

THE TEMPLE BELL

Official newsletter of the Temple of Witchcraft

Quarterly

Samhain 2012

From the Editor...

Ahhh! It seems as if the earth is breathing a sigh of relief after a long hot summer. Autumn has finally arrived with its crisp cool breezes and soft air. The leaves are turning into their fall jewel tones. Colorful pumpkins, gourds, and Indian corn adorn the stoops and porches of the Northeast. The days are getting shorter as we progress further into the dark half of the year. All this heralds that Samhain is here! It is the time when the veil is thinnest between the worlds, and we honor our ancestors. It's also the Celtic New Year, and the final of the three harvest festivals. It is time for endings and new beginnings. So how do we celebrate this auspicious season in the Wheel of the Year? What makes this occasion more joyous? What brings us joy? Not just now but all the time? It's a question rarely posed, so *The Temple Bell* asked and got a variety of answers.

There are the simple pleasures like pumpkin carving with family that co-founder Adam Sartwell speaks of in the Founder's Corner that give him joy, while Kitchen Witch Dawn Hunt tells how she celebrates with preparing a good meal. Co-editor Tina Whittle relates her wine-making experience that ties her more to the earth, while Howling Hill does her

celebrating by trying to protect the planet in Green Tips. Then of course there is ritual. Elaanie Stormbender lends us a Samhain ritual she wrote for Hecate's Cauldron of Mississippi, while in her interview, Kellianna talks about finding joy through music and chanting.



Crow's Visit - by Debo (Deb Brown)

Daedalus explains how his animal companion taught him how to experience joy, and Shea Morgan shows how one can find if not joy, beauty in sadness as she helped her grandmother pass over.

There is also joy in the visual as seen with Andrea Johnston's photo art.

As we celebrate the approaching year, the TOW has even more reason to celebrate with some new beginnings as Christopher Penzcak announces the addition of land to make a home for the Temple. Also there are the promotions of two members: Rick Laporte, to lead minister in the Capricorn Ministry, and Jenna Abreu to Volunteer Coordinator. Also *The Temple Bell* is happy to bring two new sections to our pages: The Herb Garden by Irma Hackett and The Crystal Cauldron by Joy Constanza, two segments highlighting an herb and stone in each issue.

Meanwhile it's Samhain! Celebrate! Enjoy! May your New Year be blessed and may you look forward to new beginnings.

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Deb Brown (Debo) works and creates in Boston, MA. where she studied at the School of the Museum of Fine Arts Boston, and has attended the TOW Mystery School. Her work can be seen at debo.com and her current project - Artworx Art Cards - can be seen at artworxartcards.com.

Moments of Celebration

Fall is here! In New England the leaves are *just* starting to turn, giving the trees touches of color. The morning chill reminds you to grab a jacket. The sun comes up just a little later each day. As I write this, it is Mabon and I can feel the palpable excitement from the people of the Temple as the Wheel turns toward Samhain. So many changes in the Temple are happening this year, changes that call out to be celebrated and challenge us to stay in harmony. As pagans we celebrate the movement of the seasons and tides of the moon. We embrace the changes, knowing that we will move from dark to light and back again as the Wheel goes round and round.

In the Temple we celebrate these beautiful points in time with our ceremonies and workings. Though I love the high ritual of the turning of the Wheel, sometimes I love the simplest rites the most. The first walk in the fallen leaves, their crunch against my shoes. Gathering some colored leaves and acorns to decorate my altar. Biting into a fresh Macintosh apple from a local orchard and savoring its sweet, tart taste. These simple joys are things our ancestors appreciated and celebrated.

Everyone seems to have their own way of celebrating the changing season. Just today I was invited to experience the return of pumpkin ice cream at a local stand, and my partner Steve marks the season with spiced lattes. We all have our own way of connecting to the changes happening all around us. Many of us experience imbalance in the changes happening, like seasonal allergies. I like to celebrate when the first frost stops them!

I am excited for this season even though I know that this is the busiest time of the year for the Temple. As we come closer to Samhain, things get more intense, but I always try to make room to embrace what brings me joy in the season—carving pumpkins with my nephews and at home with my partners, picking out the seeds so we can toast them. I know they will be gone faster than it takes to pluck them out of the pumpkin guts, but it is worth it for the simple joy of seeing my men's faces as they recall how much they like them. I also look forward to visiting my mom in Vermont to celebrate my birthday with her chocolate cake with peppermint frosting—colored orange for the season.

These simple celebrations do not need to be rituals of high drama and majesty to have power, love, or wisdom. Simple joys can be shared with community—like my pumpkin biscotti dipped in chocolate—or alone, like a walk in the woods. They just need appreciation, awareness, and gratitude to be truly magickal. Open yourself to the possibilities of

these tiny observances of connection to the magic of this season and to the joy they bring. I am sure you won't regret it. Blessed be!

Adam Sartwell is a Founder and Virgo lead minister of the Temple of Witchcraft. Adam's psychic and intuitive gifts led him to study Witchcraft in his teens, and he is a teacher, healer, and professional Tarot reader. He spends time hand-crafting products for the Temple store (which he manages) and was recently published in The Green Lovers anthology from Copper Cauldron Publishing. He can be reached at virgo@templeofwitchcraft.org.



Book Review

A Discovery of Witches

Deborah Harkness

Viking, 2011

\$28.95

579 pages

by Raye Snover

Historian Deborah Harkness' first foray into fiction — *A Discovery of Witches*, the first installment of *The All Souls Trilogy* — is an enthralling combination of supernatural mystery, forbidden romance and moral tale. The author of the previous works *John Dee's Conversations with Angels: Cabala, Alchemy and the End of Nature* and *The Jewel House: Elizabethan London and the Scientific Revolution*, Harkness introduces us to Diana Bishop, a reluctant witch with a pedigree as close to royalty as one can get in witch world, and Matthew Clairmont, a sophisticated, brooding vampire.

A professor of European history and the history of science at the University of Southern California, Los Angeles, Harkness heavily imprints her characters with her own knowledge and experience, lending believable details not often found in fantasy. Taking a page from her own career, she portrays Bishop as a professor of the history of science who specializes in “seventeenth-century chemistry,” i.e. alchemy. Unfortunately Bishop's interest in alchemy doesn't extend to witchcraft; she refuses to practice magic, preferring to concentrate on studying the science of alchemy. While doing research in the Bodleian Library at Oxford, Bishop asks for an obscure text *Ashmole 782*. After receiving the volume and discovering it is bewitched, Bishop sends it back to the bowels of the library — but not before its appearance alerts all sorts of unearthly creatures who begin to materialize uninvited, hence the arrival of Clairmont.

The unusual interest generated by *Ashmole 782* is partially due to the fact that the work has been missing for over a hundred years. Clairmont, a geneticist, wants *Ashmole 782* because he believes (as do the daemons) that the origins of the various supernatural species are in the book. The witches

want the book because they believe it is theirs and that it contains “the first spells ever constructed.”

As the two try to recover *Ashmole 782*, they develop an attraction to one another which doesn't go over well in the supernatural world. Every species is afraid the other group will get the book before them, and all are driven by their inherent prejudices about the other groups, including members of their own families.

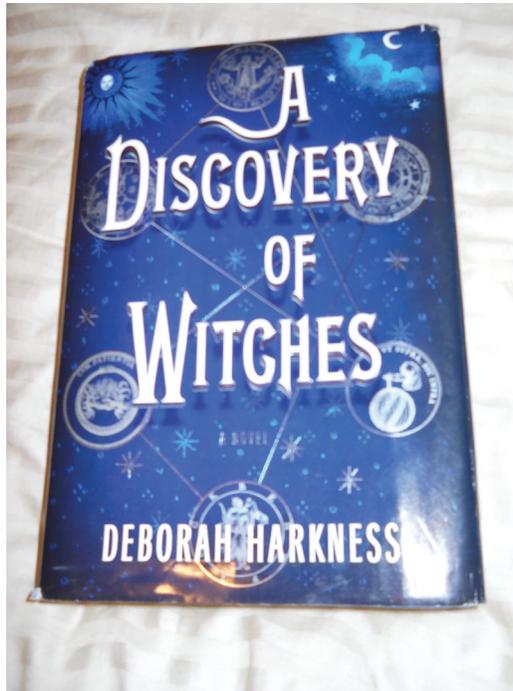
As it turns out, there is actually a Covenant to help keep the three species segregated. The attempts to get Bishop to tell what was in the book — and how she got it — become increasingly sinister. There are threats, psychic attacks, even torture as the search for *Ashmole 782* continues and The Covenant tries to keep the couple apart. Clairmont tries to protect her, but Bishop's inexperience leaves them at a disadvantage. Having refused to use magic since her parents died, Bishop lacks the skills to protect herself, let alone anyone else.

Meanwhile her own magic is starting to manifest in unexpected ways that she cannot control. The pair travel from England to France and finally to the US to avoid harm and buy time for Bishop to learn how to use her magical talents. Finally they decide on a drastic plan to find teachers for Bishop that leaves the readers hanging on for part two of the trilogy.

Though *A Discovery of Witches* is overall a page turner, there are a few flaws. Some situations are resolved a little too patly, like when Clairmont's mother and Bishop's Aunt, who share an equal distrust of each other's kind, become comrades a little too quickly. Also so much time is spent on the relationship at the beginning of the book,

one wonders when they are going to get back to *Ashmole 782*. But these are minor nuisances. Harkness' characters, including an expressive house, pull the reader in and make them want to learn more about not only the mystery of *Ashmole 782*, but also the outcome of her eccentric characters.

Raye Snover is a HPS in the Cabot Tradition whose work has appeared in *The New York Times*, *The Daily News* and *Excalibur*. She is co-editor of *The Temple Bell* and lives in Manhattan..



Celebrating the Final Harvest, the Harvest of the Soul

by Shea Morgan

Death. A scary word. But should it be? Death conjures images for us of hospitals, morgues and corpses. Cemeteries (shudder). A final end. A disconnect. Yet those on this path — the Witches, the Shamans, the Mages — know differently. Death is freedom of the soul, freedom from the body that it used in this life to experience all that it can on its journey. The lessons of this life now behind it, death is the rebirth of the spirit into a whole new experience, simply, or not quite so simply, the next step on the soul's journey.

Yet what is it, to be that person? You know, that person, the one chosen to sit with them while they lie dying? The person chosen to be the one to help them cross the bridge? Make no mistake — the dying choose who will be their guides on this side of the veil, their guides for their remaining time in this world, when they no longer can navigate it for themselves, the people who will hand them off safely to their ancestors.

I found out what it was to hear this call when I helped my grandmother cross over on the full moon, a lunar eclipse on Saturday, December 10, 2011 at 8:26 p.m. Those on the other side of the veil know when it is time, as do we — the person dying, and those, like me, soon to be left behind. It is a call. You may receive a call from the hospital or nursing home, but the true “call” is a feeling, a silent call from your loved one that brings you to their side. It is time.



It was Friday. I left work and grabbed things off my altar. My medicine bag, a salt candle holder. What would I need? I scrambled. I tossed things into a bag. I “knew” this was it. I heard my grandmother’s soul calling me. I picked up my dad, and we drove. Mom was to come later on, as a second shift.

When we arrived, they had my grandmother up, ostensibly to eat. The dying, however, know when it is time, and they refuse to eat or drink. She knew. I told the nurses that this would be the last time we got her out of bed.

My grandmother would have the kind of death that she wanted, one that matched her 98 years of life — on her terms, no medication, no interventions.

Dad and I stayed by her side. That night after I took Dad to the hotel, I sat with my grandmother until the wee hours. I tended to her. I held her hand. I sat vigil with her. The room was warm at 70 degrees, yet I was cold, which was unusual for me. I had to wonder — were there visitors coming to greet my grandmother already that were making the room cold in spots? Yet she was warm under the extra blankets I had brought in for her. I had set up an altar by her bedside from my medicine bag with crystals, fetishes, and the salt candle with the battery tea light. I sprayed the room with homemade smudge spray.

I finally told her I would be back the next day and felt her respond, and I knew she would still be with us. That night, I dreamed. I was under a huge tree, and a flock of about twenty owls flew up into the tree. Many owls paired up and held out their winged hands to the other owls. But one owl was by itself, watching the rest. I have to wonder if that one owl was for my grandmother, waiting to help her cross. She had always loved birds, and birds of all kinds — especially Owl — are my guides.

The next day, Dad took the morning shift, and then I came to sit by her side. We spent more time with her. I felt it was okay to leave briefly for food and take my dad back to the hotel so he could rest. I hurried back to my grandmother’s side. And I sat.

I thought I saw a few spirits around her, but even with my awareness, sometimes I still question it. I wondered if I were too close to the situation. or if I was not letting myself fully see because on some level, it might be too emotionally difficult. I had a responsibility to be with her, in the mo-

ment, with strength and peace. I had goose bumps rushing into my crown and through my body. I felt more spirits arrive as I continued to keep the vigil.

What is it to keep that vigil? You hold space. You make it a safe place physically and metaphysically for your loved one. You look after their needs, their comfort, and yes, give them love. On a metaphysical level, you hold out all unwelcome energies. You begin to build that bridge to the other side, to help them lay that bridge, brick by brick by brick. You sense the ancestors moving closer on the other side of the veil. You feel their presence in the room. You commune with each other. You join hands in a circle around your mutual loved one. There was no one telling me what to do or how to do it. Yet I knew on some level, and I sought support from my classmates online.

I sat there with my grandmother on that beautiful, sunny afternoon; she declined eating or drinking anything. So we sat. Her breathing was labored . . . speeding . . . stopping . . . slowing . . . pausing. Yet somehow, she was at peace. Loving, peaceful, comforting light surrounded her from the divine. I had called in those energies, as had her soul and her ancestors. My guides surrounded the room. She spoke to me once, but otherwise, her responses were slight movements of her head. Speaking was too much effort. All effort was being pulled in to fuel the movement of her soul.

I continued the vigil. I read her poetry. She opened her eyes and looked into mine as I read, and I told her she didn't need to, that she could rest and just listen. I searched for understanding and found the most moving prose by Kahilil Gibran and others. My dad came back to sit with us. I had them bring me a chair to sit on the side of the bed where she was now facing the window.

Mom was to have come later, but as Grandmother started to really decline, Mom was unable to make it to us in time. Mom had to stay home calling relatives and taking care of the final arrangements. It was left to me to be the strong one. Yet, even if she were there with me, would she have known what to do either? And as for me, I mean, what is it that "we" do. We're witches, right? Shamans, Mages. What do "we" do? I had taken one class on death and dying, but that does not touch your responsibility in helping this soul in

such a transitional moment — rebirthing them into the next world. There is no greater gift and honor than to be that person chosen by the dying loved one to be their bridge. But how do we do it?

We all know when the time is coming. The dying speak to spirits, do things perhaps that they have not been able to do for a while. My grandmother perked up and expressed herself as only she could. Then she slept more. Her soul was



moving up through her body. First her feet got cold. A bluish tint started to come, what the medical community calls mottling. I talked frankly with the nurses about the process, and they were relieved to know that they could share the process with me.

This process moved up her body as her spirit moved up, through her body, towards her crown. She got hot under her covers and wanted them pushed down off of her chest. Pretty soon, she wanted more covers again. Her soul was moving up further. I kept holding her hand and smoothing her hair. Her head was hot. Her soul was rising. Her head was like fire, the fire of her soul.

Her breathing was labored. It is a certain kind of breathing, where they stop, gasp and restart. It may be an odd comparison, but it reminded me of the movement of a fish's mouth. The nurses came in. Her breathing paused. They told me she was gone. I told them she was not. My grandmother breathed again. Then with a kind, yet firm, metaphysical push, I moved them all out of the room. I told

my father this was his time to speak to her. He did, then left the room. She was waiting. She would spare him. We were alone, my Grandmother and me.

I transformed myself. I put on my cords. Despite how close we were, I was able to use our skills and step outside and be the Priestess she needed, be this person for her, her psychopomp on this side of the veil. I anointed her with the oils I had brought. I held her hand. I petted her hair. I told her to let go, that it was okay, that we would be okay and to go with her ancestors and take their hands.

I journeyed with her metaphysically. I saw the bridge. I helped create the bridge. I was the bridge. I saw her cousin, who had died just a month or so before, and I heard her call out to my grandmother to “come on in, Marg, the water is fine over here.” I saw her brother that had died long before, her parents and others. I had a sense of them all. I could see and feel them in the room and in the vision.

My grandmother took a breath. I knew it was her last. I

saw my ancestors take her hand as she made her final crossing of that bridge, and I let go of her hand in the vision. In this world, I still held her hand. I sat by her side. She was still in the room, though no longer in her body. The clock ticked by; seconds then minutes passed. Tears flowed. I kissed her again. I dried my tears. We sat for maybe ten to fifteen minutes together like that, the three of us — me, my grandmother’s soul, and her body. I went to tell the nurse. I had to tell my father. I told him she was still in the room and would hear him, though she was no longer in her body, and for him to go sit with her and say what he needed to say. I held it together.

I let them be, and I went off to compose myself and to figure out what to do. I mean, again, what do “we” do? I experienced a vague sense of panic. I tried to call a few people with no luck. I pulled myself together. I spoke to the nurses. They held off on the call to the funeral home at my request, as I wanted her body left undisturbed as long as

possible. Some call it a bardo journey, but it is the idea of the old three-day (or so) timeframe of having a body rest before the body is moved. It was tradition for a reason — to give the soul time to finish its move to the other side.

The nurses knew I was of a different spiritual path, but not exactly what path. As we talked, one of them asked me if I wanted to help them clean her body. She said, “I don’t know why I am asking you. I have never asked anyone to do it with us.” I knew why she asked. The ancestors wanted it. My grandmother wanted it. I said yes and thanked them.

I went back to her room, and the nurses came in. And then we were the women taking care of the dead, a circle of women taking the final loving act of washing my grandmother’s body. I helped them wash her; she had a new gown and sheets. I anointed her body again. I sprayed her with her favorite perfume. I sat with her body until the funeral home arrived.

The nurses all hugged me and thanked me for the honor of doing this with me. They had never experienced anything like it and were moved to tears of gratitude. It was what women do, what we were meant to do. It was tribal. It was beautiful. It was painful. It was poignant. It was something that I am so

thankful to have been a part of, and even through the pain, it was a flow of nature, divinity and beauty that I cannot describe.

The next day was Sunday. We went to the funeral home. She was to be cremated, and I was to see her one last time. I did this for the family, for my grandmother. I was the only one to see her in her pretty purple-blue dress that she had chosen. As it turned out, she would not be cremated until three days after her death — my grandmother always got her way, even in death. The funeral attendant left me alone with her. I anointed her body again. The attendant commented that she thought she had smelled perfume when she dressed her and how strange she thought that was. I told her that yes, it was my grandmother’s Youth Dew perfume. That bottle now sits on my ancestor altar.

Grandmother did not want a funeral. She said everyone she knew was already dead. But the family wanted some-



thing, so Mom organized the day. The responsibility of the service fell to me. I was honored. I walked through the cemetery, calling on our ancestors and on my grandmother and my matron the Morrighan to help me find the words, to give me the strength I needed. I conducted a graveside burial ceremony. I used readings from books, readings I had found during the vigil. I dropped items of significance into the grave and told their stories. I sprayed her perfume. We told funny stories. Everyone placed a flower. I was a Priestess for her, one last time.

Death is the final mystery, the ultimate silence. Your soul sings when it sees the mystery and finds the answer to the mystery in the silence. Death is the moment in time when you truly listen and hear the sounds and singing of your own soul. All the experiences you have had in life, combined with that knowledge, unlock the mysteries at the moment of death. It is the ultimate in “ah-ha” moments. And maybe that is what helps with the comfort and peace at the time we cross over. For when we truly hear our soul’s song, we dance.

Blessed be.



The Angel of Death by Evelyn De Morgan, 1881

Shea Morgan is a Witchcraft IV student with a 20+ year career in government/public affairs. She is a voracious reader and student of all things spiritual and has been on the path of a Witch since 2001. She lives in St. Louis, MO with her two cats, and enjoys gardening, antiquing, hanging out with coven, friends and family, and visiting the family “century” farm.

Winemaking

The air was still humid and summerish when I first noticed our burgeoning muscadine crop in the backyard. Winding along fence lines and climbing the arbor my husband had built for them, these wild grapes promised to provide an abundant harvest come autumn.



I was not disappointed. As the calendar turned to September, I gathered in hundreds of deep purple and green-bronze muscadines (also known as scuppernongs). These beauties — Latin name *vitis rotundifolia* — are a grapevine species native to the southeastern United States. They have been cultivated since the mid-sixteenth century and are very versatile, whether eaten out of hand, made into

jellies and jams, or brewed into a wine (which is my favorite way to experience them).

Muscadines are sweet and musky, with an inimitable and unmistakable tang. My father transformed a substantial portion of our annual crop into gallons of rich red and golden white wine. I, however, had never attempted winemaking. But now, with so many glorious plump grapes hanging on the vine, I felt the art of vinification calling my name.



This call had a spiritual component too. I work with Dionysus, the Greek God of wine and winemaking, of ecstasy and epiphany. Plunging my hands into this ancient process — quite literally — became a celebration of both divine and earthly creation. Every step, from picking the grapes to crushing the fruit to bottling the sweet liquid, became part of a larger offering. All summer I cared for the vines. As the first breath of autumn blew into South Georgia, I collected the harvest. And ten days into October, I bottled the wine, dedicating several bottles for later ritual use, including one for my UU group's Silent Supper at Samhain.

If you too feel the call of the vine, I have good news — even beginners can produce a delicious elixir worthy of a toast or two using whatever fruits you have available. A quick Internet search will reveal many recipes for fruit wines, meads and fermented concoctions of all kinds. I decided to use our old family recipe for my first attempt, which I'll share with you now.

First, get your equipment. You'll need a crock, jar, or some other kind of fermentation container. It needs to have a loosely-fitting cover to keep unwanted elements like bugs and dirt out, but remember that it must be loose. The fermentation process produces a lot of gas, and a tightly-lidded container can explode.

I used a plastic keg from a beer-making kit. These are perfect for wine-making too because the cover has vents that allow off-gassing while still protecting the fruit and juice. You'll also want to find a dark cool place for your wine to ferment — I cleaned out a spot in our walk-in closet, but a basement is ideal.

Next, gather your ingredients.

- 1 quart grapes, ripe and washed
- 3 lbs. sugar
- 3 quarts water

1 pkg. yeast (good old baker's yeast will do, but you can buy yeast specifically for wine making — check online for local sources or visit Amazon.com).

Once you've got everything you need, put your grapes into the fermentation container. Crush them with your hands, being sure to break the skin of every piece of fruit. Muscadines have seeds, but there's no need to worry about removing them — seeds and skins and fruit and juice all go together into the crock.

Next, dissolve the sugar into the water in a



separate container. Take one cup of your sugar-water mixture and warm to approximately 70-80 degrees — dissolve the packet of yeast in the warm sugar water. Add everything into your crock with the crushed grapes. Cover *loosely* and place in your designated dark, cool spot.

Stir the mixture every morning for nine mornings with a wooden or plastic spoon. On the tenth day, strain through cheesecloth into jars or large jugs. Cover with a clean cotton cloth until the mixture stops “working” (that is, when it stops bubbling).

At that point, you’re going to need bottles. I prefer to use dark wine bottles that have been thoroughly cleaned with hot soapy water, rinsed with even hotter clear water, and then allowed to dry. You’ll also need corks (natural or synthetic, which you can find at any hobby or wine store). Make sure you have fresh, unused corks.

Siphon the wine into the bottles. Siphoning prevents the sediment at the bottom of the jug from making its way into your bottle, guaranteeing a clear final product. Fill the bottle to about an inch below the top. Cork and store in a cool dark place until you’re ready to pour a glass, which could be immediately.

Your wine is now young and drinkable, and unless you’re a skilled vintner, you should probably pop the cork and enjoy as soon as possible. Aging wine is a tricky process involving complex chemical reactions; it’s best done by experienced winemakers under rigidly controlled temperatures and conditions. From the sugar content and acidity of the fruit to the type of container used in fermentation to the temperature of the storage area, many factors play a role in whether a wine’s taste and mouth feel will improve over time. Even how much you mash the grapes can prove significant. The odds are against improvement with age; however — experts say that only around 10% of red wines and 5% of whites increase in quality beyond their first year.

As I worked with my grapes, I found the process of winemaking to be very much like making magick — both scientific and intuitive. There are specific equations at play in the chemistry that moves fruit mash into wine, just as there are specific correspondences and patterns in magick -- lots of science, lots of math. Beyond those objective details, however, is a world of intuitive understanding. As they say,

you have to know the rules before you can break them properly.

My wine, for example, refused to stop “working” on the day I had planned to bottle it. My recipe said it should have been finished. I’d planned accordingly, timing the beginning of the process so that the end would fall on a day with favorable planetary and astrological associations. The grapes had different ideas, however, and I had to readjust my plans to their timetable. I appreciated the grapes’ insistence that we take things organically, which in itself was a cause for celebration — even after thousands of years, wine is still smarter than I am at being wine.



As I contemplate this process, and the satisfaction inherent in every stage, I feel more connected not only to the natural cycles and seasons of this land I inhabit, but to the Wheel of the Year itself. Wine is more than a delicious beverage — it’s the distilla-

tion of the spirit of the soil, and the earth, and the sun, and the water. Whether poured as a sacramental libation to the Lady and Lord or shared with friends around the table, wine is a celebration of connection.

So cheers, skol, sláinte, and — raising my glass to Dionysus — salut! May your life be as sweet as the nectar of the vine, and may your days be filled with reasons to celebrate.

Tina Whittle is a mystery novelist/freelance writer living and working in Southeast Georgia. She is currently a Witchcraft IV student in the Temple and is co-editor of The Temple Bell.



Photo Art by Andrea Johnston

Andrea Johnston grew up in the wilds of the Berkshires in western Massachusetts and migrated east to pursue her degree in Interior Design. She enjoys playing Irish fiddle, foreign films, good food and traveling the world. She currently lives in Salem, MA with several cold blooded familiars.

The Mathematics of Joy

By *Daedalus*

I am not a math guy. I bump up against it, wrestle with it, make faces both at and because of it, but haven't found a really good way to make all my problems work out for me yet. Things just don't add up for me the way they do for other people — all those neat columns of numbers and clear, precise equations don't happen for me. I need plenty of scratch pads, pencils with points that don't break, and several solar-powered calculators with big keys and even bigger readouts to get anything accomplished when plowing the field of mathematics.

What I've learned to do is step aside. I wait till the last possible second and then dodge the math bullet. I have come to the conclusion I was just not meant to be a calculating individual. Embracing this particular weakness of mine has allowed more joy into my life. Dodging can many times resemble dancing and have similar results when artfully applied. When I'm dancing, I'm usually smiling, when I'm smiling I'm usually happy. When I allow myself to be happy, if I can manage to open that door just a little bit wider, then joy can step through. All I have to do is remember to keep dancing/dodging, not stand there staring and blocking the doorway. Here's a recent example.

We share our house with a rather large and wonderful canine companion who is teaching me many things about doorways, dodging, and the simple joy of not insisting that things add up. Zoe is part wolf, part sled dog and all enthusiasm. She is a rather large animal committed to the application of joy in all things, especially the joy found in doing what she feels led to do. Zoe was born to run, plain and simple. We want her to stay and obey, but she loves to run. She tends to listen to her heart more than she listens to us. She doesn't calculate or understand math any more than I do, but she sure knows an opportunity when she sees one. She can sense when I'm not paying close enough attention, and then she will do what she does best — run. She can dodge far better than I can, and she'll squeeze between me and the door or a porch post in a second. In a flash she's leaped the front steps and is heading off down our right-of-way at full speed. At first this didn't make any sense to me. It didn't compute how she could be such a good companion in all other aspects, yet hold fast to this one incredibly bad (in our opinion) bit of behavior. What did she think she was doing?

I tried everything I could think of to make her come around to our way of thinking, to get things to add up to the final sum I had set in my mind. Nothing worked. Just when I was thinking we both were in agreement and had settled on a solution, she'd add new factors to the equation and escape

again. It became apparent to me that things just weren't going to come out the way I had planned. No matter how many times I insisted on solving the problem using my approach, she had other ideas. She heard other voices that were stronger than mine calling to her.

After several years of not being able to fully trust her, I did something completely out of the ordinary. During my search for a solution to our problem, I noticed she had developed what a poker player would call a "tell," a subtle signal that gives your intention away. I saw that "tell" as Zoe waited at the door to go out. Instead of grabbing the leash and insisting on having things my way, I opened the door and stepped aside. She looked at me, and I swear she smiled before bolting out the door. I stepped outside, sat quietly on the porch steps, and watched as she ran almost to the top of our hill (we live on a dead end dirt road with few houses) where she stopped. She must have realized I wasn't yelling at her to come back and saw that I wasn't chasing her like I usually did, so she turned and ran back down the road and past me in the opposite direction. She just needed to run.

Zoe was running flat out by then, and when she reached the turnaround at the end of our road, she just banked into it and ran back the way she had come. After the second lap, I saw what she was chasing — joy. She was doing what she was born to do, even if it made no sense to me or anyone else. She was the wolf/dog, big heart and lungs working at max capacity, long legs stretching for all they were worth. She was free and happy with the wind in her face. I just sat there in amazement, sharing her joy. When she had expended all that excess energy, she just stopped at the end of our stone walk and looked at me, tongue out and panting.

Now it was my turn to smile at her. She fully expected me to be disappointed or angry at her, but instead I put all the things that didn't add up aside; I dodged the math. I smiled and asked her, "Wanna drink"? She ran up the walk, down the porch, and into her dog run, then sat down by her water bowl. We were both happy as could be and smiling ear to ear.

Sometimes things will never add up the way we have planned. There are factors at work we can't see until we step aside, things like chasing joy, celebrating who you really are, and being free to indulge your true nature. Life should be all about joy and celebration, doing what you love rather than listening to the voices that are trying to tell you what you can and can't do when you know you not only CAN do it, but HAVE to do it. Those voices are stuck on subtraction and division problems. Sometimes the solution is to find com-

panions who will trust you enough to step aside, dodge the math and allow you to chase joy when you need to. Some problems are capable of working themselves out, and when they do, they often add to the joy involved and multiply the number of people who can celebrate their solution. Now that's the kind of math I like.

After leading a nomadic life, Daedalus and his wife Raven decided to settle on the coast of Maine. He has devoted his life to magick and working with his hands. He has several decades of experience making a

wide variety of things in wood, metal, stone and bone, up to and including custom motorcycles and yachts. His current focus is on tools, including ritual and shamanic tools. He and Raven are in their 4th year of study with the Temple's Mystery School.

A Kitchen Witch's Joy: Celebrating the Last Harvest

By Dawn Hunt ~the Kitchen Witch~

In my home, joy is a home cooked meal. Not just the eating of it, but the preparation, which starts with the lost art of hunting and gathering food. Too few people get excited about grocery shopping these days. For me, though, there is a little surge of adrenaline when I pull up to my local farm, a rush of excitement when I pick the perfectly dirty potato from the barrel, butterflies in my stomach as I walk back to my car, my tote bag brimming with fresh veggies and a huge bunch of freshly picked flowers.

What better time to get steeped in the joy of the harvest than right now? It is early October in New England, and the trees are heavy with apples. Pumpkins crowd every front stoop, while squirrels nibble on them between moments of hiding acorns in our soon-to-be leaf-covered flower beds. Everywhere the scenery is glowing with golden leaves, and our minds turn to food. It is October, season of the final harvest, or as we like to call it here, Season of the Witch.

The focus of our worlds starts to change. Although we are headed towards Samhain — the Witch's New Year, the day the veils are at thinnest between us and the Ancestors, the beginning of Winter as we recognize it in the Wheel of the Year — our thoughts shift to autumn sustenance. Whether or not you realize it, your senses, body, mind, and spirit, start to crave things like spiced cider and warm soups. Our activities begin to alter during these months. We go apple and pumpkin picking, and take long hay rides and hikes through the colorful forests. Even our local coffee shops start to serve Pumpkin Spice Lattes in celebration of the seasonal fare. It is no surprise that autumn brings so much joy to the palate and the heart.

There's no better way to celebrate the Harvest than with a huge meal. Just a couple of weeks ago, I had my Mabon celebration. It was so magickal to be able to really practice my craft by spending the day cooking for my chosen

family. We ate and talked and laughed and ate some more. Mabon is a Witch's Thanksgiving and Samhain, the New Year, is just as much about celebrating the Harvest as Mabon is. At Samhain I cook a big meal, which is no surprise; I seem to cook a big meal whenever I get the chance, although this meal is different from any other I cook throughout the year. The Samhain feast focuses a lot on meats, pumpkin, and root vegetables. A dish that is strictly Italian is a must at the feast to help me connect to my heritage and honor my ancestors.

The Samhain feast revolves around celebrating our beloved dead. Many of us might go out to ritual, or visit the resting places of our dead. Feasting is a way to celebrate the last Harvest as well as an invitation to our ancestors to enjoy the company of the living! We bring the harvest to our table with stuffed pumpkins and roasted chicken. Setting a place for the ancestors shows them honor and reverence. Cooking a meal with the freshest ingredients of the season connects you to the Earth and her bounty.

The taste of joy comes from memories made around the table! Enjoy the harvest with this recipe of the season:

Roasted Stuffed Sugar Pumpkins

4 small (6") sugar pumpkins

2 cups brown rice cooked

2 cups quinoa cooked (preferably red quinoa)

2 cups wild rice cooked

1 lb. sausage meat (optional or substitute chicken sausage, sliced)

1 cup pecans

1/2 cup dried cranberries

1 cup crumbled gorgonzola cheese

- 1 cup chopped fresh kale (leaves only)
- 1/2 cup olive oil
- 1 cup apple cider
- 1 Tablespoon dried rosemary
- 1 Tablespoon dried parsley
- 2 teaspoons dried oregano
- 1 Tablespoon fresh sage chopped
- 1 teaspoon salt
- 1 teaspoon pepper

Heat oven to 375 degrees. Cut the top off the pumpkin, leaving the stem on. Scoop out the flesh and seeds inside until the pumpkin is clean. Set aside.

Cook grains (rice, quinoa and wild rice) to their own package instructions. Meanwhile, in a medium skillet, brown sausage meat or sliced chicken sausage. Once all the grains are cooked, combine all three types in a large bowl. Add sausage, pecans, cranberries, gorgonzola, and kale. Combine well. In a small bowl, whisk together olive oil, apple cider

and all the herbs. Pour mixture into grains mixture. Stir well to combine evenly. Scoop even amounts of stuffing into hollowed-out sugar pumpkins. Replace tops of pumpkins. Put pumpkins stem side up in a large roasting pan. Drizzle with a little olive oil. Bake for between 90 minutes and 2 hours (or until outside of pumpkin is slightly soft and a fork can be inserted). Serve warm and enjoy! *NOTE- You can eat everything including the roasted pumpkin skin, or you can scoop out the middle.*

Dawn Hunt is the founder of Cucina Aurora Kitchen Witchery located in Salem NH. Author of the "Cucina Aurora Kitchen Witch's Cookbook" and "Tastes from the Temple," Dawn teaches classes on Kitchen Witchery in addition to presenting workshops throughout the East Coast. Creating the sacred every day through simple recipes and food magic, Dawn has introduced Kitchen Witchery into the homes of many Pagans and Non-Pagans alike.

A practicing Pagan for 15 years, Dawn came to the path of the Kitchen/Cottage Witch over a decade ago. When she is not working on her next magical cookbook, she can be found at performances of the band, Featherscale which features her husband, Justin, on bass. Visit www.CucinaAurora.com for more recipes, ideas, and products to make Meal Time Magick!

Simple Changes

By *Howling Hill*

What greater joy is there than protecting the deity many Pagani worship: Mother Earth. This Samhain, put that joy into practice by making some simple changes around your home.

1. Join a Community Supported Agriculture program. Finding one in your area isn't hard, as many CSA programs are springing up like dandelions across the nation. Check LocalHarvest.org to find one near you. A CSA gives you fresh, local, and (usually) organic produce to feed your family. The food you get depends on the season. If you want to eat more seasonably, this is a great way to start.

2. Change laundry soap brands. Did you know components of laundry soap are derived from petroleum products? From the ingredients, to the bottle, to the ink on the label, commercial laundry soaps are very toxic, so find something Earth friendly. Check greenist.com for great articles on small changes you can make, including laundry detergents.

3. Decorate for the season naturally. Don't buy fake leaves, pine cones, and other pieces of nature which you can easily find outside. There's nothing spiritual about plastic.

4. Don't flush your toilet unless it's necessary. Millions of people around the world are aghast that Americans flush perfectly good drinking water. With water resources in deep peril, we must reduce our footprint. Go to water.org to find other great H2O-saving techniques.

5. If it's less than a mile from home, walk. Or ride your bike. Not only will you save gas, you'll get that exercise you've been promising yourself.

Every journey begins with a first step. There are many false starts, many distractions along the way. But if you start on an easy grade, then the journey doesn't seem so intimidating. These five steps are really simple and will take you on the journey to a green lifestyle. As a bonus, consider buying a small solar charger for your phone and camera. Getting off the grid, even just a little, is a wonderful way of honoring Mother Earth.

Howling Hill lives in New Hampshire with her husband, Wolf, and their two cats. She writes about her adventures on her blog, HowlingHill.wordpress.com, on how to green up your life on TheGreenists.com, and a combination of the two on Nature.PaganNewsWireCollective.com. You can friend her on Facebook and like her Authoress page, and get her tweets @howlinghill.

An Interview with Kellianna

By Raye Snover

Whenever we gather together to celebrate a joyous occasion, music inevitably becomes part of the festivities. As witches we often add music and chants to our Sabbat celebrations to make them more potent, do stronger work and enhance the ritual experience. *The Temple Bell* spoke to Kellianna, a pagan musician and chantress, in a phone interview from her home in western Massachusetts. Just coming off her fall tour by days, the forty-four-year-old singer-songwriter speaks about her mesmerizing music, chants and life as a pagan artist.

Temple Bell: How did you start playing music?

Kellianna: I have been playing my entire life. I started when I was about seven years old in grade school by playing the fife in our drum and fife corp. I picked up the flute shortly thereafter. I always sang in the chorus. I started singing prior to second grade, and I sang till my senior year of high school. I did musical theater, and I sang with various assorted bands. In my mid-twenties . . . I started learning to play guitar. Worked on that. I've only been playing the frame drum for probably about eight years. I love it. I picked it that right up when I picked up the first drum. I was hooked forever on drumming. I've been singing my mother says before I could actually talk.

TB: Who are some of your influences?

Kellianna: Let's see, Janis Joplin, Nina Simone, Chrisie Hynde from the Pretenders. I like rock and roll. Led Zepelin — I'm a Zeppelin freak gotta admit. I love so much different music — those are some of the ones that popped right up. Stevie Nicks of course, because when I was six, I thought I was her. A lot of the women rockers I really love. Joan Jett, Pat Benatar, that's the stuff I grew up with.

TB: You were in different bands before you began playing pagan music weren't you?

Kellianna: I was in bands the last twenty-something years. Different types of projects, blues bands, and rock bands, things like that.

TB: How did you come to paganism and pagan music?

Kellianna: I came to paganism in the very early nineties. I really curious about world religions because both my parents were excommunicated before I was born, excommunicated from the Catholic Church. So we were kind of heathens. We didn't really go to church growing up. Then I had a world studies course my freshman year of high school that touched on a whole bunch of world religions that were not Catholic, Catholicism or Christian, like Buddhism, Daoism,

and some of the aboriginal and earth-based religions, Native American kind of stuff. I was really fascinated by the fact that the mythology, that I was fascinated by as a child, had a base that was religious.

I met my first pagan — that I knew of — when I was about twenty-two years old. She was a Wiccan, and I started practicing with her in my early twenties. I learned a lot about ceremonial magic and responsible intention. Over the years I've kind of spread out to my own kind of eclectic beliefs of earth-based religions, and I draw on my ancestry which is kind of all over the board. I'm an eclectic pagan, I guess you would say.

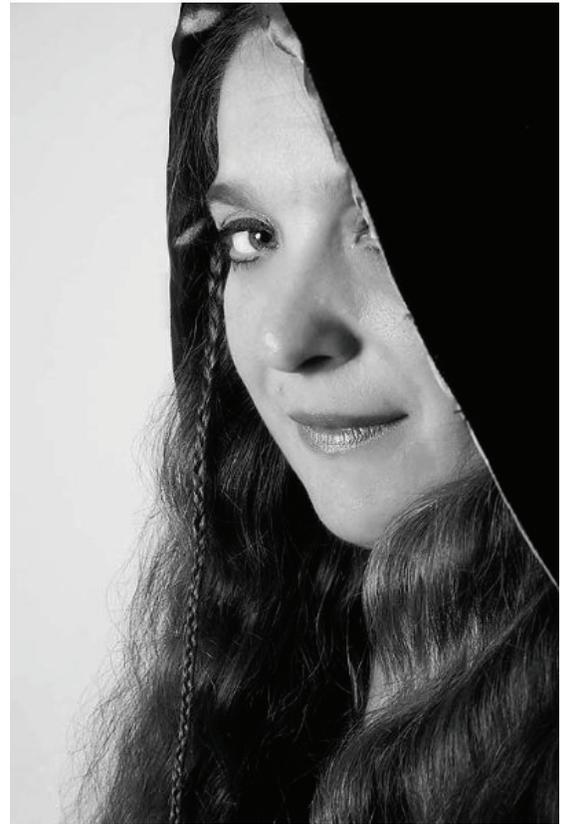
TB: Do you play pagan music exclusively now?

Kellianna: Yes, I do pagan music pretty exclusively. My next album is going to be a collection of traditionals and kind of folk songs not

strictly pagan ritual music, but that is what I love to write. I came to the pagan music world in about 2002. It's been about ten years. When I made my first CD, *Lady Moon*, I was international within a year. So when I married my love of music and my desire to be a musician and my spiritual beliefs, I mean my world just opened wide and huge. I just said okay. This is the way to go. I'm just rolling with it, and now I'm on CD number four. I just released *The Ancient Ones* in May and I'm working on number five.

TB: You do Spirit Song. What is that?

Kellianna: Spirit Song is a vocal healing practice. I facilitate workshops that are really used expressly for people to find their voices and release emotional blocks and illnesses. It's a very intensive personal journey for people, discovering,



exploring their voice and using their voice for healing, releasing, for evolving basically.

TB: Does this help you with your music?

Kellianna: Absolutely. I love Spirit Song. It's a process of singing without words. You're just sounding that moment and the feelings of the moment. It's amazingly powerful for release. I personally do Spirit Song quite often. It must influence my music. I think it keeps me free from blocks — energetic, emotional blocks. It keeps my energy flow healthy.

TB: As I was looking at your CDs, I saw that you have so many influences. There's Persephone, Aphrodite, Mother, Maiden, Crone, Warrior Queen. What incites you to write about all these different things, like Pele?

Kellianna: There are so many different things. "Persephone" and "Brigid" off of *Lady Moon* were written by friends of mine. They're like poems that were written by a friend of mine, and I put them to music. I have other friends that are amazing writers. If I love a song or a chant and I have a friend who is a writer that may never record something, I usually will ask permission to record. I have some amazing writers on my CDs and I do quite a bit of Shawna Carol's stuff as well.

For my own stuff, what influences me, what inspires me, are the stories, the myths, the Gods and Goddesses. Also my music is very experiential. Like going into Stonehenge, going to Avesbury, going to the Serpent Mound, having a ritual — that experience — that inspires me. "Pele" was actually commissioned by a woman who was running a festival in Madison Wisconsin called the Everyday Goddess Festival. The opening night ritual was dedicated to the Goddess Pele, so she asked me to write a song or ritual to Pele, and that's how that song came into being. I'll just go and research about the Goddess or the God and the effects, and then I just kind of take it and tell it my way.

TB: A lot of your press says your music is very hypnotic. They talk about how easily your songs fit into ritual.

Kellianna: I released the *Elemental* CD, which is a collection of thirteen original chants. I released that CD with the express intention for people to be using it in ritual because for me, music is the biggest part of my ritual. That's how my rituals are all conducted: with chants and songs. I wanted to share these powerful ritual songs with people, and I want them sung at ceremonies and rituals and gatherings. It thrills me every single time I hear someone say, "Oh we sang your song here, or we sang this song here." I love it; that's exactly why I do what I do. I want to make this music accessible to any and all around the world. If it speaks to somebody, then it really thrills me. It's really pleasing to me. The pagan people get what I'm doing with the music. I don't have to explain myself; they just get it deep down.

TB: Your website says you take joy in sharing chants in circles. How does the chant affect your circles?

Kellianna: My ritualized chant circles are 100% chant. I'm actually doing one at the Temple of Witchcraft . . . in New Hampshire. We're doing an ancestral journey chant circle. I conduct a ritual, but instead of talking through the ritual, we chant the whole thing. So we're taking seasonal and elemental chants, and we're raising and moving the energy and focusing it all, using the songs and chants that I choose for specific reasons, and I know hundreds . . . I never know what I am going to do until I'm doing it. They are very powerful. The energy raised by a group in ritual that are singing together as one voice is one of the most powerful energies I've ever worked with in magical practice ever. It's very clean and joyful energy, so therefore using that kind of energy for manifestation is really, really effective.

TB: What gives you the most joy?

Kellianna: Singing without a doubt. It's my happy place. Whether I'm doing it at home or whether I'm performing for other people, I sing constantly. It's definitely my happy place, my go-to place.

TB: You're doing TOW and working on a new album — what else are you working on?

Kellianna: I just did a 3500-mile fall tour. I was in Massachusetts, Tennessee, South Carolina, Virginia, Maryland, Kentucky and Ohio. I have a few chant circles in New England in October, the Salem Witches Ball, and then I'm off till March, and I will be working on my CD and booking my tour schedule for 2013 over the winter. That's enough I think . . . Sit with my DVD player . . . I'm a sci-fi geek . . . got to hit Dr. Who. It's got to be done this winter.

TB: If someone were going to do a ritual, what would you recommend for them to do?

Kellianna: This is just me. I would . . . see what my intent was, get a general idea of what I wanted to do, and I really love to do everything kind of in the moment. Have a general plan of where I want to go with it, what my intention is, and then I would let the ritual happen instead of scripting it all out. There's nothing worse than being in a ritual where everybody has got printed sheets of paper reading off of it . . . It loses a huge amount of power and magic, but that's my opinion. Nothing against anybody else and how they roll, but that's just me. It loses a lot of focus and intensity for me. I like to do things in the moment and go with how my energy feels and how I feel like in that moment. I have a general idea of what my intention is of course, but don't script it out. Let it roll; let the spirit come through. Just connect with that and be . . . authentic. Say what you have to say in that moment because it feels perfectly right for you.

TB: How do you think we use music to celebrate?

Kellianna: In ancient times you'll see that a lot in aboriginal and native communities, the communities sang together. There wasn't any of this — you mouth the words because you can't sing stuff. It is the whole community joining their voices together to raise energy and to celebrate. To me, when you get a collective group singing together, you become one entity, one voice. It is a completely and utterly unifying experience. I just think there's power and unity, and it brings people together as a collective. I just find it the most simple and most powerful way to bring a group of people together immediately; as soon as you get them singing together you become one entity one voice, and it's very powerful.

TB: Do you think that society is missing that these days?

Kellianna: Unity? Absolutely, but we don't see that in our world. We're pagans, and we have gatherings and celebrations, rituals, and we come together quite a lot. But other than people who go to church on Sunday, I don't know that other people have that. It's ancient, primal . . . and there is nothing better as far as I'm concerned, except a fire circle. A fire circle is always pretty good too . . . I'm a fire circle junkie, I have to admit it.

TB: What is the thing that you would want most people to know about you?

Kellianna: How truly grateful I am to be living the life that I am living now. When I started in 2002, I never imagined I'd have four CDs and going for the fifth. It's such a huge, huge honor for my music to be an integral part of pagans' lives. I had an idea, but this is far beyond what I imagined for myself, and I'm deeply grateful to the pagan community around the world who buy my music and support my independence as an artist. I couldn't do it without the people out there buying my music and telling their friends about it. I am truly blessed. I get to walk my world now. I don't have to split my time. I don't have to be the everyday person during the day and pagan artist at night . . . I integrated my music with my spirituality . . . I don't have to water it down anymore; I just walk proudly as a pagan artist. I'm very grateful, and I know how blessed my life really is. This last tour shows me that. How welcoming everyone is. I'm grateful for sharing this journey . . . couldn't do it without them.

More information about Kellianna and her music can be found at www.kellianna.com

Raye Snover is a HPS in the Cabot Tradition whose work has appeared in The New York Times, The Daily News and Excalibur. She is co-editor of The Temple Bell and lives in Manhattan.



Photo Art by Andrea Johnston

***** Call for Submissions *****

“Dancing in the Shadows of the Moon”

An Anthology of Poetry, Verse and Artwork for the Modern Era Pagan

Edited by Morganne de Raven

The Temple of Witchcraft is seeking submissions for an anthology of poetry, verse, and black & white artwork. We are seeking poetry and verse appropriate for either personal or group use in celebration, gatherings, or ritual in various pagan traditions. This includes but is not limited to: Witchcraft, Wicca, Shamanism, Druidry, Asatru, or other earth-based religions. These pieces should be designed to inspire, enlighten, and entertain those of the Pagan community as well as others seeking a greater view of the Universe. The purpose of this volume of work is as a fundraiser for the Temple of Witchcraft, and all proceeds shall be donated to the Temple.

Submissions should be written in a clear style, emphasizing the personal nature and relationship in their Craft — of celebration, nature, the Deity, or as a focus of rituals, the Turning of the Wheel of the Year, Sabbats, Esbats, or other gatherings.

Not all submissions will be used for publication. Authors will be notified of the status of their submissions in a timely manner. All accepted submissions will be edited by Morganne de Raven for size, style, spelling, and grammar, but all changes will be accepted by authors before publication. Also include with your submission, a short biography of less than 75 words about yourself for our contributors' page. Contributors are welcome to submit multiple poems for publication.

All submissions are for a fund-raising volume, and at this time we cannot offer royalties or advances. All profits go towards the Temple of Witchcraft, a not-for-profit religious organization recognized by the State of New Hampshire.

Submissions are due by December 31 2012.

Please e-mail all submissions to:

Morganne de Raven
ravens.dance@yahoo.com

Please feel free to encourage others who may want to contribute to send their submissions to the above e-mail address.

In Love and Light,
Morganne de Raven

MUGWORT

By Irma Hackett

Before I began to write this article, in order to connect to the spirit of Mugwort, I made a tea of her to sip while I wrote, and burned some freshly dried mugwort from the garden.

Mugwort is a definite must for a witch's cupboard. Mugwort has connections to the moon goddesses Artemis and Diana. Her Latin name is *artemis vulargis* and she is a member of the Artemisia family. She also is known by other names such as St. John's Plant, Artemis Herb, and Felon Herb to name a few. Mugwort may be associated with the planet Venus, but I see her strongest connections with the moon. Many of her magickal attributes in my personal practice include use in dream work, divination, psychic abilities, astral projection, consecration and healing. Some use Mugwort medicinally (always consult with a physician before using medicinally) as a nervine, a bitter, and a digestive system tonic. Chinese herbalists and acupuncturists use it to stimulate stagnant energy. This herb was even used in the flavoring of beer before the introduction of hops.

Mugwort grows abundantly here in New England and is considered a "weed." It often grows along roadways where most people pass her by, not even realizing all the magick she holds. She can grow to a height of three feet or taller here. Her leaves are dark green on top and a downy, silvery-white like the full moon underneath. The stem often has a purple hue. Her flowers consist of small oval heads arranged on long terminal panicles and are either reddish or pale yellow in color.



Mugwort can be used as a flower essence, tincture, oil, or tea (do not use if pregnant or lactating, and again, check with a physician). It can also be burned as incense or used in charms. One of my favorite ways to use mugwort is to take 5 drops of mugwort tincture before doing any psychic work. I begin by holding the tincture bottle cupped between both hands, almost as if I were praying. Then I either tap or shake it gently 3 times and then whisper for the spirit of mugwort to awaken. I ask for its blessings in the work I'm about to undertake. When I am done, I always remember to thank and honor her. I have found mugwort to be of great help in strengthening my connection to Crow, my primary guide in the animal kingdom. Another example of working with her would be the tea I mentioned in the beginning of this article, which helps me open and connect to my creative side. I also like to use mugwort oil to consecrate my divination tools, especially those made of silver.

For dream work, a dream pillow can be made by taking 2 small squares of fabric and sewing them together with equal amounts of mugwort and buckwheat hull or flax seed for filler. Infuse the finished pillow with your intent and place in or under your bed pillow.

As we approach Samhain and the veil is thinning, mugwort is an excellent herb to use when asking for assistance in making a psychic connection with the Ancestors.

Much love and magick,
Irma

Irma Hackett is currently studying High Magick with the TOW Mystery School, although her personal practice tends to have a more Shamanic tone. After her father introduced her to the joy of gardening as a young child, she has developed a life long connection with the earth and all it has to offer. Irma is a Reiki Master and has been certified in level 1 of the Bach Flower Essence Program. She and her husband, Daedalus, own and operate Ancient Star Herbs and live on the mid-coast of Maine.

Selenite

By Joy Costanza

Selenite is one of my favorite stones. Selenite is normally white and commonly found in Mexico. Also called “gypsum,” there are many types of Selenite that may look very different and have other healing properties. Here we are concentrating on white Selenite. It is self-clearing, meaning you never need to “clear” it by putting it on the windowsill under the sun or moon. It removes lower vibrational energy from itself or anything around it. This could mean healing tools, jewelry, and other stones. Once the items are cleared, Selenite works as a generator and sends energy out into the room.

Selenite can also be used in clearing yourself. A Selenite wand can be used lengthwise in front of the body — imagine a long white laser going through your body and removing any negativity. I use Selenite frequently when finishing house clearings. Placing a round Selenite stone in each of the four corners of the house diagonally creates a dome of energy over the home rather than just the perimeter. This helps enforce the conditions of the clearing.

When teaching a client how to experience the energy of crystals, Selenite is my first choice because of its high vibra-

tion. In my practice I have a large piece under my client’s chair, which is very effective.

The salinity of Selenite is very high, which means it does not like water; in fact it can melt like a Lifesaver candy! It can be found in rough or polished forms. Using fine sandpaper and a little water, you could polish your own Selenite. If you choose to try this, I would recommend eye protection, gloves and a bandana over your mouth; the powder is a lot like fiberglass and not something you would want in your body.

Joy Costanza is a full-time Healer, Psychic and Spiritual Teacher with the goal of helping people improve their lives. Joy has created many of her own healing techniques which she frequently calls upon in her work. Joy can be found at JoyCostanza.com for house clearing, spiritual training, and mentoring. She resides in Andover, Massachusetts.



We are pleased to announce the appointment of Rick LaPorte as the new Capricorn Lead Minister. After spending some time on a job outside of the US, Rick has returned to the New England area and renewed his connections to the Temple of Witchcraft here by heading up the ministry involved both in the Men's Ministry and Pagan Prison outreach. Rick can be reached at Capricorn@templeofwitchcraft.org.

Likewise, we are happy to announce the appointment of Jenna Abreu as the Volunteer Coordinator. Jenna is currently finishing her Witchcraft IV studies in the Mystery School, and has a background in both volunteerism and in the care of animals. For volunteer opportunities, she can be reached at volunteer@templeofwitchcraft.org.

Dear Members and Friends of the Temple:

I am pleased to announce the Temple of Witchcraft has fulfilled one of our major goals — the purchase of a property to develop into a permanent physical temple and community center! With the amazing support of an independent financial backer who believes in our mission and goals, and the hard work of our Board of Directors and ministers, we have achieved this goal faster than we anticipated.

After much searching and planning, this new opportunity arose unexpectedly, just after Templefest 2012. We felt strongly about the location and possibilities it offers and moved quickly to acquire it. The property is located just a short distance from our current office, near Exit 2 off Route 93 in Salem, NH. It currently consists of a house, barn, and small cottage with just over five acres of wooded land. We are delighted to begin work in preparing the property for the community.

Our overall plan has several stages: First, we plan to put in a parking lot and transfer our office/classroom operations from the current leased space to the downstairs rooms of the house. Next stage is the renovation of the three-level barn for

medium-size rituals, classes, and events, along with space for spiritual counseling, social services, and practitioner supplies through the Temple store. We will still be having our large Sabbats and Feast of Hecate at a rented hall to accommodate the larger size of the ritual, and plan to stay at our new East Derry, NH location, which will begin with the coming Psychic Faire and Samhain ritual on October 27, 2012. Our long-term goal is to build a larger hall for rituals on the land, along with establishing shrines and outdoor ritual space there.

Temple founders Steve Kenson, Adam Sartwell, and I will be living on the property as custodians. The house is not a traditional "parsonage," but a shared space. We are in the process of selling our current home and, unlike a parsonage in other religious organizations, we will be paying rent to the Temple to reside in the house, allowing the Temple to afford payments on the thirty-year loan we obtained from our independent financier. We'll announce the address once we are ready to start operations there, in an effort to be considerate to our neighbors and keep traffic to a minimum until everything, including parking, is established.

This announcement is to inform you of current developments and future goals at this joyous time. We will be making further formal fundraising efforts soon, as our goals of the parking lot, barn renovation, and eventual Temple building are beyond our current operating budget. We appreciate all help and support we have received and look forward to continuing to work together to create a thriving Temple space for us all. If you'd like to make a tax deductible donation to the Temple of Witchcraft to help kick start these efforts, donations can be made at the bottom of the www.templeofwitchcraft.org home page.

Many blessings,

Christopher Penczak
Co-Founder, Temple of Witchcraft

A Samhain Ritual

By *Elaanie Stormbender*

This Samhain ritual was written and planned for Hecate's Cauldron of Mississippi, a new social, educational, and ministerial support organization for the witch and pagan communities of central Mississippi.

I began writing rituals for myself approximately two and a half years ago, then for our new group in May of 2011. At that time, we had only six members including my husband and me. I have learned much, and been blessed much, by the entire process. I have gathered ideas from many different sources over time, adopting them and changing them to fit my/our own particular needs. Certainly, this ritual could be adapted for any group, large or small. From our circle to yours, be well and be blessed.

In preparation for this ritual, four teams were assembled for the purpose of creating four elemental altars to be used during this ritual. No descriptions of these altars are available because they are the responsibility of the individual teams, but each should be a creative and appropriate expression of elemental and seasonal correspondences. The only known detail for each is that there will be a single, centrally located pillar candle of a correct corresponding color at the front edge of the altar for easy access during the quarter calls. These altars will be created and placed along the north, east, south and west walls of the ritual hall, which is actually a large open sanctuary of the Unitarian Universalist Church of Jackson, MS. The main altar will be positioned in the center of the room with the ancestor altar to the west of it.

Part of our regular Sabbat practice is to bring "offerings to the Goddess and God" in the form of some charitable donation in addition to the usual bread and wine. Each Sabbat we donate, or gift, recipients of different needs. So far, we have offered support

to no-kill animal shelters, food for the needy, a single mother, and this Sabbat we will each bring jackets and blankets as donations for the homeless. This information is provided only to offer the reader clarity where the ritual mentions "offerings." Our practice is to ritually cleanse each item before entering the circle, place them in a box or basket in the circle, then bless them for the highest good of the recipient/s. In this way, we believe we are doing the work of the Great Mother and reaching across the divide, between Christian and pagan, in perfect love and perfect trust.

Supplies:

Holy water and Sage Protection oil

Altar 1: main

Altar 2: ancestor altar – to be placed to the west side of main altar

Black cloths for both altars

Sheer black cloth or curtain to cover doorway entrance into ritual area, plus some way to hold it back to the door frame.

Lighters and candle snuffers

2 white candles for the ancestor altar lanterns (honoring and symbolizing Hecate's torches)

2 lanterns for the ancestor table

1 red pillar candle to represent Hecate

2 scrying mirrors

Tarot deck and basket or black bag for it

Pomegranates and ivy for decorating the altars

Dark bread for offering

Red wine

Black candles

White candles

Black pillar candle on the main altar

A Wand, 2 Chalices, Stone, Athame, pentacle disc, cauldron, Epsom salts, sea salts

2 stone dishes for the bread

Basket or box for the donations to be set beside altar until everyone has placed their items inside, then moved under altars

2 Cauldrons with sage wands for the exterior door

A lighter

Herb-infused alcohol – herbs of Samhain could include mugwort, pine, calendula, almond leaf, apple leaf, rosemary, mullein, rue, sage, wormwood, pine needles, nettle, mandrake, hazelnut (assemble this 13 days prior to ritual)

Incense in the form of myrrh or "Hecate's incense" for ancestor altar

Quarter candles in appropriate corresponding colors (brown, yellow, red, blue) in fire safe holders

Drum and Drummer

From each participant — a photo of an ancestor or ancestors, plus one small votive candle to be lit by each participant in front of their photo (if a participant has many relatives to be represented, they are asked to bring a single collage to allow plenty of room for everyone)

Preparation:

Place sheer black curtain over doorway/entrance to ritual room and tie it to the sides so that it is partially "open"

Cleanse the entire space with sage (air and fire) and consecrated ocean water (water and earth)

Set up secondary altars. Cover the ancestor altar with a black lace cloth. Place the two lanterns of Hecate to the North and the South with single red pillar candle in the center to honor Hecate (this is specific to our group and optional for others who may be invoking other god/esses). Place myrrh or Hecate's Incense to the east

Set up main altar with black tablecloth and black topper with pentacle. Place the black and white candles to west and east, respectively, with black pillar candle in the center. The Hallows should be placed in their corresponding locations. Place the Cauldron to the center south side with Epsom salts, topped with sea salt, and soaked in the herbal alcohol. The Chalice with wine goes to the West, the bread on plates to the Northeast. The basket of Tarot cards (previously shuffled) can go wherever there is room. Place the scrying mirrors to the outer western and eastern edges, symbolizing the past, present and future and also providing an opportunity for any who would scry during appropriate time designated for divination.

Place someone at door to assist people in smudging themselves and their offerings, and to take food to kitchen and then back to the front entrance door to be directed into ritual room through the black veil.

Have priestess or priest to anoint each participant with protection oil as they enter the ritual room, directing them to talk minimally and begin to ground and center themselves. They should also make sure all participants have silenced phones and removed watches, then direct participants to place their jacket/blanket offerings in the correct container.

The participants' photos and one small unlit candle should be placed by on the ancestor altar as they enter the ritual area.

Light the lanterns and the incense on this altar just before ritual begins.

Ritual:

Welcome participants/guests, speak of the Samhain Sabbat, its meaning/metaphors in life, and Hecate, our patron goddess and the energies she brings particularly to this Sabbat.

Share a brief explanation of the Great Rite for guests: "The purpose of the Great Rite is to draw in the energies of manifestation, those energies of the union of the Two who Move as One in the Love of the Great Spirit, the Goddess and the God. The Chalice symbolizes the womb of the Goddess, the Athame the representation of the phallus of the God, and through their union, they bless the wine and the cakes with the ensuing energy and to impart those energies to each participant through the sharing and consumption of the wine and cakes."

Chant AWEN X 3

Slow Drumming Begins — Appointed drummer

Cast the Circle — Priest/ess

Call the Quarters — Pre-appointed participants. Typed and printed cards should be given to each participant (make sure the font is large and dark enough to be read in dim lighting).

North — "We call to the North, to the Element of Earth and the Mighty Stag. Give us grounding and manifestation, patience and endurance, as you aid us in this circle tonight. Hail and Welcome!"

East — "We call to the East, to the Element of Air and the Wise Crow. Bring us clarity of mind and focus, inspiration and wisdom, as you aid us in our ritual this night. Hail and Welcome!"

South — "We call to the South, to the Element of Fire and the Rising Phoenix. Give us strength of passion and will as you aid us in this Sabbat celebration tonight. Hail and Welcome!"

West — "We call to the West, to the Element of Water and the Loving Sea Turtle. Purify our purpose with perfect love and perfect trust and the hope of life renewed as you aid us in our work tonight. Hail and Welcome!"

Evoke the Goddess, God, and Great Spirit (lighting the candles/incense on the main altar) — Priest/ess

Invoke Hecate (lighting the red pillar candle) — Priest/ess

Speaking: "I call now to the dark Goddess, who waits for us in the shadows, you who are protectress of women, guardian of the roads and all who wander them, giver of light where there is none, goddess of transition, who attends all at death and guides us to Summerland. I invoke you, Wise Crone; guide all of these who join us tonight in this sacred circle. Speak to us with your words and my voice."

Evoke the Mighty Dead — Priest/ess

Speaking: "We now call to those Witches of past, present and future — the Mighty Dead, the Hidden Company, those who walk the edge of the witch's circle — to aid us in our work as we turn once more the Sabbat wheel. We ask you to join us tonight and show us the mysteries of the ages, the hidden knowledge. We seek your knowledge and guidance on this sacred night. Hail and Welcome!"

Invoke the Ancestors (face the West and draw the invoking pentagram) — Priest/ess

Speaking: "Tonight we summon our ancestors of Kith and Kin, blood and bone; this night when the veil between our world and the world of spirit is thinnest, we invite you into our circle to commune with us, connect with us, guide us, and bless us with your presence. Tonight we welcome, honor, and celebrate you! Hail and Welcome!"

The Priest/ess invites participants to step up to the altar one at a time,

light their candle, and call out the name/s of their ancestor/s represented on the altar.

The Great Rite

Priest/ess #1: Raise the cup and say, "I bless this sacred cup which is the womb of life, this wine of our harvests; may it bring knowledge and understanding of the secret mysteries of the Goddess."

Priest/ess #2: Raise the athame over the chalice, dipping it three times into the cup, and say, "The blade is the symbol of the Divine Phallus, the God and consort to the Goddess. As Man is to Woman, so the Athame is to the cup. Together they are made one and all things are possible."

Priest/ess #1 offers cup to Priest/ess #2 saying, "May you never thirst."

Priest/ess #2 in turn offers the cup back to Priest/ess #1, saying "May you never thirst."

Then both Priest/ess #1 and #2 pass cups to each participant (repeating "May you never thirst" to each participant). Finally, Priest/ess #1 takes the cup to the ancestor altar, holds it up in front of the altar and says, "This cup is also the cup of remembrance; we remember all of you" and then places the cup on the altar. Priest/ess #2 also places the cup on the main altar.

Priestess #2: Raise the plate of bread and say, "This bread is the manifestation of the Sacred Love between the Goddess and God. May we be filled with understanding of the sacrifices and triumph of the God."

Priest/ess #2 then offers the plate to Priest/ess #1 and says, "May you never hunger." Priest/ess #1 then takes the plate and offers to Priest/ess #2, saying, "May you never hunger."

The plates are then passed by both Priest/ess #1 and 2 to each participant (repeating, "May you never hunger") and finally Priest/ess #2 takes the plate

to the ancestor altar, lifts it up and says, "You, our ancestors, reside now in Summerland, but you are not forgotten. Until you return in new life, you live on within us."

Then s/he places her/his plate on the ancestor altar. Priest/ess #1 places her/his plate on the main altar.

Priest/ess #2 then turns to the circle and says, "Listen, my witches, to the words of the Horned One: 'Drink, dance and be merry in the presence of the Old Gods and the spirits of our departed kin! Let our energies be raised and the spiral dance commence!'"*

Spiral Dance — Drumming/ tin whistle

Journey: Meeting the ancestors — guided by the Goddess in the person of Priest/ess #1. This can be handled as you choose. In our circle, I invoke the Goddess, Hecate, and the journey goes where she Wills. No pre-planned script is available for this aspect of this ritual. I set the intention when I Journey to meet with the Goddess during my personal preparation time prior to ritual.

Divination participants draw a card from basket on altar or they may use the scrying mirrors if they choose.

Priest/ess invites each participant to silently set an intention or ask a question for guidance (possibly for clarification of an aspect of their journey or maybe something entirely different). Then when the intention or question is formed clearly in each person's mind, direct them to go and draw a single card from the basket. Participants may keep their card.

Healing Circle — All

At this point in each Sabbat ritual, we come together and form a circle by holding hands, right hands facing down, left hands facing up, and we begin to chant the AWEN chant as a group. As this is occurring, the Priest/ess begins by placing up to three names in the circle of someone or something in need of healing (saying

"anonymous" or "silent request" is acceptable). After the first person has stated a name or names for healing, the process continues deosil until everyone has placed names in the circle. All the while, those who are not speaking are chanting while visualizing healing energy as brilliant grass-green light for the highest good, growing and strengthening within the circle. When the last person goes, the chanting stops, the group releases the energy by exhaling and raising their arms upward and releasing their hands. Everyone is then directed to ground any excess energy into the earth for the healing of the Mother.

Blessing and dismissal of the Dead (draw the banishing pentacle) — Priest/ess

Speaking: "Blessings be upon you, oh wondrous Spirits of the Summerlands. We humbly thank you for your presence in our Circle and honor you in celebration this sacred night. We beseech you, oh Pan, keeper of the sacred dead, embrace once again those souls within your keep and hold tightly to your breast those which have been lost and wandering. Grant them safe passage to the Summerland, where they may rest peacefully in your strength until they are refreshed and reborn again in perfect love and perfect trust. We bid you all a fond Hail and Farewell! *

Devocation of the Hidden Company/Mighty Dead — Priest/ess

Speaking: "We thank the Hidden Company, the spirits of the Witches of the Past, Present, and Future. Thank you for joining us tonight and for the guidance you have imparted to us. Stay if you will, go if you must. Hail and Farewell!"

Devocation of Hecate — Priest/ess

Speaking: "Thank you Great Goddess, who is maiden, mother, and crone. Thank you for standing with us in this space beyond space and time beyond time on this sacred occasion. I

thank you for your love and guidance this night. Hail and Farewell.”

Thanking the Goddess, God, Great Spirit — Priest/ess

Speaking: “Stay if you will, go if you must.”

Dismiss the Quarters — Pre-appointed participants

North — “To the North and the Mighty Stag, we thank you for your strength, grounding, and manifestation. Hail and Farewell!”

West — “To the West and the Loving Sea Turtle, we thank you for your gifts of perfect love and trust. Hail and Farewell!”

South — “To the South and the Rising Phoenix, we thank you for your gift of strength of will. Hail and Farewell!”

East — “To the East and the Wise Crow, we thank you for the energy of clear and unified minds. Hail and Farewell!”

Open the Circle — Priest/ess

**material borrowed from a source unknown.*

Elaanie Stormbender and her husband, Rowann, are students in the Temple Mystery School. She is a wife, mother of five, and registered nurse. She has published multiple articles on metaphysical subjects, and is currently working on her first book project. She started The Witch's Weeds Organic Herbal Teas (www.thewitchsweeds.com) through which she creates and markets original all-natural blends. Elaanie is also the founder of the first formal social and educational organization for witches in the State of Mississippi, Hecate's Cauldron of MS (www.hecates-cauldron.org), and serves its members as acting High Priestess.



Hecate

Temple News & Updates

Each issue of The Temple Bell features updates from some of the Temple's twelve Lead Ministers. All of the Temple's ministries are committed to doing important work in the community! For more information on each ministry please see the Ministries page of the Temple of Witchcraft website: templeofwitchcraft.org.

Treasurer's Report:

September, 2012

Account Balances:

Opening Balance : Sept 1, 2012: \$36,674.31

Closing Balance: October 1, 2012:

\$40,606.43

Petty Cash: \$100

Paypal balance: \$2928.38

Certificate of Deposit: \$2510.12

Events

Income from W 1-5, net \$ 1,881.83

Mabon (workshop and ritual) net: \$379

Other events in September: Yoga; Belly Dance; Introduction to Witchcraft workshop; Women's Circle; Full Moon, Dark Moon and Protection rituals.

The building committee and other efforts have manifested a property of interest. We closed on that property on September 28th. We are working with an engineer and a lawyer to present a site plan review application to the town in order to get the proper permits to house our office and ritual space on the property. Any donations to help defray these costs are welcome and are tax deductible.

Aries

Aries Ministry has hosted protection rituals for the Temple and performed such rituals on request by Temple members, and is working on circles for military personnel and veterans in the Temple.

Cancer

Cancer Ministry continues its popular monthly Women's Circles as well as a new Children's Ministry. They are pleased to report the Temple's sabbat food drives continue to provide donations for those in need in the area.

Leo

Leo Ministry assisted with New Hampshire Pagan Pride Day festivities, providing music, announcements, and promotional artwork.

Virgo

The Virgo Ministry continues its series of Healing Arts Circles focusing on different techniques and modalities, along with maintenance of the Healing List and Healing Case Studies Group. The ministry also provided hand-crafted product for Pagan Pride Days and Temple sabbats.

Libra

The Libra Ministry is preparing a workshop on mediation and communication skills along with continued work in higher education and mediation.

Scorpio

The Scorpio Ministry has restructured its Bereavement Circles and is looking into other options for support and remembrance for Temple members. It is also involved in preparations to honor the ancestors and those who have passed in the previous year during Samhain.

Sagittarius

The Sagittarius Ministry is beginning new Mystery School classes for the Fall and, in cooperation with Copper Cauldron Publishing, has produced The Green Lovers, an anthology on plant spirit magick, to be sold as a fund-raiser for the Temple (more information available online at www.coppercauldronpublishing.com).

Capricorn

The Capricorn Ministry has a new lead minister, High Priest Richard LaPorte. The ministry continues its prison outreach program and is looking to begin a Men's Circle for Temple members.

Aquarius

Aquarius Ministry provided a Temple presence at Pagan Pride Days throughout New England (and in a few other states as well) and is hard at work planning TempleFest 2013.

Pisces

The Pisces Ministry continues to plan and host the Temple's Wheel of the Year sabbats, including Lammas, Mabon, and Samhain. This year's Samhain sees sabbat events move to the Upper Village Hall in Derry, NH, as the events have outgrown the Masonic Building in Salem. Samhain will feature an all-day Psychic Faire, followed by the sabbat celebration in the evening. The ministry continues to present full moon circles and dark moon circles in conjunction with the Sagittarius Ministry.

The Temple and its Ministries are always in need of volunteers willing to contribute their time, energy, and expertise to our Great Work. You can contact the Temple Volunteer Coordinator at info@templeofwitchcraft.org. Specific volunteer opportunities include the following:

DRUMMERS

The Leo Ministry wants more drummers for larger rituals, such as Samhain, and wants to establish a core drum group for Temple events and to develop new music and beats. Email sagittarius@templeofwitchcraft.org for more information.

ENVIRONMENTALISM

The Taurus Ministry is looking for volunteers who would like to aid the Lead Minister in a variety of environmental projects and education. Please contact taurus@templeofwitchcraft.org for more information.

GRAPHIC DESIGN

The Gemini Ministry is on the lookout for Temple members with graphic design experience and resources, particularly Mac OS X based, and skill with page layout and desktop publishing iWork or Adobe CS . Email gemini@templeofwitchcraft.org for more information or to volunteer.

HEALING

The Virgo Ministry needs a volunteer to coordinate its healing work, including, but not limited to, organizing Reiki shares and other healing events and management of the Temple's online healing list. Experience in different healing modalities is preferred, but not required. Email virgo@templeofwitchcraft.org for more information or to volunteer.

MENTORING

The Sagittarius Ministry is looking for previous graduates of Witchcraft III, IV, and V interested in serving as mentors in the online education program. Mentorship includes giving feedback on homework, answering questions and encouraging students in the Mystery School and Seminary. Interested applications should email sagittarius@templeofwitchcraft.org.

RAFFLE ITEMS

The Temple runs a regular raffle at our Sabbats, and we're always looking for new and unique items to be donated for the raffle to help raise funds. Email raffle@templeofwitchcraft.org for more information or to donate items.

WRITING & ART

The Gemini Ministry needs writers and artists to work on *The Temple Bell* newsletter. We're looking for articles, poetry, art, photos, and reviews. Contact editors in chief Raye Snover and

Tina Whittle at templebell@templeofwitchcraft.org for complete submission guidelines.

The Leo Ministry is looking for artists interested in creating new pagan oriented works for the Temple and its members. Contact the Lead Minister at leo@templeofwitchcraft.org for more information.

You can also volunteer for work with particular ministries of the Temple by contacting the appropriate lead minister. See the Ministries page of the Temple website and Contacting Us below for details.

CONTACTING US

For general questions and inquiries e mail info@templeofwitchcraft.org.

For website or technical issues, e mail admin@templeofwitchcraft.org.

For questions or inquiries related to a specific ministry, see the Ministries page or e mail that minister at ministry name @ templeofwitchcraft dot org, such as gemini@templeofwitchcraft.org.

Send surface mail to:

Temple of Witchcraft
PO Box 2252
Salem, NH 03079

NETWORKING

The Temple maintains an email notification list through Constant Contact, giving subscribers all the up to date information on our rituals, classes, and other events. To sign up, visit our website at www.templeofwitchcraft.org and go to the "Contact Us" page, where you'll find a "Sign Up for Our Newsletter" box. Just enter your email address to sign up.

If you are a Temple member at any level, you can also join the Temple Web, our interactive Yahoo! group email list for members to stay in touch and network. Registration requires membership verification, so please include your full name along with your request. You can find the mailing list home page at <http://groups.yahoo.com/group/templeweb>

You can also find and friend us on Facebook and MySpace for updates and to help spread the word about the Temple!

Donating to the Temple

The Temple of Witchcraft is a 501(c)(3) nonprofit organization, funded by the generous donations of its members to bring you services such as our website, mailing lists, and this newsletter.

If you are interested in making a secure online donation via PayPal including credit card donations, just go to the "Donations" page of our website and click on the "Donate" button and fill out the necessary information.

We can also accept checks and money orders made out to "Temple of Witchcraft" via surface mail at:

Temple of Witchcraft
PO Box 2252
Salem, NH 03079

As a federally recognized nonprofit, donations to the Temple are tax deductible.

LEVELS OF DONATION

The Temple welcomes donations in whatever denomination contributors can offer.

We recognize five levels of donation:

Quicksilver • \$5-\$25

Iron • \$26-\$50

Copper • \$51-\$100

Silver • \$101-\$250

Gold • \$251+

A special "Diamond" level is reserved for patrons of the Temple who establish lasting endowments and trusts. Please contact us directly if you are interested in doing so.

We regularly thank members who donate to the Temple by offering special Wheel of the Year meditations as audio file downloads. See the Donations page of our website for the current thank you offer and watch our website and social networks like Facebook for announcements concerning new thank you meditations and special offers to our generous patrons.

A B O U T T H E T E M P L E

The Temple of Witchcraft is a 501c3 religious nonprofit organization based in the State of New Hampshire. Co-founded by Christopher Penczak, the Temple started in 1998 as a system of magickal training and personal development, and eventually developed into a formal tradition of Witchcraft. Now, as an outgrowth of the work of students, initiates and graduates of the programs, the Temple of Witchcraft has evolved into an organization based on traditions of modern magick, Witchcraft, and Neopaganism. The work of the Temple is both otherworldly and terrestrial, seeking to strengthen the connections between spirit and matter through inner transformation and public service.

The Temple of Witchcrafts goal on an individual level is to awaken the potential of the human soul to its natural gifts of psychic awareness, communion with nature and the spirits, and magick. Each individual seeks to live a magickal life. Through these awakenings, we seek an expansion of consciousness through the alignment of our souls with Love, Will, and Wisdom to complete the Great Work.

On a greater scale, we seek the restoration, maintenance, and evolution of humanity to the Garden of the Gods, the cooperative consciousness where all things are in harmony and community. Our myths define this awareness as the First Garden, known as Avalon, Hesperides, Zep Tepi, Shamballa, Lemuria and even Eden. We manifest this vision through both our inner workings and service to the greater community. By these actions, we plant the seeds and tend the garden of Witchcraft culture, tradition and community.

Board of Directors

Christopher Penczak • President, Founder
Steve Kenson • Vice President, Founder
Jocelyn VanBokelyn • Treasurer
Alix Wright • Secretary
Adam Sartwell • Board Advisor, Founder
Mary Hurley • Board Advisor

Public Relations

For general questions regarding the Temple, or to contact the Board of Directors, please email info@templeofwitchcraft.org.

For technical or website related questions, please email admin@templeofwitchcraft.org.

Contact gemini@templeofwitchcraft.org for access to promotional materials, fliers, and other media.

Temple of Witchcraft
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Salem, NH 03079