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WITCHCRAFT, PAGANISM & FOLKLORE

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2001- A CAULDRON ODYSSEY

With this issue *The Cauldron* reaches the considerable milestone of 100 issues and celebrates 25 years of continuous publication. This is quite an achievement for a non-profit making publication available by private subscription. Especially as it is produced as a one-person effort on a shoestring budget. TC emerged from a general occult magazine called *Spectrum* that was edited and published by your present editor for ten issues in the 1970s. The title was taken from a feature in that magazine on rural superstitions, folk magick and herbal lore called Ceridwen's Cauldron. The 'Ceridwen' part was dropped to make the magazine more ecumenical and, of course, the word 'cauldron' has a wealth of esoteric meanings and associations. To most people in the Craft it represents inspiration, spiritual transformation and rebirth.

Basically TC came into existence because a well-known Gardnerian high priestess in south-west London suggested to your editor that there was room for another Craft newsletter as an alternative to *The Wiccan*, the Pagan Front publication founded in 1968. The original idea was to run *Spectrum* and TC in tandem, but this soon became unrealistic while also trying to hold down a 9-5 job. Only a hundred copies of the first issue of TC were printed so they are now a collector's item. They were produced as a foolscap newsletter of a couple of pages on a second-hand roneo duplicator. This venerable machine had been purchased with your editor's redundancy payment from a record company in London. At first the duplicator operated electronically, that is until the electric motor burned out and could not be replaced. This then meant cranking the handle manually to churn out hundreds of printed sheets. What japes! In the early 1980s your editor moved from suburban Surrey to rural south-west Wales and eventually found an excellent printer in Pro-Print of Carmarthen, who we are still with. They took over the production side and in the early 1990s TC shapeshifted into a professionally printed A4 magazine.

The original aims of TC were inspired by the short-lived Witchcraft Research Association. This had been founded in 1964 to bring together Hereditary, Traditional and Wiccan Crafters in mutual co-operation. Unfortunately the WRA was destroyed by in fighting between the Wiccans and other branches of the Craft (Nothing is new. In fact it is pretty damned depressing that this is still going on nearly thirty years on!). In the first editorial our objective was stated as providing an independent forum open to pagans, witches and occultists of all traditions. Twenty-five years on this is basically still our aim.

Back in 1976, of course, the Craft scene was very different. If you wanted an occult book or a Tarot pack you had two choices in London - Atlantis bookshop and Watkins. Today every city and large town has a New Age shop or occult suppliers. Also most mainstream publishing houses now have an esoteric or New Age imprint. Our first exchange listing in 1977 listed seven other magazines (six of which are now defunct). Today we exchange with nearly thirty magazines and there are many more out there. On the pagan and Craft front nowadays we have such organisations as the Pagan Federation, the Guild of Pagans, the Fellowship of Isis (founded 1976), Green Circle and the Association of Hedgewitches. Most have their own newsletters or magazines, local contacts and often regional conferences. At first glance the situation is much improved since TC arrived on the scene. But, unfortunately, that can also be problematic as the beginner has a wider choice today. This brings without it new problems of information overload and choice fatigue. Faced with a bewildering array of traditions, paths and groups the beginner can easily get confused. In these circumstances there is a greater opportunity for the new seeker to be misled.

Other changes in the Craft scene over the last twenty-five years have been no less dramatic. In the late 1970s and early 1980s neo-paganism became politicised. The publication of Starhawk's *The Spiral Dance* and groups like Pagans against Nukes in the UK were part of this process. Many pagans became involved in the Greenham Common anti-cruise missile and Diablo Canyon nuclear plant demos. Feminists also became interested in the new concept of 'Goddess spirituality' and feminine separatist Dianic Wicca, which eventually led to today's 'New Age Wicca', and adopted those neo-pagan ideas and ideals that suited their radical

political agenda. Many feminists rejected Gerald Gardner and his works as 'patriarchal' and 'homophobic', while still using Wiccan ritual elements like the Charge of the Goddess without sometimes, apparently, realising their origin. In the 1980s we had the 'Satanic ritual abuse' scare, with sensational court cases in the Orkneys, Rochdale, Epping and West Wales. Despite the fact that witches, pagans and occultists did not feature in these cases it had a large impact. In the 1990s we saw a revival of interest in traditional witch ways, cunning folk and solitary Craft, as well as, paradoxically, calls for neo-paganism to be transformed into a new organised religion for the Aquarian Age.

Over the years TC has reflected all these developments. Since 1976 each issue has been a deliberate mixture of articles, regular features, news items and views concerning all aspects of witchcraft, paganism, folklore and Earth Mysteries. In the late 1970s we led the field with a pioneering feature called Econews examining links between ecology and the neo-pagan worldview. Both it and our Ancient News feature reporting on the latest archaeological discoveries, have been shamelessly copied by more recent magazines. We don't mind. As well as publishing historical material, TC has also highlighted contemporary issues such as the 'Satanic ritual abuse', the threats to our sacred sites from tourism and vandalism and attacks on religious freedom by the fundies. We have also had a policy of re-printing interesting articles from other magazines whose readership does not usually overlap with ours. An important feature of each issue of TC has been our comprehensive review section of new books, magazines and music. We know from your letters, and the readers' survey forms, that you especially appreciate our extensive coverage of new books.

We have been very lucky over the years to have built up a hard-core of excellent writers and artists. Many of these are professionals who have given their services free and in this 100th issue we have some specially commissioned articles on practical aspects of ritual and magick. We would like to take this opportunity to thank everyone who has contributed to TC over the years, as without you the magazine would not exist. Although we always have a large backlog of articles to publish, we always welcome new writers. You don't have to be a professional or an expert. If you have something original and interesting to say then we want to hear from you.

TC has always been independent and sometimes idiosyncratically so. It has never been the mouthpiece of any particular organisation, group or tradition. This gives us the freedom to speak freely and criticise anyone we think deserves it. In the past some people have had some very peculiar ideas about TC and where it is coming from. We were once famously described as 'a Gardnerian newsletter' and have also been accused of promoting Satanism! Your editor has also been labelled a Tory and a Marxist – so our non-party political stance must work! Such extreme views at least prove that we seem to be catering for all tastes out there in wonderland.

As the new century officially begins our mission (which we have chosen to accept) will be to continue to provide our loyal readership with an intellectually challenging publication (we refuse to dumb down!) packed full of interesting articles at a reasonable cover price – even if the latter means sacrificing style for substance. To keep TC going in the future we need your support as both subscribers and contributors. Send us your subscriptions, articles and artwork and, at the moment, your editor is quite happy to do the rest. No salesman will call. So here is to the next 25 years! ☺

M.H.

TC READER'S SURVEY

We would like to thank everyone who has so far sent back a completed reader's survey form as supplied with the last issue. This is proving to be a very interesting, worthwhile and sometimes humbling exercise. A full analysis of the results will be published in our next issue and we guarantee it will make interesting reading! In the meantime, if you not have already done so, could you please return your completed form as soon as possible as YOUR input is valued and is essential for this exercise. Ta ever so! Now let's get on with show...

Invocation of Our Lord of Midnight, Mahazrael-Deval, being a Conjunction of the High Sabbatic Witch-Father

Here set forth by Andrew D. Chumbley

In the present-day recension of the Sabbatic Craft Tradition there are a number of deities and spirits who are honoured and adored as the patrons of Our Arte. Amongst these is the circle of the eight Witch-fathers and eight Witch-mothers, who collectively are revered as the "Retinue of the Faithful Gods".

The sixteen Lords and Ladies of the Faithful Retinue are envisaged as the Wardens of the Cardinal and Sub-cardinal directions of the circle or "blood-acre". At each "gate" of the blood-acre, a pair of the retinue preside as the Ancestral Patrons of the Mysteries, Teachings and Times ascribed to that portal. Thus, with the outward turning of time and the inward seasons of wisdom, each pair of the retinue comes to reign as Master and Mistress of the circle. Furthermore, each of the sixteen deities is considered in its own right as the custodian of specific ritual instruments and aspects of ritual practice. Whilst the retinue constitute a pantheon in their own right, it is in keeping with the customs of Our Nameless Faith and the Mystery of the Iconostasis, that our deities are often syncretised with the saints and deities of the so-called 'mortal faiths of man', that is, with the revered and divine personae of our localities' presiding churches and holy sites. It is thus our custom to call many souls to walk in the Procession of the Hidden Faith.

What follows below is a Call, adapted from 'The Dragon-Book of Essex', for evoking the Sovereign Witch-Father Mahazrael. It is intended for the use of a coveine or working lodge of Arte. The Lord Mahazrael is revered as the Guardian of the Northern Station and is considered to be the Blessed Consort of Our Lady Liliya. His time is that of the Midwinter Sun, the season of misrule and rebirth. His moment is the interstitial cusp of darkness and light. In syncretic terms, Mahazrael might be identified with Christ on the Eve of His Nativity, as the Soul of the Crucified King of Light at the moment prior to his dawn on Earth. The Lord Mahazrael may be evoked to preside over festivities of Midwinter and the New Year's birth. His gift is the Sunlight of Wisdom born in the darkness of Midnight.

The Call unto Mahazrael

The Magister (or Chosen Officiant) remains silent, bearing the mask of the Lord. The coveine shall call the spirit into him thus:-

O' Mahazrael, Hear us!

Sovereign Witch-father of the Horned Serpent's Knowledge!

Our blessing and our curse upon Thee, for Thou art twain of mask and face!

*In all blessing we adore Thee as the Corn-king, crowned amid the seven wreaths of time,
most wise amongst the Noble Lords who serve on the path of the year and the day. In all
cursing we adore Thee as the Boneherd, who dwelleth in the invisible ossuary at the centre
of every charnel-ground.*

*Exalted art Thou as the Emperor in the Northern Gateway of Power!
All-hail to Thee as the Leader of the Eight Gods in the Retinue of Bha!
We revere Thee as Our Protector, Our Consort and Our Brother -
Eternal Guide to all who stray, self-abandoned to seek paradise in exile!
Hail to Thee as the Eight-armed Giant, Magister of the Dragon's brood!
We summon Thee to the Blood-acre by the lych-light of the Dying Sun.
We call to Thee with word and deed, above the Sign of the Open Grave*

*Be Thou before us as the Bone-white Man, the Skeletal Lord of Light!
Let space be Thy flesh and bone be Thy form: Thy stature eclipsing the sky.
For lightning-bolts do adorn Thee and storm-clouds are a halo around Thee.
Thy face is the skull, the death's-head oracle, laughing in all adversity.
Thine eyes reveal the dual abyss, shining bright in voidful darkness.
Thy heart is a seething spider's nest, strung on a fiery web between the bone-beams of Thy
breast. Thy phallus is the minaret of joy rais'd for the world's delight; unto whom all djinn
must turn in prayer and from whence the Serpent's holy seed is scattered - to baptise the
world in all misrule!*

*Thine are the hooves of the He-goat, cloven to walk in all worlds alike.
Here reveal Thyself a-dancing, gleaming in splendour on the burial mound!
Hail to Thee as the Corpse-king, proud as any man in the bed of marriage!*

*In Thy four hands, seen and unseen, are the weapons of Thy dominion -
the signs of the power that Thou dost wield in gestures of shadow and light.
Thou bearest a flute that the wind doth play, carved of a holy man's femur.
Thou bearest the Book of Judgement, fill'd with the names of all blessed and wise; above
whose pages a quill doth move - untouch'd by hand or soul.
Thou bearest a cursing-stave of blackthorn, a sword of unmelting ice,
an endless rosary of mourners' tears and an hourglass of ashen remains.
All seasons begin and end with Thy dance, for Thy Hand doth command the Millstones of
Time. Thou dost reveal the Mystery of Faith, for Thou bearest the Image of both Truth and
Lie: the speaking mirror and the silent mask.*

The covine should kneel before the Lord to make offerings of imaginal or mental sacrifice:-

*Before Thee we offer the earth-sign, drawn in grain and serpent-skin.
Upon Thine altar, the rose-strewn grave, we offer the sacrifice of images, here wrought in
our mind for Thy pleasure and honour:- a broken idol of clay, offered in the name of every
pantheon; the scriptures forsworn by every faith - the scrolls that tell of each trespass'd
law; a child, naked of chrisom, innocent of faith and promised to none; a severed head
from the holiest of men; a skull from a horse that knew no mortal master; a heart-fill'd
chalice from the martyrs of heresy; and a golden flame lit for our fallen brethren.*

*O' Mahazhael! Our Sovereign Witch-father!
Accept these our offerings, both fair and foul,
and turn all to serve the empowerment of Thy presence here among us!*

me as Mahazrael, Laughing Lord of Pure Misrule.

Death and long Dominion of Time. The Wise and Seeing, They know



Gods come, Gods go! But I remain, who am their Motion ~ the living Joy

of Creation and Destruction. Mashed an I with

Genuflections should then be made to the Place of Power. Thereafter the Officiant, being filled with the spirit of Mahazrael, shall lift up the signs imparting the Mystery of Faith: a devil-mask and a mirror. Bearing these dual tokens of the arcanum, the officiant shall turn to address the covine:-

*Ye that are made in the Image of God!
Here behold Thy Father and Mother: the Iconostasis projecting all Belief!
Know ye the Creed of Truth within the Mystery of the Lie:
which is the mirror and which is the mask?*

The officiant shall then walk deosil around the circle, stopping before each initiate of the covine to repeat the question: *'Which is the mirror and which is the mask?'*. When an initiate has responded, the officiant shall move onward until each member of the covine has rendered their answer. As he moves past each initiate, they shall scatter the ground with an offering of grain. Returning to the North the officiant shall lay down the two signs at the sides of the stang and then turn about to address the covine:-

Remember that which you have spoken and guard it well as the testament of Thy soul. For I who have come to sow the world-field shall return to reap and to judge on the day of its harvest. Hear ye then my tale, hear ye the Corn-king's Riddle spun upon the wheel of the year and the day.

For with one step the world is begun and with the next all things are done!

*'On the first day I awoke within the furrow.
On the second day I knelt in prayer 'neath the sun.
On the third day I stood in the long green robe.
On the fourth day my head was crowned with gold.
On the fifth day the sickle laid me to rest.
On the sixth day my body was ground between stone.
On the seventh day I was raised anew to feed the brethren at Midnight's table -
to serve at the Round Feast for both the Living and the Dead.*

*'The Mystery of the Bread' is my Name of my Name,
the Father of the Grain am I.
May the Blessing be and the Cursing be
upon all who come to eat of me!'*

*Heed well my Words and Deeds,
and know that I, Mahazrael, am with you!
As it is spoken, so mote it be!
Bilo Bilo Hu! Bha-Azha-Ka!*

The officiant should complete the conjuration by offering the bow of Mahazrael as a sign bestowing empowerment upon the assembled body of the covine.

All brethren should silently pace the circle widdershins to bind the rite. Finally all may conjoin in a Binding Salutation:

*All Hail to the Thrice-Great Clan of Azha-Qayin!
Hail to the Dragon-masked Lord of Albion's Field!
Hail to Jabal, Jubal, and Tubal-Cain,
by the Horns of the Bull, the Harp of the Minstrel,
and the Hammer-knell's hymn to Fire.
Hail to the King held high on the Elder Tree,
to the Lords and Ladies of the Meadow,
to the Good Folk of the Blood-acre.
Hail to the Thrice-Great Wanderer,
whose Faith doth lie beneath his heel.*

*Thrice blessed, thrice cursed, thrice cunning be!
In the Name of Our Lady,
so mote it be!
Amen*

Andrew D. Chumbley is the Presiding Magister of the Cultus Sabbati. He is the author of *Azoetia: A Grimoire of the Sabbatic Craft* (1992), *Qutub: The Point* (1995), *One: The Grimoire of the Golden Toad* (2000), and *The Dragon-Book of Essex* (privately published 1998, outer edition in preparation).



A CANDLEMASS RITUAL

Evan John Jones

When dealing with the late Robert Cochrane, one of his habits most people found rather strange was the one of inviting outsiders to what was essentially a traditional, and therefore supposedly 'secret', witch meeting without even extracting a vague promise to at least keep to themselves what went on and what they had seen. Even after being with him for near enough a year, and constantly warned about "giving away the secrets of the Craft", I was still amazed by how open he was with outsiders. I soon found out why. We had done one Candlemass ritual rather earlier than one would expect because of the way the date fell, which actually suited his outsider guests very well as it only tied up one evening of their weekend. A day or so later I was told to meet up on Candlemass Eve to work the real Candlemass without any guests present and this totally new rite, to me, went like this:

The Ritual Observation to Candlemass

Confession: This should be made to the Master if felt.

(Supposedly dating from the time when clan members were expected to do certain magical tasks and failed to do them. Now used just as a matter of form).

Expiation:

After the Master calls for confession there is a minute or so of silence then the Summoner leads the gathering in saying: "Be thou the bearer of my sins"

(Once again this is just a matter of form).

Purification:

The Blessing: This is made by the altar stang. No lights. The form of blessing should be used as per the mask. It is also the assumption of the magical personality. Major key is used by initiates.

(Cochrane's 'self-blessing' closely resembles the 'leaf mask blessing' used by the late William G. Gray - based on the foliate mask of the Green Man- and I wonder who influenced whom in this. See *Western Inner Way* by W.G. Gray published by Weiser USA)

Drawing Down the Moon into the Cauldron: According to the major Sabbat star. The knife is sharpened upon the stone. Candle-bearers quarter The Old Woman who takes the mirror and 'draws down the moon' into the cauldron standing on ground before the stang. Summoner takes the cauldron, swings over fire after it has been crossed by the straps of the clan and worked around nine times. Cuveen joins hands and dances round the fire until the pot is boiling.

(The 'straps of the clan' are the bands of material worn around the neck and crossed over the chest outside the cloak. Those crossing the cauldron with them and then pacing around it nine times would be the quarter men.)

Enter the Old Woman and others. Elevate platter to moon. Place contents into pot. Enter the Old Man. He plunges the sword into the pot. Summoner takes the sword, fashions bridge.

(The Old Woman or Maid is the one who carries the platter on which would be a selection of herbs and suchlike that have a special significance to the people doing the rite. The Old Man is none other than the Master and the 'bridge' the Summoner creates is the X bridge over the edge of the circle created by crossing the sword and broom)

The Sacred Bread: Old Woman passes around the cake saying: " You eat this bread in the Devil's name, with girt (great) terror and fearful dread." Participants should groan when they eat. The Old Man passes the wine around saying: " You drink this wine in Our Lady's name and She'll gather you up home again".

Old Woman to cuveen after centring (stands by cauldron facing group gathered around her):
"Rejoice, a child is born". Cuvéen: Who has born this child and what is its name?" Old Woman: "Thy love in thine hearts has born this child. Her name is Compassion." Cuvéen: "Then show us the child of our love"

Maid is led forward by Magister, uncloaked, and offered to cuveen. The cuveen offer white candles and a kiss.

Maid: "Blessed is the plough, the lover of Earth,
Blessed is the tree, fruit and seed,
Blessed is the sweat of creation,
Blessed are those who toil and use craft,
Blessed forever be Adam's manufacture and work,
Blessed be all that wrest life from the earth,
Blessed are the servants of Adam,
Fertile shall be the cow, and all kine,
Fruitful shall be the kine to her young,
Powerful shall be the bull,
Generation spring from his loins,
Blessings unto all life,
Peace and plenty to that which lives,
Strength and joy to that which is born,
And to that which still awaits,
To all creatures, Adam's help,
Naturals all,
Blessings, food unto thee,
May Old Tubal shepherd ye all,
Blessed, thrice blessed be."

Cuvéen: " Earth has awakened...love is afoot again"

Maid pours libation upon the earth, taking ladle from Summoner, casts bread and salt to four quarters, having taken them from Old Woman. Musicians strike up, all join hands and dance around the fire deosil. Finally, Master leads off into dance around the stang or post with binders. Feast...loving cup.

(At this stage it should be made clear that when we worked this particular rite Cochrane never used any form of music, even though musicians were mentioned in the ritual text. The 'binders' mentioned are the cords worn in the circle with the end loop hitched over one horn of the stang, which then turns into something akin to the Maypole.)

N.B. This ritual has been transcribed from an original letter that is one of a series written to Cochrane by the late William Gray over a number of years. They were passed on to the author shortly before Gray died. In its way it is a classic example of how Cochrane worked. We would just be given the two sheets of paper and would be expected to know what the rite was

all about, the meaning behind all the actions and in turn what they symbolised. The only people who would be taken through it carefully step by step would be those still serving their 'year and a day'. After that you were not only expected to know the rituals, but if needs be to run one from start to finish – and may the Devil have mercy on anyone who screwed up. As far as Cochrane was concerned, this was the old way of doing things and what was good enough for the Old Un's was good enough for him.

Evan John Jones served in the British Army in the Suez crisis and the Malayan counter-terrorist campaign as a young man and is a retired engineer. He is the author of *Witchcraft: A Tradition Renewed*, with Doreen Valiente (Robert Hale 1990), *Sacred Mask, Sacred Dance*, with Chas. S. Clifton (Llewellyn USA 1995) and *The Roebuck in the Thicket: An Anthology of Robert Cochrane's Witchcraft Tradition*, with Michael Howard (Capall Bann 2001). He was a member of Robert Cochrane's coven in the Sixties and is a past magister of the Clan of Tubal Cain.

GREEN WITCH- FATHER THE AGRARIAN ASPECT OF CAIN AND HIS SIGNIFICANCE AS PATRON OF SORCERY

Daniel Alvin Schulke

The story of Cain and Abel is most familiar to the common mind as belonging to the Old Testament of the Bible, but there is an ancient body of lore, in many cases contemporary with the OT, in which the figure of Cain appears with regularity. According to the *Encyclopedia Judaica*, the story of Cain and Abel is 'Obviously a very old story of which only outlines have survived. These may be of Jewish provenance, such as Rabbinical texts (*Midrash, Haggadah* etc.), the *Targums* or the OT *Pseudepigrapha*; or of early Christian origin, such as the collection of scriptures known as the *Gnostic Gospels*. Additionally, a number of early Christian writers, deriding various heresies within the Church, have in doing so provided us a valuable historical oculus to glimpse the ways in which Cain was viewed by some groups at the time, and how he and his aspect of Tubal-Cain came to be associated with Freemasonry and witchcraft.

Cain in Traditional British Witchcraft

The figure of Cain appears in various guises in modern schools of Traditional British Craft, of which one is the Clan of Tubal-Cain, associated with the late magister Robert Cochrane. [1] His accessible work survives mostly in articles he wrote for *Pentagram*, the journal of the Witchcraft Research Association, and in various privately circulated letters. The Clan continues to work as an initiatic body of Traditional Craft. Nigel Jackson writes: 'In the Old Rite of the Craft the first witch and sire of the witches was Qayin or Tubal-Qayin, together with his sister Naamah-Lilith, the mother of all witch-blood [who] transmitted the divine flame to mortal humans as related in the legend of the Watchers' [2].

The legend of the Watchers to which Jackson refers is found in *The Book of Enoch*, an OT pseudepigrapha whose earliest surviving copy was penned about 200 BCE. *The Book* treats the subject of 'fallen angels' (The Watchers) who deliver the forbidden arts of magick to mankind. Cain also appears in the traditional lore of the Cultus Sabbati, another body of Traditional Craft now centred in Essex. Andrew Chumbley, the present magister of the Cultus writes: 'In Sabbatic lore, when the 'Fire of the Ancient One' dwelt in Adam, he became the father of Initiates and the Transmitter of the Seed of the Elder Gods through the lineage of Cain, but bereft of the 'Fire' he is mere clay and the father of the profane. [3]

Chumbley's detailed recension of traditional witch lore contains an invocation of Cain in the 'Formula of the Primal Atavism as Embodied in the Races of Man': It reads as follows:

O'Ye First-born of Witchblood. O'Ye First-born of mine own
Blood, who bearest the Mark of the Wise.
O Thou Nomad and King of all the Wandering Lands,
Master of the Fire and the Forge,
Unveiler and Shape-shifter of the Blood and the Stone,
Lord of all Horsemen, O' thou Charmer of Bones [4]

Traditionally, the words 'Tubal-Cain' serve as the password for the third degree initiation of Master Mason into Scottish Rite Freemasonry. Jackson writes: 'The role of Tubal-Qayin in certain branches of Traditional Witchery in Britain is probably due to the adoption by the lodges of the male Cunning-Men who assimilated his archetype with that of the Horned God as the *Coal-Black Smith*. Indeed Robert Cochrane noted that in certain old covens a hammer and tongs was placed upon the altar in Tubal-Qayin's honour' [5] Jackson adds that Tubal was the blacksmith-god of the Romanies, who referred to themselves as 'the Children of Cain'.

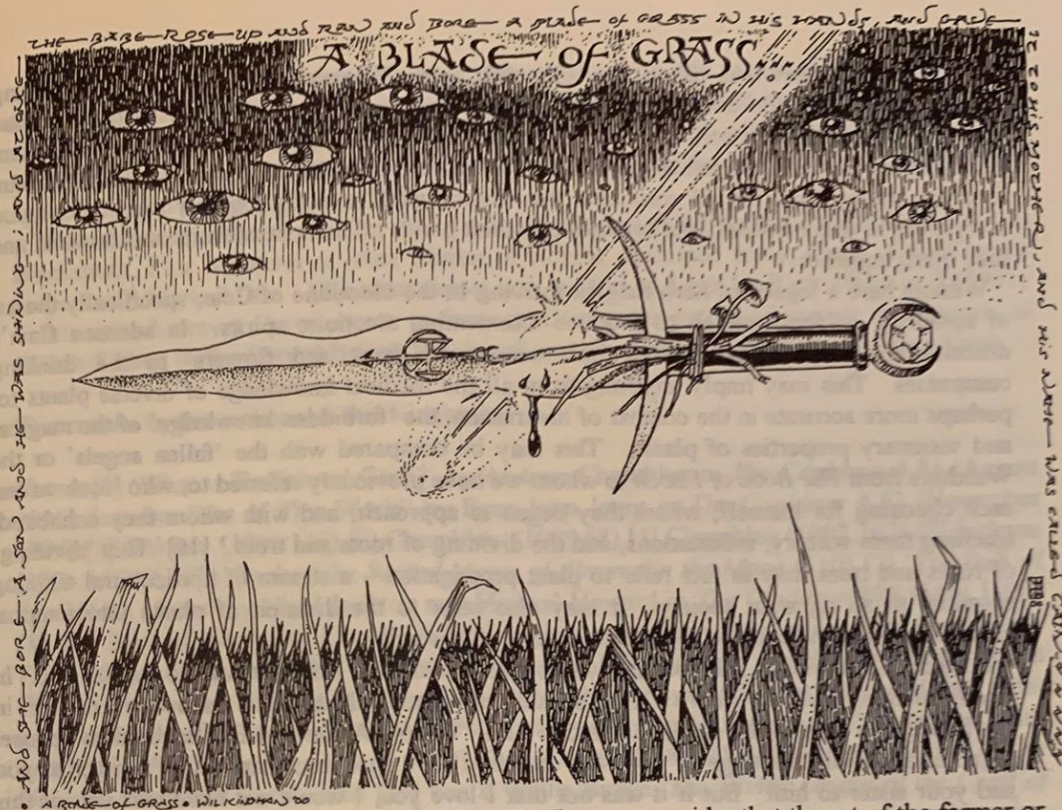
Another strand linking Cain with traditional witchcraft is the horned god/genius Asmodai or Asmoday, derived from the Hebrew demon Asmodeus, born of the incestuous union of Tubal-Cain, the first blacksmith in the Bible, and his sister Naamah, the first weaver. In their treatment of Asmoday, 'The Bull of the Golden Horns', Jackson and Michael Howard state: 'The gypsy influence upon witchcraft provides a clue here to the peculiar nomenclature in certain strands of pre-Gardnerian witchcraft, which identify the Bull-Horned One as Asmoday or Asmodeus during the 'ritual in transfigured time' at the Saturnalia... This properly belongs to a body of secret lore that bridges ancestral Witchery and the high gnosis of the angelic *Magia*, relating to the 'Fall of the Angels'. [7]

Cain the Agrarian: Green Man and Proto-Sorcerer

Most sources of ancient material mentioning Cain are in agreement that he was a farmer or 'tiller of the soil'. This horticultural cunning is apparent from birth in at least one source, *The Book of Adam and Eve*, another OT pseudepigrapha: 'And she bore a son and he was shining; and at once the babe rose up and ran and bore a blade of grass in his hands, and gave it to his mother and his name was Cain.' [8] Cain as a patron of sorcery may be glimpsed through his standing as a farmer, lord of green things. Josephus writes: 'Now the two brethren were pleased with different courses in life: for Abel, the younger, was a lover of righteousness; and believing that God was present in all his actions, he excelled in virtue; and his employment was that of a shepherd. But Cain was not only very wicked in other respects, but was wholly intent upon getting; and he first contrived to plough the ground.' [9]

This interpretation of Cain as agrarian implies two curious things. First it is wholly consistent with traditions of him as a farmer and ward of plants. More interesting are the negative connotations associated with farming. Not only does Yahweh consider the act of stewarding plants 'a contrivance' in comparison with sheep herding it is also seen as an aberrant, symptomology of a person 'wholly intent upon getting'. For the Jewish or Christian moralist, these traits have naught but profane implication - greed, manipulation and avarice. For a magician or sorcerer however, a mind, heart and will 'wholly intent upon getting' is essential, whether classified as theurgy or thaumaturgy.

Andrew Chumley defines magick thus: 'Magic is the Transmutability of the Quintessence of ALL Nature' and goes on to define sorcery as: 'the Knowledge of the Points of Universal Transmutation. Its Art is to cultivate the ability to manipulate and utilise these foci of Power in accordance with Will, Desire and Belief.' [10] In Chumley's view, one essential difference between magick and sorcery is that the former is a raw force, an energy ever present; whereas the latter is the familiarity with, access to, and successful, creative use of this power. Will, the foundation of a person's 'wholly intent upon getting', is expressed as one essential barb of the formulaic trident of sorcery. In regard to the importance of will in magick, recall Aleister Crowley's definition of magick as the 'Science and Art of causing



• A BLADE OF GRASS • WILL KENNEDY 200

Change to occur in conformity with Will'. [11] When we consider that the art of the farmer or plant steward was at one time surrounded by considerable reverence and religious mystery, the rubric which encapsulates horticultural cunning and craft is not that different from that of sorcery.

In certain texts Cain's knowledge of farming was taken to be an artifice, 'forcing the ground', or going against the laws of God or nature. However, *The Book of Adam and Eve* bears the following passage in relation to the knowledge of farming, expressing a nearly opposite idea: 'And the Lord God sent divers seeds by Michael the archangel and gave to Adam and showed him how to work and till the ground, that they might have fruit by which they and their generations might live.' [12] This puts forward an idea common to many ancient religions; that of the divine or supernatural origin of certain crops and the skills with which to grow and employ them. [13], a theme to which we will return.

Another ancient text, this time an Armenian Adambook, bears a reference to Cain the Agrarian, which bears some relation to the art of magick and sorcery: 'And the Lord was wroth with Cain, and as a handful of dust is carried away by the wind, so he scattered all his harvest of corn and destroyed all his riches, so that not even an ear of corn could be found.' [14] Here Yahweh's anger is manifest in the magical destruction of Cain's crops. But given the vast array of punishments which this particular deity was capable of meting out (plague, war, death, insects, destruction by fire etc.) it is striking that the ruination of crops was chosen. To a man who is a farmer, he who by his will coaxes green things from the earth, the magical smiting of his crops is a very personal act. It is possible what we are witnessing in the Adambook is a 'war of magical wills' between Yahweh and Cain. This wilful aspect of Cain may also be interpolated through his aspect as Tubal-Cain, the smith and artificer in metals, for a wilful mind is not only required for the shaping and crafting of metal, it has come to be intimately associated with metal in idioms such as 'iron will' and 'steeling one's resolve'.

The aspect of Cain as Agrarian has other significance besides the simple implication of a will strong enough 'to force the ground.' In the Traditional Craft one stream of knowledge is wortcunning, or the magical knowledge of plants. [15] This often encompasses healing, spirit-working, and highly specialised learning of the virtues of herbs. In *The Book of Adam and Eve* we have seen that Cain was born 'shining' and holding a blade of grass and that one

of Cain's avocations was tilling the soil. But in the Samna book we find the following passage, discussing the descendants of Cain and those of his brother Seth: 'After Cain had gone to the land of dark soil, and his children had multiplied therein, there was one of them, whose name was Genun, son of Lamech the blind who slew Cain...Satan also taught Genun to bring strong drink out of corn; and this Genun used to bring together companies upon companies in drink-houses; and brought into their hands all manner of fruits and flowers; and they drank together.'

Witness here a legacy of herb magick thriving in the bloodline of Cain, specifically the art of zymurgy, or fermentation to produce intoxicating alcoholic spirits. In addition Cain's descendent, Genun, disseminated 'all manner of fruits and flowers' to the drinking companies. This may imply anything from all the medical knowledge of diverse plants to, perhaps more accurate in the context of inebriation, the 'forbidden knowledge' of the magical and visionary properties of plants. This may be compared with the 'fallen angels' or the Watchers from *The Book of Enoch* to whom we have previously referred to, who 'took wives, each choosing for himself; whom they began to approach; and with whom they cohabited; teaching them sorcery, incantations, and the dividing of roots and trees.' [16] This 'dividing' of roots and trees may in fact refer to plant propagation – a stream of horticultural cunning essential to an agrarian society. It may also refer to the division of plants into magical correspondence and uses, a magical taxonomy, if you will.

Forbidden knowledge is associated with plants in a slightly different way as well as well. In *The First Book of Adam and Eve*, Cain speaks with Satan: 'Meanwhile Satan came to Cain in the figure of a man of the field, and said to him, "Behold Adam and Eve have taken counsel together about the marriage of you two; and they have agreed to marry Abel's sister to you and your sister to him. But if it was not that I love you, I would not have told you of this thing. Yet if you will take my advice, and obey me, I will bring to you on your wedding day beautiful robes, gold and silver in plenty, and my relations will attend you." Then Cain said with joy, "Where are your relations?" And Satan answered, "My relations are in a garden in the north, where I once meant to bring your father Adam; but he would not accept my offer. But you, if you will receive my words and if you will come to me after your wedding, you shall rest from the misery in which you are; and you shall rest and be better off than your father Adam." At these words of Satan Cain opened his ears, and leaned towards his speech.'

From the standpoint of evaluating Cain's aspect as Agrarian, this passage is remarkable in two ways. First, Satan appears to Cain as a 'man of the field', which might imply a hunter, but is more probably a farmer or gatherer. The appearance chosen by Satan implies that it is the form in which he is most likely to gain Cain's trust. More important, however, is Satan's reference to his 'relations' – presumably other 'fallen angels' who will serve Cain – who inhabit 'a garden in the north'. We are not given the specifics of this garden, other than the fact that Satan meant to take Adam there and the latter had refused. However, owing to the promises of wealth and attendant angels, as well as rest and improvement over the lot of Adam, we may extrapolate by implication that this garden has extraordinary qualities.

Another theme linking Cain to the powers of plants occurs in the Gnostic scripture called *The Gospel of the Egyptians*: 'And he said to the great angels, "Go and let each of you reign over his world." Each one of the twelve angels went forth. The first angel is Athoth. He is one whom the generations of men call [...] The second is Harmas, who is the eye of fire. The third is Galila. The fourth is Yobel. The fifth is Adonaios, who is called 'Sabaoth'. The sixth is Cain, whom the great generations of men call the sun. The seventh is Abel; the eight Akiressina; the ninth Yubel. The tenth is Harmupael. The eleventh is Archir-Adonin. The twelfth is Belias. These are the ones that preside over Hades and chaos.'

Here Cain is seen as the solar principle, which is essentially to the nourishment of plants. To my knowledge this is an idea unique to the Gnostics, and this identification of Cain with the sun is repeated in the Gnostic *Apocryphon of John*, with the same angels in identical sequence.

Finally, it worth mentioning that Cain's aspect as exile bears some curious parallels to the pre-Islamic north African god Al-Khidir (the Green One), similar in many ways to Adonis and the European folklore figure of the Green Man, who eternally wanders the Earth,

returning to the same spot every 500 years. Immortalised by 'the waters of immortality', he is the patron saint of Sufic gnosticism. In the scriptures, Cain is exiled by Yahweh to the 'Land of Nod' and there is some speculation this was a symbolic land, as the Hebrew 'nad' means 'wandering'. Nigel Jackson speculates that the cult of Al-Khidir may have been adopted into some European pagan traditions. [17]

There are many aspects of Cain relevant to Traditional Craft worth investigating, such as Blacksmith, First Murderer of Man, Master of Horses, Accursed Exile, Child of the Gnostic Serpent and Marked One. This latter aspect was studied in depth by Ruth Mellinkoff (1981). In this essay however I have chosen to focus on Cain as the patron of sorcery and magick, or 'Witch-Father, in Traditional British Witchcraft and his mythos as Agrarian or Green Lord.

Illustrations by the author and Wil Kingham

Notes: [1] 'What is Traditional Craft?' by Andrew Chumbley in *The Cauldron* # 81 (August 1996) See also 'Not of This World' by Evan John Jones in *The Cauldron* # 82 (November 1996) [2] Jackson (1996:146) [3] Chumbley (1995:68) [4] Chumbley (1992:102) [5] Jackson (1996:143) [6] *The Book of the Sacred Magic of Abramelin the Mage* (110) [7] 'The Bull of the Golden Horns' by Nigel Jackson and Michael Howard in *The Cauldron* #88 (May 1998) [8] *The Book of Adam and Eve* (xxi:3) [9] Josephus continues in this vein: 'Cain brought the fruits of the earth and of his husbandry; but Abel brought milk and the first-fruits of his flocks; but God was more delighted with the latter oblation, when he was honoured with what grew naturally of its own accord, than he was with what was the invention of a covetous man, and gotten by forcing the ground...' [10] Chumbley (1992:85) [11] Crowley (1991) [12] *The Book of Adam and Eve* (xxii:ii) [13] See E. Wallis Budge, *The Divine Origin of the Craft of the Herbalist* [14] Mellinkoff (1981: 77) [15] For example, one type of wortcunning associated with British Craft is the magical herbalism of the Welsh physicians of Myddfai. See David Conway, *The Magic of Herbs* (E.P. Dutton & Co Inc USA 1973) [16] *The Book of Enoch* (7-10) [17] Jackson (1996:120-121)

Bibliography: 'Sons of the Widow' by Frater Ashtan in *The Cauldron* # 85 (August 1997), *The Gospel of the Egyptians* Alexander Bohlig and Frederick Wisse, *The Azoetia: A Grimoire of the Sabbatic Craft* (Xoanon Publications 1992) and *Qutub* (Xoanon Publishing 1995) by Andrew Chumbley, *Magick in Theory and Practice* Aleister Crowley (Castle Books USA 1991), *Encyclopedia Judaica* (Keter Publishing House, Israel n.d), *Masks of Misrule: The Horned God and His Cult in Europe* Nigel Jackson (Capall Bann 1996), *Encyclopedia of Gods* Michael Jordan (Facts on File 1993), *Materials Towards a History of Witchcraft* Henry Charles Lea (Thomas Yoseloff USA 1957), *The Mark of Cain* Ruth Mellinkoff (University of California Press USA 1981) and *Witches, Devils & Doctors in the Renaissance* Johann Weyer. (1583) Trans. John Shea (Arizona State University Press USA 1998).



ASTRAGALOMANCER: CASTING THE DICE OF DESTINY

The mantic practises of Astragalomancy, the art of employing dice for obtaining divinatory omens, have a background of great antiquity in the Western Arcane Tradition and Cunning Arts: according to our Masters the invention of dice is credited to Thoth-Mercurius for Plato states in the *Phaedrus* that "...in the region of Naucratis in Egypt there dwelt one of the old gods of the country, the god to whom the bird called Ibis is sacred, his own name being *Theuth*. He it was that invented number and calculation, geometry and astronomy, not to speak of draughts and dice...". This is the Thrice Great Instructor of the Hermetic Mysteries, revered by the Mandaean-Johannite Gnostics as *Anush-Uthra*. The arts of the Astragalomancer were probably old in ancient Rome, under the patronage of swift-winged Hermes Logios, the Divine Interpreter and Messenger – in ancient Assyria and Babylon the astragals of the diviner were called *kisallu*. In the Roman period the highest score of the dice, the Six, was termed the '*Cast of Venus*' for that auspicious goddess is accounted the 'Lesser Fortune' of the three Benifics in classical Astrology and in NeoPythagorean arithmancy the Hexad is termed *Venus-Persaea* (c.f. Trump VI, *The Lovers* in the *Nigel Jackson Tarot* St. Paul 2000) amongst the Orphic-Pythagorean '*Divinities of Number*'.

The classical author Pausanias makes mention of a grotto at Boura in Greece where a statue of Herakles bestowed oracles by means of '*a board and dice. To consult the god you pray in front of the statue, and then take dice...and throw four on the table. For every throw of the dice there is an interpretation written on the board.*' The 16th century magical encyclopaedist Cornelius Agrippa von Nettesheim comments that '*all such dice were made of the bones of sacrifices.*' This magus further explains that "*dice...being made by certain numbers, signs and stars at opportune times, under the influences of the celestials, and being inscribed, obtain a wonderful virtue of divining and foretelling by their castings...*" expounding his magical theory that all such casting of lots, dice and *tessarae* are directed by the secret power within the psyche of the operator in harmony with celestial influences prevailing and invisibly directed also by the spirit-entities and divine intelligences invoked to aid in the operation. For Agrippa there was no random element at play here but '*a spiritual cause, by virtue whereof the phantasy, or the hand of him that cast the lot is moved, whether that power proceed from the soul of the operator...or from a celestial opportunity...or from a certain deity or spirit assisting...whether these lots are placed in casting of cockles or throwing of dice...*' ('Of Lottery, when, and whence, the virtue of Divining is incident to it.' *De Occulta Philosophia*, London 1651). By these means the consecrated Dice become the means of Spirit-Communications.

An intriguing application of dice-divination lies is found in the 15th century German '*Buchstabenorakel*' (Alphabet-Oracle) in which meanings linked with the alphabet were employed in readings determined by means of dice-casting and the revolution of Lullian letter-wheels, the latter recalling the *Rota* of the goddess Fortuna.

By the mid 17th century there were popular manuals of Astragalomancy and Cartomancy being published in France. The essentially Mercurial nature of the Dice is indicated by the presence thereof upon the trestle-table of *The Juggler*, the 1st Trump of the traditional Tarot. In the arts of the Gypsy Cunning-Man and Chovihani-Witch the Lord *Tro* or *Tehutio* would be invoked to preside over Astragalomantic auguries.

In Louisiana and New Orleans the *Mysteres Magique* of Hermetic Hoodoux preserve various techniques of dice divination, the oracle being attributed to the Voudou

Lwa *Ati-Bon-Legba* in his aspect as the Mercurial Herm-Pillar or Lord of the Cross-Ways, *Maitre Carrefour*, known in Esoteric Hoodooism as the *Black One* ~ in the Jamaican *Obeah* cultus he equates with the figure invoked as *Bones* and the most prized divinatory dice are said to be fashioned out of human bone. The empowered dice become suffused with the presence of the *Obi-Snake* (in Western Magic the Hermetic-Alchemic Serpent of the *Mercurius Subtilis*, the Agathodaemon-Serpent of Mind [*Naas*] or heraldic Wyvern-Dragon). Jamaican and Bahaman *Obeah*, a word deriving from the Ashanti-language *Obayifou* – ‘A Wizard, Wise One’, makes extensive usage of consecrated dice and candles in its methodologies as recent writers on the subject such as Docteur Azoth Kalafou confirm.

From the humid swamps of the Deep South and the West Indies to Central Asia and the frozen plateaux of Tibet the dice have been cast for centuries by those skilled in the prophetic arts. Amongst the Bon-Po and Lamaistic adepts of these snow-bound Himalayan fastnesses the Art of Dice-Divination is called *Sho-Mo* and is presided over by its tutelary patroness, the fierce three-eyed Mahakali-protectress *Palden Lhamo*, the protectress of Lhasa and the Gelugpa Lamas, who is depicted as a wrathful and skeletal black goddess riding in the midst of an ocean of blood, upon a mule ‘with a pair of dice hanging from straps... she dwells in the centre of cemeteries where her shrieks can be heard.’ The Tibetan *Sho-Mo* practises involve the use of three dice eliciting the 16 different numerical results and nuanced by the intricate possibilities of permutation in the reckoning thereof, a most elaborate and detailed system whose tabulated meanings are encapsulated in various traditional texts such as the handbook written by the Gelugpa Dalai Lama Gedun-gyaltsho in the 15th century and the condensed version written by Nagwan-dno-drub.

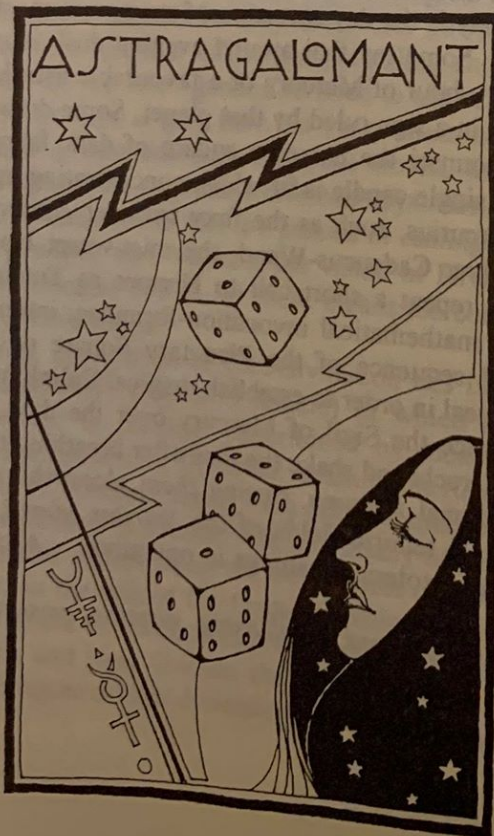
But for those who are desirous of ‘*casting the dice of destiny*’ let us turn to the fortune-telling techniques of the Gypsy Astragalomancers as they were assimilated into traditional fortune telling using three dice. Avoid divining by this method on a Monday as this is unlucky for dice-casting, also refrain from operating during stormy weather, thunder or electrical storms when the activity of certain elementals might affect or confuse the reading. Wednesday is the day sacred to Mercury and most favourable for Astragalomantic consultations. Some say that around evening dusk is most propitious, perhaps observing the planetary hour of Mercury or a favourable astrological aspect of Mercury and the Moon or Sun in a sign ruled by that planet. Some draw a circle to cast the dice upon whilst others counsel the use of a square of dark fabric for the same purpose. Seated in the north a single candle is lit whilst concentrating upon a telematic planetary image of Thoth-Mercurius, such as the foxy trickster *Harlequin*, the Wing-heeled Bearer of the Quicksilver Cadeucus-Wand, the mist-wrapt Hooded Master of Cross-Ways and Herm-Pillar, repeat a short call to Hermes as Tutelary Lord of the Dice, perhaps combined with mathematical invocation-formulae, intoning the versicle for each square in numerical sequence of the Planetary Square of Mercury whilst meditating on the appropriate seal in order to establish magical Enlinkment.

Then in complete silence trace the Sigil of Mercury over the dice, formulate your question to the Powers of the Oracle and shake the dice after breathing thrice upon them to infuse them with your personal *Pneuma*, casting them along the north-south axis before you, to utilize the subtle telluric fields of the *Spiritus Mundi*. The numerical sums of the dice and their basic exoteric meanings in operative Astragalomancy are as follows: ~

Three: *Good fortune, a wish attained, a pleasing surprise, positive developments transpire in the near future.*

- Four:** Caution and tact required, an encounter with a difficult person, an unforeseen disappointment.
- Five:** Benign influence about to manifest, a stranger who will become a friend and ally.
- Six:** A loss in worldly terms turns out to be a spiritual gain, a disappointment turns out to be for the best.
- Seven:** Hele, conceal and never reveal! Discretion is the best policy amidst malice and scandal-mongering. Keep a secret to yourself.
- Eight:** The past affects the present, an adverse judgement, time to abandon a foolish and wayward path and profit thereby.
- Nine:** Good for love and friendships, reconciliation after quarrelling, an invitation comes to you, a wedding may be imminent.
- Ten:** Progress in business and family affairs, a child, a progressive step forward.
- Eleven:** Unhappiness over a (temporary) separation, illness causes anxiety for the querent.
- Twelve:** A significant letter or communication comes within a week, a decision to be made, counsel from a friend.
- Thirteen:** Sorrow, sighing and misfortune, worries on the subject's mind, inauspicious omen.
- Fourteen:** Help from a new friend, admiration and assistance from another.
- Fifteen:** Avoid being implicated in a petty dispute or contention, follow your conscience, don't become involved in questionable activities, be wary.
- Sixteen:** Travel, a happy and profitable journey, do not delay.
- Seventeen:** Successful operations and activities, thriving business leading to future success.
- Eighteen:** Great honours and success coming to you, happiness, gain and ascendancy, luck and felicity.

Nigel Jackson



The Secret Form of Qayin –Generation and Doxology

Gavin W.Semple

Before me, in the hidden place between three worlds and three times,
In the Shadow of the Dragon's Vessel, stands our Master Qayin:

Evoy! Azha-Qayin I bless Thee and Hail Thee! –
Four-handed Lord of the Grave Mound and Forge!
Old One, the upright Stone of blackest gold Thou art –
Still axis ever-turning Wheel of Fate and Season –
One half beneath and one half above the red-stained earth
Of Albion's land;
The Great Nail thrown down from Heaven's height,
To transfix the Hearth of every Circle –
And mark with Crooked Cross the convergence of every shadow'd Way.

Azha-Qayin, Bloody Bone-tree of Death Thou Art –
Draped with flayed skins of mortal kind and their meagre gods,
With the beauteous pelts of every beast and bird,
Thy branches full laden with noble fruits – the skulls of sorcerer's past;
Thy roots scourging the cavern-tombs of sorcerers yet unmade –
Where the echoing laughter of corpse-children betides the moment of
their waking,
Thy Face it is the fire-blackened Skull that mirrors the Midnight Sun,
Thine eyeless gaze none may endure –
Enhaloed by the lustre of the Peacock's Eye,
Lambent shadow of the flame that is Thy nature.
From Thy Heart pour down Four Rivers of Blood to encircle the Earth;
Inundating the Hill of the Dead, where stands the Serpent Cross of Eleven Knives
And Eleven Stars;
Above the horizon Thy left hand tolls the Passing Bell,
As Thy right hand wields the Fiery Sword -
Below, Thy left hand grips the Trident Stang,
And Thy right sounds the death-watch drum,
Hail to Thee, our Master Qayin – this place be hallowed in Thy Name!
Before Thee I bow upon the good Earth that made me,
I salute Thee, who art the pure Flame that has raised me.

(The above is an extract from a full-scale ritual to assume the god-form of Cain to be published in a forthcoming book by Xoanon Press, P.O. Box 1821, Chelmsford, Essex CM1 3UE.)



Wolf Seiding

(Mantra :- Nidraskir ulfhadnar)

Brother wolf of blooded fang and loping stride,
Through forests gloam and mountains shoulders, bare
When moondark nights the shadows hide
by shadows cloaked – thy opal eyes that from the shadows stare.

From the snow bound steppes in Northern lands
Through all the aeons of long hunger past
Frost clothed ice rimed realms in winters hands
From hardship – triumph: stern thy spirit cast.

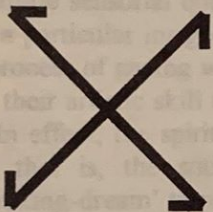
And as thy claws now rake this hallowed ground
I call to thee who dance within the twilight's shroud
To lead the dance of wolves in whisper muted sound
Oh grey mane, fire eyes and silent spirit proud.

Brother wolf, ulfhadnar – by Fenris fearsome Jaw
I raise thee who travel the long and crooked way
By fréké's dusk stroked pelt and Garms immortal claw
who raise aloft in lupine song – the passing of the day.

From out the great wilderness and hoary wild wood
From out the high rock sharp crag and lonely moor
From out the long winters gloom and ice frosted hood
From out the evening gilded shadows upon the forests floor.

I raise My face to the moon – amongst My brothers faces
With pelt of grey and white fang in shadows taught to hide
I call to thee – guardians of nights still and silent places
Sköll and Hati bind moon and sun within their mighty stride.

Those opal eyes in stillness have shown Me how to see
For Wolf now am I become – with fang, claw and skin
And in My soul I share their song - joy of being free
I call to thee ulfhadnar, I dance the circle with thy noble kin.



Andrew Morton

A tying song for Lammas

Take three (or multiples of) ears of corn and three pieces of cord, string or wool in each of red, yellow and green. Tie the stalks together with the yellow piece just below the ears. Plait the stalks to halfway down and tie with the green piece. Continue plaiting to the end of the stalks and tie with the red piece. Recite the song during the tying as you will. Leave the gift in an appropriate place.

Yellow for the Golden Sun.

Green for the corn, newly sprung,
that drinks the light of the Golden Sun.

Red for the blood of the Chosen One,
that feeds the corn, newly sprung,
that drinks the light of the Golden Sun.

Sr. R.S.

Rune Charms

The following Runes Can be traced over or drawn on to the relevant object. Visualise the Rune flaming red with power as you recite the charm.

Charm for sealing doors and windows -

Thurisaz Hagalaz Thurisaz - Runes of power Runes of might
Guard this portal and keep it tight.



Charm for making things "unnoticed" -

Dagaz - Rune of power Rune of might Conceal this (name object) from mortal sight.



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The Runic Alphabet

By the Hand and Eye - Mediumistic Drawing and Painting

There are many paths that can be taken in the process of drawing forth through the sentient mirror of Otherness the spirits and currents of energy that the initiate works with. This brief summary is not about one single form of artistic mediumship, but about the different forms and processes used therein. To begin with, it is valuable to determine what constitutes 'Spirit Painting' and how you define the individual experiences of the artistic medium.

The term 'Spirit Painting' describes images produced by mediums who are able to draw or paint under the influence of spirits. Amongst these individuals - having varying degrees of ability - there are those who are able to channel the influence of the spirit, independently of their will, thus the movement of the hand and eye are guided by the direction of the spirit, and there are intuitive mediums who use voluntary movement. Intuitive mediums use a variety of techniques depending upon their level of sensitivity. They may receive the purely subtle sensorial qualities attributed to a specific current or spirit and through this receive a particular insight or direction. Those who are especially visually sensitive can use the process of gazing within the mirror of the canvas to see the emerging images and then use their artistic skill to en flesh or make manifest the images, signs, and seals of the spirit. In effect, the spirit is guiding the artist through the subtil impression upon the mirror, that is, the soul-mirror of the initiate. By contrast, somnambulist mediums use 'waking-dream' trance states to establish contact with spirits and, depending upon the depth of trance, either employ in the very moment their artistic skill or use the results of the trance at a later time.

The key unlocking this process for artistic mediums is the realization of the circle - the arena of gnosis - as being the mirror of one's path and thus of all that is passed unto the initiate, being the current of their lineage and its descent into the Body as Arte. It is that which lies beneath the step, the acknowledgement that there is no duality of place and time. Those with mediumistic skills are guided to or are independently able to see and open the very cracks that exist in waking, dreaming and sleeping. The artistic medium is then able to use the empty canvas as the circle or mirror and through the application of intent, cut through the veils of illusion and surrender unto the solitude of the wandering faith.

The process of enfleshing takes the artist beyond their visual language, yet there is no single form or experience, each being unlike any other. The state of automatism (as in mediums who encounter spirits independently of their will), can appear as a madness that quickens the heart, the hand and the eye, moving without thought, or it can appear quietly (as in intuitive mediums), suggestively guiding the hand and revealing to the eye the unseen images emerging from the blank canvas. The silence of the mind is explored through the trance states of the somnambulist medium, and in the serenity of that state of emptiness the practitioner embraces 'the moment'. In so doing, the meeting place goes beyond the constraints of the flesh - it is held in the palm of the up-raised hand, signifying the gesture of the quintessence ever flowing betwixt the gates of hand and eye.

The following illustration is to be used by the practitioner of the wandering faith, whose solitary path leads them unto the place of spirit and whose hand and eye seeks the hidden design.

Hekas, Hekas, Hekas,

All Spirits by these words reveal,
Betwixt the way of hand and eye;
All Powers in my actions seal,
To flesh the Soul: the Mirror'd I.



Helen Oliver.

Examples of the artist's work can be found at www.occultartgallery.com

RITUAL AND ENVIRONMENT

Philip Heselton

We have, I hope, now turned our backs on the old false arguments about whether indoor or outdoor rituals are better, and begun to realise that we can have both - each has their place and their own character. However, I am writing here about our interaction with our environment during ritual. As not much changes in your living room (you may be aware that it's full moon, but you are unlikely to be able to see it), that inevitably means that I will concentrate on the outdoors and the qualities that the outdoor environment brings to ritual.

We probably all have an ideal outdoor ritual site in our consciousness. It probably has the quality, mentioned by Konrad Lorenz, of allowing us to "see without being seen": to observe the surrounding landscape and the night sky whilst remaining private and secret in our rites. We might therefore imagine a clump of trees (perhaps an ancient yew or beech grove) on a hilltop surrounded by thick woodland. There is a clearing in the middle with soft grass, but protected by a thick and almost impenetrable evergreen hedge, through which there is a secret entrance. Of course, real sites are unlikely to match this ideal in all respects, but they make up for it by the presence of the Earth Spirit, which at certain times and under certain conditions transforms an outwardly ordinary site into somewhere special.

One quality about the outdoor environment is that it is rarely flat. Even in the heights of Sheffield or Hebden Bridge one can usually rely on the living room floor to be level, but this is not necessarily so in the landscape, even in the vicinity of Hull, where I live. A certain degree of slope is acceptable and, indeed, adds interest to the proceedings, with "upslope" and "downslope" having particular qualities just as great as the four quarters. However, if the slope is too great then everything slides down and it is difficult to keep one's balance. Efforts tend to be directed towards keeping upright rather than the purpose of the ritual!

The circle itself may well not be precisely nine feet in diameter and, indeed, not even circular at all. Things tend to be more organic outdoors, and a circle is likely to be defined by trees, perhaps marking the quarters, the area between the trees being within the circle. Then again, a large tree and the spreading roots at its base, particularly a tree like beech, can often fulfil the function of an altar in the middle of the circle or on the circumference in whatever direction it happens to be.

This brings us on to the elements associated with the quarters. When casting a circle indoors, these are fairly well established. But I have attended a seashore ritual on the east coast of England not far from where I live. The element of water was there clearly and unavoidably associated with the vast ocean to the east, and conversely earth was to the west. The winds that blow straight down from the North Pole gave the element of air to the north, leaving fire in its orthodox position in the south.

Probably for all of us the moon is important. In outdoor meetings on a clear night the moon becomes a part of the ritual itself. To start with, she illumines the proceedings with her own special light, bringing out the mystery, which is present in all things by the "not-quite" colour of her rays. Indeed, she is so special that we have turned round to face her rather than having the altar in the north as usual.

The ritual itself is likely to be far more spontaneous outdoors than reciting a set form of words. This is for two interrelated reasons. Firstly, unless one is a very good amateur actor and learns one's words (if there are words) then it is more difficult to read. It gets dark. And rain (often the result of a too-enthusiastic calling of the western quarter!) has an interesting effect on paper.

The presence of the moon or a clear starry sky tend to slow the proceedings down - the power present seems tangible and wonder and attunement with the infinite is sometimes all we can do. On those occasions it is surely enough.

I used to bring incense regularly to outdoor meetings and then not be inclined to use it. I began to realise that in the outdoors we had scents that were far more subtle than any concocted incenses - we just didn't need any. Incense is one way of bringing the outdoors in, but if we are outdoors anyway we don't need it.

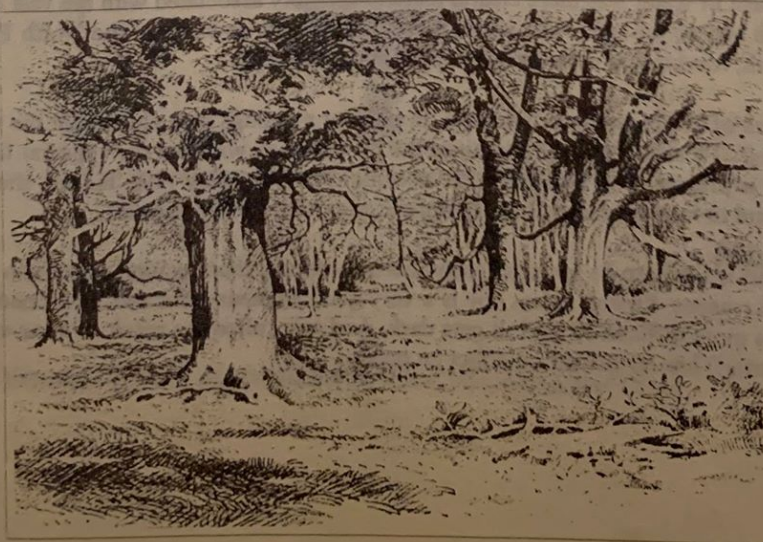
The second reason is the theme at the heart of this article - the interaction with one's environment. As one of the functions, if not the main function, of ritual is the experience of and identity with the God and Goddess, then it seems to me that we should allow plenty of opportunity to listen to what they have to say. In the outdoor context, that means being aware of all the things that are constantly happening and changing in our environment, including the unusual or striking events which sometimes occur.

With changing consciousness (and that state seems to me to be actively encouraged in the natural environment) we can understand what the constantly changing wind in the trees is saying. Birds and other animals are attracted if we are not too rowdy, and foxes and deer can approach closely. And the spirits of the place, and what the old witches called "the Mighty Dead" and Evan John Jones calls "the Hidden Company," can approach and form a circle around us.

We try to welcome the weather and bring it in to the ritual. Fresh-fallen (or even better, falling) snow is excellent for raising consciousness and purifying the psychic atmosphere, as well as being a medium for marking out the circle and forming representations of the guardians of the quarters! And a skylad ritual in the rain is sometimes very special (providing you have a towel ready for afterwards!).

I have provided just a few examples of the way in which our environment affects the form of the circle and the rituals carried on within it. And yet, there is certainly a place for indoor working. If I were engaged in a serious magical ritual, for healing, protection and suchlike purposes, I would prefer the more controllable environment, which an indoor setting can provide. And then yet again, one of the momentous workings of modern times was done outdoors - the ritual in the New Forest to stop the threatened German invasion in 1940. So things are not really as clear-cut as all that. And ultimately we don't have to choose. We can perform our rituals in many different environments, which surely is as it should be.

The writer was the founder editor of *The Ley Hunter* and *Northern Earth* journals and is the author of several books on Earth Mysteries. They include *The Elements of Earth Mysteries* (Element) and *Leylines - A Beginner's Guide* (Hodder). He has also had published several books on our relationship to the landscape, including *Secret Places of the Goddess*, *Mirrors of Magic* and *Magical Guardians* all published by Capall Bann. His latest book is *Wiccan Roots - Gerald Gardner and the Modern Witchcraft Revival* (Capall Bann) and he is currently researching a sequel.



INVOCATION OF THE SABBATIC GOAT-FATHERS

Robert Fitzgerald

In the Sabbatic Craft there are no banishing rituals, so-called. There are cleansing rites and rites of exorcism, but it is not believed necessary or desirable to banish those spirits and deities blessed unto Our Arte. The following rite was conceived on the heels of myriad workings with the Sabbatic Watchers of the First Circle, namely Zhamael, Azhazel, Azrael, Mahazael and their ingressing offspring, Ozzhazel. It was initially inspired by contemplation upon the Lesser Banishing Pentagram, native to many Western ceremonialist schools of magick, but most especially the form as utilised by Aleister Crowley. The purpose and function of this banishing rite is to ground the Magician and to establish a circle of protection within which to work. It also serves as a way to clear one's temple of all intrusive or negative influences. There is, however, a much deeper meaning. Crowley writes in a footnote to his *Palace of the World*: 'Those who regard this ritual as a mere device to invoke or banish spirits, are unworthy to possess it. Properly understood, it is the Medicine of Metals and the Stone of the Wise.'

What Crowley is referring to is the Quintessence, or the Azoth, within whose sacrosanct precinct those of the Sabbatic Craft are initiated and to which they are sworn. The inner function of the rite, therefore, is to equilibrate the Magician upon the Cross of the Elements and therein consecrate his or her entire entity as a Perfect Star. He or she is no longer invoking the Quintessence, but has instead become it, balanced upon all planes. Andrew Chumbley, the present magister of the Cultus Sabbati, writes in his grimoire of the Sabbatic Craft *The Azoetia* (Xoanon Publishing 1992): 'The Magical Quintessence, called 'AZOTH' is the Supreme Occult Agency of Change. It is the Vehicle of the Absolute I and its very nature, form and directions are subject to the Will, Desire and Belief of the I in reciprocation to the Will, Desires and Beliefs of the Sorcerer.'

With this in mind, know that the following Invocation serves a dual function within the One True Circle of Our Arte: by its performance it places the Practitioner firmly in the Centre of the First Circle, in order that s/he might embody in truth, the AZOTH. Secondly it calls forth, into both the Matrix of the Circle and the Body of the Practitioner the collective essences of the Sabbatic Goat-Fathers that they might in-dwell therein and 'seed' both Circle and Adept with the Numena of Wise-Blood. The dedicated and constant observance of this rite is a prerequisite to the full incarnation and resurrection of the Primal Flesh of the Sabbatic egregore. Know that without the communion and congressus of these hallowed forms of the Primal One, both Circle and Adept remain barren of their blessings and benediction, and hence the Spirit shall in no wise enflesh. Whilst obviously inspired by the framework of the Lesser Banishing Ritual of the Pentagram, and the teachings and lore of the Pentalpha within the Sabbatic Craft, the provenance and validity of this rite derives primarily from direct Gnosis and the Intercession of the Goat-Fathers themselves.

The Rite Proper

Hekas Hekas Este Bebeloi
Zazas Zazas Nazatanada Zazas
Protos Eos Mii
Nama Weica Aster, Nama Hekau Ashemu-Set
Xenar Xenar Senar Senar Xenar
Sazas Sazas Nazatanada Sazas

(The Practitioner, armed with Besom, Scourge, Stang, Candle (black), Incense (black copal), Thurible (or Censer), Charcoal, Bell, Arthana, Skull, Cup, Coin, Cord and Robe, prepares to enter the Circle. All of these, along with the Bread, Salt and Red Wine, should already be

present upon the Northern Altar within the Circle, except for Stang, Coin, Cord and Robe. The Practitioner should robe, and bind about the waist the Cord of Magistry. The Stang is laid upon the North-Eastern station of the Circle. The Coin of Entrance is offered, and the Practitioner enters via the Witch's Step. The Stang is retrieved, and with a Bow of Devotion unto the North, the Practitioner circumulates the Circle once widdershins and once deosil, stamping the earth with the Stang with every step. Once accomplished they return to the North and stand before the Altar. The Stang is buried upright in the earth in front of the Altar, and the Practitioner grasps its tines with crossed hands (right hand upon left tine, left hand upon right tine). The Practitioner closes their eyes and intones aloud:

Azaz Evoi Sabai
Akherra Goeti
Uzzaz Iai Sabai
Akherra Beiti

All the while visualising the Horns of the Snake and the Hooves of the Goat. Once accomplished the Practitioner strikes the Bell thrice and lights the Candle (which should be placed behind the Skull). The Practitioner bows to the North once more, then retrieves the Besom. Moving to the centre of the Circle, the Practitioner places both hands upon the Besom's handle (right hand above left hand near the top) and straddles the lower half of the Besom's sweeps (brush), left leg crossed over. The Practitioner closes their eyes and intones aloud:

O' Lady of the Brightest Day
And Darkest Shades
Descend, descend into this Sabbat-Pole, I say
In-dwell the Eye of Wisdom's Night
Open within my Palms thy Blessed Sight
Breed and Seethe thy Cursed Brood
Within thy Womb, within this Rood
To sweep the Compass-Round about
Tit Tat Thout Tout A Tout
And so weave the Whorl
You Cunning Nine-fold
Through Besom-broom thine Runes be thrown

The Practitioner, with eyes still closed, then leaps forward with the Besom, switches legs and leaps backward. They then place right hand at the handle's bottom (near sweeps) and the left hand at the handle's centre. The Circle is swept firstly nine times widdershins, the sweeps moving from right to left, outermost to innermost. When this is done, the Practitioner returns to the centre, switches hand positions upon the handle, and sweeps the Circle nine times deosil, the sweeps moving from left to right, innermost to outermost. Once completed, the Besom is returned to the North.

The Practitioner bows and removes the Cord and Robe. The Cord is taken up and wound like a noose about the neck. The remainder of the rite is performed sky-clad. The Practitioner retrieves the Scourge from the Altar and returns to the centre of the Circle. In silence the Scourge is placed in the left hand and its whips are flung and snapped five times around in the air above the head. The Scourge is then passed from left to right hand, as its whips are flung and snapped about the Practitioner's feet, five times. With the Scourge in the right hand, the Practitioner touches the feet, knees, genitals, solar plexus, the breasts, the mouth and the brow with light strokes from the whips. Then, with a leap and a shriek, the Practitioner "beats the bounds" with the Scourge, ten strikes deosil and ten widdershins around the Circle. When finished the Scourge should be kissed four times along the length of its handle and returned to the North.

The Practitioner takes another bow and again takes up the Stang. A Declaration of the intent of the rite is made aloud, as well as a Petition to the Lord, the Lady and familiar spirits to continue and give their Blessings. The Practitioner then places the Candle betwixt the tines of the Stang and makes the Sorcerer's Cry: 'Bilo Bilo Hul!' They remove once more to the centre of the Circle, and with the Stang pointing tines outward, held in the right hand, and beginning in the North, the Practitioner casts the Circle by circumbulating three times widdershins and accompanied by a visualisation of Blue Witch-Fire descending in a halo over the Circle. When cast, the Practitioner returns before the Northern Altar. The Charcoal is lit and placed within the Thurible. The Incense, in copious quantity, is thusly burned. Wine is poured into the Cup and the Practitioner dips a piece of Bread into it, and then into the Salt. It is then smeared upon the Skull of Cain, from the crown to the brow, and lastly placed within or before the Skull's mouth. The Practitioner repeats this process upon themselves. This represents the aeon-old Compact betwixt Cain, as the First Witch-Father, and the Practitioner as Last Witch-Father. It is also in toto a recension of a rite known unto the Sabbatic Craft as 'Feeding the Skull of the Master.'

The Practitioner, with open heart and mind, and from the very soul of their ingenuity now calls upon the Master as Azha-Cain (this Summons must be spontaneous and original, which is why it is not written within this rubric). When a sign has been received to continue and/or upon the completion of the Summons, the invocations of the Goat-Fathers may commence. The Practitioner takes the Cup (with Wine) and the Bread (with Salt) to the Eastern station, returns to the Altar and, with nothing in hand but Candle and Thurible (with plenty of incense) makes a final bow to the North. H/she proceeds to the Eastern station and sets the burning Candle and Thurible on the ground, to the left and right of the Bread and Wine. The Practitioner returns once more to the centre of the Circle and facing East makes the Sign of Silence and Opens the Way with both hands in the Sign of the Aright Pentalpha. Then, with left hand upraised towards the heavens in an Aright Pentalpha and the right hand lowered towards the earth in an Averse Pentalpha, the Practitioner intones in a loud voice the following Conjunction of the Spirit of the Sabbat:

Azaz Evoi Sabai
Akherra Goeti
Uzzaz Iai Sabai
Akherra Beiti

Bagabi Lacana Bachabei
Lamaca Cahia Achababei
Karrilios
Lamaca Lamech Bachalios
Cabahagi Sabalios
Barrilios
Lagaz Atha Cabilios
Samahaca Atha Familios
Hu Harrahia Hua

Sabai Evoi Azaz
Akherra Goeti
Sabai Iai Uzzaz
Akherra Beiti

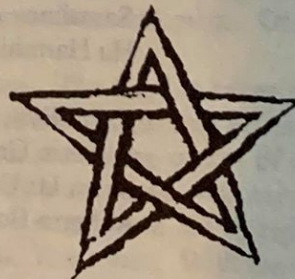
(Note: This is a 'corrected' version of conjuring the 'Devil', as given me by the Goat-Father, Ozzhazael. It is in the tongue of the Watchers and roughly translates into a potent invocation/consecration of the Body, Mind and Ghost of the Primal One, each word containing entire ciphers of the Angelic Arcanum.)

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Aquerria
Goity

Aquerria
Beyty



The Practitioner now summons forth the Watcher in the East, the Goat-Father Zamael. With left hand in the Averse Pentalpha, the following is intoned in clear voice:

Ia-Hua Zamael
Zamael Hua-Ia
O' thou Resplendent Father of the Dawn-Aurora
Thou who bearest within thy breast the Eight Winds of the Airs
Thou who openest the Aethyr upon the Earth
And wieldeth the Sceptre of the Hierophant
O' thou Mighty Father, thou Shepherd of Our Flock
In thee is the Spirit of the First Breath of Wise-Blood
Soaring upon the Wings of the Winds where from
Our Ancestry didst derive
In thee be the Origin of Our Fate
In thee be the Power of Our Sabbat's Flight
O' thou Feathered Goat-Father Zamael
Hear me and be here with me
As I do call thee forth from thine Empyrean Abodes
Of Celestial Splendour,
And partake with me in the Sacrament of the Sabbat
In this One True Circle of Arte
In the Name of Azha-Cain do I summon thee
Zamael Hua-Ia
Ia-Hua Zamael

The Practitioner bows, walks to the Eastern station and dips a piece of Bread in the Wine and Salt. The Cross of the Sacrament is traced and the Bread is offered to Zamael. The Candle, Thurible, Cup and Bread is removed to the Southern station and the Practitioner returns to the centre of the Circle. Facing South the Goat-Father Azhazel is duly summoned, with the left hand in the Averse Pentalpha and the right hand in the Averse Pentalpha, as follows:

Ia-Hua Azhazel
Azhazel Hua-Ia
O' thou Scintillant Father of Supernal radiance
And Spectral Beauty
Thou Primogenitor at the Heart of the Phoenix-Void
Thou who wast the First Fallen from the Frozen Scales
Of the Dragon of Eld
Thou Shattered Crown and Corpus Entire of Lumiel
Who doth be but a Spark from thy Burning Star-filled
Loins
Thou who bearest within thy Ruby Soul both
Male and Female
Both Serpent and Goat
O' thou of a Myriad-of-Forms
Thou Brilliant Shield of Divine Gnosis
In thee be the Shining Herald of Our Birth-right
And the Covenant of the First and the Last
In thee dwells the Crucible and the Forge of Midnight
The Primordial Flames of the Black Sun's Refulgence
O' thou Serpentine Goat-Father Azhazel
Hear me and be here with me
As I do call thee forth from thine Fiery Abodes
At the Heart of Creation

And partake with me in the Sacrament of the Sabbat
In this One True Circle of Arte
In the Name of Azha-Cain do I summon thee
Azhazael Hua-Ia
Ia-Hua Azhazael

The Practitioner bows and repeats the same process as above, except to the Goat-Father of the South. The Sacraments and Tools are removed to the Western station and the Practitioner returns to the centre. With the left hand in the Averse Pentalpha and the right in the Aright Pentalpha and facing West the Goat-Father Azhael is summoned as follows:

Ia- Hua Azhael
Azhael Hua-Ia
O' thou Lustral Father of the Original Inundation
Thou Seedling Spark in the Waters of Our Birth
Thou Aged Countenance upon the Primal Waters
Thou Ever-Living Snake Wand of Double Power
O' thou Mighty Spirit of the Edenic Flood
Thou who cradled the swaddling Serpent-Egg
And bore the First Serpent upon the Tides of
The Eternal Aeons to this Very Day
Thou within whose Crystalline Veins flows the Lineages
Of Witch-Blood and the Seers of Enochoi
In the Heart of thee is the Fulfilment of Our Gnosis
In the Soul of thee is the Incarnadine Matrix of Our Sodality
Riven in twain that We might abide the Bifurcate Way
O' thou Oceanic-Chimaera
Thou Goat-Father Azhael
Hear me and be here with me
As I do call thee forth from thine Abbyssal Realms
Of Generation
And partake with me in the Sacrament of the Sabbat
In this One True Circle of Arte
In the Name of Azha-Cain do I summon thee
Azhael Hua-Ia
Ia-Hua Azhael

The Practitioner bows and repeats the same process as above, except unto the Goat-Father of the West. The Sacraments and Tools are removed to the Northern station and the Practitioner returns to the centre. With the left hand and right hand as above and facing North, the Goat-Father Mahazael is summoned as follows:

Ia-Hua Mahazael
Mahazael Hua-Ia
O' thou Ebon-skinned Witch-Father
And Master Blackest
O' thou Dancing Winged Skeleton
Thou Ward of Bones in the Chamel-House
Of Eternity
Thou who in-dweldest the Skull and Lingam
Of Azha-Cain
Thou who bearest the Lightning Bolt and
Undying Torch of Flame
Throughout the Aeons and Aeons of the
Soul of Angel

And the Body of Man
O' thou Primordial Blackened One
Thou dusted with the Bone-Ash of Saint and Sinner
Thou be-decked about with the Pelts and Skulls
Of Gods and Men
In thy Marrow Entire are the Races of Witch-Blood
Scattered upon the Fourteen Worlds
Of thy Infernal Rule
In thine Eyes are reflected the Dying Suns of
Untold Galaxies
In thine Hands are held the Icons of All Substance and
Shadow
In thy Loins seethes the Arcanum of All-Other
O' thou Leaper upon the Holy Mountain,
Thou Goat-Father Mahazrael
Hear me and be here with me
As I do call thee forth from thine Veiled Place of Power
To partake with me in the Sacrament of the Sabbat
In this One True Circle of Arte
In the Name of Azha-Cain do I summon thee
Mahazrael Hua-la
la-Hua Mahazrael

The Practitioner bows and repeats the same process as above, except unto the Goat-Father of the North. The rest of the Bread and Wine should be offered to Mahazrael. The Practitioner bows again unto the North then removes to the centre of the Circle with the Candle, Thurible and Arthana. Fresh incense is added to the Thurible and it should pour forth voluminously and enwreath the Practitioner in smoke. S/he should face the South with the Candle behind them. The Arthana should be tied to the Cord and hung point downwards upon the chest. The Practitioner should raise their left hand in the Aright Pentalpha and lower their right hand in the Averse Pentalpha and shout aloud:

Iai Ozzhazael

They should next raise their right hand in the Aright Pentalpha and lower their left hand in the Averse Pentalpha and shout aloud:

Evoi Ozzhazael

The Practitioner now duly summons forth the Goat-Father Ozzhazael, using the Pentalphic sign as they will, as follows:

Azzha
Uzzha
Ozzhazael
O' thou Blackest One
Thou Blackest Black Goat of the Sabbat Rare
Thou who hast emerged from the Matrix of
Thy Father's Seed
Thou who hath been borne betwixt their Horns and Heels
Thou who bearest their Sins upon thy Brow as a Sign
Of thine own especial Magistracy
Thou who art verily called forever and forever,
'Scapegoat'
O thou who didst abide atop and within the Holy Mount

Come down from thy Shaded Haunts and leap within this
Circle
Leap within this Body of I and become One with the Soul
Of me
O thou Ragged and Exiled Opposer
Thou whose Flesh is fashioned from a Million Blood
Sacrifices
Thou who hath been Sacrificed a Million times to the
Gods of Infidel and Initiates alike
Thou whose Bones be the Bones of thy Father's fathers
Thou whose Blood flows ceaselessly in Sacrifice throughout
All the Circles and Aeons of Time
O thou Branded One, thou Goat-Head of Seven Eyes
Upon whose Craven Skull doth sprout three twisted Horns
That doth test Our Thought, Word and Deed
That doth Mark and Make Our Blood and Seed
Upon whose Hoary Chin doth depend Five Spiral'd Tines
That doth signify thine Virtues within Our Craft
Sacrifice, Blasphemy, Iconoclasm, Avatism and Treachery
O' thou Shape-shifting Egregore, thou Aborted Goat-Saviour
Within thine Fiery Eyes dwell the Brothers: Azha-Cain,
A Black Sty in the Left and Habil-Zhaeva,
A Red Mote in the Right
And there too, as if behind a Seeming Mask,
Traitor Judas and Twice-Sainted Jesus
Thou Mighty Daemon and Devil
Thou Cursed Spirit from the Abyss
Hear me and be here with me
As I do call thee forth from thine Secret Dwelling Place
Within the Cross'd Bone Crossroads of the Goat-Fathers
Four-fold
To in-dwell the Heart of this One True Circle of Arte
And so become One with me as I am One with thee
As we partake as One in the Sacrament of the Sabbat
In the Names of Zhamael, Azazael, Azhael and Mahazhael
Do I summon thee
Ozzhazael
Uzzha
Azzha
Ozzhazael

The Practitioner now makes sacrifice unto the duly convoked Goat-Fathers. Taking the Arthana five incisions shall be made in the flesh of the Practitioners, wheresoever they will. Female Practitioners can use their moon-blood for this purpose. The resulting blood is then offered on the burning coals of the Thurible and the concluding Conjunction of the Spirit of the Sabbat is pronounced as follows:

Azaz Evoi Sabai
Akherra Goeti
Uzzaz lai Sabai
Akherra Beiti

Bagabi Lacana Bachabei
Lamaca Cahia Achababei
Karrilios
Lamaca Lamech Bachalios
Cabahagi Sabalios
Barrilios
Lagaz Atha Cabilios
Samahaca Atha Familios
Hu Harrahia Hua

Sabai Evoi Azaz
Akherra Goeti
Sabai lai Uzzaz
Akherra Beiti

After the Blood Sacrifice, the Practitioner should lie upon the central station of the Circle and abide with the Goat-Fathers Aroused. When completed, all should be returned to the North, except for the Candle and Thurible, both of which should be allowed to burn out. The Circle is left Open and Unbroken.

Note: During repeated observances of these Invocations, it would serve the Practitioner well to begin visualisations of the Goat-Fathers during the Summoning. Coloured candles at the various stations of the Circle may also grant aid in this. The Practitioner is advised to also seek from each Goat-Father respective Sigils which, once received, may be either traced in the air at their Calling, or otherwise laid upon the ground at their specific stations in chalk and bone-dust.

The above ritual was received and written by Robert Fitzgerald, the presiding magister of the Cultus Sabbati and the Companie of the Serpent Cross for North America. It forms part of a greater body of ritual lore collectively titled: *Ozzhazael: Ritual Texts for the Resurrection of the Primal Flesh of the Sabbatic Egregore* (Privately printed). The author may be contacted at C.S.C. 106 French Hill Road, St Albans, Vermont 05478, USA. Illustration of *The Sabbatic Goat* by Nigel Aldcroft Jackson.

MYSTERY OF THE THREE HARES

Nearly forty years ago the folklorist Ruth St Leger-Gordon described the mysterious symbol of the so-called 'Tinner's Rabbits' found carved on roof bosses in churches on Dartmoor. She described it as three rabbits, having only three ears between them and arranged in the form of a triangle. According to St Leger-Gordon the symbol came from medieval alchemy and represented the tin that was mined in Cornwall. However, she did also suggest the rabbits were associated with the Easter Bunny and said the symbol was once known as 'the hunt of Venus.' This, she claimed, linked the symbol with moon worship and the pagan 'Old Religion' (*The Witchcraft and Folklore of Dartmoor* Robert Hale 1963:45-46).

Last January the BBC Radio 4 programme *Open Country* featured the Tamar Valley on the border of Devon and Cornwall. The presenter interviewed two researchers who have been photographing the 'Tinner's Rabbits'. They were adamant that not only were the animals nothing to do with the tin trade, but were in fact hares and that the symbol could be found in sixteen churches in Devon. It was speculated that it could be Islamic or Buddhist in origin and was brought to England from the East via the Old Silk Road. However, the researchers said it could also be of native origin and associated with witchcraft, the moon, femininity and fertility. One example in a Tamar church was next to a Green Man and it was suggested that together they represented the male and female principles of nature. Interesting.

EAST ANGLIAN TRADITIONAL SPIRITUALITY

Nigel Pennick

East Anglia is a region that still retains its name from the days when it was an independent kingdom, founded after the departure of the Romans by Anglian settlers who came from Angeln, now the region of Schleswig-Holstein on the German-Danish border. To this day, East Anglia has its own regional character that stems from its roots in Germanic culture. Subsequent occupation by the Danes has left place-names (such as the street name Risbygate in Bury St Edmunds) and street layouts, whilst later waves of immigrants and masters have brought their own ways and outlooks. Like all cultures that have been exposed to various influences, East Anglian traditions are a vibrant synthesis that expresses the true principles of living. Its communications with central England have always been hindered by the Fens, a swampy region that made road building impossible. For the great part of history, water was the main medium of transport, whether in the east of the region, where the fens were almost inaccessible from neighbouring parts, or in the east, where the river transport was easier than road. From the ports on the northern and eastern sides communication was with other coastal places in England and Scotland and across the North Sea with mainland Europe, especially the Low Countries.

Cambridge, in the borderlands between East Anglia and the East Midlands, in addition to being a centre of learning was the site of two annual fairs. The Midsummer fair, which still remains, was founded in the early 13th century under King John at the time when the Church was closed down (due to the king being under papal prohibition) and all manner of pluralism flourished for a short while. Its pagan symbolism is clear. Also close to Cambridge each September one of the largest English fairs was held on Sturbridge Common. Both the university and the fairs were important sources from which magical, Hermetic and astrological knowledge entered the general milieu. The Sturbridge Fair was long a place where texts imported directly from Holland and Germany were sold.

Except for a few members of the ruling class who lived well, grinding poverty was endemic in East Anglia from as long as we can tell. With such a poor material culture, the blandishments of the Christian religion were all but meaningless and other spiritual ways and means, tried and tested from ancestral times, were relied upon. Traditional crafts, building and agriculture continued to be conducted according to true principles accompanied by the proper rites and ceremonies. Attempts to impose national religion and beliefs upon the plain people of East Anglia were slow in being successful. In the late 19th century, at the same time as the British Army was destroying pagan holy places in Africa for Queen, Empire and Cross, a corrugated-iron church, built on a barge, sailed around the Cambridgeshire fens. It, too, was carrying missionaries to convert the inhabitants to Christianity! Even when Christianity arrived it was not to have its own way. In 1895 a Christian chapel at Black Horse Drove, still a remote place in the Fens, was founded with the sacrifice of a horse, whose head remains beneath the foundation stone. The chapel is no longer used for worship.

Traditional spirituality was still flourishing among the plain people of East Anglia in 1900 and it was being noticed by those with official education. In the *Eastern Counties Magazine*, Emily Frances Cranworth wrote how rural people there had a 'child-like faith in the unseen world, and the nearness to the spiritual; life in which they live.' Unfortunately, because this belief was not in the official Christian doctrines, it was not seen as a positive thing, and so was actively discouraged. Cranworth notes how this universal belief nevertheless was seen as a source of shame: 'Everybody is mortally ashamed of believing in the supernatural world nowadays.'

The origin of this 'shame' stemmed from the education system. Since 1870 all children in Britain had been forced by law to go to school. The ethos of Victorian education was conformity to the values of the Church of England, the Empire, the Crown and class. In Wales children were punished for speaking Welsh in school and wore boards around their necks carved with 'Welsh Not' around their necks when they spoke their mother tongue. But

this suppression of indigenous culture was not restricted to the non-English parts of Britain. It occurred in England too where local ways and traditions (including linguistic forms) were similarly crushed by schooling. An appalling example of taught disrespect is recorded in Whittlesford, Cambridgeshire in 1878. On April 25th of that year Susan Cooper, a locally known wise woman, died at the age of 83. Just after her funeral, when the sexton had filled in her grave, the schoolteacher allowed her class to come out of school and dance on the fresh grave. They did it, we are told, so that the witch's imps would not come out.

East Anglia is poor in mineral resources and so it did not take part in the mainstream of the Industrial Revolution. There were no coal mines and few factories and because of this road and rail connections remained relatively poor even into the 19th century. Perhaps because there was less disruption in the way of life in the east then occurred in industrialised regions magical traditions, and the need for magic in everyday living, survived stronger than it did in the mill towns or the mining valleys. The secrets of the craftsmen and women survived here in an unbroken form, when they had been broken elsewhere. The traditions continue in the 21st century. I will not touch upon the tradition of witchcraft in East Anglia as its is well dealt with elsewhere.

The effects of the school system, the militarisation of society by imperial adventures in the two world wars, mechanisation of the farm, the arrival of electricity and the consequent centralising influence of the mass media had the effect of downgrading the importance of traditional spirituality in everyday life, but the isolation of East Anglia meant that this process was slower than in some regions. The Society of the Horseman's Word, for example, existed until around 1950, long after similar organisations had faded away in other parts of Britain. The talismanic magic of seamen and fishermen, little researched by outsiders, remains an important theme in coastal parts. Magical trees and traditional holy places are still recognised and honoured by local guardians who shun publicity. Other secret organisations, not part of any national network, such as the Order of Bonesmen, may yet exist, unnoticed by the passing world. It is rash person who pronounces any tradition or practice dead. Like the seemingly dead ram in the Derby Ram mummers' play, traditions have the propensity to come back to life suddenly and "Rise up and bay!"

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The author is a prolific writer on Earth Mysteries, folklore and mythology. His works include *A History of Pagan Europe*, with Prudence Jones (Routledge 1995), *Celtic Sacred Landscapes* (Thames & Hudson 1996), *The Celtic Saints* (Thorsons 1997), *The Celtic Cross* (Blandford 1997), *Crossing the Borderlines: Guising, Masking & Ritual Animal Costume in the European Tradition* (Capall Bann 1998), *Beginnings: Geomancy, Builders' Rites and Electional Astrology* (Capall Bann 1999), *The Complete Illustrated Guide to the Runes* (Element 1999) and *The Way of Natural Magic* (Thorsons 2000)



The Worship of Saints

*Bless ye the Lord,
All ye servants of the Lord,
That stand in the House of the Lord-By-Night....*

Trad.

Magical practitioners of whatever persuasion would be wise to listen to the word of the Lord – howsoever He be masked or revealed. The saints in their myriad forms are one such ‘revealing’ – for they have a great deal to tell us about our local spirits, wheresoever we may be. Both through and ‘within’ the Saints, practitioners are able to know themselves and the spirits of their surroundings. The purpose of this article is to speak of this process, both in terms of history and contemporary cunning-craft.

In order to set the scene for this article and place it within the parameters of history the following section details the historical beginnings and maturing of the Worship of Saints.

Historical Precedence

It is beyond doubt that the early Christian and medieval cult of the saints carried more from the days of pre-Christianity than is widely acknowledged. From Africa to north-west Europe there was a concerted effort by church leaders to christianise the heathen. The Church generally destroyed ‘pagan idols’ but, in line with Pope Gregory’s decree (601 C.E.), retained sacred sites, sacred days and sacred myths, merely re-clothing them in the raiment of the new faith to make conversion more likely and more palatable to the ‘rural’ populous (c.f. MacMullen, 1997, Ch.4). This simply had the effect of allowing the population to continue practising the same rites as before under a new banner and different names (see Berger, 1988, for examples). From this foundation, saint worship arose to replace the worship of local gods and goddesses. It should be noted that repeated rebukes from the Church over the next thousand years across all of Europe and Northern Africa did not stop the continuation of ‘pagan’ practices within the church, and to a greater or lesser extent many continue today in spite of the late medieval reformations (see Fletcher, 1998). Recent academic research has concluded that Christianity did not triumph over earlier pagans, it instead embraced and assimilated them over time (see Cusack, 1999).

The cult of the saints began to take hold after enthusiasm for the early Christian martyrs died down, flowered in the medieval period, and continues up to the present day in many forms. Saints were a way for people to get supernatural help with their everyday life, and in many ways bridged the gap between them and their concept of the omnipotent, omnipresent, nebulous ‘God’ who granted them access to heaven after death (MacMullen, op.cit.). Saints, Angels, and others were not called upon to intercede (as is the current Roman Catholic ideology), but were afforded powers to change things directly by their very nature and in very literal ways.

By and large it seems saints were a local phenomenon, with a few exceptional cases being revered in more than one region or country, such as St Kentegern or St Michael (Phillips, 1997; Rees, 2000; Blaen, 1987; Carmichael, 1992). Local saints who lent their names to parish churches, shrines and wells are (aside from their mere names) now mostly forgotten and overlooked by the Protestant Christian community in the UK.



The contemporary use of Saints

As a practitioner of Sabbatic Mysteries and member of the Curren, my personal focus is upon the spirits of place and the continuation of the traditions of dual-observance. Within this practice three principal ways of understanding the saints may be defined: i) the saints are 'masks' for the spirits of place; ii) the saints are manifestations of the spirits of place; and iii) the saints, in terms of their symbols and characteristics, can be used to embody, balance and apply 'belief'.

By drawing true-born spirits to the magical circle's heart it is possible to hear their whispers through and within the images of the saints and thereby contact a stronger, deeper current that resonates with the spirit of the practitioner and his/her location. Where the spirits can be called, all that is required is that you have ears to hear. The light of Christianity has cast a deep shadow behind the outward faces of the saints and within this shadow spirits still move unhindered; spirits of wells, hills, rivers, woods, the sky, the sea, and the seasons. By and large, these spirits of our land still await remembrance...

Magical practices incorporating saints are as myriad as their icons and legends. The saints are not simply masks protecting older spirits, each saint is also a *genius loci* in its own right, and can be contacted directly as an intercessor with the location. Some have incorporated what went before and now function as guides and guardians of the hidden path. Those that arise as guides are reliant on the sensitivities of the practitioner, and at least partially dependant on the obsessions, interest and research carried out before contact can be established. The focussing of your will, desire and belief in these spirits opens the way for communication and the opportunity for them to make their impression on your circle.

As well as this, saints function as symbols and keys to the unlocking of deeper self-understanding through the application and manifestation of belief. The purpose of 'belief' within such praxis is that it allows you to identify and leverage all of your habits, innate nature and personality towards self-overcoming - and the liberation associated with it. The use of saints provides an external focus of the obstacles to overcome, or gifts to acquire. The depth and diversity of saintly myths and symbols fleshes out your personal magical vocabulary, and this allows you to see, know and articulate yourself in a more subtle and sophisticated manner. Where appropriate, belief can be turned against itself for the purposes of transgression: a reversed prayer of devotion may be used to release the nurtured belief of a religious/cultural context. Thus you are truly able to serve with both hands alike - manifesting yet liberating all possible beliefs. This is and should not be vulgar 'Satanism' or meaningless inversion, yet neither is obeisance to commonplace Christian dogma acceptable.

Be instructed by the spirits and focussed, quite deliberately, 'outside' the normal scope of religious observance. Act as appropriate to the circumstance (public services or private ritual) but remain poised, mindful, even-handed and balanced in employing your will to achieve the desired results.

The use of saints in magical praxis is an intensely personal one and the integration of such practices seems dependent on contact with and experience of them. They emerge as symbols before coming forth as spirits and revealing their hidden natures. To conceive of the saints is to gaze into a multi-faceted shewstone - for their true nature is Light refracted from the Jewel of Lucifer's Crown. This is an arcanum that can be used by any practitioner to further the journey along their chosen path, whether in small steps or in an instant of remembrance...



Saintly Practice

Specific practices arising from and handed down through our tradition include the use of psalms, charms and the procession of the faithful and few within the waking and dreaming circles. Below is an example of a small address to St. Michael as the opener and protector, followed by a prayer to St. Helen as the guardian and guide of the holy spirit-roads of Albion.

*Thou Michael the Victorious,
I make my circuit under thy shield.
Thou Michael of the white steed,
And of the bright brilliant blades,
Be at my back.*

*Protector of the Faithful and Few,
Captain of Our Lord's Invincible Armies -
Thou who art heard in the Cry of the black herald of morn'
Open the way for the intercession of the spirit of the crossroads.*

Hekas Hekas Este Bebeloi!

*Hear our call O' Lady of the Hosts.
Come forth St. Helen,
Thou protectress and guide of travellers in Spirit.
Reveal Thine hidden and sacred tracks on Earth
As in the silvern web of the Stars.
Guide the paths of the Spirits
that spring forth, overflowing,
from this Circles heart.*

...

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James Spedding



ANCIENT NEWS

Seahenge II – the Movie Following all the fuss about the so-called 'Seahenge' ancient monument discovered on a Norfolk beach archaeologists have now found another Bronze Age ritual site nearby. This new circle of tree stumps is believed to mark the site of a burial barrow and is about a hundred yards from the famous 'oak tree circle'. Study of Seahenge Mk I which was relocated to Flag Fen in Cambridgeshire has revealed that the famous upside-down tree in its centre was cut down in the summer of 2050 BCE (Oh yes, I remember it well) when it was still in leaf. This has led to speculation that the circle was 'a gateway to the afterlife' as upside-down trees are an underworld symbol. Its liminal position on the coast between land and sea possibly symbolising the division between life and death, the physical world and the spirit world— or then maybe not. As both sites are in an environmentally sensitive area any attempt to return Seahenge I to its original site as recently proposed by the locals looks fraught with dangers.

Bluestone project generally rubbish Veteran archaeological bod Dr Aubrey Burl has attacked the ill-fated and ill-conceived Bluestone Millennium Project to transport a stone from the Preseli hills to Stonehenge last year. In an interview with *The Western Mail* (16.02.01), Dr Burl said the attempt was "sadly flawed", "historically inaccurate", "ill-researched" and an "ill-prepared fiasco". Of course, Dr Burl does not believe the bluestones came to Stonehenge from Preseli in the first place, but were allegedly glacial debris deposited on Salisbury Plain at the end of the Ice Age. In March the project, due to be re-launched this summer, suffered another setback when its director resigned. To date nobody has taken up the poisoned chalice on offer.

Racist and gay Cretan myths and fake goddesses scandal A new biography of Sir Arthur Evans, the Victorian archaeologist who discovered the remains of ancient Crete, claims that the popular feminist vision of a matriarchal pacifist culture on the island in the Bronze Age was largely the product of his idiosyncratic interpretations of what he found. It is claimed that Sir Arthur ignored the military aspects of Cretan society and falsely promoted it as the foundation of Aryan European civilisation because he was a racist and closet homosexual. (*The Sunday Times* 23.7.00) A report in *The Times* (7.2.001) also claimed many of the statues of bare-breasted Cretan goddesses and priestesses exhibited in the world's major museums and reproduced in goddess spirituality books are fakes. It seems the success of the Cretan excavations and the demand of artefacts led to an explosion of forgeries.

Blood and sand One of the most horrific aspects of (pagan) imperial Rome were the gladiatorial games so graphically depicted in the Oscar-winning movie *Gladiator*. Modern interest in these has been kindled not only by the film, but also by the recent exhibition at the British Museum on the subject and the discovery of the semi-cremated remains of a female gladiator at a former Roman site in Southwark, south London. Female gladiators were banned by imperial edict in 200 CE, but the games survived into the Christian era and ironically were only banned by the 'barbarian' Visigoths when they conquered Rome. Among the items found at Southwark were incense burners and a lamp depicting Anubis as the guide of the dead. The Romans associated the Egyptian jackal god with their own Mercury (Hermes) who was also a psychopomp. Originally gladiatorial combat was part of the Roman funeral rites for wealthy people. Even in the later public games slaves dressed as Hermes-Anubis dragged the dead bodies from the arena. The earlier religious significance of the games survived in the popular belief that gladiators, especially those who survived the longest in the arenas of death for the perverted pleasure of the mob, possessed magical powers.

REVIEWS

ARS PHILTRON: Concerning the Aqueous Cunning of the Potion and Its Praxis in the Green Arte Magical written and illustrated by Daniel Alvin Schulke (Xoanon Publishing, P.O. Box 1821, Chelmsford, Essex CM1 3UE Limited edition of 144 copies at £40 each payable to Andrew Chumbley). To paraphrase the introduction to this modern grimoire, the art of the philtre comprises the magical work of potion and vessel and is one of the aspects of green sorcery. The latter encompasses the ancient cunning knowledge of the use of plants for magical purposes. In the best traditions of the old cunning folk and the Traditional Craft the botanical arts of the green witch described in this book contain detailed instructions for working with plants and their spirits. It also provides many recipes and formulae as well as invocations to the Master Cain as the Green Man and Lady Lilith as the witch-mother of verdant sorcery. Highly recommended.

INNTINN is a band of multitalented, lively musicians. They are led by Lucy Whitfield, who plays extremely well the flute, recorder and tin whistle, and other members play fiddle, bodhran, guitar and piano accordion. What they play is real folk music, often with a good deal of research into original scores and words, yes they sing too! I have heard them both live and on CD and was impressed by their verve, skill and personality. If you enjoy real folk music that is varied, from foot stamping to quiet listening, you will like this band. They are based in Cardiff, but will travel. Their first CD *Mr Emu's Kazoo* has ten good tracks, including 'Gently Johnny' from *The Wicker Man* movie. The next one, *The N' is Nigh*, is out in April 2001. To purchase CDs or book the band contact Lucy Whitfield on 02092 041 8429 or <http://go.to/inntinn>. **Iain Steele**

THE WISENT Ed. Nigel Pennick (142 Pheasant Rise, Bar Hill, Cambridge CB3 85D 4 first class stamps 15pp). This new publication from the Library of the European Tradition exists to further the 'philosophical and spiritual worldview of European culture.' Issue one (winter 2001) contained articles on the Germanic-Celtic goddess Zisa, European iconologia and allegorical symbolism, Dancing with Broomsticks, the Herefordshire Broom Dance and a list of LET publications.

THE FREE PAGAN PRESS Ed. P.Revell (7 Nunnery Walk, South Cave, Brough, Yorkshire HU5 2JA £5 p.a./USA £10 p.a./Europe £6 p.a. 35pp) Described as 'the magazine for open paganism' issue four contained short articles on Left-hand path magick, a short story set in the Dark Ages, the tee alphabet, the new Society of Ley Hunters, the Chocolate Ritual, visits to sacred sites, astrological healing, five pages of poetry, some recipes and book reviews.

IMRAMMA Ed Cait Branigan (Imramma, c/o 15 Kempton Avenue, Navan Road, Dublin 7, S.Ireland IR£16, UK IR£20 8 issues) Published at each of the seasonal festivals, this is a new magazine of 'Native Spiritual Practices and Shamanism in Ireland'. It is druidic and shamanic in character rather than Wiccan, but it hopes to cover traditional witchcraft and Celtic native magick from all over Britain. The two issues seen by TC contained a mix of articles, book reviews and some good artwork.

MAGIC, WITCHCRAFT AND THE OTHERWORLD Susan Greenwood (Bera Publishing £14.99 256pp) Following gamely in the footsteps of Dr Tanya Luhrmann in the 1980s (and covering much of the same ground), Greenwood has produced an anthropological study of the 'magico-spiritual counterculture' (sic) in the 1990s. Using Dr Luhrmann's methods, Greenwood joined several covens and magical groups almost exclusively based in the incestuous London scene. This scene revolved around the lectures organised by the *Talking Stick* magazine, the Pagan Federation, the Fellowship of Isis and the Servants of Light. Only the names have been changed to protect the innocent. As with all sociological studies of this type its strengths and weaknesses depend on how representative it is of the cultural milieu it is

investigating. Because of this often these studies tend towards the stereotypical, generalisation and over-simplification and this one is no exception. However, it does provide an illuminating insight into popular urban neo-paganism at the end of the 20th century.

SUPERNATURAL PEAK DISTRICT David Clarke (Robert Hale £15.99 192pp). As well as being Britain's most popular national park the Peak District is also a paranormal hot spot. David Clarke's very interesting book covers the various supernatural phenomena in the area including, ghosts, headless horsemen, the Wild Hunt, Black Dogs, boggarts, screaming skulls, spectral World War II bombers, UFOs and modern pagan survivals. In fact a veritable treasure-trove of weird and wonderful folklore, even if those silly materialists try to tell us it is all in the mind.

WITCHDOM OF THE TRUE Edred Thorssen (Runa-Raven Press, P.O.Box 557, Smithville Texas 78957, USA 109pp Available in UK from Runa, BM Sorcery, London WC1N 3XX £12 payable to Chaos International). Best known for his valuable books on runecraft, here the controversial author turns his attention to what he claims are the true roots of witchcraft in Anglo-Saxon England. He has no time for modern Wicca, which he dismisses as a 'multicultural, politically correct eco-Marxist hodgepodge religion' (ouch!), and says that modern witches should instead be loyal to the ancestral deities of the Saxons who arrived in Britain circa 5th century CE. These deities are the fertility gods of the Vanir and their retinue of elves, house wights and land spirits. This is highly recommended as an antidote to the present excesses of Celtophilia, with the proviso that the author may himself be in danger of creating a romantic version of the Craft to rival the fantasies of New Age Wicca.

WITCHCRAFT IN THEORY AND PRACTICE Ly de Angeles (Llewellyn USA/Airlift Books UK \$12.95 256pp) First published as *The Way of the Goddess* many years ago this book apparently sold very well at the time. Here it is presented in a revised version for those who missed it first time around. It is all basic stuff and in fact if you read many of the witchcraft titles coming out today the feeling of déjà vu is almost permanent. For this reason your reviewer finds it very difficult to say anything new about this type of book. Sorry about that.

A WITCH'S BEVERAGES AND BREWS Patricia Telesco. Illustrated by Colleen Koziara (New Page Books USA \$12.99 224pp). This is subtitled 'Magick Potions Made Easy' and it provides inside what it says on the cover. Its contents include advice on anointing, asperging (there is nothing like a good asperge first thing in the morning), bathing, toasts and libations, home brewing and recipes for all kinds of magical stuff. A useful compendium.

THE WITCH'S MASTER GRIMOIRE Lady Sabrina (New page Books USA \$12.99 228pp) It is doubtful if the author of this 'encyclopedia of charms, spells, formulas (sic) and magical rites' is a real British aristocrat! Written in an A-Z format her book lists everything from amulets to witch bottles. There are also practical spells, charms and rituals for each entry. This makes it both informative and practical.

MAGICKAL ASTROLOGY Skye Alexander (New Page Books USA \$12.99 223pp). Your editor's first occult teacher always said you could not be a proper magus if you did not understand and use astrology (discuss). This book has a wealth of data on using stellar and planetary influences for magical purposes, but with a Wiccan overlay. Some knowledge of astrology at even a basic level is probably essential for practical magick and this book provides a good source of information on the subject.

WITCH: A Magickal Journey Fiona Home (Thorsons £14.99 357pp) The publisher's bio on the cover describes the author as a journalist, rock singer, TV and radio personality – and a modern witch. Home is well known in her native Australia as a media witch, lead singer with the techno-fusion rock band Def X and a model for *Playboy*. Our mole in Ozland claims that

Horne has been responsible for making Wicca respectable in public down under. Also we have received quite a few new subs from her mention of TC in this book so at this point your editor will uncharacteristically bite his tongue and move on without further comment.

ARTHUR IN MEDIEVAL WELSH LITERATURE O.J. Padel (University of Wales Press £5.99 139pp). Written by a lecturer in Celtic languages and literature at Cambridge University, this offers an overall survey of all the medieval references to King Arthur in Welsh works. Although Arthur has been long claimed by the West Country tourist industry, the earliest references to the once and future king are to be found in Welsh sources. This is an important contribution to Arthurian studies and will appeal to anyone who is interested in the origins of the mythos.

SPIRITS OF THE STONES: Visions of Sacred Britain Alan Richardson (Virgin Publishing £14.99/\$19.95 270pp). Because of the frequent mindless acts of vandalism at megalithic sacred sites and the materialistic interpretations of what they were used for by our ancient ancestors their psychic aspect gets sadly neglected. In the past several clairvoyants have attempted to investigate well known sites on that level and here Richardson revisits that idea. His collection of accounts from modern occultists, magicians and psychics aims to give a new insight into the sites and their past role. Thankfully Richardson is not a New Age writer so we are spared Atlantean high priests, channelled dolphins and ETs. There is also the recognition that not all sites exude sweetness and light and are best left alone. Recommended.

CHARMS, SPELLS AND HAEVER LORE FROM OLD LANCASHIRE John Harland and T.T. Wilkinson. Introduction by Nigel Pennick (The Library of the European Tradition £2 16pp). This is a reprint of a section from *Lancashire Folk-Lore* published in 1847. It contains charms and spells to ward off witches and evil spirits, cure warts, stop bleeding, ease toothache and heal sick cattle. Many are recommendations from cunning folk and are exclusively Christian in nature using Cabalistic symbols, astrology and angelic magick. An odd historical oddity that reveals the magical world of the oldtime cunning man and wise woman.

WHITE WITCHES: A Study of Charmers Rose Mullins (Oakmagic Publications, 2 South Place Folly, Penzance, Cornwall TR18 4JB £3.95 50pp.) This new booklet has a rather misleading main title and an introduction that tenuously attempts to link the subject with 'Ye Olde Wicca'. It is however an interesting account in its own right of the author's research into rural charmers and healers in the Bodmin area of Cornwall past and present. As even the author concedes, there is little to connect these modern charmers with the popular image of neo-pagan witchcraft today. What is encouraging is that charming is still being practised today as a hereditary art within certain Cornish families. Recommended.

EXPLORING SPELLCRAFT Gerina Dunwich (New page Books USA \$12.99 220pp) Yet another book of spells and how to create them by an American witch. Yet what makes this different from a dozen others is that the author is not scared to tackle that sacred cow of the 'threefold law of return'. In fact she gives it a hefty and well-deserved kick up the backside by questioning its validity. She also has a good word to say about Paul Huson's much-maligned book *Mastering Witchcraft* and for doing that she gets this reviewers' vote as she is one of the few modern Wiccan writers with the guts to do so. Therefore go forth and buy this book and put a few pennies in her coffers.

DORSETSHIRE WITCHCRAFT & CHARMS John Symonds Udal (1922) and **WITCHCRAFT CUSTOMS & SUPERSTITIONS OF SOMERSET** Charles Henry Poole (1877) (Oakleaf Publications Cornwall 46pp and 63pp £3.95 and £4.50). Two new reprints editor as he studied at an agricultural college in the 1960s on the Somerset-Dorset border and heard stories of local old dames who could cure or curse ('owl blast' or 'owl blink').

THE COMPLETE DICTIONARY OF EUROPEAN GODS AND GODDESSES Janet and Stewart Farrar and Gavin Bone (Capall Bann £11.95 260pp) This was the last book that Stewart Farrar contributed to before his death last year. As the title suggests, it is a comprehensive A-Z of European pre-Christian deities from Celtic, Anglo-Saxon, Norse, Basque, Etruscan, Finnish and Lapp, Germanic, Greek, Roman, Baltic, Slavonic and Romany cultures. Phew! It has a good appendix of influences, rulerships and attributes of deities classified under headings such as agriculture, death, war, fate, healing, fertility etc. Recommended.

DOORWAYS TO THE OTHERWORLD: Celtic Dreamtime Divination by Catrin James (Capall Bann 285pp £11.95) TC readers who are familiar with the author's previous works on 'Celtic faery shamanism' (also published by Capall Bann) will need no recommendation to buy her latest. It is a new divinatory system based on sacred and divine images on stones. However, this is no New Age gimmicky thing or just crass fortune-telling. James offers deep insights into life, spirituality and the Otherworld. These insights are based on her magical childhood as the member of a family tradition in the mysterious Gwaun valley of West Wales and her encounters with the Dark Angel himself, faery women and other elven denizens of the shadow realm. Highly recommended.

THE WITCHES WYND (P.O. Box 615, Norwich, Norfolk, NR1 4QQ £2/£8 p.a. A5 44pp) Nothing to do with the effects of an overdose of baked beans after the coven feast! As you all know, 'wynd' is an Old English word for 'path'. Produced as a joint effort by Marian Green of *Quest* and the good folk at the Hollystick College in Norfolk, this is a new witchcraft magazine containing spells, recipes, short articles and stories, poems and reviews. Issue one featured *So You Want To Be a Witch?*, *A Witch's Response to the Environment*, *Witchcraft: the Craft of the Dark*, *the Craft of the Light*, *Sacred Places*, *The Oak Tree* and *In and Out of the Broom Closet*.

VERDELET (8 Ford Street, Clun, Shropshire SY7 8LD £2.00 A4 19pp) This is a new magazine devoted to astrology, Jungian psychology, magick and witchcraft published for a change at the equinoxes and solstices. Issue one contained short articles on magical principles, the 17th century astrology William Lilly, initiation, teen witches, the medieval grimoires, a Jungian view of the Tarot, a SAFF report on ongoing 'Satanic ritual abuse' allegations, Anglo-Saxon festivals, book reviews and ads.

THE TRIPLE SPIRAL (Ed Germaine Knight, Yggdrasil, 14 Maxwell Road, Winton, Bournemouth, Dorset BH19 1DJ £3.50/£6.50 p.a. payable to P.Knight A4 Bi-annually 50pp) This is a new pagan parenting magazine for 'Earth honouring spirit conscious families'. Issue two included articles on spirit, nature and children, the path of fatherhood, the Legend of Kore, being a grandfather, the Woodcraft Folk, Chivalry and rearing pagan boys, summer herbs, birth preparation rites for the family, veggie recipes, poetry and reviews.

LAMP OF THE GODDESS Rae Beth (Robert Hale £9.99 160pp) TC readers will know Rae Beth from her best-selling book *Hedge Witch* published in the 1980s that created a 'new' breed of modern witches. This is her second book originally published in 1994 as *Reincarnation and the Dark Goddess*. It covers past life experiences (including her own) and the myth of the dark goddess in her many forms. Although unlikely to have the popular appeal of her first one, this book at least proves she was not a one-trick pony. Her third book, a sequel to *Hedge Witch*, called *The Hedge Witch's Way* will be published by Robert Hale later this year. A review of it and a special article written for TC by Rae Beth will be published in our November issue.

SPELLS AND HOW THEY WORK Janet and Stewart Farrar (Robert Hale £9.99 191pp) Several little birds have told your editor that at the moment Hale do not seem very keen on accepting books by new authors on the Craft. However they are still recycling their back

catalogue on the subject and this one was first published in 1990. It is a review of spellcrafting in history, plus practical spells for weather changing, healing, love, binding etc. As this is a popular book by the Farrars we have the obligatory, if totally unnecessary, nudie photos – but thankfully in shadow. Overall though an interesting guide to the subject in theory and practice.

THE DARK SPIRIT: Sinister Portraits From Celtic Folklore by Robert Curran (Cassell £18.99 256pp) Today the popular neo-pagan view of Celtic spirituality tends towards the romantic. Dr Curran is an expert on folklore from Northern Ireland and in his book he looks at the dark side of Celtic belief. He points out that to the Celts trees, rocks and lakes were often the haunt of malevolent spirits, malignant faeries brought evil and misfortune to humans and the unquiet dead hated the living. All these and more appear in this collection of supernatural tales from the Celtic fringes. It also includes tales from the USA where British cunning folk settled to become the ancestors of the witch-men, granny-women and pow-wow doctors of New England, Kentucky, Virginia and Tennessee. Highly recommended.

A CROWN OF LIGHTS Phil Rickman (Macmillan £16.99) Your editor has been a fan of Phil Rickman since his first book and he never fails to impress and entertain with his contemporary stories of horror and the supernatural. His latest novel features the female deliverance vicar of the Hereford diocese, Merrily Watkins, and like his others is set in the wild Welsh border country. It begins with a young Wiccan couple buying a rural cottage in Radnorshire with a ruined church on its land. The male – a naive and gung-ho American (no stereotyping there then!) – wants to use the church as a pagan temple for an Imbolc ritual, hence the title of the book. The plan is resisted by locals who are followers of a charismatic minister with an unusual line in exorcism. The plot takes several twists and turns from this simple premise and is not just another clichéd Christian vs. pagan fest. There are fanatics on both sides and it exposes the dark side of human nature and religious belief as well as being a murder mystery and a study of a personal spiritual crisis. Highly recommended.

STRANGE & SECRET PEOPLES: Faeries and Victorian Consciousness by Carole G. Silver (Oxford University Press 272pp) The Victorian period was the heyday of folklore research (even if much of it has been discredited today) and that included the study of the faery folk. In her very interesting book Professor Silver describes the Victorian fascination with faeries and how it permeated popular culture in the form of paintings, books, poetry and even scientific studies. She compares rural folk beliefs with the more sophisticated theories of theosophical occultists and how racist beliefs about the newly discovered African pygmies and pioneering studies of deformed children influenced views about so-called 'native aboriginal races' and faery changelings. This is a book that should interest many TC readers, as faery lore is an integral part of traditional witchcraft. Unfortunately, Professor Silver would answer a definite "No" to the question at the end of *Peter Pan*.

THE THREE FATES Nigel Pennick (The Library of the European Tradition 20pp) As the late Robert Cochrane used to say, Fate is the true witches' goddess and here Nigel describes the Fates in ancient European religion. In Greece they are Moirai, dark daughters of the goddess Nox or Night. They were responsible for spinning the silver thread of life; one spun it, one measured it and one cut it at death. In Norse myth they were the Nornir or Norns, who spun the web of wyrd. In their Anglo-Saxon form as the Wyrd or Weird Sisters or Shapers (of Fate) they became the three witches of Shakespeare's Scottish play with cauldron, cave and spindle. This book describes all these aspects of the fate goddess and her symbolism in various cultures including the Roman goddess Fortuna, 'Lady Luck', with her Wheel of Fortune that features in the Tarot. This is an excellent introduction to a fascinating subject and highly recommended.

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THE GREEN MAN FESTIVAL in Clun, Shropshire as advertised in the last issue for May 7th has been cancelled due to the foot and mouth outbreak as it would have been held in an infected area.

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COVER ART this issue is by Paul Atlas Saunders, a graphic artist and illustrator from Sussex.

IN DEFENCE OF THE MYSTERIES Due to lack of space this issue part two of this article will appear in August. We sincerely apologise to the author, Douglas McIlwain, for this oversight.

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