to the relationship between Fire and wood. There was also an ancient belief that Fire was latent within wood and could be drawn out through the rubbing of sticks. Wic-

cans/Witches who assign the element of Air to wood, relate to the wand as a branch that once swayed in the wind and stretched up into the sky. The branch was also once a resting place for birds, creatures of the Air.

Wands have long been associated with Wicca/Witchcraft and with magick in general. The origins of their use as a religious object can be traced to ancient tree worship. In many Wiccan/Witchcraft Traditions the wand is used to evoke the gods, bestow blessings, charge objects, and draw down the moon. Traditionally the wand is taken from one of the sacred trees after placing an offering and asking the tree spirit for permission to take a branch. The branch is cut to measure from the inside of one's elbow to the tip of one's middle finger. See *Drawing Down the Moon*, *Four Tools*, *Staff*, *Thyrsus*, and *Tree Worship*.



The wand is a tool of Air, used to charge ritual objects. It is closely connected with tree worship.

WANING is a word indicating a period of decline, an ebbing away. In Wicca/Witchcraft



the word is applied to the phases of the moon following a full moon and just prior to a new moon. Waning is also used to indicate the seasons of autumn and winter.

WARDING is an act of magick designed to protect a person, place, or thing. It is also used

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sometimes to indicate being vigilant and guarding against something in the works.

WARLOCK is a term used in modern Wicca to indicate an oath breaker or someone who misuses the Craft in some manner. During the time of the Inquisition the term indicated a male Witch or a sorcerer. Warlock is still commonly misunderstood today to mean a male Witch, but it is never used in modern Wicca to indicate one. The word "warlock" is derived from the Old English waerloga and Middle English war-loghe, meaning "one who breaks an oath."



The word "warlock" is an old term that once meant a male Witch, but is no longer used in that context.

WATCHERS are beings who guard the portals that link the worlds together. In some Wicca/ Witchcraft traditions they are viewed as a spiritual race, a set of deities, or as spirits of the four elements. The Watchers are associated with the

four quarters of North, East, South, and West. In some Traditions the Watchers are associated with the four elements of Earth, Air, Fire, and Water. They are also linked to each solstice and equinox, as well as to a specific star.

In the early stellar cults of Mesopotamia there were four royal stars (known as Lords) which were called the Watchers. Each one of these stars ruled over one of the four cardinal points common to astrology. This particular system would date from approximately 3000 B.C. The star Aldebaran, when it marked the Vernal Equinox, held the position of Watcher of the East. Regulus, marking the Summer Solstice, was Watcher of the South. Antares, marking the Autumn Equinox, was Watcher of the West. Fomalhaut, marking the Winter Solstice, was Watcher of the North.

In Charles Leland's book *Aradia: Gospel of the Witches*, he recounts the tale of "The Children of Diana, or how the fairies were born" in which it is stated that Diana created "the great spirits of the stars." In another legend titled "How Diana made the Stars and the Rain," Leland writes that Diana went "to the fathers of the Beginning, to the mothers, the spirits who were before the first spirit." Italian Witches believe that the Grigori (Watchers) are such an ancient race and this reference may well speak of them.

Over half a century following Leland's works, Gerald Gardner wrote of the Watchers and their connection to Wicca. In Wiccan religion the Watchers are evoked at quarterly "Watchtowers" to guard and witness the rites performed before them. In some Traditions each new initiate is taken to the four quarters and formally introduced to each of the

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Watchers. The Watchers are known by many names including the Old Ones and the Dread Lords of the Outer Spaces.

In the star myths the Watchers themselves were depicted as gods who guarded the heavens and the earth. Their nature, as well as their "rank," was altered by the successive lunar and solar cults that replaced the older stellar cults. Eventually the Greeks reduced the Watchers to the gods of the four winds. Christian theologians, in their attempts to discredit Pagan beliefs, joined the Watchers to an evil class of fallen angels known as the principalities of the air. Saint Paul, in the New Testament, calls the Fallen Angels "principalities": ". . . for we are not contending against flesh and blood, but against the principalities, against the powers . . . against the spiritual hosts of wickedness in High Places." It was also Saint Paul who called Satan "the prince of power of the air," and thus made the connection of Satan (himself connected to "a star," Isaiah 14: 12-14) and etheric beings, for they were later known as demons and as principalities of the Air.

Earlier mystical Hebrew sects organized the Watchers into an archangel hierarchy. According to this system the Watchers were ruled over by four great Watchers known as Michael, Gabriel, Raphael, and Auriel. In the Old Testament (Daniel 4: 13—17) there is reference made to the Irin, or Watchers, which appear to be an order of angels. In early Hebrew lore the Irin were a high order of angels that sat on the supreme Judgment Council of the Heavenly Court. In the Apocryphal Books of Enoch and Jubilees, the Watchers were sent to earth to teach law and justice to humankind. The most common associ-

ations found in various texts on medieval magic regarding the Watchers are as follows:

1. Araquel taught the signs of the earth
2. Armaros taught the resolving of enchantments

3. Azazel taught the art of cosmetics
4. Barqel taught astrology
5. Ezequeel taught the knowledge of the clouds
6. Gadreel taught the making of weapons of war
7. Kokabeel taught the Mystery of the stars
8. Penemue taught writing
9. Sariel taught the knowledge of the moon
10. Semjaza taught herbal enchantments
11. Shamshiel taught the signs of the sun

It is these same angels who are referred to as the Sons of God in the Book of Genesis. According to Christian mythology their sins filled the earth with violence and the world was destroyed as a result of their intervention. This, of course, is the Biblical account and is not reflective of modern Witchcraft/Wiccan beliefs or tenets. Richard Cavendish, in his book *The Powers of Evil*, makes references to the possibilities of the giants mentioned in Genesis 6:4, being the giants or Titans of Greek mythology. He also lists the Watchers as the fallen angels which magicians call forth in ceremonial magic. Cavendish mentions that the Watchers were so named because they were stars, the "eyes of night."

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This theme was later developed by a French theologian of the sixteenth century, Sinistrari, who spoke of beings existing between humans and angels. He called them demons and associated them with the elemental natures of Earth, Air, Fire, and Water. This, however, was not a new concept but was taught by certain Gnostic sects in the early days of Christianity. Clement of Alexandria, influenced by Hellenistic cosmology, attributed the movement of the stars and the control of the four elements to angelic beings. Sinistrari attributed bodies of Fire, Air, Earth, and Water to these beings, and concluded that the Watchers were made of Fire and Air. Cardinal Newman, writing in the mid-1800s, proposed that certain angels existed who were neither totally good nor evil, and had only partially fallen from the heavens.

Among many modern Witches/Wiccans there is a tendency to dismiss the concepts of good and evil, and to view things as a cause and effect relationship. Generally speaking this philosophy rejects the Judaic-Christian teachings concerning Satan and Hell. However the vast majority of ancient religions do typically personify evil in their myths, and so it must be acknowledged that this is an ancient concept predating Christianity. Many modern Witches/ Wiccans embrace the concept of karma when considering the concept of good and evil. Here such concepts are perceived simply as energies of action

and reaction.

Stewart and Janet Farrar, in their book *The Witches Way*, appears to view karma in a different and more personal manner. He writes of beings known as Lords of Karma, and links the Watcher concept in modern Witchcraft/Wicca:

We have spoken of Karma as an almost impersonal process, set in train by the inexorable laws of cause and effect. And it is its basic principle of action. But that does not mean there is no intervention or that what are sometimes called "the Lords of Karma" are mere observers. Higher entities of many kinds do exist and function on the non-material planes, intermediate between humankind and the ultimate creative force, as every religion has recognized.

In many Witchcraft/Wiccan traditions the Watchers are the guardians of the portals to other realms, protectors of the ritual circle, and witnesses to the rites that have been kept down through the ages. Each of the ruling Watchers oversees a Watchtower, which is now a portal marking one of the four quarters of the ritual circle. In ancient times a Tower was a military fighting unit, and a Watchtower was a defending home unit, similar to the National Guard. See *Circle of the Arts*, *Crossroad*, *Grig-ori*, *Karma*, *Lare*, *Satan*, and *Watchtower*.

WATCHTOWERS are evocational symbols of spiritual beings known as the Watchers or the Grigori. Each Watchtower is associated with one of the four quarters of North, East, South, and West. In some Traditions the Watchtowers are associated with the four elements of Earth, Air, Fire, and Water. They are also each linked to a specific star. The north Watchtower is Fomalhaut, the east is Aldebaran, Regulus marks the south, and Antares is the west.

In archaic Roman religion, small towers were built at the crossroads, and an altar was

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set before the towers upon which offerings were given to Nature spirits. Guardian spirits known as Lare were associated with these towers and with demarcation in general, as well as seasonal themes related to agriculture (Dumezil, vol. 1, pp. 343-344). Ovid, in his *Fausti*, calls the Lare the "night watchmen." Here we may find a connection between the Lare and the Grigori of Italian Witchcraft. These towers may be the foundation of the Watchtowers appearing in the ritual circles of modern Witches and Wiccans.

In the Enochian system of magick, brought to public attention by Dr. John Dee and Edward Kelly in the sixteenth century, we find the inclusion of Watchtowers as complex evoca-tional designs. Some modern Wiccans believe that the Watchtowers in Wiccan religion originated from the Enochian system. Other Wiccans feel that the older pre-Christian concept of the Watchtowers is actually the origin. See *Crossroad* and *Watchers*.

WATER is an element associated with the west quarter. It is one of the four elements. Water is also a symbol of regeneration, renovation, and dissolution. In occultism beings known as Undines are creatures of this element. Traditionally, the element of Water is associated with the color green—in many modern Wiccan/ Witchcraft Traditions the color is blue.

In modern Wicca, Water is symbolized by the ritual tool known as the chalice. The chalice

VSymbol for the element of Water.

contains either water or wine that is used for ritual or magickal purposes. In astrology the zodiac signs Pisces, Cancer, and Scorpio are associated with the element of Water. See Chalice, Elementals, and Four Elements.

WAXING is a word used to indicate a period of gain or increase. In Wicca/Witchcraft it is applied to the phases of the moon from new to full. It is also used to indicate the seasons of spring and summer.

WEB (THE) is a teaching and healing circle located near Syracuse in central New York State, with members from many parts of New York, Ohio, Pennsylvania, Tennessee, and elsewhere. The Web was formed in 1994 by Webweaver (Dorothy Abrams), Merlin (Eric Reynolds), and SnowFire (Gail Wood) after formally hiving off from the celebratory circle facilitated by Lydia Rosell in Auburn, New York. Membership is open and inclusive. Participation is a matter of conscience and sometimes a matter of geography and weather. The Web has three physical locations. WebCentral is located in Clyde, New York, and is facilitated by Webweaver and Merlin. WebWest is located in the Rochester, New York area and is facilitated by Lilith (Bernie Lachman) and Equinox (Jim Lachman). WebSouth is located near Ithaca, New York, and is facilitated by SnowFire.

The Web actively seeks diversity in its membership and in its practices. The Web seeks to build a community of people that is multiracial and multigenerational. While membership is predominantly European-American, the members are drawn from different social

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classes, different sexual orientations, different races, different locations, and different careers. To serve this community, the Web draws from many different spiritual paths including Wicca, shamanic, African, Native American, Celtic, Asian, and others.

Philosophically, it may look like the Web is "all over the place," but there is a core set of beliefs that motivate the Web to build community and celebrate in circle. The purpose of the Web is to draw connections among all expressions of faith, to enter into the void and discover what is real. When one has gone deep enough, one ends up in the beginning with the Divine Consciousness that created us all. The Web believes all are part of that Divine Consciousness, part of the One. This experience encompasses all the bodies of human experience: the mental body, the physical body, the emotional body, the spiritual

body and beyond. To achieve this experience, the Web does not follow an exclusively Wiccan path, though Wicca is a symbolic journey to follow in order to discover that all are part of the One. Individual goddesses and gods are among the manifestations of the truth of the One and all paths to the truth are experiences of the One. This is a Mystery Religion.

This philosophical framework manifests itself in several beliefs and practices. The Web follows the Wiccan Rede, "an it harm none, do what thou wilt," as a statement of individual freedom and conscience, as call to involvement in communities, and as a call to responsibility for personal actions, "an it harm none" is not a prohibition against involvement in politics, social action, or charity, "an it harm none" is an exhortation to change for the good of all. "Do

what thou wilt" is not permission for uncaring hedonism, but a reminder that everyone is responsible for their actions and the results of their actions, planned or unplanned. Good and evil do not exist as separate entities but are part of the same being that is the Love of the Divine Consciousness. The universe is a safe place because the Divine Consciousness encompasses all actions and thoughts as one. The Wiccan Rede means that members live in communities, work as able and take responsibility for individual lives, including paying bills and taxes. In this way the work of every individual is honored and respected.

The Web celebrates the connection to the Divine Consciousness through ritual. People are grounded in ritual and in their lives through a meditative grounding connection to the earth and to the universe above. Each person is the priestess and priest in their own spiritual practice. The Web does not use the terms "High Priestess" and "High Priest" in a commitment to nonhierarchical organization. The Web seeks balance in ritual and celebrates the balance of female and male by evoking and invoking both the Goddess and the God. Spirit guides and spirit animals are part of the spiritual lives of Web members and are also members of the Web, which means those guides and animals are part of Web ritual celebrations. The Web ritual celebrations follow the Wheel of the Year.

The Web believes in the giveaway as symbolized by the giveaway blanket practiced by several Native American traditions and which several members learned from a Seneca teacher. Facilitators of the Web and of Web rituals are committed to offering all ritual without cost.

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Clergy for Pagans and Wiccans is a work of service.

The Web offers seven services to its members and to the spiritual community: teaching, healing, divination, counseling, crisis intervention, networking, and ritual. These services are offered either free or at a minimum charge where barter is encouraged.

There are several formal classes, including four levels of Wicca. Wicca I is "To Know" and covers the basic skills needed to be a practitioner of Wicca. Wicca II is "To Will the Magic" and covers magic, ethics, and healing. Wicca III is "To Dare the Transformation" and covers values, beliefs, and emotional healing. Wicca IV is "To Be Silent" covers meditation and spiritual counseling. Other courses include shamanic practices on several levels, various healing arts, spellwork, tarot, and the Wheel of the Year. The class, "The Call of the Consort," explores the connection to the God and to the male within. Two correspondence series, "Sisters of the Dark Moon" and "Brothers of the Sun," explore the spiritual connection to the dark moon as transformation and magic. Education is experiential, where students learn by doing, by meditating, and by ritual. As the Galen Healing Arts Center, the Web offers consultation and instruction in several healing modalities. The three levels of Reiki initiation are offered free of charge. The Web offers massage, aromatherapy, shamanic healing, breath work, chakra balancing and healing, pendulum work, and herbal consultations. Future plans include adding physical therapy, occupational therapy, yoga and nutritional consultation.

Divination is not fortunetelling as practiced by the Web, but a way to find connections to and information from the spirit world. Divination strengthens the connection to the Divine Consciousness and the act of divining information brings revelations and answers to questions, large and small. The Web offers readings and instruction in tarot, numerology, and runes. Counseling helps members ground their connections to the spirit world into their everyday world. The Web offers shamanic counseling, past-life counseling, psychotherapy, spiritual counseling and crisis intervention for sexual assault and domestic violence.

Crises take many forms and the Web offers crash space, problem-solving, resume-writing, employment counseling, financial advice, parent-child counseling, alternative care choices, automotive and home repair, and death and bereavement intervention. The Web works to integrate magickal solutions with real-world skills to aid those who need help.

The Web and its members are committed to networking, to weaving the web by connecting with members and with other groups. The Web is woven through a bimonthly newsletter, Web-Notes, which has a mail circulation of 100 copies. Members attend festivals and camp together. Community is built by communication on many levels, including the newsletter, prayer, and meeting together.

Ritual is the core celebration of the Web. Celebrations include sabbats, rites of passage, and community holidays such as Thanksgiving, New Year's Day, and festival camping. The Web performs sacred drama to bring the lives of the Goddess and the God to a physical plane. Full moon celebrations include drawing down the moon. At WebCentral, drawing down the moon is for divination and prophecy.

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WebWest celebrates drawing down the moon as healing. The dark moon as distinct from

the new moon is celebrated at WebSouth as a transformation and magick.

The Wheel of the Year is the central community working of the Web. The Wheel emphasizes the connection to the Universe inside and outside of time. The Wheel celebrates the connection to the God and the Goddess as living beings, external and immanent. At each ritual a cone of power is raised to charge the magick and use it for the members and for the universe.

Samhain is observed by crossing the veil between the worlds and communicating with the ancestors. The ancestors are asked for celebrations, advice, information, and stories using crystals, dark mirrors, or candle meditations.

Yule celebrates the birth of the Sun King as Webweaver tells his story around the wheel in a candle ritual. The Web observes the story of the Oak King and Holly King in sacred drama. At this time there is a celebration of abundance and sufficiency in the giveaway blanket.

Imbolc is the Feast of Brigit when candle magic is performed. Healing magick is also done, either with ribbons knotted and placed outdoors on bushes or with sharing strips of white wool from Brigit's mantle, which has been placed on a tree under one full cycle of the moon. Seeds are planted as wishes to grow and be harvested later in the year.

On Lady Day, a dance is performed with the plant spirits to balance the light and dark energy in the body. The plants that have attended the ritual are blessed. Eostara's chocolate eggs are eaten to celebrate spring.

On Beltane, the dance of the Maypole is danced because Beltane is not just a holiday, it is a state of mind. The plants and seeds are blessed for the gardens and the land is blessed at WebWest where gardening is done organically. The Great Rite is performed symbolically in circle and personally in the homes.

At Midsummer, Hera, as the Queen of Heaven, and the Sun King are invoked into the bodies of volunteers selected by lot. They enter the inner chamber and receive individually each celebrant, who requests a blessing or a boon of the Divine Ones.

At Lammas, corn dollies are made representing the dying God and into which a dance representing those things that have been finished and wish to release. The corn dollies are burned to release the wisdom of members' lessons into the universe. At this harvest, the sacrifice of the Sun King is recognized—his life in exchange for the land.

At Mabon, borrowed from the Jewish tradition of storytelling, stories are told so that lives can be brought into balance. Using scales, the balance is loaded with salt for what is wished to be diminished and with cornmeal for enhancement and growth.

Connections to the Web are very welcome. Webweaver and Merlin at WebCentral are located at 4030 Galen Road, Clyde, NY 14433. Telephone contact is 315-594-9586. WebCentral is the physical location of the Galen Healing Arts Center and WebNotes. Rituals are held at the homes of members or at WebCentral. Classes are offered at



WebCentral. WebWest, is located at 1413 West Sweden Road, Brockport, NY 14420. Telephone con-

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tact is 716-637-7965. WebWest offers Full Moon Healing Ceremonies, New Moon Pipe Ceremonies and several of the Web classes.

SnowFire at WebSouth is located at 8 East Malloryville Road, Freeville, NY 13068. Telephone contact is 607-838-3542. WebSouth is home of the Dark Moon Path and includes correspondence courses offered through the Web. Reiki and other Web classes are offered. The Web Library is housed there and consists of a growing collection of books and other materials donated by members. (Source: Gail Wood.)

WELL-WORN PATH is a phrase that refers to all that has come before, the accumulation of the knowledge and wisdom of our ancestors. This has long been pictured as a beautiful high grown field with a long winding footpath disappearing into a thicket. Each generation explores the path and clears it a little further ahead each time, leaving a nicely worn trail to follow. It was common to speak of the ways of Wicca as the well-worn path during the decades of the 1960s and 1970s.

The task left to the individual is to follow the well-worn path to where it ends, and then to blaze new trails. To walk the path others have trodden allows one to begin further ahead on their own journey. By learning what others have learned and understood, and benefiting from their successes and failures, the seeker is better prepared to venture into the unknown. Through this the path is extended as the new walk begins, and the lineage is passed on to those who are walking up the trail just behind.

And as Joseph Campbell so eloquently put it in *The Hero with a Thousand Faces*:

We have not even to risk the adventure alone. For the heroes of all time have gone before us. The labyrinth is thoroughly known. We have only to follow the thread of the hero path. And where we had thought to find an abomination we shall find a god. And where we had thought to slay another we shall slay ourselves. Where we had thought to travel outward we shall come to the center of our own existence. Where we had thought to be alone we shall be with all the world.

See Eight-Fold Path and Fool.

WELLS are symbols of portals to the Underworld as well as to the realms of spirits and fairies. Because the water in a well was deep it was believed to have direct contact with the Underworld. Wells were therefore considered sacred and magickal because of their association with these spirits and deities. Accordingly, offerings were tossed into wells in an attempt to appease whatever Underworld entities dwelled below.

The well was also viewed as the feminine principle, the womb of the Great Goddess.

Therefore the water in a well was identified with the body fluids of the female. Women were considered magickal because they could bleed every month without growing ill or dying. Blood and vaginal lubricants associated with fertility both were connected to life and were considered magickal. In correspondence the water of a well was believed to have the power to renew and to heal.

A long-standing tradition of "dressing" wells was popular in many regions of Europe as late

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as the nineteenth century. The dressing of wells involved decorating them with flowers, garlands, statuary, and other items. This Pagan custom was especially popular at Midsummer and symbolized the abundance of life born from Nature. The dressing of wells was eventually assimilated by the Catholic Church, and became associated with Christian festivals centered around the theme of resurrection and ascension.

#### WELSH TRADITIONAL WITCHCRAFT

emerged at the beginning of the 1970s as the Wiccan revival was beginning to spread in the United States. It is one of the earliest forms to become well-known as the Welsh Tradition, v which had covens active in New York, Georgia, and California by the start of the decade. Like most groups at the time it was largely based upon Celtic lore, especially the myths and gods whose stories are told in the Welsh manuscript of the Mabinogion.

In general it followed the same general pattern as most revivalist traditions, celebrating the eight-fold wheel of the sabbats and the full moon esbats, and emphasizing the polarity of the Great Mother and the Horned God. Their Book of Shadows was a simple yet poetic version compiled in part by the late Ed Buzynski.

A large part of the historical importance of this tradition is due to the fact that Mr. Buzynski was the partner of the late Herman Slater, whose Warlock Shop in Brooklyn Heights (better known later as The Magickal Childe in Manhattan) was one of the earliest centers of Craft activity on the East Coast. The store served as a center for networking by many different covens, made books and materials available by mail-

order to people all over America, and published the journal Earth Religion News. For man)' at this time the Pagan Way was the gateway for new students to contact craft groups, and the first groves in New York were established in all five boroughs, largely through the efforts of the rolks at the Warlock Shop. At this time, public lectures, and open groups of Pagans were quite rare.

The Welsh Tradition spread quite widely from its original New York circles, which included many members of the gay and alternative community, and also had a coven called the Children of Branwen which was unusual at the time for being largely made up of teenagers. There are many branches still active all over the country today, including several elders and a coven or two in Seattle and offshoots in New York.

The Welsh Tradition worships wearing robes, usually red—cords are used often in the rites and spells and are always green. The gods involved in the circles are all Welsh, as mentioned, Mabon and Cernunnos being invoked as the lord and Arianhod. Blodeuwedd, and Cerridwen most prominently as goddesses. There are inner and outer BOS and circles and the sword is a prominent tool in the Tradition.

WTSCHCKE, CARL L. (1930- ) is the President of Llewellyn Worldwide, Ltd., one of the oldest and largest publishers of New Age and occult books in the World. Weschcke (a magician, Tantric practitioner, and former Wiccan High Priest) played a leading role in the rise of Wicca and Neo-Paganism during the 1960s and 70s. Author Donald Michael Kraig has referred to Weschcke as "the Father of the New Age" because of his early and aggressive public

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Carl Llewellyn Weschcke, publisher and owner of Llewellyn Worldwide.

sponsorship of new understanding of the old occult subjects. He withdrew from the public Craft activities at the close of the decade to devote more time to his business and family.

Weschcke was raised in a Roman Catholic family, but was exposed to metaphysics and the occult by his paternal grandfather, who was a vice-president of the American Theosophical Society. Early in life the occult arts and astronomy fascinated Weschcke. Both his grandfather and his father, a vegetarian and naturalist, believed in reincarnation, one of many influences that served to shape young Weschcke's path. He is a lifelong student of a broad range of New Age and occult subjects, and variously studied with the Rosicrucian Order, the Society of the Inner Light, and continues with

studies and practical research in Tantra, Taoism, Kabbalah, astrology, shamanism, and Ceremonial Magick.

He attended St. Paul Academy, graduated in 1948, and then went on to Babson College in Massachusetts where he received a Bachelor of Science degree in business administration in 1951. Following this, Weschcke worked in the family pharmaceuticals business, but moved on to follow his dream of becoming a publisher. This led him to the University of Minnesota to pursue a doctorate in philosophy. During the 1950s and 1960s, he was active in the NAACP and the ACLU, serving on boards and as an officer in their local chapters. His drive to become involved in publishing resulted in his leaving the university before completing his studies, and he went on to purchase Llewellyn Publications in 1960.

Llewellyn Publications was founded in 1901 by Welsh astrologer Llewellyn George, who later moved his operations from Portland, Oregon, to Los Angeles. Llewellyn was a small, mostly mail-order operation in Los Angeles at the time, specializing in a limited focus on astrology books and calendars.

Weschcke relocated the business to St. Paul and set to work expanding the business to include a complete line of astrology and occult books. Within a decade Llewellyn Publications was publishing thirty to fifty titles a year, audio and video tapes, and had launched a series of magazines: New Dimension, Gnostica, Astrology Now, New Times, and New Worlds.

In 1970 Weschcke opened the Gnostica Bookstore in Minneapolis and the Gnostica School for Self-Development, establishing the

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Twin Cities as a major center for New Age resources. In 1971 Weschcke turned his energies toward hosting several annual festivals. The opening event was called the First American Aquarian Festival of Astrology and the Occult Sciences. The annual festival would later be known as Gnosticon, and would draw many of the best-known Wiccans, magicians, and Neo-Pagans of its time. Weschcke himself was an initiate of the American Celtic Tradition of Witchcraft, brought into the Tradition in 1972 by Lady Sheba, where he went on to become a High Priest and Elder in her tradition.

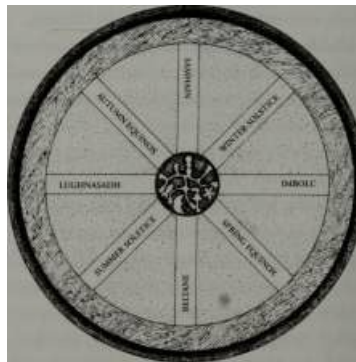
It was in this setting that Weschcke met Sandra Heggum, a priestess in the tradition. They were joined together in a handfasting ceremony in 1972, performed beneath a full moon. In the fall of 1973 Weschcke helped organize the Council of American Witches and became its chairperson. Weschcke rightfully prides himself on having drafted "The Thirteen Principles of Belief" statement, one of the cornerstones of modern Wicca. This document went on to be incorporated into the U.S. Army's handbook for chaplains.

Weschcke is no longer active in the Craft, but retains ties to the Wiccan and Neo-Pagan communities through Llewellyn Publications, a division of Llewellyn Worldwide. He holds two honorary doctorates, one in magick, and a certificate in clinical hypnosis. Weschcke was also, for a time, Grandmaster of Aurum Solis, an international magickal order originally founded in Great Britain in 1897. He withdrew from the order in 1991, and currently is not affiliated with any group. See 13 PRINCIPLES OF BELIEF.

WEST is the quarter most often associated with the element of Water in Wiccan religion. It is also the portal or gateway to the Underworld or the Summerland.

WHEEL OF THE YEAR is a term for the seasons or cycles of Nature marked by the Sabbats # of Wicca/Witchcraft. It is often symbolized by an eight-spoke wheel indicating each solstice and equinox, as well as the days that fall exactly between each, the midpoints or cross-quarters. As the year progresses it is said that the Wheel of the Year turns. Although many modern Wiccans consider the eight-spoke wheel to be a Celtic symbol, it appears in Greek symbolism as early as 600 B.C., over two hundred years prior to Aegean/Mediterranean contact with the Celts {Decorative Symbols and Motifs for Artists and Craftspeople. Dover Publications, 1986}.

In modern Witchcraft/Wicca there are four greater sabbats and four lesser ones. Depending



The Wiccan Wheel of the Year.

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upon the region from which a specific tradition originates the assignment of "greater" and "lesser" will differ. In most of the northern European traditions the Cross Quarters are the greater sabbats: Imbolc/Candlemas (February Eve), Beltane/Roodmas (May Eve), Lughna-sadh/Lammas (August Eve), and Samhain/Hallowmas (November Eve). In most of the southern European traditions the agricultural sabbats are the greater ones: Autumn Equinox, Winter Solstice, Spring Equinox, and Summer Solstice. See Autumn Equinox, Beltane, Imbolc, Lughnasadh, Sabbat, Seasonal Tides, Spring Equinox, Summer Solstice,

WICCAN MYTHOS, and WINTER SOLSTICE.

WHITCOMB, BILL (1959- ) has been fascinated by magic, symbols, and language since contracting semiotic fever as a child. He has spent the greater part of his life in pursuit of magickal knowledge and initiation and has, on occasion, found some. He is currently a member of the neo-tribalist network WOC and the Acolytes of Khnobilis (AOK).

Whitcomb believes, "The two great tasks for today's magicians are to develop magickal traditions integrated with modern ways of life and to make our spiritual work manifest in our communities." Bill lives in the beautiful Northwest with his wife, Marian, and a small pride of cats. He currently works for a large corporation where he applies his knowledge of arcane symbols and ritual practices as a writer of software documentation.

Whitcomb is the author of *The Magicians Companion* (St. Paul: Llewellyn, 1993), a comprehensive reference to traditional magical systems, and *The Magicians Reflection* (St. Paul:

Bill Whitcomb.



Llewellyn, 1999), an encyclopedia of magickal symbolism notable for its attempt to guide the reader through the creation of personal symbols and rituals. Other works include writing for *The Big Book of Vice* (Paradox Press, 1999), a cartoon history of vice in America.

WICCA is a religion of veneration of Nature and the worship of Divinity as containing both feminine and masculine aspects. It is founded upon the spiritual roots of pre-Christian European beliefs and practices. When Wicca first came to public attention in the early 1950s through the efforts of Gerald Gardner, it was portrayed as the remnant of an ancient European fertility cult. Practitioners referred to Wicca as the Old Religion. It was also known as the Craft of the Wise. On the surface modern Wicca appears to be a folklore and folk magick system. On the inner initiate level Wicca contains pre-Christian European Mystery Teachings.

Mainstream Wiccan philosophy holds that Divinity is both masculine and feminine, and most Traditions personify this principle as a Goddess and a God. Other Traditions view the

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supreme Deity as a Goddess who contains within Herself the polarities of masculine and feminine energy. The roots of Wiccan theology stretch back to Neolithic, if not Paleolithic, times. In the Neolithic cult of the Great Goddess we find many root aspects of modern Wiccan theology.

Wiccans divide the year up into eight seasonal rites marked by the solstice and equinox

as well as the midpoints of the calendar between each period. Rituals are also held at the time of the full moon, and some Traditions also observe the time of the new moon. Depending upon the cultural foundations of each Wiccan Tradition, various deities and festival themes flavor the rites of the year. Cultural Wiccan Traditions include Celtic, Germanic, Nordic, Egyptian, Greek, Roman, Polish, Hungarian, Italian, and many others. Some of the most popular Traditions are based on Irish, English, and Welsh elements.

Most Wiccans live by a philosophy of tolerance for the beliefs and practices of others. The majority of Wiccans seek to live in harmony with the local community and the environment. One of the primary tenets of Wiccan belief is to not intentionally harm other people or impose one's will upon another. This philosophy is often referred to as the Rede.

Modern Wiccans differ over whether Wicca is the survival of the Old Religion, a modern reconstruction, or an entirely new religion. Most Wiccans will agree that the Wiccan religion is at least built upon ancient themes, beliefs, and practices of a pre-Christian nature. Others are adamant that nothing resembling modern Wicca ever existed. Whatever the truth may be, it is clear that Wicca has been

influenced along the way by Masonic, Hermetic, and Kabbalistic elements as well as the various tenets of Western Occultism and Eastern Mysticism.

Wicca has rapidly evolved since it came to public attention through the efforts of author Gerald Gardner. Gardner presented Wicca as the Old Religion, a surviving sect of Witches practicing a form of pre-Christian European religion. In the early 1960s Wicca was brought to the United States where it quickly rooted. During this period the majority of Wiccans drew upon several books that were influential in the rise of the Craft: *The Golden Bough* by James Frazer, *The White Goddess* by Robert Graves, *Witches* by T. C. Lethbridge, and *The Great Goddess* by Erich Neumann.

In the 1960s Wicca was commonly associated with the goddess Diana and with Rex Nemorensis, the King of the Woods. Many such Aegean/Mediterranean influences were readily apparent in the structure of modern Wicca during this era. Wicca appealed to the peace-loving hippies of the 1960s, who were also drawn to its ecological message as a Nature religion. A claim to lineage through ancient family traditions was the hallmark of the 1960s, and this was the birth of stories wherein a grandmother who was secretly a Witch had passed on the teachings.

During the 1970s Wicca moved toward a focus on Celtic religion. In addition, the magical writings of Dion Fortune, Aleister Crowley, and the teachings of Kaballah began to merge with Wiccan beliefs and practices. Many new systems were created in the 1970s, particularly in the United States. The late nineteenth-century romantic notion of ancient Celts as

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noble savages was renewed during the '70s decade. This also brought about increased interest in the literature of Celtic cultures, and many Witches turned to Celtic mythology and such early works as the Mabinogi, a collection of heroic tales, myths, and legends.

The 1980s ushered in the New Age influence on Wicca. This was the decade of the self-styled Wiccan, many of whom dropped the word "Witch" and made distinctions between Witchcraft: and Wicca. This decade saw a turning away from structured Traditions and time-honored practices, focusing instead on a self-interpretive approach to Wicca. During the 1980s there was a sharp increase in the number of people choosing Wicca as their religion—the majority of whom had no connection to established Traditions as a guideline or to initiated Witches as their teachers. What had defined Wicca and Wiccans, both in the 1960s and 1970s, now changed to accommodate practitioners with vastly divergent views. Vestiges of Judaic-Christian morality and philosophy brought in from former religious backgrounds, along with gender politics and sexual preferences, were very influential in transforming Wicca during this decade.

The 1990s saw the return of Wiccan elders to the community, many of whom wrote influential magazine articles and books. In this decade a move toward balance occurred, an attempt to blend tradition, training, and structure, together with the self-styled systems and personal adaptations carried over from the previous decade. Many people new to Wicca, and particularly the young practitioners, viewed this with some disfavor and felt the teachings were "preachy" in nature. Many of the Elders

continued to write and to teach throughout the 1990s. As the decade came to a close, the two philosophies edged cautiously toward a harmonious balance. See CUNNINGHAM (Scott), Gardner, Leland, Old Religion, Rede, Wheel of the Year, Wicca (Etymology), and Wiccan Mythos.

WICCA (ETYMOLOGY) is the root of the modern word "Witch." The etymology of Wicca is still debated by many. The American Heritage Dictionary (1996, third edition) states that the word "Witch" is derived from the Old English *wicce* meaning "witch" and *wicca* meaning "wizard." In 1891 Charles Leland published a book titled *Gypsy Sorcery and Fortune Telling*. In Chapter Four he discusses the etymology of the word "Witch," connecting it to the word *wicche* (from what Leland calls medieval English). He also states that the word "Witch" is linked to the Anglo-Saxon word "Wicca." Leland goes on to say, in his footnotes, that these words indicate a wizard, Witch, prophet, seer, magician, or sorcerer. Gerald Gardner later claimed that the word "Witch" was derived from Danish-Saxon lawgivers who joined together the *wig* (meaning idol) and *laer* (meaning learning) and applied the word *wiglaer* to Witches. Gardner states that this was shortened to Wicca.

The Barnhart Dictionary of Etymology (Robert K. Barnhart, Editor, Sol Steinmetz, Managing Editor, published by H. W. Wilson Company, 1988, first edition) states that the word developed from Old English *wicce* (female magician, sorceress) sometime around A.D. 1000. The dictionary suggests that Witch is related to, and most likely derived from, the



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Old English *wiccian* (to practice Witchcraft). The word "*wiccian*" itself is related to the Old English *wigU* (divination) and *wiglian* (to perform divination). The dictionary also suggests that the word "Witchcraft" is derived from Middle Low German and Middle High German *wicken* (to bewitch) and *wikken* (to perform divination). The dictionary concludes that by A.D. 1000 the term *wiccecraft* was used to indicate the art of Witchcraft.

In *A Concise Anglo-Saxon Dictionary* (John R. Clark Hall M.A., Ph.D. Fourth Edition with supplement 1960, first edition 1897, published by Cambridge University Press) the word "Wicca" is related to *wizard*, *magician*, *soothsayer*, and *astrologer*. It also suggests that Wicca may be connected with the words *wicg2J\dcraeft*, indicating skill with horses. It has long been held that certain individuals have a mystical influence over horses. Such a person is called a *Horse Whisperer*. See GARDNER and LELAND.

WICCAN MYTHOS is a term for the underlying spirituality of Wicca reflected in the seasonal rites of Nature, along with the metaphors linked to lunar reverence. The essence of this mythos is built upon the Wheel of the Year, a term for the sabbats of Wiccan religion. The Wheel contains the foundation of Wiccan belief in ever-returning cycles, an aspect also linking Wiccan belief to reincarnation. Death and the survival of the soul or spirit are important elements of the Mystery Teachings contained within the Old Religion.

Wicca is essentially an agrarian Mystery Tradition wherein the aspects of plowing, planting,

growing, and harvesting are all symbolic of the journey of the soul. The agricultural Mystery Teachings are involved with loss, return, death, and rebirth. This is perhaps best depicted in the ancient myths of Demeter and Persephone where we find the foundation of Wiccan concepts related to the descent of the Goddess into the Underworld. Such a mythos is found even in the early civilizations of Mesopotamia. The Agricultural Mysteries are also involved with transformations and changes in states of consciousness. This is derived from the use in ancient times of psychotropic plants such as hallucinogenic mushrooms or various fermented liquids. This branch of the Mystery Tradition is often referred to as the Fermentation Mysteries and also includes the Harvest Mysteries. The latter symbolically reveals the ancient mysteries through various myths of slain and resurrected gods.

The Slain God or Divine King is an integral part of the Wiccan mythos and Mystery Tradition. He is intimately connected to the life cycle of the plant kingdom and shares the attributes associated with planting and harvesting. The blood of the Slain God/Divine King contains the same vital life-giving principle as does the plant seed. Therefore, in the mythos all must return into the soil so that life and abundance will fill the coming year.

In the Wiccan mythos, the seasonal cycles of Nature comprise what is known as the

waxing and waning tides of the earth. These are the forces of growth and decline, and are often personified as mythical figures. In many Wiccan Traditions these figures are the Oak King and the Holly King. Other Traditions draw upon

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an older, more primal set of figures, the stag and the wolf. In either case the mythos is one of life and death, one figure succeeding the other in an ever-repeating cycle. In the case of the Holly King and Oak King, one figure slays the other during the solstice. The stag and the wolf are instead slain by outside influences representing the forces of Nature.

The classic Wiccan Mythos possesses various myths that connect to each of the eight sabbats. At the Winter Solstice the new sun god is born. At Imbolc the sun god reaches maturity and is purified as he prepares to encounter the Goddess. The Spring Equinox marks the return of the Goddess from the Underworld. At Beltane the God and Goddess meet. It is here that they begin their courtship. The Summer Solstice marks their wedding and finds the Goddess pregnant from their union at Beltane. Lughnasadh marks the fullness of the Harvest and the sun god becomes Lord of the Harvest, the Slain God. The Autumn Equinox begins the descent of the Goddess into the Underworld in search of the Slain God of the Harvest. At Samhain they meet again in the Underworld, unrecognized at first. They fall in love anew and exchange their mysteries. He gives the Goddess the necklace of rebirth and she teaches him the mystery of the cauldron of rebirth. See CAULDRON MYSTERIES, Fermentation Mysteries, Grain, Holly King, Men's Mysteries, Mystery Tradition, Oak King, Sabbat, Slain God, Transformation Mysteries, Wheel of the Year, and Women's Mysteries.

WICCAN REDE. See Rede.

WICCAN REDE (MAGAZINE) is a quarterly publication with about forty-eight pages in each issue, the text of which is approximately half to one-third in English—the balance is in Dutch. It contains news and reviews enabling readers to keep in touch with the international Wiccan community. Wiccan Rede has been published continuously since 1980.

Wiccan Rede contains mainly thoughtful and philosophical articles about Craft practices and ideals, information about Dutch sacred areas and customs, articles about the mysteries, natural processes and seasonal tides etc. On occasion the articles coagulate naturally into a theme issue. The regular columns include the editorial, news, book, film, and CD-reviews, and a free advertising section for subscribers. The intent is that Wiccan Rede will make people think about the implications of the Craft as a religion, and thereby connect with the archetypal layers that can be found behind the manifest world.

The magazine is published to coincide with the four major solar festivals (the end of March, June, September, and December). A sample copy is U.S. \$5.00 or £3.00 or equivalent, a subscription (4 issues) costs U.S. \$17.00 or £11.00 or the equivalent.

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## ENCYCLOPEDIA OF WICCA & WITCHCRAFT

WIDDERSHINS is a term indicating a counterclockwise movement. In its earliest form the word mean to move contrary to the course of the sun. Many Witches/Wiccans close down their ritual/magickal circles by treading the circle counterclockwise. This type of movement is believed to evoke energies that take away, dissolve, or diminish other forms of energy.

WILLOW {*Salix alba*} is a tree long associated with Witches and with Underworld goddesses such as Proserpina and Hecate. The willow was also associated with the serpent, perhaps due to its slender branches, and the serpent was likewise sacred to Proserpina. The willow was also sacred to Ceres, Belenus, Artemis, and Mercury. The association of the willow to magick is found as early as the classical Greek tales of Circe.



Willow is linked to chastity, and to the goddess Artemis. It was used to draw mystical serpents from the Underworld to combat infertility.

The willow is a tree found near streams, rivers, and swamplands. Its connection with water linked it to the moon and thereby to the moon goddess. In the Aegean/Mediterranean region it was believed that the willow dropped its seeds before they matured and was thus linked to chastity. In some myths Artemis is linked to the willow—most likely due to this symbolism. In Athens it was the ancient custom of the priests of Asclepius to place willow branches in the beds of women who were infertile. This was believed to draw mystical serpents from the Underworld, the connection being fertile soil and the phallus symbol of the snake form itself. This custom became distorted in later times, and the placing of willow branches was then thought to drive away

snakes. The figure of Asclepius was depicted with a serpent wrapped around one arm, and from this most likely came a belief that he had power over snakes.

From the time of antiquity wands were made from the willow, to be used in moon magick. It also has a long history of use as straps for flagellation. These were used both in rites of initiation and purification as well as in sex magick rituals incorporating pain and pleasure. A length of willow was also traditionally used to bind together the materials for a Witches' broom, the willow being sacred to Hecate. See HECATE and TREE WORSHIP.

WINE, in matrifocal times, symbolized the blood of the Goddess, the life-giving essence. In patriarchal times wine was a symbol of the blood of the Slain God. In the Mystery Cult of Dionysus, wine was the liquid distillation of the secret

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Mysteries. Intoxication itself was believed to be possession by the indwelling spirit of the vine/grape. To ingest wine was to merge with the spirit of plant. In the Christian Mysteries, wine symbolizes the blood of Jesus Christ.

In Wicca/Witchcraft wine is contained in the chalice placed upon the altar. It is used for many purposes, such as toasting the deities and offerings libations. In modern Wicca/Witchcraft it is traditional among most groups to celebrate the conclusion of a full moon or sabbat gathering with a meal of cakes and wine. See Cake and Wine, Charge of the Goddess, Fermentation Mysteries, Harvest Lord, and Transformation Mysteries.

WINTER SOLSTICE marks the shortest day of the year. In most Wiccan/Witchcraft traditions the theme of the Winter Solstice is linked to the rebirth/renewal of the sun. This is often personified as the Child of Promise. In the ancient mythos, the sun god is born at the Winter Solstice and dies at the time of the harvest season.

In many traditions of northern Europe this day is associated with the myth of the Holly King, who is slain by his brother the Oak King. From this point on the days become longer as the Wheel of the Year turns toward summer. In the traditional Wiccan mythos, the new sun god is born at the Winter Solstice. The period of the Winter Solstice is also known as Yule. Its symbols include the holly and the pine, the latter representing the evergreen that itself symbolizes the undying light of the sun. It has long been the custom to decorate a sacred tree at this time, an ancient custom recalling a time when

Divinity was believed to dwell in trees. See Child of Promise, Darkness, Light, Stag, Summer Solstice, Tree Worship, Wiccan Mythos, and Wolf.



The evergreen pine is a perennial sacred symbol of the Winter Solstice, with its origin in early Pagan celebrations.

WITCH (EUROPEAN ROOTS) is a man or

woman who is involved in magick and some form of Paganism, all of which is linked to concepts reflected in the Old Religion of pre-Christian Europe. He or she may or may not hold to specific religious beliefs and practices, although most Witches do. Some Witches also refer to themselves as Wiccans. When Wicca

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was first made public in the 1950s the terms "Witch" and "Wiccan" were synonymous.

Today most Witches use the term "Witch" in order to associate themselves with an older tradition, and tend to view Wicca (as it is currently practiced) as a modern religion. Most Witches tend to view magick as a serious and integral aspect of their lives. They perceive of the world as a realm in which all things are connected through patterns and pathways of energy. Magick then becomes a means of weaving new strands and patterns that alter or enhance the desires of the Witch.

For many Witches a personal spirituality is an important aspect of the path they follow. Nature is seen as the great teacher, a model or blueprint for understanding the inner mechanism of Divinity that operates in all things. Many Witches perceive of Divinity personified as a goddess and a god, while others embrace a goddess figure alone.

For the majority of Witches the period of the full moon is a special time for worship and for working magick. Many Witches also incorporate the eight Sabbats of the Wheel of the Year into their practices.

The animal guide or totem, sometimes called a familiar spirit, is a common feature in

Witchcraft. This animal spirit is a link back to the primal energy that flows from the past and helps to empower the Witch. Many Witches also have a special garden for growing herbs and working with the natural energies of the earth. To most Witches, Witchcraft is more a way of life and a mentality than a "formal" religion.

The Witch figure most likely evolved from the primitive shaman or sorcerer/sorceress character common to tribal communities. Such



Witches are believed to ride through the night skies, accompanied by their familiars, as in this old woodcut.

individuals were knowledgeable in the medicinal properties or effects of various plants, and were believed to be in touch with the Otherworld in a special way. The ancient Greek word for Witch is pharmakis, from which the modern English word "pharmacist" is derived. Because of their knowledge and position within the community the Witch figure was also most likely the keeper and transmitter of myth and lore. In Latin the word for Witch was originally saga, which indicates a fortuneteller. This was later changed to venefica, which indicates one who is a sorceress. The word venefica was also used to indicate one knowledgeable in poisonous plants. No doubt the Witch-figure commanded respect but was also viewed with a healthy fear of his or her power.

With the rise of civilization and the establishment of governments the Witch became maligned as an evil and destructive character. Laws against Witchcraft and magick in many ancient cultures appear long before the rise of Christianity. Independent, free-thinking, and self-empowered people have always been viewed as a threat by governments. Rulers feared

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assassination by poison and thus anyone knowledgeable in herbalism was a potential enemy. Additionally Witchcraft was a secret society, which also contributed to suspicion concerning its practices.

The ancient Greek writings of Hesiod and Homer are the earliest accounts of Witches in Western literature. The Witch is first depicted as a priestess of the goddess Hecate who, according to Hesiod (in the Theogony), was a goddess who granted fertility. With the passage of time Hecate would be viewed as a dark goddess of the Underworld, and along with Witches would become a dreaded presence. The acts of ancient Witch priestesses

such as Medea were always designed to portray Witches in the worse light. Where once a priestess anointed crops with menstrual blood to ensure abundance, the act came to be viewed as the casting of an evil spell on the coming harvest season.

The ancient Roman poet Horace portrayed Witches as ugly old hags in contrast to the earlier writings of Hesiod and Homer that depict the Witch as a beautiful seductress.  
Horace

The familiar stereotypical depiction of the Witch of Halloween and folk tales, with her broom at the ready.



writes in his Epodes that Witches worship Proserpina and Diana. Both deities were viewed in a negative light by the followers of the Roman state religion that favored the so-called "high gods." Diana and Proserpina were the deities of rural Pagans and magicians, both classes that were looked down upon by the sophisticated city dwellers. Therefore the Witch was a popular figure to ridicule and malign.

To discourage people from having personal dealings with Witches, the Witch was deliberately associated with many perversions and evil deeds. Roman officials fostered the image of the Witch as a grave robber, a very horrid thing in Roman culture because Roman religion honored the dead as well as the ancestral spirit. All of these factors created an unwelcome environment for Witches, keeping them out of the public eye. The fact that Witches were forced into social isolation made Roman officials feel less threatened, since it became increasingly difficult for their enemies to locate Witches and obtain herbal potions. The Witch was now fully established as an undesirable in society.

With the establishment of Christianity as the official religion of Rome circa A.D. 325, the Witch was already viewed as a doer of evil deeds and the Church quickly assigned her to the company of demons and devils.

The old power of Rome was replaced by the Roman Catholic Church which sent monks and bishops into various regions of Europe to establish churches.

Augustine, the most influential Christian theologian, taught that Pagan religion and magic were invented by the devil. Thus the attitudes of earlier Rome toward Witches, now assimilated and redesigned by the Roman

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Catholic Church, were carried to northern Europe and the British Isles. Within a few centuries the stereotype of the Witch as an evil servant of Satan was established throughout Europe.

In the King James version of the Bible, the verse Exodus 22:18 reads, "Thou shalt not suffer a Witch to live." However, the original Hebrew language of the text used the word *kashaph*, meaning "one knowledgeable in poisons" (or one who assassinates by using poison), and not a "Witch" as indicated in the King James text. Whether the mistranslation was intentional or simply misguided, the King James translation provided support to those who took the lives of many people charged with practicing Witchcraft.

Another biblical verse used to support the death sentence for those convicted of Witchcraft was Leviticus 20:27. Although this verse does not contain the word "Witch" (mistranslated or otherwise), it and other related biblical verses were used by the Church and secular courts to indicate Witches and Witchcraft as inclusive in the meaning of the text.

Despite the insistence of the Church that Witches worshipped Satan, references to the worship of the goddess Diana by Witches persist through the Renaissance era in Witchcraft trials, and are noted as late as the end of the nineteenth century by such folklorists as Charles Leland. Even as early as A.D. 900 the Church addressed the worship of Diana by the "society of Diana" in the Canon Episcopi. This document stated that the followers of Diana were deceived by Satan regarding her worship and that everything they professed to experience was mental

delusion. See Diana, Familiar Spirit, Magick, Old Religion, Sabbat, Wheel of the Year, Wicca, and Witchcraft.

WITCH BALL is a glass sphere, typically green, blue, or purple, that is used as a protection. Sometimes the sphere contains glass strains extending across the diameter, loose pins, or other items inside the ball. These items are said to trap negative energy inside the ball. Witch balls are usually hung in a window, either the bedroom or living room. The sphere is often the size of a softball, but larger ones were common in the late nineteenth century. Some Witches have suggested that the ornaments hung on the Yule/Christmas tree evolved from the Witch ball.

Witch balls were believed to have the power of deflecting the evil eye and was also a counter charm against fascination. Another belief held that the glass reflected negative energy away from it, and this is why it was often hung in windows and entryways.





A Witch's ball may have been the inspiration for the bright colored balls that decorate Yule trees.

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**WITCH BOTTLE** is a collection of charms placed in a bottle as part of casting a spell. Most often the spell is one of protection, serving as a deterrent against negative spirits or energy. The bottle is usually green or amber in color. The ingredients typically include herbs, thorns or pins, charms, stones, and other items. In older Traditions, the bottle also contained urine and saliva. Typically the Witch bottle is buried in the ground or placed out of sight on a shelf.

**WITCH MARKS** are natural birthmarks on the body said to indicate a Witch. In Family Traditions the Witch mark is typically on the inside of the left thigh, the small of the back, or behind the left shoulder. Such a Witch mark is said to indicate a Witch lineage, the person reborn within the family line. The shape of the Witch mark varies, but more often than not it resembles a crescent moon, an X, or an animal footprint.

During the era of the Inquisition almost any mark on the body was enough to cause the person to be convicted as a Witch. In particular the inquisitors looked for moles, warts, and what many people call the third or extra nipple. A mark that was insensitive to pain was believed to be a sure sign that one was a Witch. An instrument known as a bodkin was used by the inquisitors to probe Witch marks. The bodkin was shaped much like an ice pick, the tip being driven into the flesh in search of insensitive areas on the body. Trick bodkins, where the blade retracted back into the handle, were used to ensure the identification of a Witch.

The trick bodkin did not inflict pain, the accused did not cry out, so therefore he or she was a Witch. From this fake tool arose the old expression "odd bodkins" which means something unethical and underhanded is taking place.

In modern Wicca/Witchcraft many people have a tattoo placed on the body as a sign of initiation or dedication to the Craft. Some Wiccans/Witches have a tattoo for each degree of initiation to mark each rite of passage. The design of the tattoo is typically selected for personal meaning to the Wiccan/Witch. Sometimes it is an animal, a

mythical creature, or a mystical/magickal design.

WITCHCRAFT (EUROPEAN ROOTS) is

difficult to define as there are many interpretations of what it is and what it is not. Historians have one view and social anthropologists have another. Added to this is the view of the Church and Judaic-Christian society, the merging of agenda with stereotypes. Finally, we also have the perspective of those who actually practice Witchcraft today. Not surprisingly these views tend to be quite different.

Among modern practitioners Witchcraft can be defined as the practice of magick and Paganism as it relates to pre-Christian European Paganism. The arts of Witchcraft include herbalism, divination, magick, ceremonial ritual, healing, potions, and spirit-world contact (familiar, elementals, etc.). Witchcraft, as depicted by the Church during the Middle Age and Renaissance periods, is considered by many modern Witches to be a deliberate distortion of the facts.

The views and actions of the Church regarding Witchcraft have kept the historical focus largely upon a period ranging from the fourteenth through the eighteenth century. The

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Church regarded Witchcraft as a heresy worthy of the death penalty, a diabolical movement designed by the Judaic-Christian devil to seduce people away from Christianity. Many historians and social anthropologists look on this period of Witchcraft as a hysteria brought on by many causes, including widespread superstition and the biased perceptions of the Inquisitors who orchestrated the persecution of those accused of Witchcraft. Many modern Witches believe that Witchcraft during this time was a misunderstood Pagan religion being victimized because its members kept to an older set of beliefs and practices.

The movement that led to the persecution of Witches began in ancient Rome, toward the end of the Empire. Roman Emperors always lived in fear of assassination and took great measures to ensure their own safety; the Praetorian Guard is one such example. The Emperors also outlawed the practice of magick, something their best security efforts had no protection against. In addition, those who practiced magick were intentionally maligned as evil and deranged individuals. Accusations of cannibalism and grave defilement were added to dissuade anyone from wishing to become involved with magick or those who practiced it. However, the earlier Greek literature related to Witches paints a different picture.

The Witch, viewed as a goddess worshipper and magick user, first appears in Western literature during the classical period. This is the figure of Medea, a Witch and priestess of the goddess Hecate. Hecate, in her earliest accounts (Hesiod's Theogony, circa 700 B.C.), is quite a different goddess than she came to be viewed in later centuries. Hesiod says that Hecate grants

an abundant harvest to farmers and fishermen, increases flocks, and protects children

(Lattimore, Richmond. *Hesiod: the Works and Days, Theogony, and the Shield of Herakles*. Ann Arbor: University of Michigan Press, 1959).

Over the following centuries both Hecate and Witches would be turned into ugly old evil hags, as opposed to the beautiful sensuous Witches of Greek mythology who seduced such heroes as Ulysses. The power of the Christian Church to foster the evil Witch image began with the conversion of the Roman Emperor Constantine in the fourth century A.D. With Constantine now a Christian, the power of the Roman Empire gave momentum to the expansion of Christianity. However, the conversion of Pagans throughout Europe was a gradual process, taking several centuries to accomplish. It took four centuries to convert southern Europe alone. By the seventh century, Christianity had overtaken England, followed by Germany in the ninth, and Scandinavia in the twelfth century.

Because the Roman Catholic Church was centered in southern Europe, the earliest accounts of the conversion process come from this region. Church theologians noted the worship of the goddess Diana among the Pagan people, and moving into northern Europe they encountered other sects such as the cult of Wotan and Frey, among others (Russell, 1980, pp. 39-40). From the writings of such figures as St. Martin of Braga supporting evidence exists that, during the fifth and sixth centuries, there was a flourishing cult devoted to the worship of Diana and Dianum (Baroja, p. 65). This was probably no great surprise since Witches had been publicly linked with the wor-

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ship of Diana in Rome as early as 30 B.C. in the writings of Horace, Ovid, and Lucan.

In 906, Region of Prum wrote a collection of instructions for bishops and their representatives in which he refers to the worship of Diana, saying essentially that the people involved are deceived by the devil into thinking their beliefs and practices are real. A major Church document of the Middle Ages called the Canon Episcopi, issued sometime around the year 900, stated basically the same idea:

Some wicked women are perverted by the Devil and led astray by illusions and fantasies induced by demons, so that they believe that they rode out at night on beasts with Diana, the Pagan goddess, and a horde of women. . . . They say that they obey Diana's commands and on certain nights are called out in her service. . . . Many other people also believe this to be true, although it is a pagan error to believe that any other divinity exists than the one God. . . . (Russell, 1980, pp. 53-54).

This philosophy held by the Church dismissed the Pagan's personal beliefs concerning their own religion. The Church could not accept the validity of any form of worship not centered on the Judaic-Christian perception of Divinity, and therefore the only possible answer must lie in the deceptive workings of the Devil. The formula was then set firmly in place, and beginning with the Inquisition there is no serious investigation into the worship of Diana or the Old Religion when charges of Witchcraft are raised. The

questions are instead focused upon the worship of Satan. Despite this tunnel-

vision approach to examining Witches and Witchcraft, references to Witches and their dealings with Diana continue to appear in Witch trial documents from A.D. 1390-1647. Other references to the ongoing Pagan worship of Diana, or other goddesses, also appear in various documents dating from A.D. 1006-1749:

1006: Nineteenth book of the Decretum (titled Corrector) associates the worship of Diana with the common Pagan folk (Ginzburg, 1991, pp. 90-91).

1280: Diocesan Council of Conserans associates the Witch Cult with the worship of a Pagan goddess named Bensozia (Ginzburg, 1991, p. 91).

1310: Council of Trier associates Witches with the goddess Diana and with Herodias (Ginzburg, 1991, p. 91).

1313: Giovanni de Matociis wrote in his *Historiae Imperiales* that many lay people believe in a nocturnal society headed by a queen they call Diana (Ginzburg, 1991, p. 940).

1384: A woman named Sibillia tried for heresy in a trial that included accounts of membership in the Society of Diana (Russell, 1972, pp. 211-212).

1390: A woman named Pierina tried by the Milanese Inquisition for belonging to the "Society of Diana" confessed to worshipping the goddess of night and stated that Diana bestowed blessings upon her (Ginzburg, 1991, p. 90-94).

1457: Three women tried in Bressanone confess that they belong to the Society of Diana, as recorded by Nicholas of Cusa (Ginzburg, 1991, p. 94).

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1526: Judge Paulus Grillandus writes of Witches in the town of Benevento who worship a goddess at the site of an old walnut tree (Leland, *Etruscan Magic & Occult Remedies*, pp. 185-191).

1547: Paulus Grillandus writes in his

Treatise on Witches: "Witches think that Diana and Herodias are true goddesses, so deeply are they involved in the error of the Pagans" (Leland, 1963, p. 151).

1576: Bartolo Spina writes in his

Quaestrico de Strigibus, that Witches gather at night to worship Diana and have dealings with spirits (Wedek. *A Treasury of Witchcraft*, p. 128).

1647: Peter Pipernus writes, in his *De Nuce Maga Beneventana* and *De Effectibus Magicis*, of a woman named Violanta who confessed to worshipping Diana at the site of

an old walnut tree in the town of Benevento (Leland, 1963, pp. 188-191).

1749: Girolamo Tartarotti, associating the Witch cult with the ancient cult of Diana, in his book *Del Congresso Nottorno Delle Lammie* (A Study of the Midnight Sabbats of Witches) writes: "The identity of the Dianic cult with modern Witchcraft is demonstrated and proven."

The Church, falling back on its basic position as stated in the Canon Episcopi, pays no mind to Diana and continues to direct its questions toward Satanic worship. Therefore, if any actual Witches were ever brought to trial they were never questioned at length about a possible pre-Christian Witches' religion, only about what the Inquisitors believed regarding Witch-

craft as they perceived it (and again, while dismissing anything contrary). When one considers that excruciating torture and psychological torment was applied to extract a "confession" that ultimately complied with the Inquisitor's view of Witchcraft, we are left with "evidence" that no modern court would ever accept, nor any person of reasonable intelligence would ever consider as reliable or wholly truthful. However, this is not to suggest that everything recorded in Witch trials cannot be separately used to indicate one thing or another, or must be disregarded entirely.

Most modern historians reject the idea that Witchcraft was the survival of a pre-Christian religion. Many view Witchcraft, during the Middle Ages and Renaissance period, as either some form of hysteria or simply something the Inquisition created for its own agenda. The majority of historians point to the trial transcripts as proof of the nonexistence of Witchcraft (the Old Religion) stating that we should see some evidence there for antiquity/survival, but find nothing to indicate an organized Witches' religion, either ancient or otherwise. However, as we saw, the questions asked during the trial of a Witch had nothing to do with the Old Religion, only with Satanic worship as defined by the Church.

In reality we do not know what practices (if any) the people accused of Witchcraft were actually involved in. We do not know whether any of them really thought of themselves as Witches when not being tortured or in desperation to save their lives. We know only what they were forced into "confessing" by whatever means available. Therefore it is not surprising that trial transcripts and the records of the

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Inquisition offer no definitive proof of Witchcraft as the survivor of an ancient religion.

Like the Church during the Middle Ages and Renaissance periods, many modern scholars also dismiss the documentation of Diana and Witchcraft. They are predisposed to label it as an anomaly, and to toss it on the "anomaly and aberration" rock pile (a large and ignored mountain of related fragments dealing with Witchcraft). There is another significant factor dismissed or slighted by many modern historians: if Old

Religion Witches did exist during the era of violent persecution by the Church, they certainly would not willingly admit to being Witches nor intentionally offer free unsolicited information regarding their religion. Under torture they would logically only answer those questions put to them and give up nothing unsolicited, for to do otherwise would bring certain death to family and friends. This is why we see various sects such as the Benandanti that deny being Witches, while at the same time maintaining beliefs and practices clearly indicating a long-standing Pagan tradition resembling the Old Religion as described by many modern Witches.

If we step away largely from the standard "confessions" of those accused of Witchcraft, and look more closely at the writings of those who investigated Witchcraft as a sect during this period, we can easily discover evidence of material commonly found in pre-Christian Pagan beliefs. Along with this there readily appears material consistent with themes found in traditional Western Occultism. These include the mention of the four elemental spirits, ritual circles, seasonal rites, moon magick, worship of a Goddess and God, and preserved written texts

passed on by Witches. These and other aspects can be found with historical documentation in the other sections of this encyclopedia, and as a whole offer compelling evidence that Witchcraft is indeed an ancient religion.

In this same light, the Witchcraft of the Inquisitors must be regarded as a misguided distortion, and the vast majority of those accused of Witchcraft cannot be seriously regarded as actual representatives of the Witches' sect. They were instead most likely Christians, although a few may have been Satanists or the mentally ill who fell victim to an era of religious intolerance and human cruelty. There are a few cases however, that seem to indicate that the accused was actually a member of the Old Religion, even though the majority of testimony even in these cases is clearly the typical directed confession commonly extracted under horrible torture. See BENANDANTI, COMPENDIUM Maleficarum, Diana, God and Goddess, Guazzo, Leland, Moon Magick, Old Religion, and Wicca.

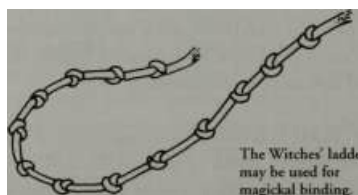
WITCHES' ALPHABET is a script used by some Witches as a secret alphabet. It has also been called the Theban script. The Witches' alphabet was popular in the Craft Community during the 1960s and 1970s, but was gradually replaced by Germanic and Celtic runes sometime in the mid-1980s. A few tradition-minded Wiccan/Witchcraft Traditions still employ this old alphabet (see illustration, p. 410).

WITCHES' LADDER is a length of cord tied with thirteen knots. In modern Wicca/Witch-craft it is used to keep track of counting during chanting or meditation. If, for example, a chant

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were to be repeated nine times, the Wiccan/ Witch would slide his or her fingers along the cord during the chant. Each time the chant is completed then the Wicca/Witch slides their fingers to the next knot until all nine knots have been encountered.

Another type of Witches' Ladder is used for magickal binding. Personal items such as a hair clipping, and symbolic charms or items are tied within the knots. This is believed to bind



an offender and prevent him or her from further acts of harm. The cord is kept inside a box until the person is ready to be released from the spell. Untying the knots and burying the items in the soil will negate the magick. See Cord Magick.

WITCHES' PYRAMID is a concept employing \*the triangle of manifestation. The Witches' pyramid consists of three mental faculties: the will, imagination, and

visualization. By employing the imagination, directed by the will, and merging with visualized images, the energy of magick begins to condense. This technique employs the ability of the mind to raise power or energy and to form it into a conceptual desire. See THOUGHT FORM and TRIANGLE OF Manifestation.

WITCHES' VOICE, INC. was founded on the Internet on Imbolc, 1996, by Chairperson Wren Walker and Webmaster Fritz Jung. The two, as a result of their work with the Witches' League for Public Awareness, saw a need for a viable cyberspace presence for Witches, Pagans, and their allies that addressed the misinformation, prejudice, and discrimination that are often problems for those in the Pagan community. They also wanted to create a site where beginning seekers could find answers to questions that were not always easily found in books, and where solitary practitioners could connect with others in the community.

In addition to creating a source of information and networking on the worldwide web, Walker and Jung (with the occasional input of their friend and media coordinator, Peg Aloï), formulated many ideas and plans for the

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outreach work that the Witches' Voice wanted to implement as the organization gained a foothold and its mission became more widely known. It was decided first and foremost that the Witches' Voice was dedicated to being a politically-neutral presence on the Net, and that as an organization it was open to all spiritual seekers on a life-affirming path, and dedicated to making the world safe for Witchcraft in all its many forms and colors.

Today, the Witches' Voice has a significant presence on the Internet, and is often referred to as the source for news and information affecting those who practice Witchcraft and other earth religions. The website has been featured in The New York Times, The Boston Globe, on a CNBC Halloween news special, in Wired Magazine, on Yahoo.com as a featured website of the week (Witches' Voice: [www.witchvox.com](http://www.witchvox.com)), on the Independent Film Channel, and in a number of other mainstream publications and media venues, including radio and cable television interviews. This is not to mention the many awards the website has garnered from other websites and cyber organizations, based on its constant and vigilant updates of news and issues affecting Witches, its beautiful visual design and impressive capabilities, and its many pages of information covering topics from ritual design to the special concerns of teenage Witches; to locating legal assistance in the event of discrimination; to environmental concerns; to reviews of books, films, and events. The site features an easy-to-use "Witches of the World" section that allows people from various countries to contact each other via e-mail based on their geographic proximity and mutual

interests—Witches in Ireland have become pals with Druids in California and wizards in Australia!

Other pages allow people to post events of interest to Pagans and Witches, or give



locations of shops selling books and magickal supplies. On "Wren's Nest," visitors to the site can see the daily news items culled from Wren's tireless searching of news publications from around the world. Much of the site's content is written by Wren and Fritz, with many guest editorials and essays from other writers from within and outside the Pagan community. Writers and would-be activists who contact the site's coordinators via email are encouraged to offer their views on various topics, and also encouraged to reach out into their local communities to address problems and issues, as well as create networks of support among Pagans and their allies. The Witches' Voice bestows their own awards on the best Pagan websites, and also posts updates on "hate sites" that attempt to portray modern Witches and Pagans as evil or allied with criminal or immoral activity. The Pagan community has in recent years been transformed by the Internet as a tool for networking and information, and the Witches' Voice, or "witchvox" as it is known, constantly celebrates the wonderful ways Pagans and Witches have been able to connect and transform our world through combined words, efforts, and magic.

WITTA is a Tradition born in America during the mid-twentieth century, but based on Celtic Irish Paganism. Though its roots are ancient this Irish path does not dismiss, but

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rather embraces, the influences of the Norse on the history and culture of Ireland, and incorporates many beliefs and practices of modern eclectic Wicca. For example, Witta recognizes the new year as beginning with the Winter Solstice as the Nordic traditions do rather than on Samhain as with most Celtic traditions. The sabbats and full moons are traditional meeting times.

The tradition is small in North America (and probably is not followed outside of North America), with the greatest known concentrations of followers in Ohio and Texas. Witta is nonhier-archical. Instead of degree systems all initiates are encouraged to study and learn to be leaders, priests, and priestesses who can lead rituals and teach others. Teaching has always been a focus of Witta; the idea being to pass along esoteric knowledge as it is understood by the teacher so that the student can develop his or her own concepts of the divine and his or her relationship to that power.

The principal deities of Witta are Brigid and Lugh, but Wittans may work as priest or priestess to any Irish deity. Witta also teaches the concept of a secret name, a name of personal power known only to one's personal deity. Two books by Llewellyn author Edain McCoy discuss Wittan practices and beliefs in greater detail: *Witta, An Irish Pagan Tradition* (1993) and *Inside a Witches' Coven* (1997). (Credit: Edain McCoy.)

WOLF is an animal with mixed symbolism. To the ancient Romans the wolf was sacred to Mars, Apollo, and Silvanus, and was an omen of victory and valor. Among early Italic tribes

the wolf was a symbol of the sun, as reflected in the god Apollo Lycius (Biedermann, p. 387).

The wolf was also a symbol of protection and nurturing as reflected in such tales as

Romulus and Remus who were suckled by a wolf when found abandoned. Such tales, known as wolf children stories, range from Native Americans and throughout Europe. This theme may be connected to the ancient goddess Artemis/Diana who was associated with childbirth and mother themes. The wolf or wild dog was one of her early companions in iconography.

In northern Europe the wolf had a darker nature than it did in southern Europe, although in Italian Witchcraft the wolf is a symbol of the waning year. In the north the wolf was the familiar of the gods of the Underworld. In Celtic mythology the wolf swallows the sun each day, causing night to appear. In Germanic lore the cosmic wolf Fenris brought evil and



In ancient Europe, the wolf was an omen of victory and valor. It was also seen as the protector and nurturer of abandoned children.

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decline into the world (Biedermann, p. 194). In European fables following the rise of Christianity, the wolf is seen as a symbol of cunning and treachery. In keeping with this theme, tales arose in Christian Europe associating the wolf with vampires and Witches.

WOMEN'S MYSTERIES in Wicca/Witch-craft are those teachings unique to the experience of being female, blended together with pre-Christian European Pagan beliefs and practices. Wicca is, among other things, essentially a lunar cult containing the Women's Mysteries of Old Europe. These Mysteries can be divided into three main categories: Triad Mysteries, Blood Mysteries, and Dark Mysteries. Each contains other related aspects of the associated mythos in which they reside.

The Women's Triad Mysteries are comprised of the following aspects: preservation, formation, and transformation. These are related to the mundane mysteries wherein women traditionally hold dominance over the home, the table, and the bed. In days of old the symbols of a woman's power were related to these important facets of human life. The broom, cauldron, hearth, and the pillow were all signs of her vital domestic reign that nurtured family life. In ancient times women were honored for their gift of nurturing the family. The home was the place of stability and sanctuary. Women

controlled, either directly or indirectly, all facets of family life and played a vital role within the community. In Greek mythology the Morae or Moirai are goddesses of fate who rule over the three decisive moments of life for a woman: birth, marriage, and death.

The Blood Mysteries are associated with the teachings and rites connected with menstruation, rebirth among the same clan, contagion magick, sex magick, and atavistic resurgence. These are all extremely ancient concepts originating from the Neolithic, if not Paleolithic, era. The Blood Mysteries were largely unique to women and marked their status in the early clan structure: maiden, mother, crone. The inherent power of these mysteries compelled men to become acquiescent within the early matrifocal cults. Out of this Mystery Tradition arose the matriarchal structure that is the basis for the priestesshood within modern Wicca/ Witchcraft.

The Dark Mysteries involve things of an occult nature. Within this category are such things as lunar magick, the worship of chthonic deities, death and regeneration, astral magick, dream magick, and generally things of an "Oth-erworld" nature. This is one of the most dangerous, and perhaps most powerful, aspects of the Mysteries. No doubt the resulting personal power associated with a mastery of this tradition underlies some of the fears concerning Witches during the time of the Inquisition.

The Women's Mystery Tradition arose from the fact that primitive women saw themselves as a mystery. There was a natural need to understand such things as menstrual bleeding, pregnancy, and childbirth. These were things that separated women from the men whose bodies demonstrated no such power. To primitive humans there was some magickal force at work at play in the lives of women, and it apparently differed from its role concerning the men of the clan. This mentality served to

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elevate women and established a sense of awe among the men.

Originally the clan operated as a group of individuals, a collective consciousness. During this period the Women's Mysteries consisted mainly of fertility rites involving the clan as a whole. The change of consciousness wherein the individual (and individual relationships) held importance gradually evolved, giving rise to various inner cults. These cults were extensions of the mysteries overseen by women. Within this new structure arose rules concerning sexual intercourse and menstruation. Women were the first to perceive the connection between sexual intercourse and conception. Female initiates were taught methods of preventing conception, along with the secrets of love magic. Just as women tended the fires of the hearth, so too did they regulate the fire of men's passion. See BLOOD and THREE Great Mysteries.

WOOD, ROBIN (1953- ) was born on November 24, 1953, in Syracuse, New York, into a very strict Christian Protestant family. She graduated from Michigan State University with a degree in teaching for the visually impaired. In 1978 she was teaching in Lexington, Kentucky, when she discovered that a number of the people she knew were

actually Wiccan. Since she knew the people, she decided that Witches must not be what she had thought they were. So she began to study the Craft. Oddly enough, she began to play the harp at the same time.

In 1979 she married an Army man, and in 1980 they moved to Okinawa, Japan. While there she was initiated into the eclectic coven that she and her husband formed between them. She named it Livingtree, and so accidentally gave birth to a new Tradition. In December 1982 they returned to the States, and her horizons expanded as new material became available, she was able to work with others, studying and worshipping in several groups made up of members from various Traditions including K.A.M., Gardnerian, Eclectic, and Faery.

In 1987 the ex-Army man became her ex-husband as well, leaving her free to marry her first true love, Michael Short, when his first marriage dissolved. They were wed in August of 1990. Michael had been initiated into a Gardnerian Coven in 1989, and was already well along his own Wiccan path.

In the fall of 1991 Robin and Michael started their own eclectic coven in the Livingtree tradition. As of 1999, that group has been disbanded. Robin was diagnosed with fibromyalgia in 1995 and found that she could no longer hold the position of High Priestess and do everything else she needed to do, but the graduates are teaching their own students across the country, and making their own additions and extensions to the Tradition.

Robin's Craft-related art began in 1985, when she began illustrating books for Llewellyn Publications. Over the next several years she created illustrations for a number of Llewellyn books, including many of Scott Cunningham's. In 1991 Llewellyn published the tarot deck that she had begun to design back in her Okinawan days. Called The Robin Wood Tarot, it has been quite popular.

In January of 1997 Robin wrote a book about ethics from a Wiccan/Pagan perspective,

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called When, Why, If. It was published by Livingtree Books, the fledgling publishing company that she and Michael are building. It is highly recommended by all sorts of people, and has become required reading in groups all over the country.

Her second book came out in July of 1998, once again under the Livingtree Books imprint. A companion book for her tarot deck, it is called Robin Wood Tarot: The Book. Currently Robin is working on her third book (and has plans for three more). She also travels all over the country speaking at Pagan festivals, sharing her experience and talents with all. In between shows, she lives in Michigan with Michael and their three cats.

Robin still plays the harp, and creates things with a sewing machine and computer, even though she can no longer paint or draw with the pencils. And she enjoys her life enormously!

WORLD TREE. See Ash.

WRAITH is an energy that is typically negative and destructive, although sometimes this is a matter of perspective. A wraith can be a spirit or a magickal creation. Sometimes a wraith spirit comes as a warning of impending death or serious misfortune. Wraith spirits also serve as guardians of mystical realms or enchanted treasures.

Y

YEAR AND A DAY is a common theme, particularly in Celtic Wicca, denoting a mystical or magickal period of time. In most cases the year and a day period is linked to transformation and/or enlightenment. In the Mabinogi, Arawn persuades Pwyll to trade places with him for the span of a year and a day. In this period, Pwyll defeats Arawn's rival for domin-

ion of the Underworld. Here we find a metaphorical tale of transformation. Because Pwyll also refrains from sleeping with Arawn's wife during this time, we can see traces of spiritual values associated with the "year and a day" theme. See ADEPT.

YULE. See Winter Solstice.

Z

ZELL-RAVENHEART, MORNING GLORY

(1948- ) is fifty-two years old, with a Gemini sun, and moon in Aquarius. She was born in Long Beach, California on May 27, 1948, an only child of Irish and Choctaw Indian ancestry; her birth name was Diana Moore. She grew up back-and-forth between California and her uncle's farm in Mississippi; frequently traveling around the country to wild and remote regions, looking for a place her father could live with chronic emphysema.

As a child, Morning Glory especially loved tales of folklore and mythology, animals and Nature, and often had clairvoyant dreams that came to be real. She formally broke with her Christian upbringing at thirteen years of age. A drama major, she studied philosophy, world religions, atheism, and occultism, and briefly joined the Vedanta Society as a teenager. It was there she first heard about the Goddess as part of a modern living religion and she still keeps an altar to the Hindu Goddess Laksmi.

Morning Glory read Sybil Leek's *Diary of a Witch* in 1967 and recognized the connection of Witchcraft to her own psychic experiences, past-life memories and Nature worshipping roots. She undertook her first vision quest and self initiation in 1968 at Big Sur in California. A self-identified Witch, she subsequently

moved to Oregon and tried to start a coven with her first husband; there her daughter, Rainbow (aka Gale), was born in 1969 on a commune outside Eugene.

Morning Glory met her soulmate, Oberon (originally Tim Zell), in September 1973 at the third annual Gnostic Aquarian Festival in Minneapolis and fell overwhelmingly in love. They were legally married April 14, 1974 in a spectacular Pagan handfasting in Minneapolis. They pledged from their first meeting to maintain an open relationship, and they have always done so. She moved to St. Louis, Missouri, with Oberon and studied Wicca, eclectic shamanism, and Goddess history, helped to produce and edit Green Egg magazine, and was ordained as a Priestess in the Church of All Worlds in 1974.

Morning Glory commuted for two years as a wife and mother between Missouri and Oregon while remaining close friends and coparents with her first husband. Morning Glory and Oberon recently celebrated their twenty-seventh anniversary. The Zells moved to California in 1977, where she helped develop a Sacred Wilderness retreat and the Living Unicorn project. She founded the Ecosophical Research Association in 1977 and cocreated the Holy Order of Mother Earth as a vessel for sacred land management and magickal education.

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Morning Glory Zell-Ravenheart.

Morning Glory and Oberon worked with a local wildlife rescue team, happily sharing their lives with many wonderful creatures to create a delightful interspecies household including cats, owls, snakes, unicorns, weasels, and opossums. The theology of deep ecology and Nature reverence developed at that time was not only intellectual, but rooted in daily practice and personal experiences of interspecies communion. Dedicating herself to Potnia Theron, the Lady of the Beasts, Morning Glory also trained as a facilitator for the "Council of All Beings" process developed by Joanna Macy and John Seed, and created her own popular Pagan workshop: the Animal Spirit Circle.

During the 1980s and 1990s Morning Glory did research, traveled, lectured, and on her own and in company with her partner Oberon. taught college courses on Neo-Paganism, the Gaia Thesis, and Goddess re-emergence. They resurrected Green Egg magazine together with Diane Darling, their estranged partner. Morning Glory's journeys have taken her to the Australian Blue Mountains, the depths of the Coral Sea, the jungles of New Guinea, the ruins of ancient Greece, the caves of Crete, and the Taoist Goddess Temples of China.

As a ritualist, Morning Glory has worked on the creation of ceremonies of every kind

and scale, from simple baby blessings and rites of passage, to spectacular events such as the total solar eclipse at the Stonehenge replica in the Oregon Dalles in 1979, attended by over 3,000 people. In 1990 she researched and co-scripted what has become an ongoing yearly modern revival of the Greek Eleusinian Mysteries at Pinnacles National Monument in California. Likewise she conducted a recreation of the Panathenaia Celebration to consecrate the Athena statue completed for the Parthenon replica in Nashville, Tennessee in 1993 and 1994.

Morning Glory has been listed as a resource person and featured in many books on Paganism and its modern history, including Margot Adler's *Drawing Down the Moon* and Rosemary Guiley's *Encyclopedia of Witches and Witchcraft*, as well as various TV documentaries over the years. Morning Glory remains a long-term featured writer for *Green Egg* magazine. She is also a published poet, songwriter, and prose author. Her short stories have been included in two volumes of Marion Zimmer Bradley's *Sword and Sorceress* anthologies, and she was an acknowledged consultant for Bradley's *The Mists of Avalon*.

Morning Glory brings to all of her projects a store of songs, chants and folklore, plus a powerful vision of the reawakening of the female principle. Her life work has been about creating an initiation into a new cycle leading to our next stage of planetary evolution: the Gaia Cycle—a marriage of science and spirituality, ecology, feminism, and sexuality.

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Morning Glory has over the last twenty-five years assembled an ever-growing Goddess collection of over 150 votive figurines from around the world and throughout history. Portions of the collection are used in her popular workshops at Pagan festivals and women's celebrations. This collection inspired her to become the original proprietor of *Mythic Images*, producing museum quality replicas of ancient Goddesses and Gods sculpted in partnership with Oberon in order to make these sacred images available to the public. This small enterprise has grown into *TheaGenesis LLC*, their family business. Their website is at [www.MythicImages.com](http://www.MythicImages.com).

Oberon and Morning Glory expanded their relationship into the *Ravenheart Family*: a polyamorous line marriage inspired by Hein-lein's *Stranger in a Strange Land*. Her additional handfasted life partners are Wolf Dean Stiles-Ravenheart, her other husband who is General Manager of *TheaGenesis*; and Wynter Rose Maccrossen-Ravenheart, her wife, fellow artist, and protege. Other members of the *Ravenheart Family* in different combinations currently comprise six individuals.

The term "polyamory," applying to multiple loving relationships, was coined by Morning Glory in 1990 in her article, "A Bouquet of Lovers," originally published in *Green Egg* magazine (May 1990), has since been entered into the *Oxford English Dictionary*. This article was a germinal work in the ongoing Poly Love community dialog. It has since been reprinted in two anthologies on this topic. For the past several years, Morning

Glory has been conducting workshops and presentations on polyamory at conferences and festivals all around the country as well as doing multiple relationship counseling work. Her calling as a Priestess of Aphrodite has taken her into the realms of Sacred Sexuality and over the years she has had the privilege of conducting nearly a hundred hand-fasting ceremonies for loving partners of all genders and lifestyles.

Morning Glory identifies herself most strongly as a Goddess historian, natural loremistress, and ritual priestess of the Great Goddess in Her many guises, connecting with both Wic-can and Pagan shamanic magical practices. Although she served a term in 1983 as Vice President of CAW, as High Priestess in 1996, and was accepted into the eighth Circle in 2000, she is currently content with her role as elder priestess of CAW.

Her secret passions are riding her horses and fencing with rapier and dagger. Current projects include: sculpting an original interpretation of the dark goddess Hecate for the Mythic Images collection, working on a book of her own about erotic goddesses, and videotaping her various goddess presentations into a modern archive. Largely recovered from last year's spinal surgery, she hopes to resume her lecture and travel schedule next year in the United States and perhaps an oracular tour of Greece in the next several years.

ZELL-RAVENHEART, OBERON (1942-) is the Founder of the Church of All Worlds and is a leading figure in the Neo-Pagan community. A modern Renaissance man, Oberon is a transpersonal psychologist, metaphysician, naturalist, theologian, shaman, author, artist,

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sculptor, lecturer, teacher, and ordained Priest of the Earth-Mother, Gaia. He sums all this up in the designation of "Wizard."

Oberon is also an initiate in the Egyptian Church of the Eternal Source, a priest in the Fellowship of Isis, and an initiate in several different Traditions of Witchcraft. He holds academic degrees in sociology, anthropology, clinical psychology, and theology. Oberon has a son, Bryan, born in 1963, and raised in the Church of All Worlds.

Oberon was born on November 30, 1942, in St Louis, Missouri—a Sagittarian with Aquarius rising. As a child he had a natural affinity with the creatures of Nature and spent much of his time alone in the woods. His early attune-ment to Nature contributed to the emergence of psychic abilities, including the gift of telepathy. He was introspective and read a wide range of literature, including various works of science fiction and fantasy.

Oberon attended Westminster College in Fulton, Missouri from 1961-1965. There, together with Richard Lance Christie, he founded the Church of All Worlds on April 7, 1962, inspired by Robert A. Heinlein's 1961 science-fiction novel, *Stranger in a Strange Land*.



After attending graduate school at Washington University in St. Louis, Oberon went on to shape the Church according to his vision of religion as a connective system that joins one with time and space through the oneness of all things. The Church of All Worlds filed for incorporation in 1967 and was formally chartered in 1968. The CAW received its 501(c)(3) exemption from the IRS on June 18, 1970, becoming the first Pagan church to do so.



Oberon Zell-Ravenheart.

First to apply the terms "Pagan" and "Neo-Pagan" to the newly emerging Nature religions of the 1960s, and through his publication of the award-winning Pagan magazine, *Green Egg* (1968-1976; 1988-1996; he is currently Publisher Emeritus), Oberon was instrumental in the coalescence of the Neo-Pagan movement, which for the last third of a century has been reclaiming the religious heritage of pre-Christian Europe.

Oberon's work through the Church played a major role in the unity of the Pagan movement and helped many Pagans focus their energies into environmental issues. He has initiated and been involved in numerous Pagan ecumenical alliances and projects, including the Council of Themis, the Council of Earth Religions, the Covenant of the Goddess, and the Papal Apology Project.

In 1970, Oberon formulated and published the theology of deep ecology which has become known as the Gaia Thesis. He met and married

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his soulmate, Morning Glory, at the Llewellyn-sponsored Gnostic Aquarian Festival in 1973, where he was a keynote speaker on that topic. They were legally married April 14, 1973, in a spectacular public Pagan handfasting ceremony in Minneapolis.

Oberon and Morning Glory pledged from their first meeting to maintain an open relationship, and they have always done so. For ten years (1984-1994) they were in a triad marriage with Diane Darling (editor of *Green Egg*, and later, *Green Man* and *PanGaia* magazines), and in 1995 they began forming their current six-person group marriage, the Ravenheart Family. They have created a family business and legal

structure called TheaGenesis LLC. In 1997, the Ravenhearts were featured on the TV show, Strange Universe, and in 2000 they were featured on A&E's documentary series, "The Love Chronicles: Love in the '60s."

Oberon and Morning Glory co-founded the Ecosophical Research Association in (ERA) 1977, and their research into arcane lore and ancient legends resulted in the Living Unicorn project, begun in 1980 and culminating with the lease of several of their unicorns to the Rin-gling Bros./Barnum & Bailey Circus.

In February 1985, Oberon organized an ERA diving expedition to Australia and New Guinea which identified the species of the mysterious "Ri" and solved the ages-old mystery of the Mermaid. In 1987 he conducted a research tour of ancient oracles and archaeological sites throughout Mediterranean Europe. Other mag-ickal journeys have taken Oberon to Peru, Hawaii, Alaska, back to Australia, and, in 1999, to France and the British Isles for the total eclipse of the Sun.

Oberon is the author of numerous published articles on history, Gaian theology, magic, shamanism, mythology, anomalies, dinosaurs, archaeology, cosmology, and related topics, and has been interviewed and quoted extensively in many books on New Age religious movements, Paganism and the occult.

With many years of theatrical experience, Oberon has been an entertaining guest on a number of radio and television talk shows around the country (and in Canada and Australia), as well as being a regular featured speaker at many Pagan festivals and conventions.

Oberon is also an accomplished ritualist, creating and conducting rites of passage, seasonal celebrations, Mystery initiations (such as the Eleusinia and the Nashville Panathenaia), Earth-healings, and other rituals for up to 3,000 people.

Oberon's artwork has illuminated the pages of various fantasy and science-fiction magazines since the late 1960's. He illustrated Anodea Judith's Wheels of Life (Llewellyn Publications, 1988), among other books, and he drew up an extensive Darkovan Bestiary for Marion Zim-mer Bradley's science-fiction series. His Forever Forest T-shirt designs may still be seen at gatherings of environmental activists.

Oberon's favorite art project is his ongoing sculpture series of Gods and Goddesses, and of mythological and legendary creatures, currently being produced and marketed through TheaGenesis LLC as the Mythic Images Collection. His masterwork is "The Millennial Gaia." Oberon's sculptures may be seen on the Mythic Images web site at: [www.MythicImages.com](http://www.MythicImages.com).

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For eight years prior to 1985, Oberon and Morning Glory lived in a 5,600-acre intentional community called Greenfield Ranch, in the mountains of northern California, creating a rural homestead and Pagan retreat center, and raising unicorns. During much of this period he traveled around the country exhibiting unicorns at

Renaissance Faires, and was largely

inaccessible for public Pagan appearances, though he continued to exercise a considerable influence in the Pagan community through the large festivals, vision quests, ceremonies, and ritual events held on the land.

Oberon now resides with the five other Ravenhearts in Sonoma County, California.

## Appendix One

### Classic Wiccan Verses

The classical verses that appear in this section have evolved over time within the modern Witchcraft/Wiccan community. They are widely used, copied, and passed throughout the modern Witchcraft community. Most of them appear to be versions of ritual poems written by author Doreen Valiente in one form or another. Valiente wrote much of the original framework for these popular verses as part of the Book of Shadows used by Gerald Gardner (for what came to be known as the Gardnerian Tradition.) However, various elements of Doreen's poems are based upon the earlier writings of other authors. The primary example is the Charge of the Goddess, which contains a full paragraph (altered only slightly) taken from Charles Leland's book *Aradia: Gospel of the Witches*.

Many people have in turn altered the writings of Valiente and created their own versions of her poems (just as she did with Leland's *Aradia* verses.) In the Witchcraft/Wiccan community people frequently receive original material passed to them following initiation, and later embellish various verses for ritual use in their own Book of Shadows. Many solitary practitioners take what is published in various books and then change the material, adapting it for personal use in their rites and spells. The Internet is now full of altered versions of poems and verses seemingly traceable to various authors who were the founders of modern Witchcraft/Wicca. Yet even these figures drew upon the writings and concepts of others who came before them.

Debates aside, the verses that appear in this section have been credited to the first appearance in a published work that I could find. These verses have become part of the Witchcraft/Wiccan community's public material passed from teacher to student and reproduced in magazines, books, and personal Web Pages on the Internet. I present them here as part of the ongoing history of Witchcraft/Wicca.

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### THE CHARGE OF THE GODDESS

Whenever you have need of anything, once in the month and better when the moon is full, then shall you assemble in some secret place and adore the spirit of me, who am Queen of all witches. There shall ye assemble, ye who are fain to to learn all sorcery, yet have not won its deepest secrets; to these will I teach all things that are as yet unknown. And ye shall be free from slavery; and as a sign that ye be truly free, you shall be naked

in your rites; and ye shall dance, sing, feast, make music and love, all in my praise. For mine is the ecstasy of the spirit,

and mine also is joy on earth; for my law is love unto all beings. Keep pure your highest ideals; strive ever towards them, let nothing stop you or turn you aside. For mine is the secret door which opens upon the Land of Youth, and mine is the cup of the wine of life,

and the Cauldron of Cerridwen, which is the Holy Vessel of Immortality. I am the gracious Goddess, who gives the gift of joy unto the heart of man. Upon earth, I give the knowledge of the spirit eternal; and beyond death, I give peace, and freedom, and reunion with those who have gone before. Nor do I demand sacrifice; for behold, I am the Mother of all living, and my love is poured out upon the earth. I am the beauty of the green earth,

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and the white moon among the stars, and the mystery of the waters, and the desire of the heart of man. Call unto thy soul, arise, and come unto me. For I am the soul of Nature, who gives life to the Universe. From me all things proceed, and unto me all things must return; and before my face, beloved of Gods and of men, let thine innermost divine self be enfolded in the rapture of the infinite. Let my worship be within the heart that rejoicest; for behold, all acts of love and pleasure are my rituals. Therefore, let there be beauty and strength, power and compassion, honor and humility, mirth and reverence within you. And thou who thinketh to seek for me, know thy seeking and yearning shall avail thee not unless thou knoweth the mystery; that if that which thy seekest thou findest not within thee, thou wilt never find it without thee. For behold, I have been with thee from the beginning; and I am that which is attained at the end of desire.

Stewart Farrar — 1971

What Witches Do

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### THE MYTH OF THE DESCENT OF THE GODDESS

Dea, our Lady and Goddess, would solve all mysteries even the mystery of Death. And so she journeyed to the Underworld in her boat, upon the Sacred River of Descent. Then it came to pass that she entered before the first of the seven gates to the Underworld. And the Guardian challenged her, demanding one of her garments for passage, for nothing may be received except that something be given in return. And at each of the gates the goddess was required to pay the price of passage, for

the guardians spoke to her: "Strip off your garments, and set aside your jewels, for nothing may you bring with you into this our realm." So Dea surrendered her jewels and

her clothing to the Guardians, and was bound as all living must be who seek to enter the realm of Death and the Mighty Ones. At the first gate she gave over her scepter, at the second her crown, at the third her necklace, at the fourth her ring, at the fifth her girdle, at the sixth her sandals, and at the seventh her gown. Dea stood naked and was presented before Dis, and such was her beauty that he himself knelt as she entered. He laid his crown and his sword at her feet saying: "Blessed are your feet which have brought you down this path." Then he arose and said to Dea, "Stay with me I pray,

and receive my touch upon your heart. And Dea replied to Dis: "But I love you not, for why do you cause all

the things that I love, and take delight in, to fade and die?" "My Lady," replied Dis "it is age and fate against which you speak. I am helpless, for age causes all things to wither, but when men die at the end of their time, I give them rest, peace and strength. For a time they dwell with the moon, and the spirits of the moon; then may they return to the realm or the living. But you are so lovely, and I ask you to return not, but abide with me here. But she answered, "No, for I do not love you." Then Dis said, "If you refuse to embrace me, then you must kneel to death's scourge." The goddess answered him: "If it is to be, then it is fate, and better so!" So Dea knelt in submission before the hand of Death, and he scourged her with so tender a hand that she cried out, "I know your pain, and the pain of love. Dis raised her to her feet and said, "Blessed are you, my Queen and my Lady." Then he gave to her the five kisses of initiation, saying: "Only thus may you attain to knowledge and to joy.

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And he taught her all of his mysteries, and he gave her the necklace which is the circle of rebirth. And she taught him her mysteries of the sacred cup which is the cauldron of rebirth. They loved and joined in union with each other, and for a time Dea dwelled in the realm of Dis.

For there are three mysteries in the life of Man which are: Sex, Birth, and Death (and love controls them all). To fulfill love, you must return again at the same time and place as those who loved before. And you must meet, recognize, remember, and love them anew. But to be reborn you must die and be made ready for a new body. And to die you must be born, but without love you may not be born among your own.

But our Goddess is inclined to favor love, and joy and happiness. She guards and cherishes her hidden children in this life and the next. In death she reveals the way to her communion, and in life she teaches them the magic of the mystery of the Circle (which is set between the worlds

of men and of the gods).

Raven Grimassi — 1997 Wiccan Mysteries

## ENCYCLOPEDIA OF WICCA & WITCHCRAFT

### DRAWING DOWN THE MOON

All ye assembled at mine shrine, Mother Darksome and Divine. Mine the Scourge and mine the Kiss, Here I charge you in this sign All ye assembled in my sight, Bow before my spirit bright,

Aphrodite, Arianrod, Lover of the Horned God,

Mighty Queen of Witchery and night, Morgan, Etione, Nisene, Diana, Bridgid, Melusine, Am I named of old by men, Artemis and Cerridwen, Hell's dark mistress, Heaven's Queen. Ye who ask of me a rune, Or would ask of me a boon, Meet me in some secret glade, Dance my round in greenwood shade, By the light of the Full Moon.

In a place, wild and lone, Dance about mine altar stone; work my holy mystery. Ye who are feign to sorcery, I bring ye secrets yet unknown. No more shall ye know slavery, who give true worship unto me.

Ye who tread my round on Sabbat night, come ye naked to the rite, in token that ye be really free. I teach ye the mystery of rebirth, work ye my mysteries in mirth. Heart joined to heart and lip to lip, five are the points of fellowship, that bring ye ecstasy on earth,

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for I am the circle of rebirth. I ask no sacrifice, but do bow, no other Law but love I know, by naught but love may I be known.

All things living are mine own, from me they come, to me they go.

I invoke Thee and call upon Thee Mighty Mother of us all. Bringer of Fruitfulness by seed and by root. I invoke Thee by stem and bud. I invoke Thee by life and love and call upon Thee to descend into the body Of this Thy Priestess and Servant. Hear with her ears, speak with her tongue, touch with her hands, kiss with her lips, that thy servants may be fulfilled.

Lady Sheba — 1974 The Grimoire of Lady Sheba

## ENCYCLOPEDIA OF WICCA & WITCHCRAFT

### GREAT RITE INVOCATION

Assist me to erect the ancient altar, At which in days past all worshipped; The great altar of all things. For in times of old, woman was the altar. Thus was the altar made and placed, and the sacred place was the point within the center of the circle. As we have of old been taught that the point within the center is the origin of all things. Therefore

should we adore it; Therefore whom we adore we also invoke. O Circle of Stars, Whereof our Father is but the younger brother, Marvel beyond imagination, soul of infinite space,

Before whom time is ashamed, The mind bewildered, and the understanding dark, Not unto thee may we attain unless thine image be love. Therefore, by seed and root, and stem and bud, And leaf and flower and fruit do we invoke thee. O Queen of Space, O Jewel of Light, Continuous One of the heavens; Let it be ever thus That men speak not of thee as One, but as None; And let them not speak of thee at all, Since thou art continuous. For thou art the point within the Circle, which we adore; The point of life, without which we would not be. And in this way truly are erected the holy twin pillars, In beauty and in strength were they erected To the wonder and glory of all men.

Altar of mysteries manifold, the sacred circle's secret point

thus do I sign thee as of old with kisses of my lips anoint.

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Open for me the secret way, the pathway of intelligence, beyond the gates of night and day, beyond the bounds of time and sense, behold the mystery aright, the five true points of fellowship, here where the Lance and Grail unite and feet, and knees, and breast, and lip.

Stewart and Janet Farrar — 1984

The Witches' Way

ENCYCLOPEDIA OF WICCA & WITCHCRAFT

INVOCATION OF THE HORNED GOD

By the flame that burneth bright,

O Horned One! We call thy name into the night,

O Horned One!

Thee we invoke, by the moon-led sea, By the standing stone and the twisted tree. Thee we invoke where gather thine own, By the nameless shrine forgotten and lone.

Come where the round of the dance is trod, Horn and hoof of the goatfoot God! By moonlit meadow, on dusky hill,

When the haunted wood is hushed and still.

Come to the charm of the chanted prayer, As the moon bewitches the midnight air. Evoke thy powers, that potent bide In shining stream and the secret tide.

In fiery flame by starlight pale, In shadowy host that rides the gale, And by the fern-brakes fairy-haunted Of forests wild and woods enchanted.

Come! Come! To the heart-beats drum! Come to us who gather below When the broad white moon is climbing slow Through the stars to the heaven's height We hear thy hoofs on the wind of night! As black tree-branches shake and sigh, By joy and terror we know thee nigh.

We speak the spell thy power unlocks At Solstice, Sabbat, and equinox.

Lady Sheba — 1974

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### WICCAN REDE

Bide ye Wiccan laws ye must in perfect love and perfect trust Live and let live, fairly take and fairly give Form the circle thrice about to keep all evil spirits out To bind ye spell every time, let ye spell be spake in rhyme Soft of eye, light of touch, speak ye little, listen much Deosil go by the waxing moon, singing out ye Witches' Rune Widdershins go by the waning moon, chanting out ye Baneful Rune When the Lady's moon is new, kiss your hand to her times two When the moon rides at her peak, then ye heart's desire seek Heed the North wind's mighty gale, lock the door and trim the sail When the wind comes from the South, love will kiss thee on the mouth When the wind blows from the West, departed souls may have no rest When the wind blows from the East, expect the new and set the feast Nine woods in ye cauldron go, burn them fast and burn them slow Elder be ye Lady's tree, burn it not or cursed ye'll be When the wheel begins to turn, soon ye Beltaine fire'll burn When the wheel hath turned to Yule, light a log the Horned One rules Heed ye flower, bush and tree, by the Lady blessed be Where the rippling waters flow, cast a stone and truth ye'll know When ye have and hold a need, harken not to others greed With a fool no season spend, nor be counted as his friend Merry meet and merry part, bright the cheeks and warm the heart Mind ye threefold law ye should, three times bad and three times good When misfortune is anow, wear the blue star upon thy brow True in love ye must ever be, lest thy love be false to thee In these eight words the Wiccan Rede fulfill, 'An ye harm none, do what ye will.

— Traditional, based upon a Gardnerian version from a Book of Shadows

## ENCYCLOPEDIA OF WICCA & WITCHCRAFT

### THE WITCHES' CHANT

Darksome night and shining Moon, Harken to the witches' rune. East then south, west then north, Hear! Come! I call Thee forth!

By all the powers of land and sea,



Be obedient unto me. Wand and Pentacle and Sword, Harken ye unto my word.

Cords and Censer, Scourge and Knife, Waken all ye into life. Powers of the witch's Blade,  
Come ye as the charge is made.

Queen of Heaven, Queen of Hell, Send your aid unto the spell. Horned Hunter of the  
night, Work my will by magic rite.

By all the powers of land and sea,

As I do say, "so mote it be." By all the might of moon and sun, As I do will, it shall be  
done.

Lady Sheba — 1974

ENCYCLOPEDIA OF WICCA & WITCHCRAFT

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THE WITCHES' CREED

Hear now the words of the witches, The secrets we hid in the night, When dark was our  
destiny's pathway, That now we bring forth into light

Mysterious water and fire, The earth and the wide-ranging air, By hidden quintessence  
we know them, And will and keep silent and dare.

The birth and rebirth of all nature, The passing of winter and spring, We share with the  
life universal, Rejoice in the magical ring.

Four time in the year the Great Sabbat

Returns, and the witches are seen At Lammas and Candlemas dancing, On May Eve and  
old Hallowe'en.

When day-time and night-time are equal,

When the sun is at greatest and least, The four Lesser Sabbats are summoned, Again  
witches gather in feast.

Thirteen silver moons in a year are,

Thirteen is the coven's array. Thirteen times as Esbat make merry, For each golden year  
and a day.

The power was passed down the ages, Each time between woman and man, Each  
century unto the other, Ere time and the ages began.

ENCYCLOPEDIA OF WICCA & WITCHCRAFT

When drawn is the magical circle, By sword or athame or power, Its compass between  
the two worlds lies, In Land of the Shades for that hour.

This world has no right then to know it, And world of beyond will tell naught, The oldest  
of Gods are invoked there, The Great Work of magic is wrought.

For two are the mystical pillars, That stand at the gate of the shrine, And two are the  
powers of nature, The forms and the forces divine.

The dark and the light in succession, The opposites each unto each,

Shown forth as a God and a Goddess, Of this did our ancestors teach.

By night he's the wild wind's rider, The Horn'd One, the Lord of the Shades, By day he's  
the King of the Woodland, The dweller in green forest glades.

She is youthful or old as she pleases, She sails the torn clouds in her barque, The bright  
silver lady of midnight, The crone who weaves spells in the dark.

The master and mistress of magic, They dwell in the deeps of the mind, Immortal and  
ever-renewing, With power to free or to bind.

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So drink the good wine to the Old Gods, And dance and make love in their praise, Til  
Elphame's fair land shall receive us In peace at the end of our days.

An Do What You Will be the challenge, So be it in Love that harms none, For this is the  
only commandment, By Magic of old, be it done

Eight words the Witches' Creed fulfill: If it harms none, do what you will.

Doreen Valiente — 1978 Witchcraft for Tomorrow

#### Appendix Two

#### Craft/Pagan Publications

The following publications may be contacted for further information. Please send a self-  
addressed stamped envelope with your inquiry to ensure a reply.

#### Accord

The Council of Magickal Arts, Inc. P.O. Box 6756 Abilene, TX 79608-6756  
[www.magickal-arts.org](http://www.magickal-arts.org) Official

#### Abrasax

P.O. Box 1219

Corpus Christi, TX 78403

Acorns

P.O. Box 6006 Athens, GA 30604

ADF Journal P.O. Box 516 East Syracuse, NY 13057

Aerious Journal

93640 Deadwood Creek Road Deadwood, OR 97430

Al-Mali Review 3000 E. Colfax #355 Denver, CO 80203

Amulet Newsletter P.O. Box 123 Coos Bay, OR 97420

Asatru Today

1160 Veirs Mill Road L15-175 Wheaton, MD 20902

At the Crossroads P.O. Box 112 St. Paul, AR 72760

Azrael Project Newsletter c/o Westgate Press Leilah Wendell 5219 Magazine Street New Orleans, LA 70115

Baba Yaga News P.O. Box 330 South Lee, MA 01260

Baelder

60 Elmhurst Road

Reading

Berkshire

RG1 5HY

England

[www.student.hk-r.se/tb96der](http://www.student.hk-r.se/tb96der) [www.bogo.co.uk/a](http://www.bogo.co.uk/a)

ENCYCLOPEDIA OF WICCA & WITCHCRAFT

The Bard

P.O. Box 521405

Salt Lake City, UT 84152

The Belfry

P.O. Box 471221

San Francisco, CA 94157-1221

The Beltane Papers 133 Lincoln #174 Bellingham, WA 98226

Berkana

RCG/MN Inc. P.O. Box 14974 Minneapolis, MN 55414 (Women only)

Beyond Bifrost P.O. Box 814 Douglas MI, 49406

Circle Guide to Pagan Groups P.O. Box 219 Mt Horeb, WI 53572 [www. circlesanctuary. org](http://www.circlesanctuary.org)

Circle Network News Circle Sanctuary P.O. Box 219 Mt. Horeb, WI 53572 [www. circlesanctuary. org](http://www.circlesanctuary.org)

The Cauldron Mike Howard Caemorgan Cottage Caemorgan Road Cardigan, Cardiganshire SA43 1QU Wales

United Kingdom

Celtic Camper P.O. Box 782 Tucson, AZ 85702

Changing Men P.O. Box 908 Madison, WI 53701

Children of the Moon P.O. Box 7360 Everett, WA 98201

Coming Out Pagan P.O. Box 30811 Bethesda, MD 20824

The Coven Chronicle P.O. Box 23 Hollowville, NY 12530

Covenant of the Goddess Newsletter P.O. Box 1226 Berkeley, CA 94704

COVENSTEAD

A Journal of the East Coast Pagan Community Sapphire Press

113 N. Washington Street, #304 Rockville, MD 20850

Craft/Crafts P.O. Box 441 Ponderay, ID 83852

Crescent Magazine P.O. Box 705

Providence, RI 02901-0705

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The Crescent RCOG

P.O. Box 6677 Madison, WI 53716

Crossroads Collective Celtic Newsletters

Northern Crossroads (US) and Southern Crossroads (Aus) % A. Terra P.O. Box 602696  
Cleveland, OH 44102.

Crossroads Learning Center P.O. Box 1284 Seattle, WA 98102

Crows' Cause P.O. Box 8281 Roseville, MI 48066

The Crystal Moon Digest P.O. Box 802 Matteson, IL 60443

CUUPS Newsletter

8190A Beechmont Avenue, #335 Cincinnati, OH 45255-3154 [www.cuups.org](http://www.cuups.org)

Daughters of Inanna P.O. Box 81804 Fairbanks, AK 99708

Daughters of Nyx P.O. Box 1187

White Salmon, WA 98672 (\$14)

Dragon Whispers

1511 E. Commercial Blvd., #131 Fort Lauderdale, FL 33334

Dream Network

1337 Powerhouse Lane, Suite 22

P.O. Box 1026

Moab, UT 84532-5936

[www.dreamnetwork.net](http://www.dreamnetwork.net)

DreamWeaver P.O. Box 150692 Fort Worth, TX 76108

The Druid's Progress P.O. Box 9420 Newark, DE 19714

Dunraven House P.O. Box 403 Boulder, CO 80306 Fax (303) 443-9625  
[hpmorwyn@aol.com](mailto:hpmorwyn@aol.com) Catalogs \$2.00, refundable w/first order

Earth Circle News P.O. Box 1938 Sebastopol, CA 95473

EarthKeeper Magazine P.O. Box 58

Montezuma, NM 87731

Earthsongs

The Journal of the Society of Celtic Shamans P.O. Box 233 Harrison Hot Springs British Columbia, Canada V0M 1K0

[www.geocities.com/Athens/Oracle/6097](http://www.geocities.com/Athens/Oracle/6097)

EarthSpirit Newsletter P.O. Box 365 Medford MA, 02155

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Earth Spirit Speaks 5003 50th Way West Palm Beach, FL 33409

Earth Tribe P.O. Box 92 Burley, ID 83318

Eklektikos

788 Harrison Street Lebanon, OR 97355

Emerging Self P.O. Box 8017 Bartlett, IL 60103

EnchantE P.O. Box 735

New York, NY 10014-0702

Enchanting News P.O. Box 145 Marion, CT 06444

Evergreen News P.O. Box 624 Monroeville, PA 15146

Festive Circles Update P.O. Box 26442 Oklahoma City, OK 73126

Four Winds P.O. Box 3594 Ashland, OR 97520

Free Spirit Rising P.O. Box 5358 Laurel, MD 20725

From the Hearth 728 Derrydown Way Decatur, GA 30030

Green Egg: A Journal of the Awakening Earth 212 So. Main Street, Suite #22B Willits, CA 95490

Gnosis

P.O. Box 14217

San Francisco, CA 94114

Golden Isis

Gerina Dunwich

23233-105 Saticoy Street, Suite 137 West Hills, CA 91304

G.R.A.I.L. Directory GPO Box 1444 Canberra City ACT 2601 Australia

FIazel Grove Musings 1225 E. Sunset #304 Bellingham, WA 98226

The FIazel Nut P.O. Box 186 Auburn, AL 36831-0186

The Heart Beat R.R. 1 Box 133 Dexter, NY 13634

Heart Dance 473 Miller Avenue Mill Valley, CA 94941

Hearthfire Journal P.O. Box 56 Walton, OR 97490

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Heartsong Music Review P.O. Box 5716 Eugene, OR 97405

Hephaestos' Forge P.O. Box 420541 Atlanta, GA 30342

Hermit's Lantern

Published by the Hermit's Grove

P.O. Box 0691

Kirkland, WA 98083-0691

Hole in the Stone

2049 South Federal #286 Denver, CO 80219

Horns and Crescent/CoG P.O. Box 622

Millis, MA 02054-0622

How About Magic P.O. Box 136 Dane, WI 53529

Idunna

P.O. Box 25637 Tempe, AZ 85285

In Spirit

P.O. Box 2362 Dover, OH 44622

Intuitive Explorations P.O. Box 561 Quincy, IL 62306

Ishpiming Magazine P.O. Box 340

Manitowish Waters, WI 54545

The Iron Oak Voice Church of Iron Oak ATC P.O. Box 060672 Palm Bay, FL 32906-0672

Keltria

% Tony Taylor

630 N. Sepulveda, Suite 909 El Segundo, CA 90245

Lady Letter P.O. Box 1107 Los Alamos, NM 87544

The Labyrinth of New England 505 Paradise Road, Suite 161 Swampscott, MA 01907

Leaves

P.O. Box 765 Hanover, IN 47243

Living a Magickal Life P. O. Box 14929 Philadelphia, PA 19149

LunaSol

P.O. Box 99094 Norfolk, VA 23509-9094

Magical Forest Gazette 2072 North University Drive Pembroke, FL 33204

Magickal Forum P.O. Box 34222 Baltimore, MD 21221

MECAA Journal Denise Thomas P.O. Box 431147 Pontiac, MI 48343-1147

ENCYCLOPEDIA OP W1CCA & WITCHCRAFT

Midwest Pagan Correspondence P.O. Box 160

Western Springs, EL 60558

Mnemosyne's Scroll RO. Box 1137 Bryn Mawr, PA 19010

Moonbeams Journal P.O. Box 6921 Columbia, MO 65205-6921  
[www.computerland.net/~moonbeams](http://www.computerland.net/~moonbeams)



MoonWb P.O. Box 15461 Washington, DC 20103

Moon Shadows 4121 Oak Street #20 Burbank, CA 91505

Morning Star News P.O. Box 324 Louisville, CO 80027

Mothers pout P.O. Box 1360 Exton, PA 19341

Mystagogue Magazine P.O. Box 15955 Sacramento, CA 95852

Mystic Aegis P.O. Box 62564 Norm Charleston, SC 29419

NewAeon Newsletter P.O. Box 19210 Pittsburgh, PA 15213

New. Moon New York

P.O. Box 1471 Madison Square Station New York, NY 10159

New Moon Rising Dragons Bream Ltd. P.O. Box 1731 Medfoc OR 97501-0135  
[www.celts.com](http://www.celts.com)

New Worlds of Mind and Spirit P.O. Box 64383 Sc. Paul MN 55164-0383

NightScapes P.O. Box 331 Morgan Gtv, LA 70381

Notes From Taychopera RO. Box 8212 Madison, WI 53708

Obsidian

Mvrnah Lavm, Editor P.O. Box 614 Athoi, MA 01331

Of a Like Mind (Feminist) P.O. Box 6677 Madison, WI 53716

Of Writers & WrrcHES WPPA Newsletter P.O. Box 1392 Mechanicsburg, PA 17055

Omega New Age Directory 6418 S. 39th Arame \* Phoenix, AZ 85041

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Open Circle P.O. Box 060192 Palm Bay, FL 32906

Open Ways

602 NE 3rd Avenue, Suite E-1 66 Camas, WA 98607-2156  
[www.9houses.org/OpenWays/](http://www.9houses.org/OpenWays/)

Out of the Broom Closet P.O. Box 2298 Athens, OH 45701

Pagan Dawn

The Pagan Federation BM Box 7097 London WC1N 3XX United Kingdom

Pagan Ink P.O. Box 2746 Loop Station

Minneapolis, MN 55402-0746 Info contact: Liz Johnson P.O. Box 4216 Hopkins, MN 55343

Paganet News P.O. Box 61054 Virginia Beach, VA 23466-1054 [www.paganet.org](http://www.paganet.org)

Pagan i Worldwide

"The New Pagan Yellow Pages" P.O. Box 40972 Eugene, OR 97404 [www.efn.org/~jspencer/](http://www.efn.org/~jspencer/)

Panthology LPO Box 300 ANU, ACT. 2601 Australia

PanGaia P.O. Box 641 Point Arena, CA 95468 (707) 882-2052

Pan's Grove

458 S. Walnut Street Casper, WY 82601

Panegyria

The Journal of the Aquarian

Tabernacle Church

P.O. Box 409

Index, WA 98256-0409

[www.AquaTabCh.org](http://www.AquaTabCh.org)

Phases

P.O. Box 38113 Phoenix, AZ 85069-8113 [www.members.aol.com/ttgoddess](http://www.members.aol.com/ttgoddess)

The Pomegranate

501 NE Thompson Mill Road Corbett, OR 97019

PPRN

P.O. Box 891510 Temecula, CA 92589

MI

ENCYCLOPEDIA OF W1CCA & WITCHCRAFT

Pagan Digest P.O. Box 10979 Oakland, CA 94610

Pagan Press P.O. Box 7625 Minneapolis, MN 55407

Pagan Tides

9201 Patterson Avenue #10 Richmond, VA 23229

Pagans for Peace P.O. Box 2205 Clearbrook

British Columbia, Canada V2T3X8

Pagasanu

% Simone-Alys

175 Pleasant Street #3C

Concord, NH 03301

PANPIPES

P.O. Box 17933 Phoenix, AZ 85011

Pantheos P.O. Box 9543 Santa Fe, NM 87504

Pan's Grove P.O. Box 124838 San Diego, Ca 92112

Prediction Link House Dingwall Avenue Croydon, Surrey England CR9 2TA

Raven's Call P.O. Box 22349 San Diego, Ca 92192 (Editor Raven Grimassi)  
[www.Stregheria.com](http://www.Stregheria.com)

Razing the Stakes P.O. Box 1646 "Santa Cruz, CA 95061

Reclaiming Quarterly P.O. Box 14404 San Francisco, CA 94114 [www.reclaiming.org/](http://www.reclaiming.org/)  
[cauldron/ newsletter](http://cauldron/newsletter)

Red Garters P.O. Box 162046 Sacramento, CA 95816

Rosegate Journal/WARD P.O. Box 59671 Providence, RI 02903

Rune

P.O. Box 414512 Kansas City, MO 64141

The Runestone P.O. Box 445 Nevada City, CA 95959

Sagewoman P.O. Box 641 Point Arena, CA 95468 [www.sagewoman.com](http://www.sagewoman.com)

Silver Wheel Anna Franklin P.O. Box 12 Earl Shilton, Leicester England LE9 7ZZ

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Sacred Grove

16845 N 29th Ave #1346 Phoenix, AZ 85023

Sacred Hart P.O. Box 72 Kenmore, NY 14217

Sacred Path P.O. Box 334 Maplewood, NJ 07040

The Seeker P.O. Box 3326 Ann Arbor, MI 48106

Serpent's Tail P.O. Box 07437 Milwaukee, WI 53207

Shadowplay P.O. Box 95657 Seattle, WA 98145

The Shaman Papers HC 89 Box 451 Willow, AK 99688

Silver Chalice P.O. Box 196 Thorofare, NJ 08086

The Silver Pentagram P.O. Box 9776 Pittsburgh, PA 15229

Solitary P.O. Box 6091 Madison, WI 53716

Spirit Earth/COWA P. O. Box 103 Kelmscott WA6111 Australia

Spirited Women

A Women's Spirituality Magazine P.O. Box 9246 Portland, OR 97207

Staves

1279 Roosevelt

Salt Lake City, UT 84105

Subconscious Soup P.O. Box 421272 Kissimmee, FL 34742

Sword of Dyrnwyn P.O. Box 674884 Marietta, GA 30067

Symphony: Magick P.O. Box 27465 San Antonio, TX 78227

THINK! MAGAZINE:

The Best in Pagan Thought [www.nii.net/-think/Summary](http://www.nii.net/-think/Summary)

Talking Stick P.O. Box 4274 Ann Arbor, MI 48106

Thou Art ... P.O. Box 141324 Columbus, OH 43214

The Threshold % Meg Wittenmyer 13385 Herring Rd Colorado Spring, CO 80908

ENCYCLOPEDIA OF WICCA & WITCHCRAFT

Thunderbow II P.O. Box 185 Wheatridge, CO 80034

Total Eclipse P.O. Box 1055 Suisun City, CA 94585

Triple Flame P.O. Box 1086 Chesterfield, VA 23832

Trollwise Press P.O. Box 080437 Staten Island, NY 10308

The Unicorn & The Littlest Unicorn Rowan Tree Church P.O. Box 691 Kirkland, WA 98063

The Witches Trine 48 Page Street San Francisco, CA 94102

The Wanderers' Network P.O. Box 1583 Clovis, NM 88102

Water

P.O. Box 1364 Bloomington, IN 47402

The Web P.O. Box 924 Springfield, MO 65801

WebNotes

4030 Galen Road Clyde, NY 14433 315-594-9586

White Dragon

103 Abbotswood Close Winyates Green Redditch, Worcestershire B98 0QF England

The Wiccan Rede •P.O. Box 561 Ozona, FL 34660

Wild & Weedy P.O. Box 508 Clark Fork, ID 83811

Wita on the Wind 1214 East Main Street Burley, ID 83318

Witch's Brew 610 Turner Road Bluff City, TN 37618

The Witches' Almanac P.O. Box 4067 Middletown, RI 02842

Witches and Witchlings 6900 San Pedro #147-113 San Antonio, TX 78218

Wyrđ

P.O. Box 624 Monroeville, PA 15146

Yggdrassil

Prudence Priest, Editor 537 Jones Street, #2154 San Francisco, CA 94109  
[www.freyasfolk.org/](http://www.freyasfolk.org/)

Appendix Three

Organizations

Aisling Association of Celtic Tribes [www.members.aol.com/AislingACT/index.html](http://www.members.aol.com/AislingACT/index.html)

Alachua Pagan Alliance P.O. Box 12625 Gainesville, FL 32604

Alliance of Solitary Practitioners [www.witchcraft.net/ASP/](http://www.witchcraft.net/ASP/)

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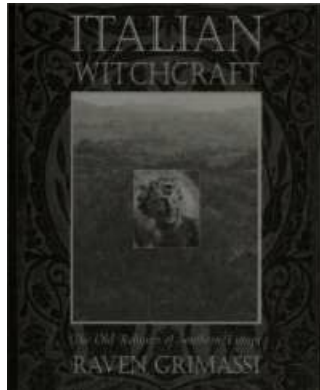
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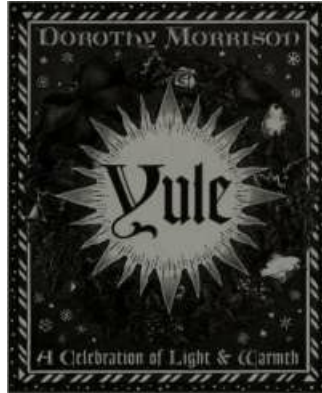
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