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Iron Mountain

A JOURNAL OF MAGICAL RELIGION



Spring 1986

Vol. 1, No. 4

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Mary Currier-Clifton

CONTRIBUTING EDITORS

John Crank

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Subscriptions to *Iron Mountain* are \$9 for one year (two issues); \$16 for two years. Advertising information and rates furnished on request.

Iron Mountain welcomes scholarly, informed journalistic or literary work relating to magical religious traditions and practices worldwide. Potential contributors should send a long, stamped, self-addressed envelope for the *Iron Mountain* writer's guide before submitting material.

On the Slopes of Iron Mountain

Iron Mountain is a journal on the move. This time, we're returning to southern Colorado, to the upper Arkansas River bioregion, if you'd like to think of it that way. Our new address will be P.O. Box 227, Florence, Colorado 81226. We apologize for any inconvenience this might cause.

This issue has been slightly delayed because of preparations for the move and because of some mechanical problems in production. But the real reason for delays in *Iron Mountain* is not machinery glitches or a lack of money—sometimes it's a lack of time—but rather our refusal to print material that doesn't meet our standards of what will be interesting to our readers. "Re-Vamping the World," the piece by the feminist writer and critic Deena Metzger in this issue, has already been reprinted once, a shorter version having appeared in the August-September 1985 issue of *Utne Reader*, a bi-monthly anthology of "the best of the alternative press" (P.O. Box 1974, Marion, Ohio 43305 \$18/1 year/6 issues. Canada \$23; other foreign \$28). We are told a version also appeared in *Burning Times*. Nevertheless, this article has probably had its greatest circulation in photocopy form, and so we're happy to give it another exposure on the printed page.

Carol Dow, our other major contributor this issue, is one of a group of American scholars taking a closer look at Umbanda, the Brazilian magical religion whose influence pervades that society, even when it is ignored officially. Given that most *Iron Mountain* readers probably aren't familiar with the basic history and terminology of Brazilian religious movements, her article can only touch the surface, but this is a topic to which we hope someday to return.

The woodcuts scattered through this issue were done by Kenneth J. Carpenter, and are reproduced from *Straight With the Medicine*, reviewed in this issue.

Lastly, for the benefit of new readers and bibliographers, we introduce in this issue what we hope will become an on-going cumulative index of articles, poems, reviews and other material that has appeared in previous issues. Since early issues are no longer available, we are offering photocopied reprints of individual articles, with the fees for reprints given in the index.

The Editors

Letters

To the Editors:

I am sorry, though not really surprised, to see that your contributor Aidan Kelly has brought the controversy over the origins of "Gardnerian" Witchcraft down to the level of personal abuse. In my reply to his contribution, "Inventing Witchcraft," I did not abuse him. I simply told him that he was wrong. The venomous response which this has called forth from him certainly has established one thing: he can no longer represent himself as being an impartial scholar. His emotional involvement in the matter is self-evident. Why, he alone knows.

Of course, it is much easier to attack people's character than to admit that your pet theory has just collapsed like a house of cards. But Mr. Kelly has, as usual, got his facts wrong. From from having hidden in the closet for 25 years, I was giving public lectures and making television appearances as a witch before Mr. Kelly ever founded his NROOGD, which I am told took place in 1967. Everyone in Britain who knows we at all well knows this, and they also know that I was initiated by Gerald Gardner and made some contribution to the present-day "Gardnerian" rituals. So Mr. Kelly's attempt at character assassination will make little impression over here.

It was back in 1964 that I addressed the famous *Pentagram* dinner at a London hotel. My speech was printed in *Pentagram* magazine and called forth the rather snide comment from one who claimed to be a traditional witch that it was "full of Gardnerian sweetness and light." The word "Gardnerian" was just beginning to come into use in those days.

In 1970 I went to the House of Commons to lobby a Member of Parliament, Mr. Gwilyn Roberts, who was trying to introduce new legislation to get witchcraft banned in Britain. I introduced myself to him as a

witch and we had a very interesting discussion. It turned out that he had been influenced by the sensational rubbish that was being printed in the popular press at that time, and really knew very little about the Old Religion and its followers. I ended up having tea with Mr. Roberts and his wife in the House of Commons tea room, and I am glad to say that he did not pursue his proposed legislation any further.

I remember giving an interview on our national radio at the time, telling people that I was a witch and why I was going to the House of Commons. I stuck my neck out to do this precisely because I was one of the few people at that time who *could* come out of the closet. Others had jobs to hold down and children whose custody they might have been deprived of, in the atmosphere of anti-witch hysteria that the gutter press was trying to generate.

My book *An A.B.C. of Witchcraft Past & Present* was first published in 1973. In it I started quite clearly that I was a witch and that I used to work with Gerald Gardner. Mr. Kelly's allegation that I kept my "Gardnerian" initiation a secret for 25 years and that I have only now "come so far out of the closet" because of his activities is therefore demonstrably false from evidence in print. As it is upon the basis of this allegation that he has chosen to impugn both my sincerity as a person and my good faith as a writer, I must ask him for an apology and a retraction. If he refuses, then he will be doing a great deal more harm to his own credibility than he will to mine.

But even if Mr. Kelly had been right about this, how would that exonerate his conduct in circulating his allegations behind my back? I note with amusement how speedily he leapt in to claim his right of reply. Did it really never occur to him that I had the same right? Or does he think, like

the authors of the *Malleus Maleficarum*, that witches are not entitled to the same standard of fair play as anyone else? And how touchy he is about Meredydd Barrowman-Harper's remarks! Doesn't it occur to him either that if he insists on impugning everyone else's motives and sincerity, then his own may legitimately be called into question?

I would be obliged if Mr. Kelly would be good enough to quote any passage from my books in which I claim to be "an independent witness to the truth of the Gardnerian historical claims." I never have claimed to do anything more than hand on what old Gerald told me. It seems to me that Mr. Kelly is the one who is making all sorts of "historical claims." He has produced a pseudo-history of modern witchcraft that is nothing but his own rather pompous theorising, and which moreover keeps changing like a chameleon in order to suit

the expediency of the moment.

I have told the truth about what I know of these matters. I shall continue to do so. And if Mr. Kelly cannot accept my word because it conflicts with his pet theory, well, tough luck. I am more interested at the moment in writing my autobiography than in arguing with him.

As for what Mr. Kelly tells us he has been able to "prove" about the "Craft Laws" in the light of the wonderful power of "modern biblical scholarship," I must admit my heathen ignorance. I had thought hitherto that was only the Pope in whose infallibility Roman Catholics were required to believe. I trust that there will be room upon the papal throne for both His Holiness and Mr. Kelly; and if not, that the Pope will step down gracefully.

Doreen Valiente
Brighton, England

Re-vamping the World: *On the Return of the Holy Prostitute*

By Deena Metzger

The following paper was first delivered to The House of Women: A Conference of Feminist Art and Culture in the Eighties at California State University at Long Beach.

Ten years ago the establishment of the Woman's Building in Los Angeles marked the beginning of the serious investigation of Woman's Culture in Los Angeles. Feminism of the 1960s and '70s was optimistic—there was confidence that the world could be changed to include the needs, desires, concerns of women. There was still a sense that there was a world to be changed. It is difficult to be so confident in the 1980s; there is no certainty about the continuing existence of a world to be changed. The planet and therefore all culture is precarious. In the '60s and '70s, I asked myself continually, "What can be done? What must I do? But today we do not simply have the luxury of action. The question I must ask myself is, "What must I be?" in order to change conditions. This paper is a response to these new terrible conditions and this essential question.

This paper is about seduction in a world where the belief system is puritan. Here sexuality is restricted physically, emotionally and spiritually. Here seduction is evil, eros is diabolic and woman is tainted. Here we are taught that these are not attitudes nor ideas but descriptions of the order of things, that this is the nature of divine and natural laws. In this world the belief system is contradicted by instinct and experience, by memories from the collective unconscious. And so we live in the void between belief and disbelief. And, if we are conscious, we must live in the world as heretics. This paper is about heresy.

In the play *The Balcony*, by Jean Genet, the world is envisioned as a whorehouse. Here men put on fantasies with their costumes, play out their desire for notoriety, control, power, enact the defilements implicit in the roles they chose—bishop, judge, general. According to Genet, the world is a whorehouse and sexuality is the catalyst for cruelty, violence, degradation. Men come to power as to a whore to

aggrandize their basest instincts. In the play the madam, Irma, is a cold and calculating woman, involved in her own fantasy of power, but the whores she employs are innocuous, not even depicted as victims, but the irrelevant objects of a pernicious game.

The play is complex. Genet spares no aspect of this society in his view of its essential corruption. As he scrutinizes the fantasies, Genet condemns the roles upon which the fantasies are based as well. He sees no difference in behavior or substance between the fantasy judge and the real judge. Reality, he asserts, is only image.

But what of the whores? Inconsequential? Inert? Yes. Defiled? No. Only the images they represent are defiled. It is the Virgin Mary not the whore who is defiled by the lust of the bank clerk. For Genet, the whores have even less reality, substance, than the whoremongers. They do not engage him at all. Chantal, the one whore who escapes the brothel to join in the revolution raging outside, is soon transformed into another image, perhaps more positive, the image of the revolution for which it is hoped men will storm the barricades. But this image has no substance either and the revolution itself is finally corrupted. In the final scene the leader of the revolution enters the whorehouse to enact his own death in the fantasy of the chief of police.

Once upon a time, in Sumeria, in Mesopotamia, in Egypt, in Greece, in...there were no whorehouses, no brothels. In that time, in those countries, there were instead the Temples of the Sacred Prostitutes. In these temples men were cleansed, not sullied; morality was restored, not desecrated; sexuality was not perverted, but divine.

The original whore was a priestess, the conduit to the divine, the one through whose body one entered the sacred arena and was restored. Warriors, soldiers, soiled by combat within the world of men, came to the Holy Prostitute, the *Quedishtu*, literally meaning the "undefiled one" in order to be

cleansed and reunited with the gods. The *Quedishtu* or *Quadesh* is associated with a variety of goddesses including Hathor, Ishtar, Anath, Astarte, Asherah, etc. (It is interesting to note that, according to Patricia Monaghan in *The Book of Goddesses and Heroines*, Astarte originally meant "She of the womb," but appears in the Old Testament as *Ashtoreth*, meaning "shameful thing.") Despite scripture and orthodox thought war was seen as separating men from the gods and one had to be reconnected in order to be able to re-enter society. The body, the sexual act, was the means for re-entry. As the body was the means, so inevitably pleasure was an accompaniment, but the essential attribute of sexuality, in this context, was prayer.

So these are the poles: the Temple of the Holy Prostitute at one end and the Brothel of Lust and Power on the other. One body takes us to the gods and the other takes us to godslessness. One is a vehicle for the sacred and the other is a vehicle for illusion. One takes us to communion and the other to nothingness. One is essentially antiwar and the other is violent. One invokes joy and the other cruelty. One is part of our history and the other, unfortunately, is our present, for we have all been born into the brothel cum world. As in *The Balcony*, where the whore's young child survives on her mother's earnings, we all feed off the brothel's filthy lucre.

In Pergamon, Turkey, I saw the remains of the Temple of the Holy Prostitutes on the Sacred Way, alongside the other temples, palaces, public buildings. Whatever rites we imagine took place in these other buildings, it is common—whether we elevate them as do Neo-Pagans or condemn them as do Judeo-Christians—to associate the Holy Prostitutes with orgies and debauchery. But it is possible that neither view is correct, as each tends to inflate the physical activity and ignore to impugn the spiritual component. Our materialist preoccupation with form blinds us to the content.

But it is no wonder that from the beginning the first patriarchs, the priests of Judah and Israel, the prophets of Yahweh, all condemned the Holy Prostitutes and the worship of Ahserah, Astarte, Anath, and the other goddesses. Until the time of these priests, the women were one doorway to the divine. If the priests wished to insert themselves between the people and the divine, they had to remove women from that role. So it was not that sexuality was originally considered sinful *per se*, or that women's sexuality threatened property and progeny, it was also that in order for the priests to have power, woman had to be replaced as a road to the divine; this gate had to be closed. And it was, we can speculate, to this end that the terrible misogyny that we all suffer was instituted.

But the priest did not serve the people as a living conduit to the divine. The way of the Holy Prostitute was personal, through the body and through the woman. When the Holy Prostitute was removed, the living road was condemned. And when the priests separated the body from the gods, they separated the divine from nature, and thereby created the mind/body split from which we have all suffered these past thousands of years.

Women had been the essential link to the three worlds. Through the mother one came into this world; through the Mysteries, the rites of Demeter or Isis one entered the underworld; and through the Holy Prostitute one came to the divine. Access was personal and unconditional. It was not sufficient for a new priesthood to supplant the women. In the days of the *quedishtu* every woman served the gods as a Holy Prostitute for at least a year. This was contradictory to the hegemony that a priesthood required.

For the sake of power is is often necessary to set the world upside down. Therefore the priests asserted that the sacred was depraved, that the way to the divine was the way to perdition. Reversals such as this are

not uncommon. Incoming religions often co-opt, then reverse, existing spiritual beliefs and practices.

So Hades, the spiritual center of Greek Paganism, became Hell. The descent into Hades, the core of the Euleusinian Mysteries and a spiritually required initiation for anyone who was concerned with soul, was likened to suffering and perdition. Where once Pindar had written, "Thrice blessed are those who have seen these Mysteries, for they know the end of life and beginning," Dante later was to inscribe, "Abandon all hope, ye who enter here." Similarly Dionysus, the life god, became Satan, as Adonis, the consort of Aphrodite, became Christ. Mary Magdalene the Holy Prostitute was converted and transformed; Aphrodite became Eve became the Virgin Mary. The reversals were complete. Psyche's (soul's) journey toward individuation became almost impossible as Aphrodite, the mother of Eros, no longer existed to beckon the Self. Three of the essential roads to the three worlds were blocked or debased. The gods did not die in Nietzsche's time, but centuries earlier with the subversion of the priestesses and the secularization and degradation of the holy body.

This is a paper about seduction, about vamping. About eros. An attempt to restore a tradition, to reinstitute a way of seeing the world. It is not only about restoring practices, it is first about restoring the consciousness from which those practices may derive. Sometimes, according to the behaviorists, feelings follow behavior, but most often the behaviors overlaid upon an alien worldview alter to correspond to the underlying thought. Contemporary sexual freedom is a case in point. For though it seeks to imitate what is thought to be pagan permissiveness, it is essentially distinct because the symbolic, magical components have not been restored. It may look like the same behavior, but it is entirely different. In fact, we do not know what appropriate behaviors, rituals, ceremonies will develop

when puritanism is dislodged from the deepest levels of our psyches and when the sacredness of sexuality is restored. We can not know what forms will develop in the contemporary world when the inclination toward bonding is not undermined by the terror of fusion. Though we talk about wholeness, oneness, holiness, we persist in developing duality, separation, division. So we do not know how we will come to express a sacred universe when it is restored. We do not know what forms sexuality as communion will take.

What was the impact on the world of the suppression of the Holy Prostitute? We are not concerned here with the suppression of certain rites, but rather with the deprivation of consciousness implicit in that suppression. All the practices which honored the way of the woman ceased. The Eleusinian Mysteries, which had provided immortality were suppressed; the Mysterieos of the Cabeiri, designed specifically to redeem those with blood on their hands were suppressed; procreation was infused with anxiety and guilt; fertility festivals that had provided a link between earth and spirit were condemned. The world was secularized. We can only speculate as to the consequences, though we must assume there were consequences when men returned from war without the ability to clean the blood from their hands, when the physical, quotidian community between the gods and the people was not reconvened. It was not woman *per se* that was attacked, but the gods who were exiled. Perhaps the world as we have come to know it—impersonal, abstract, detached, brutish—was engendered in that division.

In a sacred universe, the prostitute is a holy woman, a priestess. In a secular universe the prostitute is a whore. In this distinction is the agony of our lives.

The question is, how do we relate to this today, as women, as feminists? Is there a way we can resanctify society, become the priestesses again, put ourselves in the service of the gods and eros? As we re-vision, can

we *re-vamp* as well?

Vamp: A woman who sets out to charm or captivate by the use of sexual attractiveness.

Re-vamp: To mend, repair, rennovate, refurbish or restore.

In 1978 I wrote a novel, *The Woman Who Slept with Men to Take the War Out of the Them* (Berkeley, California: Wingbow Press) about Holy Prostitutes. In the writing of the book I was educated as to the meaning of that role. In the novel, the protagonist, Ada, is a peasant woman who wants to revenge the death of her rebel husband at the hands of the general of the occupying army:

THE WITNESS. The woman who lived in an occupied village went to the general. She knocked at his door with the pretext of selling him eggs.

In the morning, she washed herself and in the shower as the water fell on her she asked:

ADA. May I be like water. May I bend over rocks. May I not break. May I flow. May I endure.

If I die, may I go up and come down again, may I not be gone forever. May I find a secret hiding place under the earth. May I be a well. May I move under the feet and over the houses. May I be strong. May I be white. May I be pure.

THE WITNESS. And the water fell on her in great hot sheets and she soaped her long, dark hair and piled it whitely on top of her head. The soap curled under her arm, in her groin, on all the covered places of her sex, and then was rinsed away.

And she went to the house of the general and knocked at his door.

*

Ada rises in the morning and does what she must.

A woman whose name is Ada walks down the street of an occupied village from the cemetery, passing her own house, the general's house, which she enters without a

word to lie down unashamed on his bed. She does this—

THE WOMAN —with the full cognizance that she is committing a political act.

In the same novel Grace, a prostitute in an old-age home, reminisces:

“Still so sweet the men who came. We didn’t allow whips. No rough stuff. And when they left—little lambs. Do you think the wives sent us as basket at Christmastime with a little homemade jam, for thanks?”

*

“Always used to say those men would have torn the entire town apart on Saturday night if not for us. I thought we should have gotten a commendation from the marshall’s office. I told that to Alf, the chief of police, straight out. We were the best investment in law and order they ever made.”

What does it mean to *revamp* a society? It means that we must become vamps again, sexual-spiritual beings, that we must act out of eros. This means that we must first alter ourselves in the most fundamental ways. We cannot become the means for the resanctification of society unless we are willing to become the priestesses once more who serve the gods not in theory and empty practice, but from their very natures. It means that we must identify with eros no matter what the seeming consequences to ourselves. Even if it seems foolish, inexpedient, even if it makes us vulnerable. It means that we cannot be distracted from this task by pleasure, power, lusts or anger. It requires a sincere rededication.

It is, however, exactly this rededication to the principles of the feminine that is so problematic. The feminine has been so devalued and degraded, has so little power in the world, suffered so much loss of opportunity, been so oppressed, that it is

difficult if not seemingly impossible to continue to enact the feminine in the world without feeling as if we are opening ourselves to further violation. So we are caught in a terrible paradox. To feel powerful, to acquire some gain, we must learn the very masculine modes that oppress us and that are about to destroy the world. In either case we seem to participate in our own destruction. But if we utilize the feminine it is possible that the planet will survive and also the species, and that eventually we will thrive. Without the feminine and eros everything is irretrievably lost.

And so we must all become Holy Prostitutes again.

And this brings us to the issue of heresy.

Heresy is a thought crime. It is the worst crime that a human being can commit. It is worse than murder, for heresy is an act against god. It is, in effect, the murder of the gods. Still, many of us have had to commit this crime, have had to abandon one inherited set of so-called divine beliefs for another belief system. This is not the same as changing one’s ideas—that is relatively easy. The difficulty is that we are changing beliefs. In the act of restoring a personal relationship to the spiritual world, we often feel as if we are defying the divine in the act of seeking the divine. This is a state of torment we experience alone, ashamed, bewildered by the extend of the internal agony, unable to formulate language to communicate the experience, unable to share the pain.

To deny the puritanical universe is heretical and dangerous. To support it is personally and politically destructive. Our neuroses derive from sustaining such paradox. Each of us has internalized the puritan attitude and someone inside us has become the guardian of that idea. Sometimes we manage to alter our behavior, but that, in itself, does not set us free. Rebellion implies an essential link to the system; what is required is internal revolution. Only then does our behavior

have integrity and influence.

At 47 my talented and accomplished friend still believes she will marry and have children, be cared for. "At 83, I'll still secretly expect this. I don't know how to free myself from this idea," she says. My friend has been resolutely independent, has pursued the most difficult, even physically dangerous career, which has taken her at strategic times to India, Africa, the Near East. She could have become another Oriana Fallaci had she not been stymied each time of opportunity by her internal puritan. But whenever she has had to commit herself to independence, her belief in herself has been thwarted, she has lost energy, suffered from inertia or depression, become restless, uninspired, self-absorbed, ill, unable to work. Her limitations rather than her gifts prevailed.

This is familiar. It is not remediable by will. Therapy rarely dislodges, only overlays, so intransigent and unconscious a belief system. Fundamental to my friend's involuntary self-sabotage is the internalized belief—not idea—that in god's universe, all evidence to the contrary, a woman marries, has children, is cared for.

It is not the particular belief that is so intractable, but the greater human need to live in a world that reflects a divine or natural universe. It is not regressive, conservative, revisionist to be connected to such a religious impulse, to search for the divine order and to attempt to live accordingly. Perhaps it is instinct. This instinct is at the heart of the search for knowledge, motivated Plato and Einstein, is the core of Galileo's anguish when he muttered, "Nevertheless, it moves," provoked Antigone to bury her dead. To challenge a belief system is as traumatic as challenging one's very nature.

But however difficult it is to alter one's beliefs it is virtually impossible to eradicate the spiritual instinct that remains in the unconscious. Traveling in Cuba some twenty-odd years after the revolution, I was

struck by the persistence of religious iconography. In the outskirts of Havana, I came across an old man on a porch rocker. Above his head was a portrait of the trinity—Che, Fidel, and Cienfuegos—their heads emerging from the clouds, the sunrise swirling about them. Along the main highway were plaster busts of Jose Marti draped with flowers. Before each Committee for the Defense of the Revolution were creches, altars containing posters, images, statues, bunting, ribbons, flowers. Offerings to the gods of the revolution. These were the spontaneous expressions of people trying to create a new world, to re-establish heaven on earth, a repetition of the medieval urge to create the City of God through architecture or to establish the New Canaan in the wilderness of North America.

When contemporary Feminism was established sufficiently to offer real hope and possibility, women who had formerly considered themselves atheists turned to spiritual matters. The Goddess and goddesses were reinvoked. There was an extraordinary interest in spirituality, myth, rite, ceremony. The spiritual instinct buried in a secular universe erupted.

As part of this new spiritual order, we must engage in two heresies. The second is to re-sanctify the body; the first even more difficult task is to return to the very early, Neolithic, pagan, matriarchal perception of the sacred universe itself. But to overthrow secular thought may be the heretical act of the century. That is why we are in so much psychic pain.

Why isn't it easier? Everyone seems to be doing it. We are surrounded on all sides by the consciousness hawkers who imply enlightenment is easy, even a commodity. New Age consciousness promises one easy road after another, loathe even to mention the dangers from the outside world, although Witches, Pagans, early Christians, etc., have been burned. Neither are we told about the inner agonies, the disruption of consciousness. We learn the story of Christ's

40 days in the desert, the Israelites' 40 years, we're told the shaman's flesh is torn from her as she descends the World tree, that Psyche is devastated by her isolation, that the great Sumerian goddess, Inanna, is dismembered, her torso hung on a hook at the entrance of the Underworld like a piece of decaying meat, but we are not warned that we will inevitably relive these psychic events as we descend into the dark to divest ourselves of one consciousness to accept another, as we leave the day world of secular though to enter the Underworld of the gods. "Paradigm shift" is the flat, dispassionate, scientific phrase we have created for this enormous venture, to describe what I prefer to call "the agony of consciousness." "Paradigm shift" is the way we secularize the journey into the sacred, how we defeat ourselves even as we begin.

When we hear a call to Eros, to the Holy Prostitute, we cannot leap romantically to the task without realizing what is demanded, what is risked. The function of the Holy Prostitute—that it of all women—was to cleanse the society. Purification occurred as one came to the gods. It was an arduous and painful rite of passage and revitalization. And yet it is what I hope we can bring ourselves to enact again.

The Holy Prostitute reminds us that there is a direct relationship between woman's culture and peace. That the Holy Prostitute was an effective balance against the tendency to violence. Now this is the moment when we must be willing to sustain a heresy. This is the moment when we must be willing to consider this idea without dismissing it immediately as naive, misinformed, merely hopeful, or sentimental. For it is heretical to believe that love and eros can be effective. But this is the conception, the ontological understanding that was destroyed with the destruction of the temples of the holy prostitutes and the worship of the goddesses of love. (We must remember that these were no passing religions; Hathor alone was worshipped for 3,000 years.) First we must

believe that eros is pragmatic. Then we must be willing to act.

But though the action may be pleasurable, still it is often unpleasant as we cannot limit our eros to the few we love, to women, to our families, or to the small community which keeps us safe. We can just imagine how difficult, even repugnant, it must have been for the young girl to take into her body, for cleansing, the muddied, bloodied, sullied body of the soldier. And yet this is the symbolic task. We must resurrect ourselves in the form of what has been most dishonored and then help those who are least capable and most blind, even those for whom we have the greatest repugnance, through the narrow passage to the sacred where war is not permitted to enter.

Susan Griffin writes the following "Eros," the last chapter of *Pornography and Silence*:

The psyche is simply world. *And if I let myself love, let myself touch, enter my own pleasure and longing, enter the body of another, the darkness, let the dark parts of my body speak, tongue into mouth, in the body's language, as I enter a part of me I believed was real begins to die, I descend into matter, I know I am at the heart of myself, I cry out in ecstasy.* For in love, we surrender our uniqueness and become world."

If we become world through love, then love is essentially a political act. If we become world reaching to the gods, then love is essentially a spiritual act that redeems the world.

Still, we are afraid:

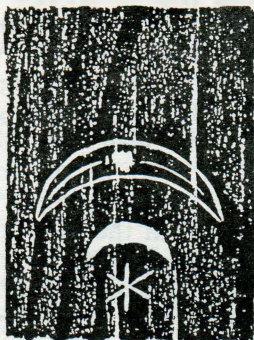
In *The Woman Who...* the following conversation occurs:

HER FRIEND. Who is Ada?

THE WOMAN. Ada? She is the most important one. She is the woman who sleeps with the General to take the war out of him.

HER FRIEND. Oh, you mean this book isn't about yourself?

THE WOMAN. Hardly. I am not brave enough.



How then do we become Holy Prostitutes? How do we materialize without literalizing her? How bring her essence into being? How do we restore the temple? How do we change not only behavior but our consciousness as well?

Genet thought it could not be done. For him the debased brothel would always exist and whatever tried to escape from corruption would eventually succumb. At the end of *The Balcony*, Roger, the disillusioned and failed revolutionary, says:

“If the brothel exists and if I’ve a right to go there, then I’ve a right to lead the character (in this instance the chief of police, archenemy of the revolution) I’ve chosen to the very limit of his destiny... no, of mine... of merging his destiny with mine.”

And Irma the madam ends the play with the final words:

“In a little while, I’ll have to start all over again... put all the lights on again... dress up... dress up.... ah, the disguises! Distribute the roles again... assume my own... prepare yours... judges, generals, bishops, chamberlains, rebels who allow the revolt to congeal. I’m going to prepare my costumes for tomorrow. ...You must now go home, where everything—you can be quite sure—will be falsier than here.”

For Genet, we cannot change, we always revert to our essential and corrupt nature; all our behavior is instrumental, self-interested, and insincere. But a failed revolution is not inevitable. What is required, however, is for the revolutionaries to alter themselves first from within. If they have already created change within themselves then the revolution evolves naturally from their new psyches.

To become the Holy Prostitute is to be willing to endure the agony of consciousness required to the heretic. It is the willingness and ability to hold one world view when the majority hold another. It is to commit oneself to eros, bonding, connection, when the world values thanatos, separation, detachment. The Holy Prostitute was Everywoman and she made herself available in the service of the gods especially to those outside the province of the gods. The contemporary Holy Prostitute must be willing to try to bring the sacred to the one who is defiled; she must be the one who will take in “the other,” the one who makes love with “the other” in order for him to be reconnected to the community. She carries the belief that “the other” does not want to remain an outsider. These ideas are old and familiar, easy to say, so difficult to enact. Yet when they are transformed from idea to belief within ourselves, transformation outside ourselves follows.

Recently I have been doing some work which I call Personal Disarmament. I ask individuals to consider themselves nation states and to improve upon themselves those conditions they would like to impose upon those countries. In this exercise they must identify their enemies, their armies, defensive and offensive systems, secret weapons, etc. Then after this self-scrutiny, I ask them publicly to commit to at least a single act of personal disarmament to initiate the change to a peaceful world. It seems to me that our militarism and defensiveness is a sign of our inner fear and aggression. I believe that ultimately it will be easier for us to disarm as a nation, if we are disarmed as

individuals.

The same scrutiny is essential to the issue at hand. If we built brothel adjuncts to our temples and sent our young girls there at 18, it would be ludicrous and would change nothing. Nothing can change as long as we continue to devalue the feminine, denigrate the body and disbelieve in a sacred universe. Certainly the sexual revolution has proven this for it has changed nothing. So it is not sex we are after at all, but something far deeper.

The task is to accept the body as spiritual, and sexuality and erotic love as spiritual disciplines. To honor the feminine even where it is dishonored or disadvantaged. These, then, are some of the questions I think it is appropriate for us to ask ourselves:

Whom do I close myself against?

When do I not have time for love or eros?

When do I find eros inconvenient, burdensome or inexpedient?

When I do find eros dangerous to me?

When do I indulge the erotic charge of guilt?

Where do I respond to, accept, provoke the idea of sin?

When do I use sexuality to distract rather than to commune?

When do I reject eros because I am rejected?

When do I abuse the body?

How do I reinforce the mind/body split? When and how do I denigrate the feminine?

When do I refuse the gods? When do I only pretend to believe in them?

When do I accept the gods only when they serve me?

How often do I acquiesce to the "real world"?

Recently in a guided meditation I was confronted by a large, luminous woman, approximately eight feet tall, clearly an image of a goddess, though I had never

encountered a goddess figure in any of my own meditations. Her hair was light itself. As she came close to me, I was filled both with awe at her beauty and terror at her presence. If I were to take her into me, I knew my life would be altered, I would have to give up many of the masculine modes I had adopted in order to negotiate successfully in the world. The woman was powerful, but her power was up receptivity, resonance, magnetism, radiance. She had the power or eros; she drew me to her.

As she appeared, I was reminded of a statement by a friend: "When it comes to the bell," Dianna Linden said, "we all want to be the clapper, we don't want to be the body, but it is the body which sings." Still, when she appeared, I consciously experienced the terror the feminine I had so often read and heard about. *I was afraid of my own nature.* At that moment I committed myself to risking heresy, to converting, whatever the personal cost, to the feminine.

So though I have written about it, thought about it, tried to act accordingly, I must admit that I have not been able fully to put on the robe of the Holy Prostitute. This fills me with sadness, also awe at the difficulty of the task. But I do commit myself; she is the woman I aspire to be.

The shadow of nuclear war, the fear of planetary devastation, may provoke people to premature action. My friend Stephen Nachmanovich asks, "Why do things get worse when we try to fix them?" In the 1960s Daniel Berrigan said, "Don't just do something, stand there." Action devoid of consciousness is useless, even dangerous. Consciousness, however, leads inevitably to right action. To come to consciousness takes an interminably long time. To bring a society to consciousness may seem to take eons. But our circumstances are so dire that we must not risk unconscious action. The stakes are too high. We must allow whatever time it takes to re-establish the consciousness of the Sacred Prostitute. We must allow ourselves whatever time it takes to restore eros.

The first part of the book is a history of the Iron Mountain area, from the early days of settlement to the present. It covers the early days of the settlement, the growth of the town, and the various industries that have developed in the area. The author also discusses the role of the Iron Mountain area in the development of the state and the nation. The book is written in a clear and concise style, and is a valuable resource for anyone interested in the history of the Iron Mountain area.

The second part of the book is a collection of photographs and illustrations that show the Iron Mountain area in various stages of its development. These include early settlement, the growth of the town, and the various industries that have developed in the area. The photographs and illustrations are arranged in chronological order, and provide a visual record of the Iron Mountain area's history. The book is a valuable resource for anyone interested in the history of the Iron Mountain area.

Magical Religion Pervades Brazil

By Carol Dow, Ph.D.

It is a hot Friday night in Rio de Janeiro and traffic swarms over the wide Avenida Atlantica that runs along Copacabana Beach. Oblivious to the movement around her, a well-dressed young woman in the median strip kneels in prayer over two candles, some red roses, a cigarette, and an open bottle of liquor, all carefully placed on a cloth. After meditating awhile she rises and leaves the makeshift altar without looking back.

At a nearby cemetery someone wearing the mask of a jackal leans over a man who has been bound to a grave and blows smoke into his face.

In another part of the city, in a rundown

shack, women dressed in ornate costumes sway over a chalk-marked floor to the steady beat of drums.

And in the living room of a luxury apartment in the fashionable Leblon district a group of people stands in a circle holding hands and chanting the symbols of an unknown tongue as one of their number kneels in concentration over a single glass of water, carefully placing rose petals around it. Such scenes, which occur nightly in Rio and throughout Brazil, are manifestations of a popular religion.

The state religion of Brazil is Roman Catholicism, but a general attitude of religious tolerance historically has prevailed

and many Brazilians—far more than can be found in Hispanic countries—embrace Judaism and Protestantism. In addition, most Brazilians are either disciples of, or at least believers in, a popular religion which goes by many names, distributed along a continuum of practice: Espiritismo (Spiritism), Umbanda, Quimbanda, Macumba, or Candomblé.

These traditions permeate all aspects of Brazilian society and culture. Government and ecclesiastical sources estimate that the *terreiros* (centers where Umbanda ceremonies, healing sessions, and teachings take place) number around 300,000. Even this is a conservative estimate, for it is often difficult to locate these centers. Adherents, i.e. those who actively participate in rituals and not just those who may hold some believe, comprise approximately one-third of Brazil's inhabitants.

One famous leader of the movement, Chico Xavier, a 60-year-old retired bureaucrat and medium who uses automatic writing to transmit messages from beyond, has written more than 160 volumes of which more than 5 million copies have been sold, exceeding the popularity of nationally known authors such as Jorge Amado and Erico Veríssimo.

In Rio de Janeiro, *casas de santo* (stores that sell articles for Umbanda rituals, and for the *despachos* or *trabalhos* as individual workings are called in Portuguese) offer items such as candles, bath powders, perfumes, colored ribbons, statues, glassware, clay pots, cigars, incense, jewelry, books, etc., and are as common as stationery stores. As recently as the 1940s the government prohibited the sale of ritual articles and the stores that were later to become *casas de santo* remained open under the guise of dealing in folk arts and crafts, but now that the religion has been legalized shopowners do brisk business.

Small, often family-operated factories supply the *casas de santo* with statues and other objects. One such company in Rio

employs 55 workers who produce 200 statues per day: images of the African-derived gods, or *orixás*, (see below) and of the types of spirits who frequently speak through Umbanda mediums, such as *caboclos* (unacculturated Brazilian Indians) and *pretos velhos*, literally, "old blacks" from the era of slavery in Brazil.

On any Friday night in Rio de Janeiro, one can see numerous lit candles on street corners, usually accompanied by food, cigarettes, matches, jewelry, and other offertory objects. These items were put there by a believer who consulted a medium at a *terreiro* about a *despacho* to be performed on a street corner, beach, in a forest or by a waterfall in order to gain love, money, health or perhaps satisfaction from an injustice.

The influence of these Afro-Brazilian traditions is so strong the Brazilian Roman Catholic Church was persuaded to change some of its policies and permit congregations to follow practices such as using drums, bells and other musical instruments; energetically dancing in religious processions; and creating special ornamentation for altars.[1]

Umbanda, the most widespread tradition, is in fact promoted by many of its followers as the national religion of Brazil, syncretising elements of Christianity, its Yoruban African predecessors, and European spiritism in an effort to be taken as a truly universal faith rather than merely "folk belief." Umbandists have become politically organized on the local and state levels since the 1960s when an Umbandist named Atila Nunes was elected a deputy of Congress and managed to have the religion legalized. Many government and military leaders profess to embrace either the Umbanda or Spiritist faiths. In addition, a peculiarity of Brazilian election law makes Umbanda congregations one of the limited numbers of types of groups a campaigning politician may address and as a result they are actively courted.

One way or another, these beliefs have

suffused into Brazilian society and are reflected in its music, art, cinema, and literature. For example, Afro-Brazilian folk religions are a major theme of one of the most lauded works of the playwright Dias Gomes, and play a predominant role in the later novels of Jorge Amado. Amado's novel *Dona Flor and Her Two Husbands*, recently made into a movie starring Sonia Braga that played to full houses in Brazil and the U.S., uses a scene from a Candomble ceremony as a pivotal point of the action. Perhaps the most internationally famous film depiction

of popular religion is *Black Orpheus*, where a key scene takes place in a *terreiro*. *The Amulet of Ogum* (1977) treated folk traditions and how they manifest in contemporary society. Popular Brazilian music also benefits substantially from the interpretation of Candomble and Umbanda themes by artists such as Gilberto Gil, Maria Bethânia, Caetano Veloso, and Jorge Ben. Many Umbanda songs by the composer J.B. Carvalho have been modernized by contemporary musicians.

SPIRITISM

The continuum of Brazilian popular religion may be roughly divided into five basic traditions with definable tenets.

Spiritism is founded on the doctrines of the 19th-century French doctor, educator and philosopher Denizard Hippolyte Léon Rivail, better known under his pen name, Allan Kardec (1804-1964). Kardec believed that spirits from another world—some souls of the dead, others masters on the inner planes—contact terrestrial beings in order to give us messages of solace and lead us onto the path of spiritual development. Although not a medium himself, he believed these entities could be contacted through mediums, and that it was one's solemn responsibility to prepare mind and body to receive these messages and then to heal others with the power invested in one by the spirits. This free charitable healing continues to be a major activity of Spiritist (or "Kardecist") and Umbanda groups in Brazil.

Kardec outlined his theories in three

fundamental works, *The Book of Spirits*, *The Gospel According to Spiritism*, and *The Book of Mediums*. Although not well-known in the English-speaking world, they are widely distributed in Latin America. Brazil commemorated Kardec's writings with the issue of a special postage stamp in the 1957.

Spiritism arrived in Brazil together with homeopathic medicine in the 1860s and was highly praised by Emperor Dom Pedro and his chief minister, José Bonifácio. Today its congregations include many members of the intelligentsia and military leaders. Worship services usually are held in a simple room or chapel before an altar draped with a plain white cloth, the only ornamentation consisting of two lit candles. Some chanting takes place in order to balance positive and negative forces; mediums receive spirits; healing is performed. There is always a sermon. For the Spiritist death does not exist; rather the individual merely passes on to a higher, spiritual form of existence. Thus

Spiritism is a religion of hope. Spiritists make an intensive study of the life and works of Allan Kardec and accept no one else as a definitive authority.

The reading of auras comprises an important part of Spiritist doctrine: these psychically perceived subtle body radiations are believed to reflect an individual's progress on the path of spiritual development. Spiritists explain auric colors

and their meanings as follows: blue, spirit; orange, ambition or pride; red, passion or sensuality; dark red or pink, love or friendship; green, treachery; dark green, jealousy or cupidity; light green, tranquility; grey, depression or self-centeredness; dark grey, cheating or lying or hypocrisy; light grey, doubts or fears; black, bitterness or revengefulness.

UMBANDA

The best-known modern tradition is Umbanda. One source states that the name Umbanda originated in Angola (from which many slaves were taken) where by the 19th century it had come to mean (1) the art of consulting spirits of the dead, (2) the power of spirits to cure, and (3) the art of coercing spirits to influence the living.[2] Other Umbandists insist that the term is borrowed from a Sanskrit term, *aum-bandha*, signifying the limit of the unlimited, or divine principle.[3] What it has come to mean for Brazilians is the union of all the *bandas*, or groups, or rituals.

It is difficult to characterize Umbanda. To attribute to it a potpourri of Kardecist, Roman Catholic, African, Eastern, and Brazilian Indian religious elements is somewhat facile, although it certainly does extract elements from all of these. But the very fluidity, individuality of interpretation and elusiveness of Umbanda is the essence of its distinctive character.

Umbanda leaders have written guidebooks for mediums which carefully outline a complex series of duties, responsibilities, and prohibitions.[4] Generally speaking, Umbandist leaders agree that those who become mediums are bound to practice charity both ceremonially and in their daily lives by mitigating the sufferings of all people on earth. Therefore, Umbanda signifies a way of life of love, dedication, benevolence and renunciation of the material world. There are seven commandments of the Law of Umbanda that all practitioners must memorize. Translated, they are (1) do not do to your neighbor what you would not wish him to do to you, (2) do not covet what is not yours, (3) help the needy without asking questions, (4) respect all religions because they come from God, (5) do not criticize what you do not understand, (6) fulfill your mission even if it means personal sacrifice, (7) defend yourself from evildoers and resist evil.[5]

In addition, mediums, also known as *filhos de santo*, or children of the saints, must attend all ceremonies, *bater cabeça* (stretch out before their superiors touching their heads to the floor as a gesture of obeisance), help the center's leaders, and wear clean, correct clothing. The last consist of white dresses and scarves for women, and white trousers and shirts for men. Both sexes often wear white tennis shoes at ceremonies. This use of the color white seems to combine both Western hospital influence and a West African tradition of white as a sacred color, associated with the dead.

Mediums must also behave in a dignified manner, not eat heavy meals, not consume meat from Thursday night through Friday, have faith in their spirit guides and terrestrial superiors, not share their knowledge or frequent other *terreiros*, and not perform a *trabalho* for anyone outside their own *terreiro*.

Punishments for breaches of the rules are stringent, and are meted out by the center's administrative board. They can include suspension for a number of days or weeks from the *terreiro*, expulsion, and the *tombo*, or loss of official mediumship. In the latter case the offender's laminated card with her picture and the list of entities with whom she works is removed from its place on the wall of the *terreiro* and destroyed. Moreover, guilty parties often punish themselves or, from their point of view, are mistreated by their spirit guides. After suspension from active practice a former medium may incorporate her entity which then forces her, while in trance, to be thrown frenetically against walls, floor, and furniture. The guides may even choose to *fechar a cabeça*, i.e. to prevent the transgressor from ever again incorporating an entity.

Umbanda is generally a middle-class religion, but people of all ages and from every sector of society and racial group participate. Unlike the situation during the 1920s and 30s, when centers were raided by police vice squads and composers of

Umbanda hymns, such as J.B. Carvalho, were persecuted and regularly jailed, Umbanda has become a legalized religion and as a result institutionalized. Thus a Deliberative Council of Umbanda, a coordinating agency, and a Federation of Umbanda to which a vast majority of the *terreiros* are aligned, have been created.

The influence of institutionalization is additionally detected in the hierarchy of the individual *terreiros*. (See appendix for a more detailed description of the hierarchy.) There is both an administrative board of directors and a spiritual hierarchy. The major figures, i.e. the spiritual and often the administrative heads as well, are the male priest, the *babalorixá* and the female priestess, the *ialorixá*.

Applying the proper name to each of the traditions can be a problem even for Brazilians. Candomblé may be the easiest to define: it is the most "African" of the Afro-Brazilian religions, combining a predominate Yoruban tradition with Dahomean and Bantu influences. A significant ritual difference between Candomblé and Umbanda appears to be that in the former the initiated mediums are possessed by only a single "orixa," whereas in the latter tradition the mediums, while having a given orixa under whose influence they work, are instead channels for deceased mortals—most frequently spirits of the "pretos velhos" or old black slaves; "caboclos," or unacculturated Brazilian Indians, and "crianças" or children. The first group is taken to signify the virtue of humility, the second that of simplicity and will, and the third that of purity. Some scholars draw parallels between these three groups and the three major ethnic components of Brazil: African, Indian, and European.

Candomblé's homeland has always been northeastern Brazil, an area which is the



The blending of elements from several traditions is apparent in the furnishings of this altar.



CAROL DOW

Food, flowers and candles are offered to Yemanjá on a beach in Rio de Janeiro.



CAROL DOW

*White-clad worshippers gather on Rio beach
for festival of Yemanjá.*

most traditional and also most marked by extremes of wealth. It is particularly associated with the city of Salvador in the state of Bahia, whereas Macumba, Umbanda and Quimbanda are most associated with the cities of the south such as Rio. Candomble ritual songs are often in African languages, and there has been some back-and-forth traffic by religious leaders between Bahia and West African nations such as Nigeria. In addition, some Umbanda leaders have also received Candomble initiations, lending the strength to the notion that Candomble, while more narrowly defined than Umbanda, is seen as "senior" by some Umbandists.

The term "Macumba" is often applied to Afro-Brazilian traditions generally, but has a negative connotation particularly to Umbandists, who stress the universal nature of their faith and its connections with European Theosophy and Spiritism. "Quimbanda" is used by Umbandists and others to the works of those practitioners who are said to perform rituals with the purpose of injuring another person or satisfying someone's purely sexual desires. On the other hand, self-confessed Quimbandists claim that Umbandists try too hard to work within the socio-political

system, encouraging rigid obedience to authority. They accuse the Umbanda leaders of becoming indirect agents of the social and political aims of the Brazilian federal government, a military dictatorship until recently. They suggest also that Umbandists like to portray Quimbandists as a menace so that they can charge money to undo Quimbanda spells. Furthermore, they believe that Quimbanda is both morally and politically more liberal than Umbanda and that there is a welcome absence of "white" moral values in Quimbanda. They claim too that Quimbanda rituals are more magically effective.

Perhaps an explanation of the contrasting precepts of these two sects may be found in the analogy of a Tarot card reading. A Tarot card may be read right side up or upside down, and many readers attach a specific significance to the card according to its position. But other readers maintain that the meaning of the card is essentially the same and that a reversed card only means that the reader should search for an interpretation of the situation from a less-common point of view. In the same way, Umbanda and Quimbanda magic are essentially the same phenomena viewed in differing lights.

TERREIROS

The air hangs heavy with the heady scent of herbal incense: the hard-packed ground reflects the smoldering heat of the tropical night; the faces of those crowded into the

small space are tense and watchful. Suddenly, drums erupt and the ritual dance begins. Supple figures clad in ethereal white garb sway to the persistent rhythm. Faster

and faster the beat accelerates until at a crescendo one dancer suspends her movements and starts to shake violently, then drops writhing to the floor. She is immediately raised and carried away by others who have not participated in the dance. Soon another dancer becomes similarly affected, then another and yet another. The ritual of a African-influenced Umbanda *terreiro* has begun. (Ritual styles vary: a more Kardecist-influenced group, for example, would not have drumming and dancing, but perhaps choral singing and less-violent possession of the mediums.)

Although most Umbanda rituals beginning in the evening, ritual preparations may begin earlier in the day. The *terreiro*, if an indoor room, is usually oriented to the east. An urban congregation typically will rent or build a structure that provides a large assembly room perhaps 30 by 50 feet, dressing rooms for the mediums and perhaps a snack bar and office. The *terreiro* is divided across by a low fence (similar to the altar rail in some churches) that divides the mediums' dancing area from the area where members of the congregation sit on rows of chairs.

Against the walls are decorated altars holding statues of Catholic saints and Umbanda spirits (e.g. preto velho) plus flowers and other religious objects.

Initiates arrive first, and after greeting the *chefe*, caretaker and firstcomers, retire to change into their Umbanda uniforms: white dresses like nurses' uniforms for the women; white shirts and trousers or one-piece coveralls for the men. All uniforms have the insignia of the *centro*, its *ponto riscado* (lit: scratched diagram) embroidered on the left breast pocket.

Members of the congregation arrive and chat quietly until the ceremony begins. They are likely to request a *ficha* or token from an attendant on hand that will permit them to consult during the ceremony with the spirit of their choice.

The actual ceremony begins with the

censing of the room by one of the initiates, a process called *defumacao*. The initiates (mediums) enter and stand in a circle to be censed. The *chefe* may pray aloud to God and the *orixas*, and a *ponto* (short sacred song) is sung by all, often beginning, "Abrimos a nossa gira, com Deus e a Nossa Senhora." ("Gira" literally means "turn," but is the common term to describe a ceremony. The translation would be: "We open our ceremony with God and Our Lady.")

The *pontos* are accompanied by drumming, and are often sung in a call-and-response manner. The opening *pontos* are followed by others to each of the major Umbanda divinities. The pace quickens; people clap hands and the mediums circle the open area in a modified samba step. A class of spirits, e.g. *caboclos*, is called with *pontos* sung by mediums and members of the congregation. Some initiates become possessed: they stop dancing, change expression, sway and jerk their bodies. When they straighten up they have received the appropriate facial expression and body language for their spirits; *caboclos*, for instance, wear stern expressions, utter loud cries (stereotyped Indian war cries), dance with a stamping motion and draw imaginary bows.

The possessing entities pay homage to the altar and embrace each other and members of the congregation, crossing into the other part of the room to do so. Non-possessed initiates bring their ritual accoutrements (feather headresses, beads) and food offerings. The offerings are not seen as sacrifice, but as fuel to sustain the astral force of the possessing entity. When most mediums are possessed, the ceremony may seem to have dissolved into random activity; singing and clapping have stopped. Now, however, the consultations, which are what people have come for, will begin.

The attendant in charge of collecting the *fichas* or tokens steps to the gate and calls, for instance, "Caboclo Tupinamba,

Numero Um.” In other words, “Will the person holding Ticket No. One for the Amazonian Indian spirit named Tupinamba [who regularly possesses one or more of the mediums] please come forward.” The person steps up, removes his shoes, and goes to stand in front of the medium—perhaps a white-haired woman of European descent—“ridden” by Tupinamba.

Smoking the omnipresent emblematic cigar, the *caboclo* gives a piercing cry, hugs the questioner, and begins a ritual cleansing involving “passes,” in which he brushes the person’s body lightly with his fingertips to draw off negative psychic fluids. Then the *caboclo* smudges the petitioner with the cigar smoke. At last he asks, “What is your problem, my child.” Other similar consultations are going on throughout the ritual portion of the room. Assistants take down the spirits’ instructions as to cleansings, offerings, ritual baths and other physical or psychic cures. Exorcisms and psychic cleansings are often performed on the spot.

As the evening wears on, the *terreiro* empties; clients whose questions have been answered drift homeward. The spirits also begin to depart, leaving their mediums exhausted. Finally the *chefe* leads a series of *pontos* and closing prayers, then all the mediums change to their street clothes and go home sometime around midnight or after. The *chefe*, (another name for the *babalorixá*) who has been the channel for his tutelary spirit, a *preto velho* named Pai Joao (Grandpa John), has a white-collar managerial job to go to in the morning. Despite leading sessions three times a week, he says he feels refreshed and relaxed by his religious duties. Although the gods or *orixas* have been invoked and saluted, it is the lower-ranking spirits, the *pretos velhos*, *caboclos* and *crianças*, who have done the consulting work.

A distinction is made between closed sessions for initiates only and services for the public. Open rituals are performed at least

once a week and are dedicated to specific *orixás* or other entities, such as the Pai Joao mentioned above. Sometimes the last week of the month is devoted to the line of Exu spirits, who are conceived of, variously, as “messengers and facilitators of the gods,” “unevolved beings,” “wicked,” or simply a necessary evil, but entities also requiring help with their spiritual progress, in the Umbanda view. (The Quimbanda view is more pragmatic: only Exu and his minions can do certain things.)

Some closed sessions are for the spiritual development of mediums or for initiations. In Candomblé and some Quimbanda centers, initiates must remain for weeks on straw mats in solitary confinement, with their heads shaven, while they are fed special (not necessarily appetizing) food and bathed in sacred herbs. But initiates affirm that the pain and discomfort are necessary to the purification of their bodies in preparation to become mediums.

On the other hand, there are many beautiful ceremonies in which the public takes part. For example, December 31 in Rio and February 2 in Salvador are dedicated to the sea goddess Yemanjá (often viewed as equivalent with one or another aspect of the Virgin Mary). In Rio, crowds numbering in the tens of thousands line the city’s famous beaches, where celebrants build altars in the sand and fill them with candles, roses, food, champagne and gifts for Yemanjá. At midnight they launch into the sea tiny boats loaded with their offerings. As firecrackers burst from atop the adjacent skyscrapers to announce the new year, some worshippers dive into the black sea for a purification bath. Others sing *pontos*, the ritual songs, and dance on the beach. Frequently the memberships of *terreiros* assemble together and perform rituals and give consultations to anyone who comes by.

In all, popular religion has become an integral part of Brazilian society, impossible to ignore and necessary for an understanding of the Brazilian mind. These beliefs and

practices, borrowed from different religions and developed to meet the spiritual needs of the Brazilian people, offer provocative

points of comparison for a cross-cultural analysis of magical religion.

APPENDIX

An Umbanda *terreiro* is governed by a group of administrative officers who may or may not overlap with the spiritual hierarchy. These typically include a president, vice president, first secretary, second secretary, treasurer and fiscal counsel. These are responsible for the establishment under the law, dealing with the police and with any irregularity within the center.

The spiritual hierarchy is described by different terms in different parts of the nation:

Babalorixá (northeast Brazil), *Babalão* (Rio de Janeiro), *pai de santo* (general vernacular)—male leader in charge of all rituals; teaches initiates, resolves questions in the *terreiro*; predicts future by throwing the *búzios* (divinatory cowrie shells); may

practice healing.

Ialorixá (northeast) or *mae de santo* (vernacular)—female leader. Candomblé centers are perhaps more often headed by women than Umbanda centers.

Corpo mediúnico—the ritual corps, consisting of *médiuns de consulta* (consulting mediums), full initiates who serve as *aparelhos* (vehicles) or *cavalos* (horses) for the spirit guides; and *médiuns em desenvolvimento* (mediums in training) in lesser stages of ritual preparation. Novices are called *camponos*. Mediums generally are called *filhas* or *filhos de santo*.

Centers may also have a variety of other officers: the drummers, persons in charge of cleaning and maintaining the building and altars, cooks, and so forth.

Suggested Reading

The greatest number of books on Umbanda, Candomblé, etc., are published in Brazil in Portuguese. Some of the better English-language popular and scholarly works are listed below.

Bastide, Roger. *The African Religions of Brazil: Toward a Sociology of the*

Interpenetration of Civilizations. Baltimore: Johns Hopkins University Press, 1978. (Originally published in Paris in 1960). Bastide, a renowned Sao Paulo sociologist, examines the growth of Afro-Brazilian religion from a Marxian social-scientific viewpoint. Although his emphasis on these religions as favored by the lower classes is no

longer as true as when he did his research, this book remains a key work on the topic.

Brown, Diana DeG. *Umbanda: Religion and Politics in Urban Brazil*. Ann Arbor, Michigan: UMI Research Press, 1985. Brown, an American anthropologist, studied Umbanda in the 1960s and '70s. As her subtitle indicates, she is mainly concerned with the compromises Umbanda has made on its road from illegality to legitimacy. Focusing on its growth among urban middle-class Brazilians, she argues that this group has gradually "whitened" the religion, redefining its theology and ritual in conformity with their own class interests. In the last 20 years, she writes, Umbanda has become "more sedate, bureaucratic, nationalistic, and above all, a de-Africanized form of religious practice." Brown sees the client-spirit guide relationship has duplicating the client-patron relationships that provide the means by which things get done in Brazilian politics and society. She also points out ways in which politicians and heads of terreiros have cooperated to turn out the Umbandist vote in elections. The book is useful also for its history of Umbanda in the 20th century and its description of how it became promoted as the "true national religion" of Brazil.

Leacock, Seth and Ruth. *Spirits of the Deep: A Study of an Afro-Brazilian Cult*. Garden City, New York: Doubleday & Co. Inc. 1972. In the early 1960s the Leacocks, American anthropologists, visited Belem, a city in northern Brazil, and documented the religions and social world of followers of Batuque, an Afro-Brazilian tradition similar to Candomblé. In their work one may also see the larger syncretizing and unifying influence of Umbanda on the local cult, in particular after one influential local leader visited Rio Umbandists and introduced

Umbanda elements that rapidly spread through the more Africanized Batuque.

McGregor, Pedro. *Jesus of the Spirits*. (Also published as *The Moon and Two Mountains* and *Brazilian Magic: Is it the Answer?*). New York: Stein and Day, 1967. Drawing heavily on the pioneer Brazilian sociologist Gilberto Freyre, McGregor, a Brazilian, has written an amiable history of Afro-Brazilian religion in general and Umbanda in particular that seeks to present its best side to the foreign reader. Freyre advanced the thesis that Brazil's was a unique mixed-blood civilization; McGregor likewise believes that Umbanda is the spiritual path best suited for Brazilians.

Simpson, George Eaton. *Black Religions in the New World*. New York: Columbia University Press, 1978. This book brings together material published over a period of four decades by Simpson, an anthropologist who worked primarily in the Caribbean. He took as his topic the African Diaspora in North America, the West Indies and Latin America, which despite its foundation in slavery he viewed as only the latest in a series of movements of people out in various directions from sub-Saharan Africa (e.g. to ancient Egypt, to the Muslim Middle East). Simpson's work makes it possible to see the organic connections between traditions such as Umbanda, Voudoun, the Shouters of Trinidad, and the black Protestant churches in the United States.

St. Clair, David. *Drum and Candle*. New York: Bell Publishing Co., 1971. An American journalist in Brazil samples the entire range of Candomblé and Umbanda, writing a first-person account of the people he met and the experiences he had, in the "there are some things Science cannot explain" vein.

NOTES

1. The changes were made by the 1977 General Assembly of Itaici of bishops of the Brazilian Roman Catholic Church and appear in the liturgic *Directory for Mass with Popular Groups*.

2. Translated from Jose Ribeiro, *Ceremonias da Umbanda e do Candomblé* (Rio de Janeiro: Editora Eco, 1974) p. 35.

3. This statement was made by Lilian Ribeiro, secretary of the National Deliberative Council of Umbanda, quoted in Ateneia Feijo, "Umbanda," *Gente* (May 1977) p. 102.

4. Most of these guides are published by Editora Eco in Rio, e.g. Pompilio Possara de Eufrazio, *Catecismo do Umbandista*, 1974.

Book Reviews

Narratives of the Tipi Way

STRAIGHT WITH THE MEDICINE: Narratives of Washoe Followers of the Tipi Way. As told to Warren L. d'Azevedo. Berkeley, Calif.: Heyday Books, 1985. 54 pages. \$5.95, paper. (P.O. Box 9145, Berkeley, Calif. 94709).

Warren d'Azevedo's *Straight with the Medicine* is an intriguing collection of peyote stories told by seven Washoe elders who are followers of Tipi Way—the Native American Church. As editor, d'Azevedo has struggled to maintain both the accuracy and the style of these Washoe accounts. Herein, *Straight with the Medicine* differs from the more traditional accounts of La Barre, Marriott and Rachlin, Anderson, and Stewart. In d'Azevedo's work actual Washoe stories form an oral history that manages to capture the uniqueness of religion, ritual and worldview.

Washoe country sits atop a landscape that is hot, dry and desperate. It spreads unevenly along the valleys of western Nevada and dots the eastern slopes of the Sierra Nevada in southern California. Of the few plants that do manage to rise above the desert floor of the Washoe, peyote is not one. Washoe people have to travel further south to obtain their ceremonial peyote buttons. In the description of the Washoes' travel in search of peyote one finds an example of just how this book springs to life:

“So maybe somebody got to make a run down to Texas. Most of the Members is pretty broke right now. If I can get a couple of tires and fix the radiator maybe my car can make it. It's my job if nobody else can do it. Maybe I'll take my wife and kids. They ain't seen that Indian country down there. Anyway, somebody got to do it.”



While the Washoe elders find hope and purpose in their religion, peyote is more than springboard from a hopeless condition. Often studies on the peyote religion leave the reader with the idea that if it were not for the poverty, alcoholism, and apathy to be found among many Native Americans, there would be little need for a religious tradition such as Tipi Way. These Washoe elders are very specific that while peyote has been instrumental in offsetting the desperate Washoe situation, it is more than a psychological or spiritual distraction. The message of Tipi Way is to be found in prayer and song. Therein is its rhythm: a spiritual and physical bond within a ceremonial context.

“The way a man sings shows you what kind of person he is. If he sings good, he can help people. His song goes through them and the medicine is working. Singing is like praying ... it's the same thing. When we sing here it is for a reason. That's the Indian way.

While the Washoe elders in this book do provide us with an interesting and in-depth account of the ritual and ceremony inherent in Tipi Way, they also give us reason to speculate on the more phenomenological nature of the gift of peyote and its potential pathway to the “sacred”. The singing and praying that these elders allude to breaks with the commonly held view of a “pure peyote experience,” often referred to as either hallucinogenic or visionary, and draw

us much closer to the universal quality of the "sacred".

I introduce the "sacred" here not only because it encapsulates the mood of Tipi Way, but also because it somewhat typifies the setting in which I was introduced to *Straight with the Medicine*. I first read d'Azevedo's account while I was on Fort Belknap Reservation in north central Montana, researching sweat lodge ceremonial songs as they were sung by Assiniboine and Gros Ventre people. Dark and cold northern nights were passed in front of the woodstove enjoying aloud such stories as "Creation," "Feathers," and "Two Friends". On one occasion I had just been told in the sweat lodge that the song one Gros Ventre man was preparing to sing was "not written by a person, it was not from this land." Later that night in front of the fire I again read aloud a Washoe account, "Songs":

"But these here Peyote songs...these Church songs...is the best we got in this Tipi Way. They come from way back. They been tried out by Indians all over for a long time. It's best to use them in there. We don't have to know what them words mean. They ain't like ordinary words. Maybe they from some language of another tribe. Maybe they from language people a long time ago speak on this earth, or maybe it is from someplace we don't know about."

Mircea Eliade once said in describing the inherent elusiveness of his hierophanies that in doing so we are confronted by a mysterious act—the manifestation of a different order. A reality that does not belong to this world. There is, for me, a "tone" here that cannot be overlooked. The search for the "sacred" is not always ordinary. Its description is often mystifying. The understanding of it is often terrifying. Yet, this challenge has not be circumvented by the Washoe followers of Tipi Way. And d'Azevedo has provided us with an honest

account of this struggle. He has kept it personal in style and phenomenological in scope. And, in refusing the term "informant" in favor of "friend" he has steadfastly allowed these followers of Tipi Way to speak for themselves: "With this little herb you can hear all the Indians in the world singing."—*Greg Heming*.

Magicians of the Society of Inner Light

DANCERS TO THE GODS: THE MAGICAL RECORDS OF CHARLES SEYMOUR AND CHRISTINE HARTLEY 1937-1939. Edited and introduced by Alan Richardson. Wellingborough, Northamptonshire, UK: The Aquarian Press, 1985. 192 pages, notes, index. UK £6.95, paper.

My paper in the last issue of *Iron Mountain* suggested that the magical novels of Dion Fortune (penname of Violet M. Firth) played a part in the modern development of Anglo-American Neo-Pagan Witchcraft that began around 1940 and "went public" in the 1950s. It only mentioned briefly her husband, the Welsh doctor Thomas Evans, about whom I found no information in the short biographical entries available about Fortune. I regret now that while writing that paper in the spring of 1985 Alan Richardson's *Dancers to the Gods* was not available in this country, because Richardson's personal knowledge of the history of English occultism, combined with his journalistic legwork, has produced the first work that gets beneath the surface of Fortune's life and of the order she founded, The Society of Inner Light. Mention is made in this book of an upcoming biography of Dion Fortune by Richardson; reading *Dancers to the Gods* will whet the reader's appetite for that work when it comes.

Richardson reveals that Evans and Col. Charles Seymour were both strong male figures in Fortune's life, serving as

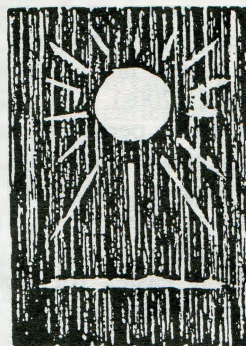
prototypes in her fiction and, particularly in Evans's case, giving her writing the Pagan cast so noticeable in such novels as *The Goat-Foot God*, *The Winged Bull* and *The Sea Priestess*. Evans, Richardson suggests, was the prototype for Murchison the dejected war veteran drawn into a magical battle in *The Winged Bull*, while Seymour's character underlies the fictional Col. Brangwyn, Murchison's former commanding officer and later his initiator into the esoteric mysteries, as it also underlies the shadowy Priest of the Moon in *The Sea Priestess*.

Christine Hartley (also known as Christine Campbell Thomson), died in 1985 at the age of 88. By then she had become Fortune's magical heiress, Richardson suggests, even though she and Seymour left the SOL, which as is often the case could not accommodate so many strong personalities. She was a literary agent (the firm she started, Campbell Thomson & McLaughlin Ltd., is still in business), and among her authors was the novelist J.W. Brodie-Innes, a member of the original Order of the Golden Dawn, the magical fraternity from which most recent ceremonial magic has sprung. He was the first to suggest that she had a native aptitude for occult studies, a suggestion she ignored at first. In 1927, however, Fortune walked into her office with a manuscript, although it was not until 1932 that Fortune suggested Hartley attend a lecture of ceremonial magic and her esoteric studies really began, together with a period of collaboration during Fortune's most prolific decade for fiction, in which Hartley served as her editor and agent.

Seymour was 52 to Hartley's 35, Anglo-Irish, a veteran of the Boer War, World War I, and various Imperial police actions; and a scholarly Mason who may have found his way into one of the Golden Dawn temples. The second portion of this book contains their joint records of a series of magical meditations, visualizations and rituals in which they took the roles of priest

and priestess. Reading these gives a much clearer picture of the esoteric history and ideas that underlie Fortune's novels; here, for example, one may see develop a history of past lives the senior members of Fortune's order believed they shared, as well as the ideas brought out in Hartley's later book, *The Western Mystery Tradition*.

Combined with Richardson's knowledgeable commentary, these make *Dancers to the Gods* into a significant piece of the documenting of what is indeed a Western mystery tradition.—Chas S. Clifton



Witches, Sci-Fi, Plagiarism

DEVIANCE AND MORAL BOUNDARIES: Witchcraft, the Occult Science Fiction, Deviant Sciences and Scientists. By Nachman Ben-Yehuda. Chicago: University of Chicago Press, 1985. 260 pages, index. \$25, hardcover. (5801 S. Ellis Ave., Chicago, Illinois 60637)

As Professor Ben-Yehuda is quick to point out, sociologists have long been attracted to small-scale and sensational types of deviances from a given community's or group's norms. The subtitles of this book might suggest he feels the same attraction, but in first chapter, in which he lays out his

theoretical foundations, he offers the thesis that "deviance" in the sociological sense is "not a marginal phenomenon in society, but rather a central one." The creation or maintenance of "deviant belief systems" can function to define the boundaries of what is orthodox and also to open the door to possible change. It is another take on the notion that "a religion defines itself by its heresies."

In brief, Ben-Yehuda sees the large-scale witch hunts of the Renaissance as—in Catholic countries—serving to reinforce the power of the Church in the face of a rising secularism, and also reflecting the social stress caused by inflation, pestilence, rising populations, and the upheavals in agriculture caused by the onset of the Little Ice Age (a period lasting from circa 1300 into the mid-1700s). In addition, the Renaissance was a period of later marriage compared to earlier centuries, with more women remaining unmarried and often forced to support themselves. These changes in women's status, he is not the first to argue, made it easier for both men and married women to project feelings of resentment and guilt onto first, unmarried women, and later, all women. He writes, "Therefore, the female witch, using sex to corrupt the world, was a 'suasive image' of great power in an ideology that aimed to rid the world of Satan's power, of all the effects of social change, and to restore its moral boundaries."

His analysis of "the occult" (that catch-all term) is briefer—four pages, and based primarily on the work of Edward Tiryakian, Andrew Greeley and Marcello Truzzi, which in turn reflects largely the "psychedelic era" of 1965-75. Like Greeley, Ben-Yehuda is aware of the frequent connection between esotericism and science-fiction, as once epitomized in the Church of All Worlds, but he can't quite figure why it exists. He sees both as providing a transcendent structure in a secular world, but also notes the

commercialization of each, e.g. the phenomenon of science fiction conventions. The most intriguing common element he identifies is that both groups see themselves as embodying or developing the moral order of "the future;" hence they exemplify deviance in the service of change. In response, bodies such as various churches and "debunking" organizations use them to reinforce their own moral boundaries.

Ben-Yehuda is probably at his best in the study of deviant science and scientists, and anyone who has enjoyed *The Case of the Midwife Toad*, studied the life of Tesla or Reich, or seen the politics played out of when names of researchers are listed on a published paper will find this portion of the book most original and worthwhile. Despite the notion of "peer review," the policing function of the scientific community is vary weak; it may take decades for a "rogue researcher" to be "brought to justice," one might say. Likewise, it often seems that new ideas of relative contemporary orthodoxy, such as the theory of continental drift, are only accepted within a scientific community when their most prestigious opponents are dead. Unfortunately, their proponents by then may also be deceased, or worse, rejected and disgraced; hence both both the crank and the visionary, when they are not one and the same, may justify themselves by saying "They laughed at Galileo too."

Magical Magazines Multiply

MAGICAL BLEND. P.O. Box 1303, San Francisco, California 94101. \$12/year/4 issues (\$16 overseas).

SHAMAN'S DRUM: A Journal of Experiential Shamanism. Cross-Cultural Shamanism Network. P.O. Box 2636, Berkeley, California 94702. \$15/year/4 issues.

GNOSIS: A Journal of the Western Inner

Traditions. Lumen Foundation, P.O. Box 14217, San Francisco, California 94114. \$15/2 years/4 issues (foreign and institution subscriptions \$20.)

These three publications share something besides roots in the Bay Area; they indicate a sufficient level of fluency with Western magical traditions and with multi-cultural forms of shamanism that publishers (operating in the latter two cases as nonprofit foundations, and why not?) have decided to put out full-sized, consumer-type magazines for readers involved with or interested in them.

Senior member of the trio is *Magical Blend*, now up to issue 13. We noticed in the most recent letters column that some readers are complaining about "hard-edged graphics" and not enough "sunshine." We used to fault sometimes in the past for too much of a "clouds and flowers and unicorns" approach to things, but maybe the editors should take these letters as compliments on the publication's increasing maturity. Also the most "New Age" and non-critical of the three, a typical issue (the most recent), might include articles about or interviews with as diverse a group as Timothy Leary (now working on mind-expanding software—don't tell us you're surprised), the psychic author Ruth Montgomery, and a non-celebrity English priest who heads an ecumenical ashram in India, combined with introductory articles on creative visualization, numerology and the Tarot. *Magical Blend*, true to its name, also includes stories, poetry and full-color art. Looking at the faultless color reproduction makes us think sometimes that this magazine's greatest achievement may have been the blending of drawn-shades-at-midnight "occultism" with a sort of Human Potential Movement openness and optimism. Both could benefit from it.

Gnosis, while graphically similar to *Magical Blend*, tends to be more

intellectually demanding. Founder and editor Jay Kinney, also has also edited editions of *Co-Evolution Quarterly/The Whole Earth Review*, also created an outstanding underground comicbook of the 1970s, *Occult Laff Riot*. Underneath the satire, however, was someone prepared eventually to edit a magazine that tries to balance "the more contemplative Mystical concerns [and] the more active Occult practices." To continue one of his editorial statements, "May people who follow sharply defined spiritual or religious paths tend to view ideas of practices associated with "the Occult" as invariably tainted by egotism, materialism, and self-deception. Conversely, many of the people most interested in so-called occult subjects view themselves as practical sorts with little use for what they consider unworldly mysticism. While there is some truth to these caricatures, on the whole they strike us here at Gnosis as a false dichotomy, and one not borne out by the Western esoteric traditions themselves. Hence our interest in publishing material encompassing both areas."

Gnosis's second issue, now on sale or available by mail, focuses on "Magic and Tradition." The third issue will have as its theme the Kabbalah, and will include a major interview with Reb Zalman Schachter-Shalomi. Compared to *Magical Blend*, Gnosis tends to publisher longer, more involved material, with less of a self-help emphasis.

When we met Timothy White, director of *Shaman's Drum*, it was in the company of someone representing *Yoga Journal*, and we have ever since linked the two conceptually, although there is no organizational link between them. Both assume the reader's interest in and commitment to a certain group of disciplines and a worldview. While editorially independent, *Shaman's Drum* might be seen as the organ of North American neo-shamanism as personified by such people as Michael Harner and Brooke Medicine Eagle, to name two members of its

editorial advisory board. A typical issue will include classic accounts of shamanism from the anthropological literature, an account of some eager American apprenticing himself or herself to a colorful shaman from another culture, and—perhaps the best part—some reflective first-person material on the actual here-and-now use of dreams, trance and so forth to pragmatic ends.

Like the other two magazines here reviewed, Shaman's Drum is non-dogmatic, presenting its editorial content in the context of the individual spiritual quest. When they tried to attract advertisers with the slogan "Let us drum up business for you," some readers attacked them for not being "spiritual" enough. What Shaman's Drum sees itself as becoming, according to editor Debra Carroll, is an "open network" for the discussion of controversies in the field, and a place where by reading accounts of other persons' experiences, "neophytes and leaders alike can benefit from deeper, broader understanding of the foundations and ramifications of shamanic practices." So far, one controversy lightly touched on has been the issue of "workshop shamanism." In its defense, Shaman's Drum responded, "the journey of a thousand miles may, and often does, begin with a single workshop experience ... Even for those who don't complete the journey, the experience may be helpful and not unlike some occasionally attending ceremonies in a traditional society."

We ourselves have often wondered about the issue of "magic out of cultural context;" nevertheless, as the group of people centered on neo-shamanism reaches at least a sort of subculture stage, Shaman's Drum may have a valid point, plus it's well-positioned to be that subculture's print forum.

All three of these magazines, incidentally, have or are acquiring national distribution through "alternative distributors" such as Prairie News of Chicago, so they should be available on newsstands *somewhere* in most major cities, as well as by subscription.

Handbooks for Urban Shamans

SHAMAN'S NOTES (Volume 1: Personal Power: Development—Use—Maintenance. 46 pp.) (Volume 2: Structure of Complete Belief Systems. 32 pp.) (Volume 3: Personal Rite, Ritual, Ceremony. 46 pp.) Church of Seven Arrows, 4385 Hoyt St., #201, Wheatridge, Colorado 80033. \$5 each, saddle-stitched, paper.

The Church of Seven Arrows is a neo-shamanic, theologically Pagan, organization with an active teaching and counseling practice in the Denver metropolitan area. These three handbooks are used in sessions teaching the development of personal power and effectiveness in everyday life, and emphasize solo over group or community practice. One thing that may put off some readers is an attempt to recapture typographically the very voice inflections of George Dew, Seven Arrows's founder, by capitalizing or underlining every third or fourth word.

The first volume is devoted to determining one's deepest goals and clarifying decision-making in one's own life. Although it includes some spiritual exercises, most of the first slim volume is given over to lessons on such topics as not accepting guilt for actions or decisions one did not personally make.

The second book outlines the Seven Arrows worldview, openly stated as syncretizing American Indian (Plains and some Pueblo tribes), some Vedic material and the work of modern Americans such as Edgar Cayce and L. Ron Hubbard. It is essentially the Seven Arrows catechism.

It is in the third volume one finds specific directions for the creating of ritual space, linking up with the energies and influences of the natural world, and finding a "sacred spot" and a totem spirit guide. We think, however, that the third book at a minimum should be studied in conjunction with the second in order to achieve some sort of

totality—and that's if you think you already are in control of your life. The progression of the three volumes makes sense; there is no point in attempting any sort of esoteric work until the basics are taken care of.



A Separatist Feminist I CHING

THE KWAN YIN BOOK OF CHANGES.
By Diane Stein. St. Paul, Minn.: Llewellyn Publications, 1985. 225 pages, appendices. \$12.95, paper.

The Kwan Yin Book of Changes is exactly what Merlin Stone in a cover blurb says it is *not*: “a feminist inversion of the very masculinist (sic) *I Ching* as we know it.” Wherever the *I Ching* in the familiar Wilhelm/Baynes translation puts “the Superior Man” (in other words, the person who follows the oracle’s advice), Stein puts “the Superior Woman.” The introduction does not describe this as an original translation from Chinese; it is rather a rendition based on those translations already available.

To get the flavor of *The Kwan Yin*, take a passage at random ... Nine in the fourth line of Hexagram 49, Ko, which Stein calls “Change and Transformation” and which Wilhelm/Baynes translates as “Revolution (Molting).”

STEIN

The Superior Woman
Supports
Good changes.

Changes in matriarchy occur by consensus of the Sisters. The Superior Woman and her community work for change through spiritual development and connectedness to the Wheel of Life and the Goddess. When change is for the gain and benefit of all, there is process and success. The Superior Woman supports changes that bring good.

WILHELM/BAYNES

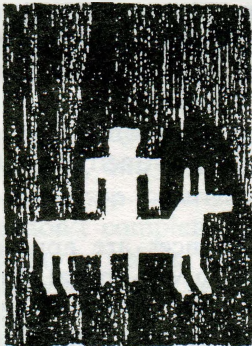
Remorse disappears. Men believe him.
Changing the form of government
brings good fortune.

Radical changes require adequate authority. A man must have inner strength as well as influential position. What he does must correspond with a higher truth and must not spring from arbitrary or petty motives; then it brings good fortune. If a revolution is not founded on such inner truth, the results are bad, and it has no success. For in the end men will support only those undertakings which they feel instinctively to be just.

The differences are apparent. Certainly Stein’s version will appeal strongly to those women who are aware of oppression and who would reject hierarchical structure, whether in government, business or the university. But like the *Tao Teh Ching*, the *I Ching* arose out of the ancient Chinese debate over political philosophy, in which the ordered hierarchy of Earth, Humanity and Heaven was seen as fundamental. Its intended readers were aristocrats, mandarins and bureaucrats. As oracles, the traditional *I Ching* translations excel for people dealing with hierarchies and their office politics. (“The matriarchy,” if it existed, would have its politics too.) For example, Hexagram 54,

“The Marrying Maiden,” uses as its metaphor a traditional Chinese marriage, with the new wife subservient to husband, mother-in-law, and senior wives, that modern Western women find abhorrent. But, it can perfectly describe the situation of the new employee or the junior-most faculty member and it rightly advises, “Don’t rock the boat, now is the time to be passive.” Stein changes it to describe an egalitarian Lesbian relationship, which if nothing else reduces the range of oracular readings possible.

Actually, the most truly non-sexist English translation of the *I Ching* is probably Sam Reifler’s, published as a Bantam paperback in 1974 and still available in used bookstores sometimes. It has a “New Age” feel just as Stein’s has a feminist separatist feel, but it is worth reading for men and women both who might feel put off by the political-theory language of the more faithful translations.



Don Juan Meets the Golden Dawn

DON JUAN, MESCALITO AND MODERN MAGIC: THE MYTHOLOGY OF INNER SPACE. By Nevil Drury. London: Arkana, 1985. 236 pages, notes, index. \$8.95, paper. (US office: 9 Park St., Boston, Mass. 02108).

In *Don Juan, Mescalito and Modern Magic*, Nevil Drury, an Australian writer on

the Western mystery tradition and Qabalah, compares and contrast that esoteric tradition with the magical worldview set out in the early works of Carlos Castaneda. (This book was completed in 1977 and first published in 1978.) As he writes, “My intention in this book is to compare Carlos Castaneda’s exposition of don Juan’s Mexican sorcery with other modes of shamanistic activity, and also with other approaches to inner space. But my essential aim is to show that there is a basically Western shamanism which uses Western symbols and is easily accessible. I refer to the magic of the Qabalah and the Tarot.”

This book is more valuable for the person familiar with Castaneda but not with the Western mystery tradition than it would be for someone in the opposite situation; that person, for instance, would find the 45 or so pages devoted to the major cards of the Tarot deck to be redundant. Drury sets out to summarize Castaneda, Timothy Leary, out-of-body-experience researchers like Robert Monroe, John Lilly, Aleister Crowley and other figures in the exploration of consciousness, adds some Tantric Yoga, and then to show how the magicians of the Golden Dawn and other Western occultists trod and mapped the same paths. Ultimately, his advocacy of Qabalistic magical development is based on his belief that in it the milestones on the inner paths are better placed so that “we know where we are when we arrive at any particular point on the inward journey.”

As a comparative work between these different paths, *Don Juan, Mescalito and Modern Magic* suffers from being crammed with so much information that the author is constantly setting off on a fresh tack. In addition, assuming (rightly so) the possibility of the ignorance in his audience of one or the other set of names, groups, books, and so on, he must constantly stop to give history lectures and explain who people were in their historical contexts. All this, once the appendix-type sections are

subtracted, in a little more than 100 pages. Hence this book cannot be said to be exhaustive or the last word, but there is plenty here to get the student of comparative magical systems and comparative consciousness exploration started.

A Pagan-Qabalistic Synthesis

THE WITCHES' QABALA: BOOK I, THE GODDESS AND THE TREE. By Ellen Cannon Reed. St. Paul, Minn.: Llewellyn Publications, 1985. 150 pages, illustrations, index, bibliography. \$7.95, paper.

In the preface to *The Witches' Qabala* Ellen Reed states, "Pagans were missing the value of Qabala because of the way the information was worded, and that seemed a horrible waste to me." She also affirms her belief that Qabala is acceptable to modern Pagans if presented correctly. The book attempts to provide a bridge, then, between the two systems.

Off and on over the years I, like many other Pagans, have looked at the Qabala, tried to read about it, heard others talk about it, and generally been put off by the apparent patriarchal mindset of those who compiled and discussed it. When I saw a copy of *The Witches' Qabala* my first thought was, "Excuse me, aren't they mutually exclusive?" Well, maybe not.

By the means of the "Charge of the Goddess," Reed leads one step by step through the branches of the Qabalistic Tree of Life. In her view, it can be a "file cabinet to contain the Universe." The Goddess and the God both have a place in the Qabala' the sphere of Binah is the essence of the Goddess and that of Chokmah, the God. Both are beneath and subordinate to the essentially unknowable Godhead that transcends gender: Kether. Sound familiar?

The Witches' Qabala has not made me a Qabalist. There is useful information in it, however—information about an allied

occult field of knowledge that can at least help one to be able to converse intelligently with a Qabalist. Most interesting and useful to me were the correspondence charts and tables. The Qabala is flexible and open to personal interpretation and adaptation. Reed quotes her teacher as saying, "A good witch is eclectic: she'll steal anything that works." She also says, "The Tree has grown and flowered since its introduction to humanity ... It is here for you to learn from and for you to contribute to." Qabalist and non-Qabalist alike should find *The Witches' Qabala* an intriguing and potentially useful addition to their libraries.—*Carrie Brennan.*

The God in the Forest

THE SACRED PAW: The Bear in Nature, Myth and Literature. By Paul Shepard and Barry Sanders. Afterword by Gary Snyder. New York: Viking Penguin Inc., 1985. 244 pages, illustrations, photographs, index, bibliography. \$17.95, cloth.

A group of traditional stories, the Bear Son stories, found among Indian tribes in the western United States and Canada, tell how the son of a human woman and a bear taught people how to hunt, to set snares, to sing songs, to find food in the woods. Similar stories are found elsewhere in bear country around the world. They not only show how the omnivorous bear—tearing up a stump for grubs, catching fish, eating berries—taught people what was edible, but they show how people in turn found divinity in the bear. Something like 40,000 years have passed since Neanderthal people stacked up bear skulls in European cave shrines, but toy stores still do a good business in stuffed bears. And children have nightmares about bears too: bears, it seems, are animals with a long complex history for us humans. Something about the bear, more than about any other big wild animal, speaks to us.

The Sacred Paw is about bears and people

as much as it is about bears. There are only eight kinds of bears in the world, counting the panda, which is by blood test more a bear than anything else. Shepard and Sanders take us through a naturalist's guide to these bears, their lives and habitat, but most of the book is devoted to the way people conceive of bears. The bear has been the "go-between" between humans and divinity to tribal peoples, while in the Middle Ages he was a symbol of the Christian church. Hunting rituals treated the bear as prince among animals. In literature, the authors note, the bear is both smart and naive, forgiving and vicious. As the "old man in the fur coat" he resembles us: maybe when tourists feed the bears at Yellowstone they wish unconsciously to be reunited with something lost and treasured. If they read *The Sacred Paw* they might have an idea what it is..

Documenting the Norse Revival

AN ASTATRU ANTHOLOGY.
Breckenridge, Texas: Asatru Free Assembly,
1983. 71 pages. \$6, saddle-stitched. (P.O.
Box 1754, Breckenridge, Texas 76054).

Asatru, also known as Odinism, is a revived Norse Pagan religion, one that "places a high value on human freedom and individuality," to quote this work's introduction. Its name is translated as "faith of the Aesir," in other words the Norse pantheon including Odin, Thor and other gods and goddesses—but in practice also including the Vanir, an older divine strata that includes Frey and Freya, the Divine Parents.

A group of American followers of this tradition came together in 1972 to form an organization now called the Asatru Free Assembly, headed by Stephen McNallen, editor of the AFA's magazine, *The Runestone*, and of this anthology of short pieces from *The Runestone's* first 10 years of

publication. Its three major divisions, "Philosophy of Asatru," "Gods and Myths" and "Religion and Relevance" represent attempts to recover old material and to make it relevant but not acquiescent to present-day North American culture. *An Asatru Anthology* is shot through with a vision of Western Civilization oppressed by totalitarian forces and a morally bankrupt Christianity, requiring a new, heroic spiritual vision, "at once joyful and bitter, cosmic and homey, comic and tragic, unbelievable and full of truth."

Herbal Magic

CUNNINGHAM'S ENCYCLOPEDIA OF
MAGICAL HERBS. By Scott Cunningham.
St. Paul, Minnesota: Llewellyn
Publications, 1985. 318 pages, glossary,
bibliography, index. \$12.95, paperback.

Hundreds of plants seen to have powers in and of themselves are listed, with short non-specific paragraphs, e.g. "Use the fruits of the prickly ash as a perfume to attract love." Herbs are cross-referenced under their traditional attributions of planetary influence or magical purpose, as well as with folk and Latin names. There is an extensive bibliography and a short list of mail-order suppliers.



**IRON MOUNTAIN TWO-YEAR INDEX
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Kirkpatrick, George; Rainey, Rich; and

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McNierney, Michael, and McNierney, Patrick. "The Sorcerer's Apprentice: Interview with Jose Cuellar." 2:13-17. (\$1.25).

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Rainey, Rich. See Kirkpatrick, George.

Rubi, Kathryn. See Kirkpatrick, George.

Van Blerkom, Linda. "When Magic Fails: Rationalization in North American Shamanism." 2:25-31. (\$1.25).

Vye, John. "Notes on Ritual Drumming." 1:15-16. (\$0.50).

Books Reviewed

Because this review was prepared in advance of publication of issue 4, page numbers for book reviews in this issue are not given. Consult the review section herein for exact references.

Andrews, Lynn V. FLIGHT OF THE SEVENTH MOON. 2:18-24. (\$1.75).

Andrews, Lynn V. MEDICINE WOMAN. 2:18-24. (\$1.75).

Anonymous. THAT WHICH IS. 2:36. (\$0.50).

(Australian). Kindred Spirits Quarterly, P.O. Box 101, Bega, New South Wales 2550, Australia.

PAGAN/OCCULT/WITCHCRAFT SPECIAL INTEREST GROUP of Mensa is an international network of persons interested in Nature spirituality, magic, and esoteric lore. It, and its affiliated local groups, sponsor activities as well as publishing a newsletter, **PAGANA**, available to its members only. Non-Mensans are welcome as associate (non-voting) members. **PAGANA** is \$12 for 6 issues. Sample issue \$2. **POW-SIG**, P.O. Box 9494, San Jose, Calif. 95157.

PANEGYRIA: Pagan newsletter, published 8 times annually by the Aquarian Tabernacle Church, Inc. Subscriptions \$8 per year for surface mail; \$12 for domestic airmail; \$16 foreign airmail. Sample copy free on

request—send large self-addressed stamped envelope (2 oz. postage).

THE RUNESTONE is the official publication of the Asatru Free Assembly, and has promoted the religion, values and culture of the Northern European soul since 1972. A typical issue contains articles of the ancient way of the Northlands, our gods, goddesses, religious practices, our ancestral values and how they can be lived in the world today. Subscriptions are \$9 (\$12 overseas) for one year. Asatru Free Assembly, P.O. Box 1754, Breckenridge, Texas 76024.

WILDFIRE is the magazine of the Bear Tribe Medicine Society, replacing *Many Smokes*, including stories, articles, news, and artwork. One year's subscription (two double issues) costs \$5 (\$10 overseas). P.O. Box 9167, Spokane, Wash. 99209.

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