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A word from the editor:

A happy Beltane to everyone.



Welcome to this new issue of Pagan World. This has been a fun issue to make, with articles from all over the world. Apart from the usual articles in English we have contributions this time in Dutch, Russian and Portuguese. I hope next time we'll have even more countries and languages represented. A special thanks to Cuardai and Willowwind, who were so kind to allow me to use some of their articles from Orán Mór (The magazine of the New Order of Druids (NOD) Bright Blessings, Serge Pax

Michel Tournier's *Friday* and the Creation of a Mythical Hero

By Elwynd Owl

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Michel Tournier, born December 19, 1924, wrote Friday, or as it is known in its original French: *Vendredi ou les limbes du Pacifique* (“*Friday or the Limbo of the Pacific*”) in 1967 and was awarded the *Grand Prix du Roman de l'Académie Française* in 1967. It is a re-telling of Dafoe's tale Robinson Crusoe and this re-telling is a vehicle by which Michel Tournier can introduce the reader to metaphysical and spiritual transformations in the framework of an already well-known tale. In so doing, Tournier is creating a new mythos that has truth and power in western culture and suggests the power of self-transformation under extraordinary circumstances.

In the prologue of the novel, Robinson is on board the *Virginia* and the date is September 29, 1759. The captain of the ship, Van Deyssel is below deck with Robinson riding out a powerful storm that doesn't seem to concern the captain too much. The ship is rocking frighteningly to and fro, yet to entertain himself and his shipmate, Van Deyssel is revealing things to Robinson thanks to a deck of tarot cards. Although Robinson is merely pretending to listen as a gesture of politeness, the captain's reading seems to eerily predict in symbolic form, the events that are about to change Robinson's life forever. Robinson's strict religious upbringing gives him a sense of participating in a blasphemous activity:

When Robinson had refused a drink he (Van Deyssel) had produced the tarot pack, and now—while the storm thundered in Robinson's ears like the din of a witches' Sabbath (*sic*) accompanying the unholy game in which he was obliged to take part – he was richly indulging his gift of prophecy.ⁱⁱ

Although a talented reader of the tarot, the Dutch shipman has, unfortunately, made a terrible miscalculation of the ship's location and in the wee hours of the morning of September 30, 1759, the ship slams into the coast of a tiny isolated island somewhere off the coast of Chile and, unfortunately, the only survivors of the shipwreck are Robinson and a dog named Tenn.

In the novel Friday, during the course of his life on the island, Robinson undergoes a series of profound initiations that transform him and allow him to move beyond pre-determined social conventions and *decorum* in order to arrive at a more personal, authentic and spiritual vision of the universe. This new vision that Robinson develops comes about thanks to this series of initiations – such as his descent into Earth, an explosion on the island due to explosives that Robinson had harvested from the ship and stored in a cave, and the arrival of a native whom Robinson calls “Vendredi”. This series of initiations turns him into a sort of high mystic who becomes completely in control of his new, self-created microcosm, instead of the artificial world imposed on him from learned societal norms. Although these changes come about at a cost of great pain and countless trials, his new vision includes notions such as how Nature itself is alive and sacred, how Mother Earth is sacred and generous, how religion is a very personal and individual construct that cannot exist between the covers of a book, and how the importance of self-knowledge and how “self” fit into the grand scheme of the living universe, are paramount.

In the beginning of the novel after the shipwreck, Robinson, who due to traditional, western educational training, possesses a very patriarchal view of society and therefore tries to impose this very same order and linear logic on his newly discovered, wild environment. He feels

the need to establish a type of government, to give the island a pessimistic name, “*Désolation*” and to develop a means by which to measure time using a water clock. This ordering and manipulation of environment gives him a false sense of control and keeps his mind focused on the material while distracting him from the very important business of self-realization and knowledge. His field of sensory awareness is dependent on what exists outside of him in the material world and he has not yet learned to tame the wilderness of his inner world. One can witness this same notion in observing the habits of those today who must have a television blaring non-stop and must spend countless hours each day in front of videogames. Some people today will do just about anything in order to drown out the silence that we all must eventually face. Robinson eventually begins to come to terms with his lot and slowly discerns the plastic artificiality of the “civilized world”. Consequently, he finds himself forced to rely solely on his own perceptions in order to understand his universe and his place within it.

He must learn how to strike a balance between his tiny bubble, or microcosm, and the vast solitude that makes him feel so tiny when faced with the macrocosm. In fact, in order to come to his new understanding, all the pre-conceived notions that he has inherited from rationale of his former world must first be destroyed or deconstructed. Robinson’s ultimate paradigm shift allows him to perceive the arbitrary meaning imposed by language on every concrete object surrounding him: “But my solitude does not only destroy the meaning of things. It undermines them at the very root of their being.”ⁱⁱⁱ In other words, things he normally would never have given a second thought have now become internalized and in some ways are now abstractions since they do not relate directly to spiritual advancement. Furthermore, he cannot blindly follow the explanations or nomenclature of others for what is happening to him. He has no guidebook, and no library to turn to for advice in this new abyss. He must face himself completely alone.

Next, Robinson sees a group of indigenous peoples arriving by boat who seem to be sending off one of their own – banishing him from the rest of the tribe as a form of punishment or for religious reasons. Robinson is not entirely certain but perceives him as a *pariah*. When Vendredi comes along, Robinson, being a product of mainstream western civilization, has only one means by which to classify him: savage. Because of Robinson’s ingrained, patriarchal learning, Vendredi becomes a slave to him and must submit to Robinson’s newly-established, artificial order of the island. William Clooney supports this argument when he writes that “Tournier, by the words he puts into Robinson’s mouth, chooses to make the racist assumptions explicit in order to emphasize the ‘savagery’ that suffuses this allegedly civilized period in human history.”^{iv} Since Robinson is a product of his generation and environment, he therefore sees the arrival of the “savage” as an opportunity to enslave him and exploit him for his own selfish ends. Vendredi is so in-tune with himself and his environment that he gladly undertakes the tasks given to him by Vendredi. He never once considers himself a slave, and for that reason, he cannot be enslaved regardless of the circumstances. The author, Michel Tournier, uses this moment to discuss the problem of racism so prevalent during the time of the writing of this novel and, alas, still exists today. Additionally, it is possible that Tournier was attempting to demonstrate the atrocities that were committed against the “savages” of the so-called “New World” by European conquest and displacement. To be sure, when we impose our ideas, our religion, and systems of organization on others, we rob them of their own personal journey to self-realization. Missionaries across the entire globe are slowly but surely eroding ancient, important customs and religious practices and are homogenizing the globe. This is one of many reasons why those of the Old Religion do not proselytize. Nevertheless, we Pagans certainly can serve as positive role models in our

beliefs and this is exactly what happens in the novel. As time passes, Robinson ends up envying Vendredi and would also, he himself, like to feel as free as he: “He (Robinson) becomes, through Vendredi’s intervention, free from the normal world where rationality dominates.”^v We can therefore see that it is thanks to Vendredi that Robinson learns the sacred essence of others. Ironically, the enslaved Vendredi is truly the one who is free. Robinson can see that Vendredi is joyous in life, while Robinson spent a great deal of initial time in anguish. Instead of imposing his power over the environment, Vendredi adapts to the environment’s demands. Vendredi is no longer a little, dark slave but is now perceived as a human being who possesses virtuous and marvelous qualities of character. I further suggest that Vendredi (or the male “Venus”) is Robinson’s savior who has ironically come to liberate him from his own self-imposed, patriarchal slavery. This notion is especially interesting to consider from the Pagan point-of-view since we now see that the western, established religion is not being imposed on Vendredi to “convert him”. Interestingly, however, neither do we find the opposite: Robinson doesn’t “convert” to any religion at all. He merely digs into the very core of his being in order to find his own, personal religion that allows him to show salvation to himself. Vendredi and Gaea supply him with signposts; the rest of the work must take place within the heart, soul, and mind.

Vendredi, then, is the archetypal supernatural aid who has come to aid the mystic (Robinson) on his important path of self-discovery and illumination. Vendredi has literally come out-of-the-blue – from the very ocean itself and will serve as metaphorical initiator of Robinson on his quest. Robinson’s initial impression is that Vendredi is inferior to him. This implies a juxtaposition of perceived status and real, magical status: “Not infrequently, the supernatural helper is masculine in form. In fairy lore it may be some little fellow of the wood, some wizard, hermit, shepherd, or smith, who appears, to supply the amulets and advice that the hero will require.”^{vi}

Next, thanks to his isolation, Robinson develops a very intimate relationship with the island and begins to view it as a sacred place, much like Mother Gaea. When he climbs down into a natural underground sanctuary and assumes a fetal position to meditate on his life, he undergoes a return to the belly of the Mother and experiences a spontaneous and profound initiation by the realizations he has during these magical moments. This spontaneous moment of ritual brings to mind the ceremonies of antiquity which have become known to us today through the paintings on, for example, the walls of the *Cavernes des trois frères* in Ariège, France, where the initiates descended into the caves (or the Great Mother’s belly) in order to undergo a spiritual rebirth. The belly of Gaea is the sacred well, or the mystery of the underworld that must be explored in order to receive illumination and return again to the light. This archetypal underworld is described as the “belly of the whale” by Joseph Campbell as he states that: “Once inside he may be said to have died to time and returned to the World Womb, the World Navel, the Earthly Paradise.”^{vii} Interestingly, it is right before descending underneath the earth that Robinson no longer cares about the functioning of his water clock: “An important step comes in chapter 5, when Robinson stops his water-clock, thereby suspending the complex order of his ‘administered island’ and descends naked into a womb-like cavity beneath the grotto at the center of the island.”^{viii} Metaphorically, by descending into the womb of the Goddess, Robinson is descending very deeply into the recesses of his psyche in order to find both himself and the Goddess waiting for him there. Robinson even feels moved to spontaneously perform ritual sex magic while inside the dry cave and inseminates Gaea by spilling his seed while inside the cave (or “belly”) of Gaea: “The log, the cave, and the earth he fecundates are initially substitutes for a woman’s body, but eventually at least the cave and the earth become objects of erotic delights in themselves.

Through them Robinson makes love to Nature.”^{ix} Robinson has now made sacred contact with Gaea and their relationship is now reciprocated and consummated. The Great Mother has become the Lover and Robinson fulfills his role as her consort and is realizing the inherent quality of Deity within himself. Absent in the novel is patriarchy’s villainous and inferior woman who corrupts and tempts “Adam”. Gaea, however, is ever-present, and She is sacred and cannot be transformed into the temptress of the Old Testament. Robinson even finds himself conversing with the island and one can surmise that this is prayer and devotion in its purest sense:

Having no one else to talk to, he discoursed with her in a slow, deep dialogue in which his movements, his acts and undertakings were so many questions to which she replied with the favor or disfavor that befell them[...]He was always on the alert for her responses, which came to him in a thousand forms, sometimes ciphered, sometimes symbolic.^x

We feel his exasperation and understand that we humans need and love the Gods; and, in turn, the Gods need and love us. The events that have just occurred in Robinson’s life lead him to the realization that the act of making love does not adhere to the traditional conventions established by the Church and ingrained into the minds of its masses. And for a moment, Robinson even acknowledges the sexual allure of Vendredi, but has already moved beyond carnal desire and is moving closer yet to spiritual enlightenment: “Inspired by Vendredi, Robinson finds himself moving beyond the usual forms of love, toward a union with nature in all its force.”^{xi} Robinson is not repulsed by the sexual attraction of Vendredi, he has merely found himself released of the demands of the self-serving *Ego* and is able to see a more magical or sacred perspective of his surroundings.

When Robinson arrives on the island, he naturally shared the traditional conventions of the religion of the western world. He feared nudity and had preconceived notions of the patriarchal-imposed sexual functions of human beings. Once Vendredi steps into the spotlight, Robinson’s ideas begin to evolve. Vendredi has no preconceived ideas of equating nudity with indecency. The reader is now confronted by a juxtaposition of religious views: In Tournier’s novel, Robinson is a Quaker while Vendredi is Pagan. It seems that Robinson’s evolution towards a personal religion manifests itself thanks to the four elements of air, earth, fire and water.^{xii} The essential difference, however, is that Vendredi is Pagan because being Pagan is in the natural scheme of human religious practice. Robinson is a Quaker because the society in which he lived before his seclusion had “selected” this religion just as one might choose whether to attend a Catholic Mass or to participate in a Pentecostal Holiness revival. Robinson can now see Vendredi as the arrival of Venus from the sea on Friday. Since Vendredi arrives on Friday, this is therefore the name Robinson gives him.^{xiii} At the end of the novel, we see Robinson on the top of a summit while paying tribute to the sun God:

(He was) bathed in the light of the rising sun. The passage suggests a mystic initiation and transfiguration as the shafts of light consecrate the pair in an apotheosis of strength and metallic beauty. Tournier gives us here a pagan rewriting of the Transfiguration of Christ who, having brought three disciples up ‘into a high mountain apart [...] was transfigured before them: and his face did shine as the sun...’^{xiv}

Each event by which Robinson is confronted transforms him until he knows himself intimately. When he accepts to not leave with the rescuing crew of the *Whitebird*, the reader

is convinced that he finally knows and understands himself and has found his niche in this world. He has understood his True Will and is now accomplishing it. He no longer needs to return to western civilization since the island, the Mother and Lover is not only his home but is his intimate friend and mate. Initially, he named the island *Désolation*; now he calls Her *Esperanza*, which means “Hope”. He needs Her just as She needs him and he no longer defines the world according to the traditional point of view of occidental society. He has henceforth stripped away his old form of linear logic and has now forged his own, personal philosophy and religion.

The Great Wheel, nevertheless, must continue to turn, and the myth could not be complete without a continuation of life. A ship ironically called *The Whitebird* has made its way to the island and offered a means by which Robinson could return to “civilization”, but Robinson finds himself unable to leave since the island is henceforth home and he has developed a very deep and reciprocating relationship with Her. The “white bird” suggests salvation through the Holy Spirit, but the ship has come too late, for Robinson has already found his salvation. He discovers that he has now been on the island exactly twenty-eight years, two months and nineteen days.^{xv} Before the arrival of the *Whitebird*, Robinson had no real idea how much time had elapsed. Being the free spirit that he is, Vendredi has decided to accompany the *Whitebird*: He is fascinated and must now undergo an initiation of his own. Once the ship departs, Robinson discovers on the island a little boy who was a stowaway on the boat. The boy declares that he had been mistreated and was seeking refuge. He also noted the kindness that Robinson had shown him upon the arrival of the *Whitebird* and wanted also to experience the joy that was evident in Robinson’s eyes.

Robinson takes the little boy by the hand, and while noticing the majestic and sacred glory of the Sun, Robinson asks the little boy what his name is. The boy introduces himself as Jaan Neljapäev from Estonia. From the limited Finnish I know, which is related to Estonian, “neljä” (or “nelja”) means “four” and “päiva” (or paev) means “day”. Therefore, the boy’s name, unbeknownst to Robinson who, we assume, speaks no Estonian, means “day four” or “fourth day”. Interestingly, “Jaan” is the equivalent of “John” who offers the fourth Gospel in the New Testament. Robinson tells him: “—*Désormais, lui dit Robinson, tu t’appelleras Jeudi. C’est le jour de Jupiter, dieu du Ciel. C’est aussi le dimanche des enfants.*” The translation is: “From this day forward, you will be called Thursday, the god of the Sky. This is also the Sunday of children.”^{xvi} The child, therefore, becomes the youth that renews and refreshes the cycle. Also born metaphorically from the ocean, Jaan is the child of Gaea and Robinson, but Vendredi has sacrificed his presence and has given way for the newcomer.

This novel marks a monumental moment in the history of literature. It is not simply a question of a refusal of conventions for art’s sake, but also of a deep, personal adventure in the human heart. The events in the life of Robinson allow him to create both his own exterior world as well as his own interior world. Finally, he ends up understanding the most important things in life, such as the sacred nature of humankind, the sacred nature of Gaea, the individualistic, private, and personal nature of religion and the importance of knowing oneself as a result of the painful process of confronting the dark, hidden recesses of the mind. Furthermore, by re-writing the Crusoe story, Tournier is inviting the reader to re-interpret meaning in his/her everyday life. Writing is a source of creation, but so is reading since meaning is constructed not solely by the writer, but also by the internal mechanics of the mind of the reader: It is a sacred, shared, communal ritual.

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- ⁱ This attempt at translating the title is a bit more faithful to the meaning Tournier had in mind. The English version is deceptively called quite simply "Friday" and is available through the Johns Hopkins University Press. The original French version, *Vendredi ou les limbes du Pacifique*, is available from *Éditions Gallimard* in Paris.
- ⁱⁱ Michel Tournier, Friday (Baltimore: The Johns Hopkins University Press, 1997) 9.
- ⁱⁱⁱ Michel Tournier, Friday (Baltimore: The Johns Hopkins University Press, 1997) 55.
- ^{iv} William Cloonan, Michel Tournier (Boston: Twayne, 1985) 23.
- ^v William Cloonan, 31.
- ^{vi} Joseph Campbell, The Hero with a Thousand Faces, 3rd ed. (Novato, California: New World Library, 1987) 59.
- ^{vii} Joseph Campbell, The Hero with a Thousand Faces, 3rd ed. (Novato, California: New World Library, 1987) 77.
- ^{viii} David Gascoigne, Beyond the Nouveau Roman (NY: Berg, 1990) 69-70.
- ^{ix} William Cloonan, 29.
- ^x Michel Tournier, Friday (Baltimore: The Johns Hopkins University Press, 1997) 57.
- ^{xi} William Cloonan, 31.
- ^{xii} An exploration of the novel through the four elements is eloquently discussed by David Gascoigne in Michel Tournier (Oxford: Berg, 1996).
- ^{xiii} The word for "Friday" in French is "*vendredi*".
- ^{xiv} David Gascoigne, Beyond the Nouveau Roman, Ed. Michael Tilby (NY: Berg, 1990) 72.
- ^{xv} Michel Tournier, Vendredi ou les limbes du Pacifique (Paris: Gallimard) 1998 235.
- ^{xvi} The English translation departs significantly from the original French and states: "I shall call you Sunday," said Robinson. 'It is the day of the resurrection, of the youth of all things, and the day of our master, the Sun.' He added, smiling: 'To me you will always be Sunday's child.'"

EARTH DAY 2010: A LATE REFLECTION

By Eliane Gonçalves

Translated by Sara Timóteo – PFI-Portugal

From immemorial times Man has taken the first step in this land that the world around was both revered and perceived as fascinating. Animals were acknowledged as similar to human beings and their power should not be underestimated. Both animals and plants reflected the action of a superior force whose fury must be placated at all costs and so appeared the first rites, initially archaic and then becoming more and more complex as the Time unveiled its way through the evolution of Man.

For a long time, Man has recognised Nature as a reflex of the power of the Gods and its greatness and magnificence translated themselves into a biological diversity on a truly exquisite habitat and a magical balance that, far from being eternal, allowed Life to continue to manifest itself season after season and generation after generation.

As Time flew by, Man not only learned to develop intelligence, but also spirituality, due to the fact of being surrounded by Nature, where the flowers' scent, the birds' flight, the breeze, the waters, the skies and the earth all reflected the will of the Gods and emanated Their power.

The Earth was seen as a living and sacred being by itself in constant change and its resources, far from endlessly available, were placed at Man's and all other living beings so that they could use them without hindrance towards the fragile balance of the planet the Gods so actively maintained.

Man had the concept that was born from the Earth and not its landlord and thus respected and protected the Earth, honouring the Gods through all actions and decisions.

This perception, this way of living, was always a part of the pagan experience. The sacredness of Nature was so real for the nomad that inhabited caves as it was for the graeco-roman man living that was bound by an Empire.

As Paganism fell and monotheist religions emerged, there was a great inversion of values that, for centuries, not only subverted the balance once existent between Mankind and a sacred, enchanted Nature, that in itself contained the divine essence. These values nourished greed and fed the need to conquer, control and dominate the environment, which in turn originated the contemporary consumerism generalized and reduced to inconsequent buying for apparently very little in return. This consumerism is in itself so inconsequent that today, in the 21st century, Man finds himself trapped inside an unbalanced world, wearied down and disillusioned. Every second without effective action taken is a second more towards a threatened existence. Man has forgotten to think that even though he is on the top of the food chain, he is not sufficient, but dependant.

As we watch the news or read the national or international papers, it is ordinary to find news about the consequences of such a devastation: animal species endangered, acid rain, deforestation, greenhouse effect, less biodiversity on the planet, waterspouts, earthquakes.

Earth is showing us that She is a living system that will always try to repair its balance, so that Life can persist, independently of the consequences for Mankind.

However, in the same papers we can also find many words regarding ecological matters and a notion of respect towards Nature. Out of need, the younger generations are conducting the professionally active people to develop ecologically responsible behaviours to the point that

big companies such as Galp and EDP have to display pro-Nature politics and to spend some precious money in these attitudes in order to maintain clients/market share.

Is it in this contrasting context that we live in (a society that acts as if the Earth constitutes an endless resource to be taken and used for profit's sake, obsessing irrationally over profit and still a society conscious of its mistakes and of the fragility of our ecosystem, of our planet) and so it is important to analyse our role as Pagans.

Is it possible to be a Pagan without valuing the Earth? Is it possible to call ourselves Pagans when we show no care for our planet? Is it possible, as Pagans, to remain indifferent to this civil movement?

As stated earlier, one of the basics of Paganism is precisely the sacredness of Nature, meaning that Nature is the visible manifestation of the Divine: its waters, its trees and even animals are much more than they appear to be and in them we can sense the force of Creation. It is through Nature that Gods manifest Themselves to Man and that Man can try to learn and interact with the Divine. For a pagan, Earth is not a resource and certainly not intentionally built with the sole purpose of providing existence to Mankind. Man is merely one more species that the Gods have created and allowed to develop in this planet; but intellectual development and consequent power of action over the environment make Man much more responsible than other living species; that is, responsibility equals the gift received (intelligence).

So us, Pagans, should be the first to know that it is not enough to buy low-consuming lamps. It is necessary to do as our grandparents did: they turned off the light whenever they left a room – it is not enough to recycle, we should re-use things. It will not suffice to participate in beautiful celebrations dedicated to our Gods, but instead we have to review many of our easy habits acquired just by living in this society.

A Pagan should honour the Gods in all actions taken and not only on some scheduled activities...

Северная Традиция и ее возрождение.

Северная Традиция – система, представляющая собой совокупность древних традиций, верований и духовных практик народов, относящихся к древнескандинавской языковой группе (северная ветвь германских языков).

Слово традиция происходит от латинского «trader» – передавать, то есть это древние знания, которые передаются от поколения к поколению. В первую очередь это знание о Мире, его обитателях и его законах. Важно понять, что есть Знание. Тот, кто знает закон, регулирующий процессы, происходящие в Мире и в человеке, может влиять и изменять эти процессы, поэтому тех, кто знает, ведает, называли ведунами, людьми, обладающими колдовскими способностями. О ведовстве мы поговорим чуть позже, сейчас же вернемся к Традиции. Как только линия передач знаний обрывается, традиция прерывается, а древние знания забываются. Северная Традиция – прекрасный пример такой прерванной традиции. Через несколько сотен лет после прихода христианства традиционные верования и духовные практики были практически полностью уничтожены. Сохранилась лишь часть Знаний в качестве древних рукописей, изображений на рунических камнях, народного эпоса (позже записанного на бумагу), народных обычаев и суеверий. Только Исландия, родина практически всех древних рукописей, содержащих саги, песни, колдовские и рунические гримуары, страна, в которой по сей день поход в церковь в воскресенье и вера в эльфов, живущих в холмах, никак не противоречат друг другу в сознании народа, имеет практически непрерывную ветвь передачи Знаний. Именно исландские Асатруа сделали первый шаг к возрождению Традиции, создав и юридически зарегистрировав первую и крупнейшую на сегодняшний день общину. Так появилось Асатру и начался процесс возрождения Северной Традиции.

Асатру (Ásatrú) происходит от двух древнескандинавских слов – ас (ás) и тру (trú, troð), буквально переводится как вера в асов; приверженец Асатру – Асатруа (Ásatrúar). Слово является неологизмом. Современная мировоззренческая система, основанная на Северной Традиции.

Таким образом, Асатру представляет собой возрождаемую Северную Традицию и является её частью, по этой причине термины Асатру и Северная Традиция, по сути, являются взаимозаменяемыми. **Асатру относится только к Северной Традиции, не является неоязычеством (то есть построенным заново, а не возрожденным) и не имеет никакого отношения к фашизму, национализму и расизму. Использование элементов мифологии и символики Асатру последователями фашизма не означает вхождения этих идеологий в Традицию и не поддерживается большинством современных Асатруа.**

В деле возрождения Традиции существует две основные крайности, которые, к сожалению, имеют большое распространение среди многих опытных и начинающих последователей Асатру.

1. Реконструкция традиции. Основная идея самого понятия реконструкции – полное и точное восстановление чего-либо, по имеющимся источникам. Когда вопрос касается реконструкции материальной культуры, этот принцип

неоспоримо должен соблюдаться. Однако когда речь заходит о возрождении культуры духовной, такой подход не несет никакой пользы. Это непонимание самой сути традиции и механизма ее возрождения.

2. Объединение традиций. Вторая крайность – это практически полное игнорирование наличия каких-либо источников и использование лишь образов и названий. Основной же костяк, на котором строится духовная система, полностью заимствована из другой традиции, или представляет собой смесь традиций. Такой подход строит абсолютно новую духовную или оккультную систему, не имеющую ничего общего с возрождаемой традицией, и таким образом убивает ее.

Итак, определение понятия традиции было уже дано выше, теперь дадим определение слову возрождение (применительно к слову традиция).

Возрождение – восстановление на основе сохранившихся источников и личного духовного опыта.

Таким образом, прерванная традиция – это прерванная связь передачи древних знаний о Мире и его законах, а ее возрождение – восстановление этой связи.

При возрождении традиции следует руководствоваться тремя основными принципами:

1. Изучение источников. Первый основной принцип возрождение – изучение тех частиц Знания, что дошли до наших дней. Информация, полученная из источников и обработанная соответствующим образом, то есть не допускающая профанации, должна составлять костяк возрождаемой традиции (в нашем случае Асатру). Под источниками имеется в виду мифология, материальная культура, саги, поэзия, документальные источники (рукописи, регулирующие правовые отношения, летописи и т.п.), более подробно этот вопрос будет рассмотрен в следующем разделе.
2. Применение духовного опыта. Второй основной принцип – использование духовных практик, полученных в результате обработки информации из источников. Знания, полученные таким путем, более спорны и носят субъективный характер. Как правило, критерием оценки информации, полученной таким путем, служит мнение других последователей Асатру. Важно понимать, что этот метод для разъяснения основополагающих понятий стоит применять только в случае отсутствия упоминаний о них в источниках. Метод более приемлем для более глубинного изучения того или иного направления.
3. Охрана и передача полученных знаний. Третий принцип – это защита полученных из источников и духовного опыта знаний от профанации и их передача последователям через системы посвящений и инициаций. Как только произойдут первые передачи, и поколения сменятся, Традицию можно считать возрожденной.

*Nonprofessional translation from Russian: Sigurd, gođorđ Skíðblađnir,
Moscow 2011*

Northern Tradition - the system that represents a combination of ancient traditions, beliefs and spiritual practices of people belonging to the Norse language group (the northern branch of the Germanic languages).

The word tradition comes from the Latin «trader» - to transmit, it is an ancient knowledge that is transmitted from generation to generation. First of all it is knowledge about the world, its inhabitants and its laws. It is important to understand what is it - Knowledge. The one who know the law which regulates the processes in the world and in a person can influence and modify these processes, so those who knows; in Russia we call them “vedun” (witch) from the word “veda” (knowledge). About Witchcraft, we'll talk next time, and now back to Tradition. Once the transmission line of the knowledge is terminated, the tradition is interrupted, and the ancient knowledge is forgotten. Northern Tradition – is a perfect example of an interrupted tradition. A few hundred years after the arrival of Christianity, traditional beliefs and religious practices were almost completely destroyed. Survived only part of knowledge as ancient manuscripts and images on runic stones, the national epic (later recorded on paper), folk customs and superstitions. Only Iceland, the home of almost all ancient manuscripts containing sagas, songs, witchcraft and runic grimoires, a country in which to the present day going to church on Sunday and the belief in elves living in the hills, does not contradict each other in the minds of the people, has almost uninterrupted branch of knowledge transfer. Exactly Icelandic Asatruar took the first step to the revival of the Tradition, created and legally registered the first and largest for today Asatru Community. That is how the Asatru appeared and began the process of revival of the Northern Tradition.

Asatru comes from two Norse words - ás and labor trú, trođ, literally translated as the belief in æsir; The word is a neologism. The modern world-view system, based on the Northern Tradition.

Thus, Asatru is a reviving Northern Tradition and it is a part of it, for this reason, terms Asatru and Northern Tradition, in fact, are interchangeable. **Asatru applies only to the Northern Tradition, is not a neo-paganism (that is built anew, and not revived) and has no relationship to fascism, nationalism and racism. Using the elements of mythology and symbolism of the Asatru by followers of fascism do not mean the occurrence of these ideologies in the Tradition and is not supported by most modern Asatruar.**

In the revival of traditions, there are two major extremes, which, unfortunately, are very common among many experienced and beginning followers of Asatru.

1. Reconstruction of the tradition. The main idea of the concept of reconstruction - a full and accurate recovery of something from the available sources. When it comes to reconstruction of material culture, this principle is undeniable must be respected. But when we speak about the rebirth of spiritual culture, such an approach will not be any good. This is a lack of understanding the very essence of the tradition and mechanism of its revival.
2. Combining the traditions. The second extreme - it's almost complete ignorance of the existence of any sources and using only the images and names. But the foundation of

the spiritual system is completely borrowed from another tradition, or represents mixture of the traditions. Such an approach creates an entirely new spiritual or occult system, that has nothing common with the revived tradition, and thus kills it.

So, the definition of tradition has already been given above, now will give the definition of the word “revival” (in relation to the word tradition).

Revival - the restoration on the basis of extant sources and personal spiritual experience. Thus, the interrupted tradition – is an interrupted transmission of ancient knowledge about the world and its laws, and the revival of the tradition - is the restoration of this transmission.

The revival of the tradition should be guided by three main principles:

1. Studying the sources. The first basic principle of the revival - the study of knowledge of those particles that have survived. Information obtained from the sources and treated properly (ie that does not allow profanity) must be the mainstay of the reviving tradition. By sources is meant mythology, material culture, sagas, poetry, documentary sources (manuscripts, governing the legal relationship, chronicles, etc.)
2. The use of spiritual experience. The second basic principle - using spiritual practices, received by processing information from the sources. Knowledge gained in this way, a more controversial and are subjective. Usually, criteria for assessing the information obtained in this way is the opinion of other followers of Asatru. It is important to understand that this method should be applied to explain fundamental concepts only if there is no mention of them in the sources. The method is more appropriate for a deeper study of one or another direction.
3. Protection and transfer of knowledge gained. The third principle - is the protection of the knowledge, received from sources and spiritual experience from the profanation, and its transmission to the followers by a system of initiations. As soon as the first transmission will occur, and generation will be replaced, tradition can be considered revived.

BIOGRAPHY Solovov Andrey Lorenzovich

Solovov Andrey Lorenzovich (name in Tradition - Sigurd) Moscow, Russia. Asatru since 2006, practicing runar-master, shaman in Tuvan tradition. Godi of the Moscow asatru community "Skidbladnir" since 2009, in 2010 had an initiation made by Thorri godi of the St. Petersburg asatru community "Trothborg, a member of the Internarional Ecological Fund "Intent" since 2011, a leader of the project "Shaman Song. Siberian throat singing", consists in the administration of the club "Runagaldr", head of the club of the historical reconstruction "Skidbladnir", co-cordinator for Russia of the Pagan Federation International since 2011, the organizer of meetings, lectures and seminars, tha author of articles about Northen Tradition, among them": "Elder Futhark, as the calendar of Troth" (2011), "Wynn path" (2010), "Second ATT as the structure of the World" (2010), "Interpretation of the runes of the Elder Futhark"(2010), "Rígsnál. Classes or stages of the initiation"(2010), "Analysis of the Hávamál I, II"(2010), "Witchcraft in the Northen Tradition" (2010), "Blood, Soul, Spirit" (2010). An author of the book "The Tradition Asatru, tru and knowledge"(2011).

How and Where to begin by cuardai

First published in Orán Mór, the magazine of The New Order of Druids

About Cuardai:

Cuardai is an Irish Traditional Polytheist and a student of Irish Gaelic. She loves to read and write and her writings can be found at:

<http://celticscholar.wordpress.com>

She is currently editor of the Orán Mór and a council member of the New Order of Druids.

A lot of people who happen to be new to the craft or paganism find that they don't know where to start. They know that they are interested in paganism or witchcraft or both but because of all the conflicting information out there about them they become confused and too overwhelmed to continue. So, where do these people start and how do they proceed.

The beginning is always inside you. You need to take a good hard look at yourself and ask a few important questions. Have I thought this through and am I sure that this is the path I choose to follow? Have I looked into other religions and am reasonably sure they are not for me? Am I ready to read, research question and learn? Do I have the time needed to do all that? Am I ready to be a forever student? Do I have an open mind and can I except that in some instances I may not find the answer to my questions or the answers may not be to my liking? If you have answered all the above questions with the affirmative then you are ready to start your path. Paganism, Wicca and witchcraft have a lot of different branches in them. If you are not sure which path you want to follow just research them all enough to know if they interest you or not. Look into your ancestry, you might find inspiration there. Look at the different cultures of the world maybe you can find a path you like there.

Once you have found the path you want, you can search deeper into that path. Let me give an example here, when I first discovered I wanted to follow the Celtic paganism path, I started with the history of the Celts and read all the history books I could find on the subject then I also read about the history of all the places associated with the Celts. I also realized through my readings that it was the Irish Celts that interested me the most so I read the history of Ireland, I learned about the Celtic culture as a whole and then the Irish culture. I looked at the arts and crafts of both the Celts as a whole and the Irish Celts specifically. I wrote down questions for myself and went about trying to answer them. Who were the Celts and where did they come from? What kind of people were they? How did they treat each other, how did they treat their women? Did they have laws that governed them, and if they did what are these laws? What sort of arts and crafts did they have? How did they live? Were they sea faring people or farmers? Did they have written lore? What are their myths and legends? What kind of religion did they follow, did they have priests? Did they have rituals and celebrations? What kind of gods did they worship and how did they worship them? What did they hold sacred? Look at their language, try to learn it or at least learn about it. These are just some of the things you could research or look into and this is just an example. Through all of this I would advise you to read carefully and critically and learn to sift through the gathered information. Some might be false, some misleading and some factual. Learn to cross

reference every book or internet site you come across. Just know that even a book that is full of rubbish can be useful in some way.

In conclusion know this, not everyone who starts a path will go on walking it. Some will stop and change paths, and some will stop and go back to what they believed in before. None of these people are wrong or right, everyone evolves and everyone changes. What was right for you a year or three years ago may not be right for you today. Do not think less of yourself or anyone else for not sticking to the path they chose, but most of all judge people the way you want to be judged.

Not so Celtic way with horses by Willowwind

First published in Orán Mór, the magazine of The New Order of Druids

About Willowwind:

I live on 5 rural acres in SW Washington where I feed the birds, watch the river, and am teaching grandchildren to ride our 4 horses. I do not at the moment claim a particular group involvement but am weaving together past spiritual journeys that included Druidism, Sufism and the Medicine Wheel.

Then the Grey of Macha came back to defend Cuchulain as long as there was life in him, and the herolight was shining above him....

‘At that time the army of Ulster was gathering to attack its enemies, and Conall was out before them, and he met the Grey of Macha, and his share of blood dripping from him. And then he knew that Cuchulain was dead, and himself and the Grey of Macha went looking for Cuchulain's body. And when they saw his body at the pillar-stone, the Grey of Macha went and laid his head in Cuchulain's breast: "That body is a heavy care to the Grey of Macha," said Conall.’

Lady Gregory, Cuchulain of Muirthemne, 1902

Celtic literature is full of references to horses and horse goddesses. Rhiannon rides from an enchanted hill to her meeting with Pwyll. Macha races the king's horses and rising from the birth of her twins curses the men of Ulster. The continental horse goddess Epona is thought to be the most widely referenced goddess in the Roman Empire based on the number of stone inscriptions that bear her name and their geographical distribution.

So it was with interest both in the mythological literature and a lifelong association with horses myself that I discovered “Horses and the Mystical Path, The Celtic Way of Expanding the Human Soul” by Adele von Rust McCormick PhD, Marlana Deborah McCormick PhD and Thomas E. McCormick MD. The McCormicks are a family of psychological practitioners who use equine therapy to treat their human patients. Equine therapy has proven highly effective in cases of both physical and psychological disability.

This would have proven to be a work with some interesting insights if it were not for one word in the title. That word is Celtic. Once this description has been invoked, the title becomes seriously misleading. The authors happen to have worked with horses of Iberian descent. Fair enough. There is an attested link in mythology and history between Galicia in Spain and Galway in Ireland. Trade flourished between the two, including trade in horses. But most of the first half of the book goes towards extolling the Iberian breeds, including those derived after importation to the Americas, and the Iberian tradition. Not one word is said of the great horse culture that has existed unbroken in the British Isles as a whole since ancient times. Indeed the only reference to Ireland in the index is to its Christianization. No mention is made of the enormous debt that the horse world as we know it today holds to the Celtic tradition of horse racing and the sports that came to use horses derived from those bred for racing.

Since, in general, horses are no longer used as a means of doing work or war, the entire human/horse relationship is based on recreation. The Celtic contribution to this, one might even call it the Celtic foundation as it was the duty of Irish kings to keep the race track in order, may as well not exist in this text. A significant amount of text is devoted to the nobility of character of the Iberian horse and the foundations of the Iberian tradition of horsemanship. The implication seems to be that this high character is not found in horses from other geographic areas, to which I take particular exception, having owned horses descended from bloodlines that developed in the British Isles. But the real cognitive dissonance started when the tradition of horsemanship in Iberia was attributed to folk memories of Atlantis.

This statement is unsupported by any examples of this tradition in the text at best and dubious in regards to what we do know about the history of horsemanship in the very least. (The authors cite one work in the notes called Atlantis in Spain by but do not provide any other corroborative evidence.) Connecting this to the Celtic tradition in any meaningful way is fanciful.

In the second half of the book the authors begin to talk about the Celtic way with nature and the Celtic relationship with animals. But the references to Celtic tradition depend entirely on evidence from a few lives of the Christian saints. Indeed their perspective on the Celtic is an entirely Christian one. But ignoring the entire pre-Christian Celtic tradition makes for very thin material. We are told that sea otters dried St Cuthbert's feet. Colum Cille's death was prophesied by his horse, which laid its head on the saint's chest and wept. This sounds suspiciously like the passage quoted above from the death of Cuchulain, without the relationship that existed from birth between the hero and his horses. And without any reference to the horse as the creature of the Celtic goddesses. At one point earlier in the text during the discussion of Atlantis, we are told that horses were connected with the sea and the Greek god Poseidon. But nowhere in this treatise do we find even one mention of Manaanan mac Lir, his horses of the sea, or his foaming maned mount Aonbarr.

Much is made of the work of Pelagius as an example of the Celtic perspective but Pelagius' inspiration is attributed to the Desert Fathers and Mothers of the Middle East, not to a native ethic found in the Celtic speaking areas. In speaking of personal interactions with horses and the way this can challenge our perceptions and responses, the authors make some good points. But to call this work Celtic based does not reflect the bulk of the text. Additionally, it gives little to no information about how one would actually put a Celtic attitude into practice in a relationship with a horse.

The few examples they give of interacting with horses are insights that could come from a number of styles of working with horses. In short, this book was a disappointment. A potentially rich source of information has merely been skimmed. It is a good example, however, of trading on the popular perception of the term Celtic to try and sell a work which has very little that is distinctly Celtic in the body of the work. Perhaps someone else will write a significant work dealing with horses in the Celtic tradition or with working with horses with a Celtic perception. This book achieves neither.

About The New Order of Druids (NOD):

The New Order of Druids was originally formed as a "Free Celtic Online Community for those who seek the Druid Path", however, in time it has grown to become much more than that. The community now also has an Online Druid College called "Grove of Dana", and founded local groves in the world.

The New Order of Druids is not specifically meso-pagan, neo-pagan, or bound to any particular religion. We welcome people from anywhere in the world, seeking spiritual growth or interest in the Celtic Culture or Druid Path, regardless of age, gender, skin color, language or religion. We believe that everyone deserves the chance in life to learn, to grow and to exchange.

The New Order of Druids is a non-profit community, mainly operating on the internet through website, and discussion boards, but also through meetings in established local groves. The N.O.D. headquarters is in Belgium, but has people cooperating in many aspects of it (moderating, monitoring, mentoring, guiding, ...) from other parts of the world. The people in our community can be either male or female, young or old. We make no restrictions on that, nor on the location where people live. We have people from Europe, America and Australia, as well as the Middle East and welcome people from all over the world. The intention is, of course, to attract people who show interest in the path we present, and take it serious. You can be Celtic, Catholic, Jewish, Muslim, or atheist, it does not matter, as long as you are willing to have an open mind.

If you would like to learn more about us please feel free to look us up on the internet at:

www.druidcircle.org

Elements of a Personal Cult

by Ian Elliott

There is a sense in which the favorite deity has already chosen the devotee, and an early step in establishing a devotional relationship is to examine any unusual dreams or waking experiences that seem to be messages from someone. Think back through your past, looking for experiences that preceded important turning points in your attitude and approach to life. The experiences themselves need not have been unusual in any obvious sense, making their influence on us all the more mysterious. I can remember one morning long ago when I was up at dawn walking to breakfast. I had had a personal disappointment the night before, when suddenly a bright-eyed old lady, the only other person around, looked at me as she walked vigorously by and said “We’re the only ones up!” I am unable to account for why that event has stuck in my memory, but my life seemed to take a different direction after that; I felt healed where I had felt injured within, and my attitude changed to hope from despair.

In some ways a devotee is like a fan of a movie star or rock musician, in a state of enthusiastic identification. The Greek historian Herodotus wrote about a Scythian (the Scythians lived in what is now southern Russia) named Anacharsis who traveled widely and came to adopt Greek religious customs. This fellow was a devotee of the Mother of the gods, and when he was back in Scythia, as it was a sacred occasion, he celebrated the mysteries of the goddess in a clearing in the forest, pinning the sacred pictures to his clothes and dancing around ecstatically. A Scythian got wind of him and reported to his local king, who declared he would not tolerate Greek religious ceremonies in his realm and ordered the devotee killed with an arrow.^{xvi}

Like a fan, a devotee will put up pictures or an idol of his deity. He will study his deity’s myths and celebrate or mourn them as appropriate, following whatever rituals still survive. He will celebrate the birth of his god or goddess on the appropriate date. He will follow the preferences of his deity if these are recorded in the myths. For instance, in the Homeric Hymn to Demeter, the goddess comes to Eleusis and is offered a drink of wine, but declines it in favor of *kykeion*, which was a sort of barley-water flavored with mint.^{xvi} A devotee of this goddess will therefore abstain from alcohol, at least during his re-enactment of the wanderings of Demeter in search of her daughter Persephone, drinking *kykeion* instead as a sort of communion with the divine.^{xvi}

Thus through prayers, offerings, examination of dreams and omens, ritual enactment of myths, assumption of the deity’s preferences and perception of the deity in nature, the devotee seeks to be as close to his god or goddess as possible. The key practice, however, is repetition of the divine name, often with the deity’s titles included. The Hindus call this *japam*; it might be called a way of taking the color of the deity, coloring one’s own experience with his or her divine presence. That *japam* was performed in the West as well can be seen from Jesus’ preaching against praying “as the heathen do; for they think that by much repetition they will the more readily be heard.” This of course is a misunderstanding of the purpose and results of *japam*. *Japam* is performed at set times,^{xvi} as well as at random moments when the mind is idle. During the set periods, a devotee will often make use of a string of beads or dried seeds as a way of ensuring that a certain number of repetitions are done without bothering the mind with counting. Hindus call these beads *rudraksha*, and it is

so effective an instrument that Catholics have adopted it in the rosary, and even muslims make use of it. Among witches it was known as a 'witch's ladder'.^{xvi}

Herodotus' tale of Anacharsis is a cautionary one, and in general pagans thought little of excessive devotion to a single deity, or even to deities in general. Euripides' play *Hippolytos* warns against devotion to Artemis at the neglect of Aphrodite, while his play *The Bacchae* warns against the rejection of the worship of Dionysos and thus of ecstatic religion per se. Here, as always, the Greeks believed in pursuing a balance, in the latter case a balance between religious sobriety and religious intoxication. So whichever god or goddess takes your fancy, be careful to set limits to your devotion. One way to ensure this is to have second and third favorites among the gods, practicing minor devotions to those deities as well as generally attending to all gods, demigods, and spirits. This was common in antiquity, with devotions to one's special god or goddess balanced out by devotions to family or clan deities or a patron deity of one's trade.^{xvi}

Nor should the pagan devotee expect to be always especially devoted to the same god or goddess. It was a practice since late Sumerian times^{xvi} to switch allegiance to another chosen deity if one felt betrayed or somehow let down by the old one. But even if there has been no let-down, our needs shift as we go through life and Aphrodite will understand if a middle-aged man turns his attention at some point to Hermes or Demeter. In that case, the pious pagan made a special offering to the god or goddess being left behind, signifying a voluntary surrender of his or her divine gifts. Thus, young girls entering on puberty hung up their girdles in the temple of Artemis; perhaps that is where the expression 'better hang it up' originated!

Reflecting on my own practice, I have identified five elements that must be present in any fully developed relationship with a pagan deity. These could be called the deity's (1) locus, (2) signs, (3) myth, (4) discipline, and (5) occasion for prayer.

The locus is the external dwelling or vehicle of the deity, whether outside or inside. Some deities, like the sun god or goddess, have a single locus (the sun, obviously); others have a generic locus, such as the oak tree for Cernunnos or Thorr and other cognate deities. These would be outdoor loci, whereas an idol or shrine would serve as an indoor locus. The traditional indoor locus for Thorr (judging from 17th century accounts of Lappish religious practice) was the house pillar, which held an iron nail at shoulder height; the head of the household would sit next to the pillar and grasp the nail during thunderstorms, to feel the power of the god. The locus, whether indoor or outdoor, would be the proper place to pray to the god and leave offerings. In case of a generic locus such as an oak tree, the worshipper should select that oak (if any) that seems to contain the most power and direct his or her devotions to it on a regular basis.

The signs of a deity are more ephemeral, being omens or communications from him or her to the worshipper. These can be external (weather signs, sacred birds) or internal (dreams, sudden inspirations, moods). The reading of bird-omens was common among the ancients, the raven for instance being associated with Othinn and Bran, and the dove with Aphrodite.

Dreams were commonly channels of communication with one's partner god or goddess, and can still be used as such by anyone attentive to dreams and their figures. They are also effective ways to talk with the dead.

Internal psychological events were regularly regarded by the ancients as links to deity, especially at times of crisis. Thus, when Achilles is about to draw sword in wrath against Agamemnon, Athena restrains him; a moment of sober restraint, putting off retribution till the right moment, was regarded as an epiphany of that goddess, as was saying the right thing at the right time, or being inspired with a winning stratagem. Another example would be the sudden quiet that sometimes descends on a gathering, which caused the Greeks to say “Hermes is in the room,” an expression later changed by the Church to “an angel has passed through the room.”

The myth of a god or goddess is often linked to the calendar, and provides special sacred occasions for worshipping a deity and celebrating his or her exploits. Cernunnos, worshipped by Celtic witches as the year-god, has a myth tied very closely to the change of the seasons, with special celebrations at the winter and summer solstices, when he changes his aspect from the god of the waning to the god of the waxing year, and vice versa. The Greek deities each had a ‘birthday’ celebrated on a particular day of the lunar month; some deities’ births were celebrated on the same day. The festive or sacred occasion is a sort of locus in time. Some deities’ myths, such as that of the sun in Tuscan witchcraft, also involved the worshipper’s view or his or her own destiny. The Tuscan witch expects to reincarnate on Earth until reaching a certain stage of spiritual evolution, at which point he or she will go to the astral world of the sun and there be transformed into a being of light, possessing a ‘stellar’ body. ^{xvi}

The gifts of a god or goddess generally depend on a certain ongoing discipline on the part of the worshipper who hopes to receive them. No amount of worship and offerings to Aphrodite will win her gifts without attention to personal attractiveness, for instance. And if a pagan is already committed to a certain discipline, finding the appropriate deity to serve as its sponsor is an effective way to integrate him or her into one’s religious life. Thus, as Cernunnos is depicted shamanistically on the Gundestrup cauldron, I have dedicated my own shamanic practices to that god, and thank him whenever I am reminded to do them.

Finally, the occasions for prayer and offerings to one’s chosen deity will depend on the other elements and whether they are all present in one’s life. If one’s god or goddess has a locus like an oak-tree, being by the oak-tree will provide an occasion for devotion. The same is true of a special date in the calendrical myth of that deity. Lacking a spatial locus and at other times than festivals, one may select a time of day appropriate to the bodily or mental occasion to pray. For instance, if the devotee holds communication with the deity through dreams, praying just before going to sleep will be an obvious choice, as will praying when awakening in the morning. Occasions when one or more signs of the deity are evident will also serve, such as sudden windfalls for Hermes or inexplicable moments of panic in the woods around noon for Pan.

In addition to elements pertaining to the object of a personal cult, the attitude or posture of the devotee will enter into the character of the cult as a whole. I myself lack an ecstatic devotional temperament, and my relationship to my personal deity is one of pupil to master. From antiquity, the Hindus have recognized five different attitudes one can take towards one’s personal deity, depending on temperament. These are called *śanta*, *dasya*, *sakhya*, *vatsalya*, and *madhur*.

Śanta, a characteristic attitude among the sages of ancient India, is the serene attitude. It does not involve intense feelings of love, and for that reason is rejected by the more devotional Hindus as genuine; but it might suit many of us nowadays, and in any case is a logical starting-point for anyone choosing a personal god or goddess. For this attitude, it is enough to know (and bear in mind) that the god or goddess is there.

Dasya is the attitude of a servant towards his (or her) master (or mistress). This is an appropriate attitude for someone who feels a need to accomplish some great work or task for the personal deity, such as organizing a coven, and also comes closest to my own attitude of pupil.

Sakhya is the attitude of friendship. One sits before the idol as one sits with a friend, just hanging out. This is also an appropriate view to take nowadays, as we may not feel love for our deity but may come to like him or her, especially over time.

Vatsalya is the attitude of a mother towards her child. It could also apply to a father or other parent figure. It is protective and nurturing, and perhaps entered into cults of the infant Hermes and Zeus, the latter especially in Crete. One can imagine it being the attitude of a pagan towards little idols and fetishes.

Madhur is the attitude a man or woman has for his or her paramour; it is said to contain the other four attitudes. It is not necessarily sexual (that would be hazardous with the Olympians) but is definitely romantic or, in cases of deities of the same sex as the devotee, is like hero- or heroine-worship. This was no doubt the attitude of Hippolytos towards Artemis, and of Anacharsis towards the Mother of the gods. As we have seen, this last attitude can run into trouble if not kept moderate.^{xvi}

I hope these observations prove useful to those who wish to bring one or more deities more fully and intimately into their lives. And one note more: it goes without saying that pagans, being polytheists, will not have time or energy for building cults of devotion to all the gods and demigods in their pantheon. In this matter we do not differ from the pagans of antiquity!

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^{xvi} Herodotus, The History 3: 76 – 77, p. 308.

^{xvi} Some scholars also believe the *kykeion* contained hallucinogenic herbs or fungi, at least during initiation into the mysteries at Eleusis.

^{xvi} Homeric Hymn to Demeter, 205, p. 7. See bibliography.

^{xvi} *Japam* may be done mentally, or silently with the lips moving, or aloud.

^{xvi} The witch likewise will practice chanting spells, such as the cord-spell, perhaps adding an invocation of the Lady.

^{xvi} Scholars have noted that ancient Mesopotamians often prayed to deities other than those whose name formed part of their own given name, suggesting that they began in life attending to a family deity and later took up with one they chose themselves.

^{xvi} Around 2000 BCE.

^{xvi} A similar myth can be found in the Hindu Prasna Upanishad I:9 – 10, pp. 158-9. See Bibliography.

^{xvi} The Gospel of Sri Ramakrishna, p. 115.

Life of a Witch
Interview with Laurie Cabot
By Christopher Blackwell

Courtesy of ACTION Magazine/Christopher Blackwell

Laurie Cabot is someone every Witch hears about and she has always been in the midst of the community. She has created her own colourful style. She been both controversial and respected as pioneer of so much of what we think of today as being Witchcraft and Wicca. She has seen the community grow and change from the inside. I knew that she would be a fun person to interview, for Laurie could never be is dull. She kindly gave permission for this interview.

Christopher: You have been involved in so many things that are now history in the Craft. How did it all start? How were you drawn to Witchcraft? When and where did your training start?

Laurie: I started as a child with very strong psychic awareness then started to look for answers, that quest put me on the path of a HPs of the Kent tradition and there I started learning the foundations and went from there.

Christopher: What was it like to be a Witch, before it became popular? Were you open about it in the beginning? What was the early community like?

Laurie: I have always been open about it, at first I was open about my desire to be educated, then to actualize what I was. There was some initial curiosity then the kind of overt hostility that you would expect which continues to this day but along the way a kind of respect came from those that bothered to get beyond their first impressions.

Christopher: You become a mother, even today Pagans wonder how much to teach their children about their traditions. Why did you decide to raise you two daughters as Witches?

Laurie: My children were exposed to what I did. I never forced it upon them. If they had wanted to go to Catholic Sunday school I would have driven them. Spirit is an individual path not one to be dictated by others.

Christopher: What decided you to live openly as a Witch, fully out of the broom closet?

Laurie: It was my dedication to live openly and in service to the Goddess, the God, the All. There was no other way.

Christopher: Why did you move to Salem and did this turn out to be an important turning point in your life?

Laurie: Salem was important to me in the way that I found an area that felt like home to me. But it was much more important to the city of Salem to have real Witches gather there, even if at first they tried everything to make our lives miserable.

Christopher: You open your first shop The Witch Shop? Wasn't it the first such shop in Salem?

Laurie: It was probably the first such shop in the country if not the world totally dedicated to the craft and the needs of the community.

Christopher: That first shop was a struggle and closed. Did it teach you a lot that would go into making 'Crow Haven Corner' into such a success?

Laurie: I learn every day. I struggle the same way as anyone who is an entrepreneur, we can all share stories. In my case, the store was created, not to create some retail empire, but to support the community. The kinds of markups that are common in other areas of retail, I will not do. We make very little and if it was not for volunteers, we would not have been able to survive at all. In fact many of the products were simply not available before I found suppliers and some things I need to make myself as no one else does.

Christopher: Then you turned it over to your oldest Daughter. Wasn't that a big responsibility to bestow on her eighteenth birthday.

Laurie: It was but parents must encourage their children on their path and this was what she wanted to do at the time. I felt she had the ability to do it.

Christopher: Yet you can't seem to resist running a shop. How did The Cat, The Crow and The Crown get started?

Laurie: It has nothing to do with resisting. It is necessary to my tradition, and to others in the community, to have central place where they can get supplies. The store is where I can meet with the community. Here we can gather as a group, teach and share.

Christopher: You have been a teacher in craft for a long time. Didn't you start teaching in the local colleges soon after you moved to Salem?

Laurie: Yes I did. Though the idea that a visible Witch was teaching became the focus more than the actual information being taught. It soon became counterproductive to the learning process.

Christopher: Don't you see Witchcraft somewhat differently than most Witches?

Laurie: Witches who are true to their traditions have more in common than not. What makes the Cabot tradition different is the emphasis on science and how we teach. I teach the science, art and finally the religion and all of it is supported by the Hermetic principles.

There is no need for belief, just in actualization. Belief is a dangerous concept, it supports ignorance and typically comes up when we reach the limits of our education or understanding. I do not need to understand the universe to marvel at it, I do not need to believe in the All since I see it everywhere and I need not believe that Magick works since I experience it. We should Be and Live fully in the moment that is the unfolding of every other moment, our path, tools and science guide us on this journey.

Christopher: Many of your students have become well known in their own right. What is it like for you when a Witch comes into his or her own?

Laurie: If they become known for excelling and being happy and walking the path of the ancestors then I am happy for them.

Christopher: Have you always been an activist? What causes you to get so involved, be it in civil rights or in the Community?

Laurie: How can one NOT get involved. That is our path is it not?

Christopher: Wasn't the 1980s another turning point? How did you become known in the media?

Laurie: To be honest, the only milestone for me was dedicating myself to this path, after that there was only the continuous unfolding of the path, the greatest moments are not always those that are accompanied by media, they can in fact be small precious moments shared with few, if anyone, yet they all shape what is to come.

Christopher: Wasn't this when you began becoming known as an author?

Laurie: Yes the books were well received. I am glad of that.

Christopher: How and why did the Witches' Ball get started?

Laurie: The Ball was created as a fundraiser and all the proceeds went to the various charities and support groups that over the years I wanted to help. It was also a wonderfully fun way to gather the community together and celebrate the New Year.

Christopher: Now in the 21st century, what are the projects that you are most busy in?

Laurie: We are creating the Temple for the community as there has never been more need of proactive and organized efforts and so there will be a continuation of this tradition and support for the community that has given me so much after I am gone.

Christopher: In a long a varied life, what are the things you are the proudest of and hope to be remembered for?

Laurie: I can hope that I have carried the torch of our ancestors correctly and perhaps taught a few to do the same along the way.

Christopher: Witchcraft and Wicca have come a long way. But what do we still need to do? What would you like to see us as a community develop?

Laurie: If you read the news, you will see that we have much to do. The protections afforded us is a thin veneer. Until all of us who walk in parallel paths stop bickering and act in unison we will not have the numbers, economic weight and votes to affect change in public policy much less public consciousness and we have no one but ourselves to blame if we fail to do this.

Christopher: Anything else you would like our readers to know?

Laurie: This path is not one born of Hollywood fantasy, it has nothing to do with the followers of Abraham most notably the Christians and now Muslims who have demonized any and all not of their faith for their own twisted motives (even as they have been happily killing each other) while trying to define us according to their own fears and propaganda, we will have no more of it. Our exact history is not always clear but the knowledge, science, art and religion are and are made manifest to those who dedicate themselves to learning and the practice.

Our roots are the most ancient of all and it is amusing that our myths, holidays and even deities have been taken over by those religions that have come after us but without any of the fundamental understanding so they engage in meaningless pageantry. I would only request that if you walk this path, dedicate yourself to it fully. We have no need for fantasy, our collective Magicks work for the good of all.

**Wiccan, Writer Author, Publisher
and Blog Talk Radio Host
Interview with Theresa Chaze
By Christopher Blackwell**
Courtesy of ACTION Magazine/Christopher Blackwell

One of my friends suggested Theresa Chaze as someone she knew one of the groups that she belonged to. I checked out her main web page at <http://www.theresachaze.com/>, then I contacted Theresa and got a chance to interview this lady who seems to be the epitome of what we sometimes call a multi-tasker.

Christopher: I wonder if you could give us just a brief background of who you are? How did you come to be a Wiccan?

Theresa: I was born an intuitive and empath with a very special connection to nature. I have always been able to see and hear things others couldn't. But I grew up during a time before there was so much information available. Nor were there teachers who were willing to share outside their families. Instead I learned from reading Spiritualist philosophers like Helena Petrovna Blavatsky. Just out of high school a chance meeting with a friend from school not only helped me feel like I wasn't crazy, but helped me find my spiritual path.

Kim taught me how to channel. She also helped to start to understand my own spiritual gifts. However, it wasn't until college that I learned of Wicca. Although I consider myself to be "a spiritual being currently assigned to Earth in human form", I call myself Wiccan because it is the closest spiritual path to what I know to be true.

Christopher: How did you start writing? How did you break through the road block that many people face when thinking of writing a novel?

Theresa: I started writing poetry when I was twelve years old as a gift for my mom on Mother's day. That short little poem, which has been long forgotten, ignited passion of creating within me and helped me see the world through new eyes.

From poetry I went to short stories and on to novels. I started my first novel when I was 18; it was a futuristic fantasy novel about an island that was more technology advanced than the rest of world. To protect its secrets, it created a shield around the island that filtered what could pass through it based on genetics.

I quickly learned that I didn't know enough to write it properly and I went on to college. I have Bachelor degrees in English and Television production with a minor in Theatre. In college I developed my script writing ability, which has led to my current project, "Operation Home Base".

For me, the one constant in my life has been my writing. It was the only thing I have always been certain about. It is the way my soul breathes.

The road blocks in my life have been the people who couldn't attack my talent so instead they attacked myself esteem. I was told that I wasn't smart enough to have anything to say that would make a difference.

It is and always was a lie. Everyone--no matter what age, IQ, weigh or any other petty factor--everyone has something to contribute the world that is uniquely their own. Not everyone will listen or understand, but if you come from love there will always be someone who will get it.

When we speak our truth from our heart, we become candles in the night. By sharing our love and insights, we help others light their flames. They in turn ignite the hope in others. A single candle has limited light, but put enough of them together and even birthday candles can enlighten the world.

Christopher: What type of novels do you write? What genre do you do?

Theresa: My favorite genre is fantasy. However, my most recent project is a military series called "Operation Home Base". It is about a fictional non-profit organization who helps military personnel and their dependents. Although it is military based, the issues and challenges they face are not limited to the military, but those that are faced by most people on a daily basis. However, I can write any genre. Recently I wrote a short script for a Michigan competition called "Two Coins for Love". It is a paranormal romance with a heavy emphasis on the romance, which kind of surprised me. Most of my life I have actively run away from love and romance.

Christopher: Do you have an idea for a story and then write or do you write and a story begins to develop?

Theresa: Usually I start with the idea, but not always. Sometimes I start with the main character and create a situation around her or him. "The Dragon Clan Trilogy" started with a woman buying a house. When I finished "Awakening the Dragon", I realized the story wasn't finished and "Dragon Domain" was started. But even before "Dragon Domain" was finished, I knew there would be a third. "Nict for Ure Selfe" (Not For Ourselves) grew out of a trauma I had in my life.

Many things in the story happened to me in real life. Some were fictionalized. I started thinking about "Operation Home Base" by listening to a friend who worked for the Red Cross until her MS forced her to step away from a job she dearly love. Anne helped me see the need for a bridge of understanding between those who serve and civilians.

A year before, I had started writing alternative story-lines for Days of Our Lives and posting them on the NBC boards. The writing was dreadful.

And me being me, I wanted to prove that I could do better. I just started a ghost story that revolved around the DiMera mansion. I knew the characters and the history of the show so it was easy. A couple of hours later I posted it and suddenly I had fans around the world who didn't want me to stop. I did apply to Ken Corday for the head writer gig, but luckily I didn't get it. If I had, Days would be better written but OHB wouldn't have been created.

Christopher: What is your latest book and what do you have planned or in development?

Theresa: I am have started a second novelette to pair with "Nict For Ure Selfe" after which I will be writing the third in the Dragon Clan Trilogy, "The Return of the Tribe". The problem is that I have been working so hard finding an executive producer for OHB that it's left little time to work on the fiction.

Christopher: Where can people find your books?

Theresa: "Awakening the Dragon" and "Dragon Domain" are in print. They are available through bookstores who have accounts with Ingram or Baker and Taylor, which means they are also available through Amazon.

I have several Amazon Kindle books, including "Out of the Shadows and Into the Light", which is a Book of Shadows. "Nict for Ure Selve", "Sisters Mothers Daughters". and "From Blank Page to Book Shelves" are also Kindles. They are also available on my site.

Christopher: Do you do any other kind of writing?

Theresa: I love writing script. For me, it's easy. In the early 90's I wrote two feature films, "Never Can Say Good-bye" and "Eye of Ra". Me having more moxie than most, I wrote Katherine Hepburn to star in them. I got two really nice notes from her, but she had already retired.

I then saw Viveca Lindfors in Stargate and wrote to her. Her manager wrote back that she thought the films were the best she had read in ten years. Viveca was interested but she became ill and died. An unethical agent caused me to turn my back on my talent and the industry for a while.

Christopher: What caused you to move into creating “Valkyrie Publishing”?

Theresa: It seems there are those who are willing to take advantage of people who have dreams. I don’t understand it myself, but it must be terribly lonely for them not to have any dreams or hopes of their own so their try to steal the dreams of others. I was again conned by two publishing houses who made big promises but didn’t like to pay royalties.

I created “Valkyrie Publishing” in self defense. Once I did the research, I learned that it wasn’t that difficult. I was doing all the promotion anyway; why shouldn’t I get all the profits.

Christopher: So what services to you offer there? Anything different from most publishers?

Theresa: I only publish my own work; however, I do help other authors also publish. So many of the new publishing house use the print on demand method, yet they make the process seem more complicated than it is. It really isn’t. An author can get a book in print and listed with distributors for about 150.00.

I will help set up books for the printer, but primarily I produced book trailers and write press releases for other authors. If you go to my site (www.Theresachaze.com) and click on the videos I have produced you can watch some of those I have produced. Christopher: How do you end up with a blog radio talk show, “Until You Walk the Path, You Don’t Know Where it Goes”. What do you try to do there?

Theresa: Blog Talk Radio is a weird story. Through a series of coincidences” (In reality, there is no such thing, but hang in with me here.), I found Blog Talk. I was looking for a specific radio show to do PR for my books. One thing led to another and I signed up, but it was over a year before actually did a show.

In college, I had an audio class that I though scared me away from radio for life. But--never say never to the Divine cause she has a long memory. Until You Walk the Path is to help myself and others find the courage to heal and reach for our dreams.

That first show was a crash and burn, but a very wonderful woman called in and kept me talking to the end. Since then it, the show has just gotten better. I’m never quite sure where it will go.

Christopher: Do you do any of the talk circuits or give workshops?

Theresa: I have given a couple of talks on writing locally. But I’ve never really thought about going elsewhere. But sure, yes, I’m open to it.

Christopher: Is there any guiding principal behind all of your various projects?

Theresa: Yes, always come from love. When we have the courage share our love and blessing, we create miracles for ourselves and others.

What we fear the most, we empower the most. By facing it, we usually learn it was never as powerful as we thought, but that we ourselves gave it the strength to bully us. Most fears are like shadows on the walls. They are big and scary until you turn on the light.

Courage and love are the lights that make the shadows disappear. Although we can't do it for others only ourselves, we can teach by example how we did it.

An amazing woman by the name, Anne, taught me this. Hopefully, my work helps others find the courage she has helped me find within myself.

Christopher: What haven't you done that you would like to try your hand at?

Theresa: Professionally, I would like to write/executive produce for television and feature films while writing at least one book a year.

Personally, I would like to find someone to love who will love me back. I've faced the old demons; they are gone as is the past. The future is what I choose to make of it.

Christopher: You have a number of locations on the Internet. Would you like to mention some of them where people can learn more about you?

Theresa: My site (www.Theresachaze.com) is the best place to start. It has links to my blogs and radio show. You can also contact me through it.

Christopher: Is there anything else that you would like our readers to know?

Theresa: I would like them to have the courage to believe in themselves. It's only by asking for what you want that you have any hope of getting it.

Remember--feed authors; buy books, especially mine.

Temple of High Magic

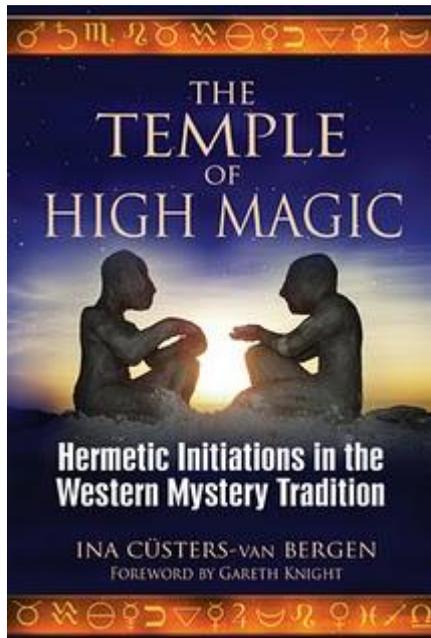
By scoalamisterelor

As you may know in March Ina visited Romania to have a workshop on high magic. She wrote an excellent book *The Temple of High Magic - Hermetic Initiation in the Western Mystery Tradition*.

Since the first pages of this book we are impressed by the foreword by Gareth Knight leading authority in the Western tradition and esoteric sciences.

The book is full of information, methods and techniques you can immediately put into practice so as to create a solid foundation and well structured personal and ceremonial magic practices Hermetic tradition.

The purpose of the book is primarily to help us to clarify some things, concepts, spiritual aspects of magic as the writer says:



"Spiritual magic is truly a lost tradition. I find it alarming that the best way to explain the spiritual magic is to use terminology of Eastern philosophy: the magic of the "western yoga" magical power as chi, the magic system as a whole in terms of Kundalini Yoga. The words that describe Western spiritual exercises were loaded with negative connotations. Magic is seen as something terrifying as a pseudo-religion. At the same time modern people who are interested in spirituality consider normal and natural to practice exercises from shamanic traditions around the world. When we tell people that we in the West have our own shamanic traditions with unique exercises they are surprised. "

The simplicity of explanations and at the same the depth of message makes us understand and have a much more clear, concise idea about what high magic is and how we can use it for our spiritual development or to become ourselves.

I can say that definitely this book must be added to the list of books of every library involved in the study of Hermetic Western Magic.

The first part of the book puts light in a very clear and concise way on terms and certain aspects of the Hermetic tradition and are put directly into the practice and methods to practice for application in social everyday life.

The magician costumes in the temple are explained as well as the temple structure itself and founding officials. The utensils used, location and reasons of their use. It describes the role of each officer in the temple, the four cardinal points, archangels and animals present in the holy temple. Explaining the Tree of Life, and the four sefirotic worlds. Each of these is enriched with practical things, special rituals and meditations. Besides that the Kabbalistic Cross, the Middle Pillar Ritual (Israel Regardie version) and the Pentagram ritual of purification are clearly explained with many details.

Surely I can say that this book will establish structured and well defined magical practices according to the Hermetic tradition.

Ina Cüsters-van Bergen is de magister van de mysterieschool de Hermetic Order of the Temple of Starlight. In een serie blogs laat zij zien welke ontwikkelingen de gemiddelde Zoeker doormaakt op het pad dat moet leiden tot spiritueel inzicht en wijsheid.

[Ken jij al alle geheimen van het heelal?](#)

Veel mensen zijn op zoek naar betekenis en zingeving. Ben jij een zoeker of een vinder? Dion Fortune zegt dat als een ziel op zoek is naar het grote avontuur van het Pad, deze gehaast raakt door een verlangen om uit de hoofdstroom van de evolutie te stappen om de eigen ontwikkeling te versnellen. Maar is het wel zo verstandig om zonder begeleiding rond te gaan dolen in het New Age doolhof van spirituele ontwikkelingstechnieken?

Ina Cüsters-van Bergen

Veel spirituele mensen zullen het heerlijk vinden: de New Age is echt aangebroken. Je hoeft je van geen enkele religie meer iets aan te trekken, en je kunt geloven wat je wilt. Met de komst van het internet is een oneindige stroom van informatie over allerlei geestelijke onderwerpen toegankelijk geworden. Alle spirituele kennis is openbaar, en beschikbaar. Je hoeft geen enkele autoriteit van een leraar te aanvaarden. Weg met de goeroes!

Het universum is van iedereen, en dus de universele kennis ook. Met een beetje geluk herinner je jezelf nog in een vorige incarnatie als hoge priester. Je hoeft je spirituele antennes maar in te pluggen in het stopcontact van de Kosmos, en je kunt alle kennis van het Heelal gewoon downloaden.

Voor jou geen cursussen waar je wordt gebrainwashed, geen sektes, en geen dogmatische religies. In deze tijd van individualisatie hebben we geen intermediair meer nodig tussen onszelf en het Goddelijke

En plotseling kom je in contact met een mysterieschool. Bestaan die geheime broederschappen echt nog? En toch bestaan in deze moderne tijden nog mysteriescholen, met docenten en persoonlijke begeleiding, waarin een spiritueel pad bewandeld wordt volgens een systeem... Ouderwets, toch?

Hebben mysteriescholen nog wel een functie in deze tijd?

Mysteriescholen beweren dat ze wel degelijk van deze tijd zijn. Ze bieden Gnosis. Gnosis betekent dat je een eigen toegang hebt tot het oneindige. Het is kennis verkregen door ervaringen met het transcendente, die op een volwassen niveau tot rijping is gekomen. Het is kennis die voortkomt uit persoonlijke openbaring. Is dit wat die -New Age zoeker hoopt te vinden?

De mysteriescholen zeggen dat je gnosis kunt ontwikkelen door spirituele oefeningen. De oefeningen ontwikkelen je innerlijke kern. Hun leermodel zit systematisch in elkaar. Studenten leren hun intuïtie aanscherpen waardoor ze gaandeweg meer open worden voor

persoonlijke openbaringen. De New Ager daarentegen vindt dat overbodige ballast en tijdverlies. Zo ingewikkeld is die training niet!

De mysteriescholen beweren dat ze hun studenten leren zichzelf te ijken aan menselijke oerpatronen. Ze beweren dat je hierdoor optimaler gaat functioneren. Ze zeggen een systematische training aan te bieden om mensen naar deze hogere bewustzijnslagen te leiden. Maar in deze tijd hebben we allemaal weinig tijd. Je wil jezelf zo snel mogelijk ontwikkelen. 'Haast je langzaam', zet W.E. Butler daarentegen, grondlegger van één van de moderne Mysteryscholen.

Ingewijden beweren dat de mysteriën nog steeds geheim zijn ondanks alle kennis die er overall in boeken en op het internet te vinden is. Die geheimen blijken staten van bewustzijn te zijn die moeilijk communiceerbaar zijn naar mensen die deze staten van bewustzijn nooit zelf hebben ervaren. De scholen zeggen dat hun training mensen naar deze ervaringen brengen.

Binnen een mysterieschool werkt je in groepsverband. Je doorloopt een inwijdingsweg die je opleidt tot priester-magiër. Je spiegelt je aan de mensen die deze weg voor je gaan. Zij garanderen de kwaliteit van hun traditie door een lineage. De hoogste ingewijden geven de inwijdingslijn aan elkaar door, en je erkent elkaar als horende tot dezelfde lineage. Dit wordt apostolische successie genoemd.

En dat werkt. Niet alleen in deze tijd, maar al eeuwenlang wordt via verschillende inwijdingsorden de 'fakkel' doorgegeven, en dit resulteerde in de oprichting van de Golden Dawn, in 1888 te Londen.

De mysterieschool blijkt een degelijke spirituele snelweg te zijn die goed bewegwijzerd is en voorzien van een modern GPS-systeem. De training, altijd begeleid door zeer ervaren supervisors, zorgt ervoor dat je jezelf snel ontwikkelt en geen tijd verliest aan wegopbrekingen en wegomleggingen zoals die in New Age land nog wel eens opdoemen. Het roept aardverschuivende spirituele ervaringen op en maakt het zoveel gemakkelijker om je doelen te bereiken.

Je moet alleen wel bereid zijn om niet alleen die spirituele tomtom aan te zetten, maar ook de route te gaan die het beste resultaat blijkt te geven. En dat is misschien even vreemd in deze tijd, waarin we liever zes keer verdwalen op ons spirituele pad dan een keertje de weg te vragen aan iemand die de omgeving goed kent.

Je bent van harte uitgenodigd om mee te discussiëren over dit onderwerp op het forum van onze website <http://www.templeofstarlight.eu/forum/> of laat je commentaar achter op mijn blog <http://www.templeofstarlight.eu/blog/ken-jij-al-alle-geheimen-van-het-heelal>

GODDESS EUROPA

*Today and here all of us assembled
Under the sacred flames of the Temple we remember.
As long as Thy name is known of Southern and Northern lands,
There will be always a sparkle of hope to grasp in the hearts of people.
Whenever Thy wise, graceful and bold Presence is known
Let us be guided by the sacred flame of Enlightenment
And for those that as the men of old
Defy seas in thirst for knowledge
Thy name shall bring comfort and harmony
And the gift of making their own the strange places they find.*

EUROPA!

*Thy followers will have strength in adversity
And in the pale skies Thy blessings will be placed among your own.
Whenever candles are lit in Thy name
That memory of boldness will prevail.
All wars for the freedom of being Thou will win.
Those who seek Thy secrets will know these
And as children they will be to Thou, playing and learning how to live.*

EUROPA!

*Pure Thy Presence remains in the grey night that pervades this world.
And us revering Thou, assembled are like a wind, an endless flame, a sea, a limitless land of
words that perpetuates itself through times. May Thy light bring us hope in every moment of
our existence.*

EUROPA!

Sara Timóteo

CELEBRAÇÃO DO DIA DE EUROPA

Hoje aqui reunidos

Sobre o fogo sagrado do Templo relembramos

Aqueles que como outrora buscam Europa.

Enquanto nas terras do Norte e do Sul o Teu nome for conhecido

Haverá sempre uma centelha de esperança nos corações dos Homens.

Enquanto Teu saber, graça e coragem forem lembrados

Em nós arderá a chama sagrada do Conhecimento.

E àqueles que como os de outrora

Sulcam mares em busca de sabedoria

Oferecerás sempre conforto e harmonia

E o dom de construir um lar em terras estranhas.

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Aos que Te adorarem oferecerás a força na adversidade

E nos céus a Tua marca farás nascer nos Teus filhos.

Quando velas acesas ou desfraldadas forem em teu nome,

Nessa memória de audácia permanecerás.

Todas as guerras por Ti e pela liberdade de existir vencerás.

Àqueles que Te procurarem sem delongas Te revelarás

Como crianças serão em teu seio, muitas almas brincando e aprendendo a viver.

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Intacta vives na noite cinzenta que hoje assola o mundo.

E nós, Teus adoradores, unidos criamos um vento, um braseiro, um oceano, uma planície de palavras que se perpetua no tempo. Que a Tua luz ilumine em todos os momentos da nossa existência.

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CONTACTING INFORMATION

On a national level, each country has a National Coordinator. This is the person you should write to with all your questions, and you should keep him/her informed of [changes of address or e-mail](#)! If you cannot contact your National Coordinator, you can contact the International Coordinator by email or post.

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