

1734 Foundations

A COMPLETE COPY OF THE ORIGINAL ARTICLES (AND LETTERS FROM ROY BOWERS ALIAS ROBERT COCHRANE TO JOSEPH B WILSON)

1734 is a Craft tradition which I established in the United States in the late 1960s and early 1970s. In its essence it contains the teachings given to me by three sources. The first of these is a person whom I will call Sean, who was my first teacher and who grounded me in the oral traditions of his family. Later I engaged in correspondence with Roy Bowers (alias Robert Cochrane) who, with Sean's approval and guidance, supplemented those initial teachings. The third source of inspiration and personal guidance was Ruth-Wynn-Owen, the matriarch of the Plant Bran. Sean provided the basis, Roy provided some magical and mystical clarification, and Ruth provided a seasonal construct.

Although the name I've used for this tradition, "1734" was inspired by Roy Bowers, he is not the founder of the 1734 tradition. Roy was knowingly teaching me that which would supplement the training that Sean had begun with me. Roy did not call his tradition "1734" but rather "The Clan of Tubal Cain" and although he used some elements from that tradition to illustrate some things to me, his intention was never to teach me that way but rather to help me to understand that which I already had. The Clan of Tubal Cain has a different orientation and practices; as it should.

Over the past 30 years several people have obtained some of the material contained in this booklet. Many of them, once they got written material, chose to ignore the purpose context for which it was developed, and instead ran off with it, hoarding it like some super secret, deluding themselves by thinking that because they had these writings they were now "authentic witches". They refused to stay around and to learn the oral tradition which this was meant to supplement, or to understand the training that goes along with it.

As a result there are now many people out there who have fragments of these letters, partial copies of them, in some cases edited copies of them, and in still other cases have completely fraudulent material added to them.

This booklet contains the complete unedited, unmodified, 1734 letters, related published articles, and related unpublished articles. In order to prevent fraud and misrepresentation we are making them available to everyone interested in the mysteries of 1734. If something is not in this booklet it is NOT 1734, but something else. Consider your sources, and the motives of those who would try to tell you otherwise.

This booklet should never be kept secret.

Flags, Flax, and Fodder,

Joseph B. Wilson

November, 1999

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Preface

You can attack these things both in a rational and reasonable manner. You can take the gliff for 1734 and work with it, and that which it stands for, in good logical sequence. You can follow the logic from it's beginning to it's inevitable end and you can find and determine that answer. And in the process you can miss everything that is important in the search.

But you'll have it there. See? mapped out clearly, this point, leads to that point, leads to this other point, leads to the X on the map. See? here it is, the Roebuck! Ah Ha! You found it! Isn't it Majestic?! Wow! And there is the Hind! Wow! You found the Goddess and Her Consort, the secrets of the Queen of Night and the Horned God rolled into One.

Yes! You can take them, for they are freely given, and put on the crown of Horns and see the Crescent Moon between Her ears, the blaze on Her neck, and the dew on her breast! You can listen to the whispers in the shadows as they tell you of this Lord and that Lady, and reveal to you the darkest secrets of intricate ceremonies to do at precise times — and words! yes! Chants in languages long forgotten, secretly passed down only through the line of the true initiates. Yours, along with the magical powers, one for each tine on the Horned God's head, and tip of the Horned Goddesses Crown.

And you'll be lost in the land of illusion, with powers that do nothing except in the world of fantasy — for beneath the disguise of the Roebuck lies another totem of 1734. The Lapwing laughs and flaps Her Strong Wings as she flys away into the mists of the seven stars leaving you standing in wonder, seduced by the siren call of the Lady, unable to stop, unable to go on, ashamed of your folly, and in despair and discouragement thinking all of those years were lost on nothing.

But the Lapwing laughs again, "Here! here! here!" She cries, "this way! And you follow again, heedless of the wounds and scars, and as you follow you find that the illusory powers, the imaginings, the fantasies fall away, revealing the true growth and strengths you have received in the never ending journey — now proud of the scars you bare, for you have earned them in your quest for Wisdom, whipped into frenzy by the muse who joyfully scourges you with the driving thirst for knowledge.

One day the forerunner of wisdom will be enough, and the whole drops away, and the realization of the true name will be there. Not in some arrangement of letters of the alphabet, but seared by fire on the flesh of your heart.

What will you do to become Wise? Are you willing to pay the price?

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'GENUINE WITCHCRAFT' IS DEFENDED

The following article, was anonymously written by Roy Bowers aka Robert Cochrane. It was published in PSYCHIC NEWS, NOVEMBER 9, 1963.

Tired of what he regards as tirades against real witchcraft by uninformed writers in national newspapers a witch requests us to publish his viewpoint. He asks us not to print his name and address, "I have a wife and a small son to consider," he says, "and people still have a tendency to throw bricks at the unusual. His serious comments are in marked contrast to the nonsense printed last week on the occasion of Hallowe'en.

I am a witch descended from a family of witches. Genuine witchcraft is not paganism, though it retains the memory of ancient faiths.

It is a religion mystical in approach and puritanical in attitudes. It is the last real mystery cult to survive, with a very complex and evolved philosophy that has strong affinities with many Christian beliefs. The concept of a sacrificial god was not new to the ancient world; it is not new to a witch.

Mystic at heart

Mysticism knows no boundaries. The genuine witch is a mystic at heart. Much of the teaching of witchcraft is subtle and bound within poetical concept rather than hard logic.

I come from an old witch family. My mother told me of things that had been told to her grandmother, by her grandmother. I have two ancestors who died by hanging for the practice of witchcraft. The desire for power may have been the motive behind the persecution of witches.

In the 13th or 14th century there was an influx of Islamic mysticism into Europe. This was due to the Crusaders and the wanderings of various mystical societies from the Middle East. There is also strong evidence that this influx of Islamic ideas infiltrated into witch covens of that time.

The king's fear

Since the persecution really began during this period, it is my considered opinion that the extermination of witches was bound up in the conflict of two major faiths, Christianity and Islam. During the Reformation and the decrease of the Musalmen Empire the motives were probably forgotten, but the propaganda remained.

James I obviously had good reason to fear witches. The witch theology of that period demanded he should die since he descended from a line of "divine kings". The "divine kings", in

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theory anyway, died for the sins of their subjects and to mediate between man and the evil chance.

It must also be remembered that witches existed probably among the upper classes as well as the lower. These witches possibly desired power like any other lordling.

One basic tenet of witch psychological grey magic is that your opponent should never be allowed to confirm an opinion about you but should always remain undecided. This gives you a greater power over him, because the undecided is always the weaker. From this attitude much confusion has probably sprung in the long path of history.

Judgment decides

Nothing about witchcraft is ever stated definitely. It is always left to inference and your judgement. Consequently nothing written about witchcraft can ever solve it or confirm or deny its existence.

As for witches belonging to a premature Spiritualist movement, this is a pleasant daydream. Of course there are psychics in every period of history. Sometimes they became priests of the local religion. At other times they died at the hands of priests of the local religion who did not like having their particular theology confounded by spirits, even if the message came directly from the otherworld.

No simple belief

Witchcraft is not primarily concerned with messages or morality gained from the dead. It is concerned with the action of God and gods upon man and man's position spiritually. It is not a simple belief, though many might think so from a superficial examination. Much Spiritualist phenomena would not satisfy the witch, who either attempts the heights or plunges the depths.

There is also a basic conflict between two attitudes. The Spiritualist asks for "miracles" vide the spirit of another world. The witch, or anyone interested in magic, tries to work those "miracles" herself by an act of will with the ordinary "spirit", but it is very doubtful if she would ever allow herself to be controlled by it. It is of course the old controversy between the occultist and the Spiritualist.

THE CRAFT TODAY

by Robert Cochrane

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Witchcraft, according to those who are modern witches, is the Craft of the Wise. A simple pagan belief, full of old traditions which are appealing, simple virtues, and--if we are to believe their detractors--some ancient vices. According to further information it is a traditional religion based upon an exceedingly simplified concept of the works of Nature. It is by inference from their rituals as reported, an attempt to bribe Nature by various actions and beliefs into a malleable state, so that Nature will function according to the needs of the coven, and what the coven believes to be good for society in general, rather than Nature carrying on in her own sweet way. If we are to believe various interviews carried out by television and newspapers, this has an effect not upon Nature but upon the witch, since there is a report of a witch who claimed that she believed the sun would not rise again if she did not undertake her rituals.

The interesting facet to be gained from such blazes of publicity is that it would appear the Craft has rapidly become an escape hatch for all those who wish to return to a more simple form of life and escape from the ever-increasing burden of contemporary society. In many cases the Craft has become a funkhole, in which those who have not been successful in solving various personal problems hide, while the storm of technology, H- bombs, and all the other goodies of civilization pass by harmlessly overhead.

Modern Witchcraft could be described as an attempt by twentieth-century man to deny the responsibilities of the twentieth century. It is a secure and naive belief that Nature is always good and kind. It is also a belief, or so it would appear, that if you personally can go backwards in the evolution of thought, then perhaps the rest of the world might follow suit. Good enough, the Craft is all things to all men, if it is a simple pantheistic belief to those who think it so, so it has become, since the Mysteries were evolved for all men, and Man was evolved for the Mysteries. Which of necessity leads one to ask what the Mysteries are.

All mystical thought is based upon one major premise: the realisation of truth as opposed to illusion. The student of the 'mysteries' is essentially a searcher after truth, or as the ancient traditions described it, "Wisdom". Magic is only a by-product of the search for truth, and holds an inferior position to truth. Magic, that is the development of total will, is a product of the Soul in its search for ultimate knowledge. It is an afterthought upon a much larger issue, the ability to use a force that has been perceived while searching for a more important aim within the self. No genuine esoteric truth can be written down or put within an intellectual framework of thought. The truths involved are to be participated in during comprehension of the soul. Truth of this degree is not subject to empirical thought and is only apparent to the eye of the beholder, and to those who have followed a similar path of perception. Throughout the history of humanity there have been myths, schools of wisdom and teachers who have shown a way to attain a working knowledge of esoteric thought and

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philosophy by using inference rather than direct method to teach the approaches to cosmic truth. The secrecy of these Masters has nothing to do with protecting the Mysteries, since all that can be said about the Mysteries has already been written into folklore, myth and legend. What is not forthcoming is the explanation. It was recognised that these legends, rituals and myths were the roads through many layers of consciousness to the area of the mind where the soul can exist in its totality. These and their surrounding disciplines and teachings became what the West describes as the Mysteries. The Mysteries are, in essence, means by which man may perceive his own inherent divinity.

During the persecution the adherents of the Mystery system went underground and joined forces with the aboriginal beliefs of the mass, and so became part of traditional Witchcraft. Centuries passed and the meaning behind much ritual was forgotten, or relegated to a superstitious observance to elemental Nature. Much of the old ritual that has survived became ossified and repeated by rote, rather than by understanding. Consequently it has become static and remote from its original purpose, which was to enlighten the follower spiritually. In what generally passes as Witchcraft today there is as much illusion and unresolved desire as there is in the outside world. In the closed circles of some covens there is greater bigotry and dogma than there is in many sections of the moribund Christian church. Many witches appear to have turned their backs upon the reality of the outside world and have been content to follow, parrot-fashion, rituals and beliefs that they know have little or no relationship with the twentieth century and its needs. There has been no cause for a fertility religion in Europe since the advent of the coultershare plough in the thirteenth century, the discovery of haymaking, selective breeding of animals, etc. To claim, as some witches do, that there is a greater need in the world for fertility of mind than before is understating general facts, since Western Europe morally and socially has advanced more without the Old Craft and its attendant superstitions than it ever did with them.

The value of the Old Craft today is that in it lie the seeds of the Old Mystery tradition. Through this the witch may perceive the beginnings of that ultimate in wisdom, knowledge of themselves and of their motives. The genuine Mysteries are open to all, because anyone having experience enough can understand that basic Message. To close the human mind in order to protect it from outside circumstances that are hostile, is not a way to discover that within oneself which is most profound, but a return to a claustrophobic mother who will eventually smother the child. If, as is claimed, the Gods are kind and They are all things, then why does the twentieth century witch run so rapidly away from them in the practice of the "age old Craft"? In fossilised superstitious tradition there are profound secrets hidden, secrets folded within the most mediocre belief and action. These great secrets, secrets of the soul and of destiny, are only apparent in the open light, not in the illusionary world of Ye Olde English Wiccen. If the witches are to survive then the religion must undergo some violent and radical changes. Changes that will open the ritual for examination, so that the spiritual content may be clearly seen. Changes that must kick over many sacred cows to see whether these old cows still give milk.

The inherent philosophy of the Craft was always fluid, and fluid it must become again before it gasps its last breath under a heap of musty nonsense, half-baked theology and philosophy. Witches cannot retreat from the world any longer, there is no room for us in this society unless we have something valid to offer it, and participate in its social evolution.

THE FAITH OF THE WISE

by Robert Cochrane

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It is said by various "authorities" that the Faith of the Wise, when they do believe in its existence, is a simple matter: a pre-Christian religion based upon whatever Gods and Goddesses are the current vogue--full of simple, hearty peasants doing simple, hearty peasant-like things ... things that in some cases complex, nervous sophisticates also enjoy doing in urban parlours. Consequently we have an interesting phenomenon: civilised sophisticates running round behaving like simple peasants--and simple peasants who have never heard of such things! It is also maintained by the same "authorities" that we follow a belief which, as one dear old fellow put it, is headed by a deity "Who is the sweetest woman, everyone loves her." To quote someone else who is just a student of the Craft, "Witchcraft is about rituals," which I suppose to be true, if one cares to accept the definition as witchcraft.

All this worries me somewhat--since I am not a peasant and neither am I particularly interested in being led by a sweet woman, and ritual to me is merely a means to an end. So what is the Faith all about? Admittedly I can only speak for myself, and what I write here are my own opinions, but here goes.

Unfortunately for authorities, students and "mere seekers after truth," the Faith is not about anything that has been written above. The Faith is finally concerned with Truth, total Truth. It is one of the oldest of religions, and also one of the most potent, bringing as it does, Man into contact with Gods, and Man into contact with Self. As such the Faith is a way of life different and distinct from any theory promulgated by the authorities or historians. Within the disciplines of the Faith, man may offer devotion to the Gods, and receive certain knowledge of Their existence by participation in something of the perfected Nature of Godhead, recalling that both within and without which is most true. The Faith is a belief concerned with the inner nature of devotion, and finally with the nature of mysticism and mystical experience. It has, in common with all great religions, an inner experience that is greater than the exterior world. It is a discipline that creates from the world an enriched inward vision. It can and does embrace the totality of human experience from birth to death, then beyond. It creates within the human spirit a light that brightens all darkness, and which can never again be extinguished. It is never fully forgotten and never fully remembered. The True Faith is the life of the follower, without it he is nothing, with it he has contained something of all creation. .

All mystical thought is based upon one major premise: the realisation of truth as opposed to illusion. The student of the 'mysteries' is essentially a searcher after truth, or as the ancient traditions described it, "Wisdom". Magic is only a by-product of the search for truth, and holds an inferior

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position to truth. Magic, that is the development of total will, is a product of the Soul in its search for ultimate knowledge. It is an afterthought upon a much larger issue, the ability to use a force that has been perceived while searching for a more important aim within the self. No genuine esoteric truth can be written down or put within an intellectual framework of thought. The truths involved are to be participated in during comprehension of the soul. Truth of this degree is not subject to empirical thought and is only apparent to the eye of the beholder, and to those who have followed a similar path of perception. Throughout the history of humanity there have been myths, schools of wisdom and teachers who have shown a way to attain a working knowledge of esoteric thought and philosophy by using inference rather than direct method to teach the approaches to cosmic truth. The secrecy of these Masters has nothing to do with protecting the Mysteries, since all that can be said about the Mysteries has already been written into folklore, myth and legend. What is not forthcoming is the explanation. It was recognised that these legends, rituals and myths were the roads through many layers of consciousness to the area of the mind where the soul can exist in its totality. These and their surrounding disciplines and teachings became what the West describes as the Mysteries. The Mysteries are, in essence, means by which man may perceive his own inherent divinity.

Force requires form at this level of being, therefore ritual exists to contain that force. Godhead demands worship, therefore ritual exists to give and formulate that worship. Man needs help, therefore ritual is designed to give that help. It is possible to comprehend Godhead or Force without ritual, since the First Principle of Godhead is present at all levels and in all things at all times--but total perception is not present in humanity all the time. Therefore ritual basically becomes a matter of increasing perception until something of Godhead 's finally revealed, and that which is within and without is partially understood: comprehended in the physical person of the participant until it-becomes one with his total being. The forces comprehended are part of the living person, incorporated into everyday life as part of a spiritual, mental and physical discipline that returns the devotee again and again to the original Source.

Devotion requires proof. Therefore that proof exists within the disciplines of the Faith. The nature of proof cannot be explained, since force can only be shown by inference and by participation, not by intellectual reasoning. The nature of the proof falls into many forms, but amongst the most common are these:

- (a) POETIC VISION, in which the participant has inward access to dream images and symbols. This is the result of the unconscious being stimulated by various means. Images are taught as part of a tradition, and also exist.(as Jung speculated) upon their own levels. They are, when interpreted properly, means by which a lesser part of truth may be understood.
- (b) THE VISION OF MEMORY, in which the devotee not only remembers past existence but also, at times, a past perfection.
- (c) MAGICAL VISION, in which the participant undertakes by inference part of a Triad of service, and therefore contacts certain levels.*
- (d) RELIGIOUS VISION, in which the worshipper is allowed admission to the True Godhead for a short time. This is a part of true initiation, and the results of devotion towards a mystical aim.
- (e) MYSTICAL VISION, in which the servant enters into divine union with the Godhead. This state has no form, being a point where force alone is present.

These are proofs, since having enjoined with such forces, there cannot afterwards be any

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doubts as to the nature of the experience. Man suffers from doubt at all times, but to the participant in such experience, the doubt centres around the reality of the external world, not the inner. The reality of such experience illuminates the whole life.

Therefore it can be shown that the Faith is a complex philosophy, dealing finally with the nature of Truth, Experience and Devotion. It requires discipline and work; plus utter and complete devotion to the common aim.

It can only be fulfilled by service, some labours taking many years to complete. The Faith tolerates no nonsense, and those who would come to it, must come empty-handed saying "I know nothing, I seek everything," since within the structure of the Faith, all things may be contained and are contained. It has survived, in secrecy and silence, the attacks of persecution, indifference and misrepresentation. It is secret because those only who are best suited may enter the awful silences of the Places of the Gods. It is silent because in silence there is strength, protection and a future. It is also silent today, because as the Greeks said "Those whom the Gods would destroy, they first make mad." It is nearly impossible to enter unless the supplicant shows unmistakable signs of past memory and a genuine mystical drive, and is willing to undertake tests that will force him finally to disclose that matter which is most secret to himself. The Faith has no secrets in the sense that there are formulas which can be readily understood and taught. It is finally and utterly the True Faith., standing immovable beyond space, time and all human matters. Therefore it can be shown that the Faith is a complex philosophy, dealing finally with the nature of Truth, Experience and Devotion. It requires discipline and work; plus utter and complete devotion to the common aim.

*Being requested by the Editor to clarify this statement I ask the interested reader to examine the Hebrew letters IHV as they would be in their original and matriarchal form, which will explain something of the basic nature of magical rite and ritual. It should be as clear as the Roebuck in the Thicket now.

ON CORDS

by Robert Cochrane

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Mrs. Basford has raised an interesting point about the real purpose of cords, harvest twine, string dolls, etc. They appear to have originated from the woven strands of Old Fate, the major deity of all true witches. They are, of course, the origin of such descriptive terms as "spellbinders." When worked up properly they should contain many different parts--herbs, feathers and impedimenta of the particular charm. They are generally referred to in the trade as "ladders," or in some cases as "garlands," and have much the same meaning as the three crosses. That is they can contain three blessings, three curses, or three wishes. A witch also possesses a devotional ladder, by which she may climb to meditational heights, knotted to similar pattern as the Catholic rosary.

The Celtic practice of binding the dead, used now as a devotional aid by some modern groups, was originally an indication that the dead person had undergone the necessary stages and purification towards the final judgement and redemption. The actual pattern of the knot was considered to be the important thing; the pattern formed by the lines of the binding being a symbol of secondary importance.

Alexander the Great, by cutting the Gordian knot, announced to all and sundry that he was going to cut his own fate with the edge of a sword. It was the action of a truly brave man, since the knot was bound upon the yoke of the Twin Bulls, the Masters over Life and Death. It may be that when he later built a temple to Nemesis he was attempting to buy off the terrible fate of his former action.

The art of binding is to be seen in one of its best forms in the old craft of thatching. The pegs and binders are traditionally put into a crossed shape, held by a final structure over the roof trees that also has a very close connection with Witchcraft.

The so-called "sacred object" held in such reverence by some witches was in fact a weaver's distaff--and could easily be mistaken for a phallic symbol. The weaver's distaff, bound with reeds or straw, appears frequently in rural carvings and elsewhere. It again has reference to the Craft and supreme Deity. It would appear that the witches were not in the least influenced by Freudian concepts.

There is good reason to assume that the nursery game of snakes and ladders originated in a
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much older pastime connected with binding. One aspect of the snake is that of the Tempter or Destroyer, and the game remains as a lesson upon life: one either ascends by the aid of the ladder, or descends via the snake. The action of the game is still dependent upon the throw of a black and white cube (dice)--a symbol of Fate from ancient times. Basically the cords of binding, as used today, are worked upon with mistaken enthusiasm. Originally they were cords of Fate, woven and bound into a charm for a defined purpose. Sometimes shaped into a semblance of the object or person to be influenced, they were also hung on a gatepost or nailed near to the object or person, preferably in a public place, as an indication of intent. In an Italian spell, the ladder is actually placed in the bed of the person to be enchanted. A beautiful witch ladder, incidentally, was once found in a church belfry: presumably one of the Old Craft could not sleep late on Sunday mornings because of the racket of the bells!

"Cat's cradle" as a game is interesting enough but as a form of witchery it becomes an interesting indication of the complex nature of the Craft. Each of the fingers on the hands of a witch has a defined meaning and purpose. It would be reasonable to assume that, to the knowing eye, the crosses and planes formed by the strings would tell much of a particular ritual.

"ANCIENTS" AND "MODERNS"

by Taliesin

NOTE FROM JOE

Taliesin, the gentleman who wrote this article, was an associate of Roy's. Although in Pentagram they pretended to be of slightly different orientations (in order to stir up controversy and get dialog going, I was told), in fact they were both writing from their experience within the tradition of "1734".

The report of Mrs. Valiente's talk at the Pentagram dinner, together with Mr. Cochrane's article in the same issue, make fascinating reading, and could be said to represent the two extremes of the Craft--Witchcraft Ancient and Modern, so to speak. From the former one gets the Gardnerian atmosphere of sweetness and light coupled with good clean fun, all under the auspices of a Universal Auntie. Mr. Cochrane, on the other hand, is a sort of Kier Hardie of the Craft, a radical thinker calling upon us to leap into the clear light of today—and together search for our souls.

These two viewpoints do show us, however, that there is a fair way to go if the older hereditary Craft is to come together with its modern counterpart. I have experienced both of these versions; the former through my mother and my aunt, and the latter (rather too easily) through one of the many Gardnerian High Priestesses--who, I must emphasise, knew nothing at the time of my connections with the hereditary Craft. This has shown me just how great the gap is that exists, and the hard work that will be needed if we are to close it.

Mr. Cochrane's views, however, are not entirely representative of those of the older Craft. A little more emphasis on the supreme Goddess, and a little less on the sort of soul-searching that can be found in half-a-dozen cults on the occult fringe, would have brought him more in line with the beliefs of the group to which I have the honour of belonging. We believe that in the Craft it is a case not so much of learning something new-- but of remembering, once again, something old.

It must be admitted that there are aids to this remembering; aids towards the sort of knowledge of the Goddess and of Self that we are seeking. One such that I have seen used is the hallucinogenic mushroom/toadstool *Amanita muscaria** and, if an exchange of knowledge and ideas between covens comes to pass, it will be very interesting to see what other methods, old and new, are in use. I feel that we could all be on the verge of something great so far as the future of the Craft is concerned, but how much of this feeling is due to personal longings for a coming together of the scattered pieces, and how much to a genuine belief that it will be possible to join the pieces, I do not know. I have, perhaps surprisingly, found that it is easier to discuss different ideas with members of the "older" covens than with the "modern" school. The latter just do not want to know, and take refuge behind dogma. This would appear rather to substantiate Mr. Cochrane's theory that the modern Craft has become a "funkhole" for those wishing to hide from the world.

I hold no brief for the modern world myself, but we have to live in it, and we must do all we can to improve it and keep it from becoming a radio-active cinder. The things that are being done to the

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natural order of things, both plant and animal, in the name of the great god Progress; the vast waste on armaments while millions starve--these are the sort of evils that must be fought today: whether one believes them to be a natural result of mankind being what it is, or whether one sees it all as a natural consequence of the abandonment of the Mother Goddess for an incompetent Father God. The Craft could conceivably be a force for good or merely another of the occult curiosa of 20th century Britain. The choice, rather frighteningly, is ours.

*I once asked the late Gerald Gardner what he knew of this mushroom, so deeply embedded in the myths of Britain that no illustrator of children's fairy stories-- even today--fails to include it somewhere. He answered that he knew nothing of it and did not himself believe that it ever formed part of the Old Religion. This proves just how well the secret had been kept all this time, because Gardner was completely wrong. I have not only seen a late 15th century recipe for a sort of tea brewed from the mushroom, but I have ritually drunk it. The revulsion against so-called "toadstools" gives us the clue to all this. Many of these fungi are very edible indeed, but countrymen will not touch them. This almost certainly points to a time when certain of these fungi were taboo because of their sacred quality; i.e., they were for eating on religious occasions only--and then probably only by the priestesses or priests. Robert Graves suggests that the English reluctance to eat horsemeat could come from a similar race memory. The "unclean" animals and birds of the Bible are almost certainly the same sort of thing.

A WOOD IN THE WEST COUNTRY

by Taliesin

In the West Country, and I shall be no more explicit geographically than that, there is a wood that covers three or four acres of ground. It is known locally as "Annie's Wood" and is strongly reputed to be haunted. In these few facts, there is nothing really out of the ordinary, and certainly little to stimulate the imagination of any student of the Old Religion. The wood, however, is a sacred spot to a small group of those who still owe their allegiance to The Lady, and this stimulates the mind instantly.

The wood is used mainly as a spot for initiations when aspirant members of this hereditary group are deemed ready to learn something of the mysteries. But there is no trace of the Gardnerian cloak and dagger initiation here, no binding, no oath-taking or flagellation. The aspirant, after being prepared mentally by his or her sponsor, and drinking of the potion, is left alone to spend the night by the three stones that stand overgrown in the centre of the wood. Anyone who has even walked in an English wood at night will readily appreciate that to spend the night there, alone, is a test for only those secure in their genuine desire to serve and, holding on to this desire, unafraid of what they may see. The inquisition on the following day by experienced Elders will determine whether the aspirant stays permanently on the fringe of the group or assumes his heritage.

Now all this is interesting, but the really interesting thing is the story that is told as to why the wood is haunted. The versions vary slightly; this one is contained in a 17th-century book on the area prepared by the local priest. Long ago, they say, there was a woman living on the hill at the foot of which the wood sprawls. She was neither young nor beautiful but men loved her. She was, however, evil and would give her favours to any man. But any man who went into the wood with her was in danger of his life because once a year, while the man she had favoured was sleeping beside her, she would change into a cat and tear his throat out. Eventually she was slain by a monk who wore a magic crucifix that was proof against her charms. The monk burned down her hut and buried her beneath three rocks that he magically raised up to keep her buried.

This story is a fascinating one--although as it stands it is bunkum. Any story wherein a monk or any sort of cleric goes up against what the story calls evil is a pretty clear case of Christianity versus the Old Religion, and this is no exception. Let us look at the name of the wood first--"Annie's Wood." This, I think, is a clear corruption over the years of "Annis Wood," so let us call it "The Wood of Annis," the daylight begins to show-- for Annis is a name of the old Goddess (in Leicestershire she was "Black Annis," but "Anna" and "Angnesse" are all the same name). So we have, I postulate, a priestess of the Goddess living, rightly, at the top of a hill with a sacred wood below who would take a man--a younger man most certainly--as her lover, probably for a year, and murder him as Divine King, probably in midsummer. The alleged method of murder is interesting, as is the transformation into a cat, for Annis is also known as "Cat Annis" although her symbol is more normally an owl. The slaying by the monk is obviously a way of saying that Christianity suppressed the worship of Annis and took over. The raising of the stones is nonsense since they are still there today, are of very great antiquity and form, I think, part of a circle now almost all buried under earth and grass. They ought, I suppose, to be excavated for all to see but the thought of their desecration by the hordes such as descend on Stonehenge would be too much to bear.

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One more link in this interesting chain: the deed to the land on which the wood stands gives as an alternative name for it "Three Sisters Wood"--though I know of nobody who uses it now. The most obvious three sisters that spring to mind are the Fate- Trinity, Ana, Badb and "Sean"ha--known collectively as the "Morrigan" or "Great Queen." They are, as Robert Cochrane has pointed out, the true object(s) of the Witch's worship.

As a postscript, I may say that among the people who regard the wood as sacred there are a quite disproportionate number of "Annes" and "Agnesses." There's an unconscious race-memory for you!

Letters to the Editor of Pentagram

[Pentagram (5) December 1965]

TALIESIN ATTACKED ...

Is it not time that professed witches stopped knocking one another with the attempt to prove that they, themselves, are the chosen ones?

I am sick to death of those who talk about the Gardnerites with their cloak-and-dagger initiations and then go on to describe a much more cloak-and dagger method of staying in a haunted wood all night. This would have no effect on anyone but those with feeble imaginative minds, who still believe in the bogey-man of their childhood days. Why not revive the old story of spending the night in the “Chamber of Horrors?”

As to the descendents of witches and those who claim to have witches’ blood, I would like to remind them that most Britishers must have some witchblood from their ancestors.

It is about time that these self-appointed “Greats” got off their hobbyhorses and came down to earth and remembered the words of the immortal bard, Robert Burns: “O wad some pow’r the giftie gie us To see oursels as others see us!”

The biggest laugh is that all these objectors of so-called “cloak-and-dagger methods” are afraid to come out from behind their own cloaks, and hide behind pseudonyms.

I also thought Pentagram was intended to bring together different covens on friendly terms and not for the purpose of whipping up hatred between different groups by publishing petty insults from nonentities. —

ARNOLD CROWTHER, 397 City Road, Sheffield 2

*As this letter is principally an attack on our contributor Taliesin, we have invited him to reply.—
Ed.*

My first impulse on reading Mr. Crowther’s letter was to leave it without comment of any sort, since it seems to me to confirm, in almost every way, all that has been said about the followers of Gardner—and much, too, that I have heard about Mr. Crowther! On reflection, however, it seems to me that one should not let even such a crude attack as this one pass without making a few observations, so I will take the letter paragraph by paragraph.

(1) I am not a professed “witch.” The biggest difference between the old religious tradition to which I belong, and the Gardnerians is that we do not like the word “witch,” and never use it if it is at all possible to make clear what we mean without it. The unsavoury publicity still attaching thereto through the activities of certain of the modern covens shows how right we are.

(2) A careful reading of my deliberately vague description of the preparations for the rite would reveal that I spoke of a potion being drunk before the aspirant is left alone. This potion would assist

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even Mr. Crowther to a closer liaison with the Gods—though I fear that he would not relish it!

(3) I find this paragraph quite absurd. He speaks as if there were, at some time in the past, a special race in these islands from whom this substance itwitchblood” has been transmitted in the bloodline. I would agree that there is a latent but strong streak of paganism in the British; but that in all of us there is an impulse to take up this modern combination of Saracenic Horned God worship grafted on to a vague Celtic stock—this is nonsense!

(4) In which of my two articles in Pentagram have I appointed myself a “Great?” I am not a humble person—I never have been—but my journeys through the Seven Gates have, relatively speaking, hardly begun, and I had imagined that this realisation of my own inadequacies was keeping what I wrote on an even keel. I know all the rites and rituals that are the stock-in-trade of covens like Mr. and Mrs. Crowther’s, and I have gone through the three theatrical performances that comprise initiation through to the Third Degree Gardnerian-style (all under clan orders, I may add!). In spite of knowing what I do about it, though, I had thought that I was reasonable in my writings. As to what Burns has to do with it—this is too deep for me!

(5) An extraordinary paragraph, this. Mr. Crowther pours his terrible scorn upon us because we will not dance gaily into the light of publicity that he and his minions enjoy so much. Are we perhaps to rival Mrs. Crowther by writing articles for the women’s magazines? Or have cameras at our gatherings to film us prancing rather self-consciously around to the beating of a drum? Or put up a Priestess as the one and only “Queen of the Witches” (pointing out, ok course, that all the others are bogus!)? No, Mr. Crowther, we have had hundreds of years of anonymity; we like it that way, and we intend that it shall continue. We leave the field of publicity to you—have all you want, with our blessings.

(6) Will some kind person please tell me in which paragraph, sentence or phrase of my writings I have been guilty of “whipping up hatred?” I have re-read not only what I have written, but also what Robert Cochrane has written, and I can find nothing to justify the accusation. I feel that Mr. Crowther has wanted to finish this rather breathless letter on a strong note, and has allowed accuracy—obviously at no time his greatest virtue—to slip away from him altogether. As to “petty insults from nonentities”—coming from Mr. Crowther this is amusing but not really worth commenting upon. I leave the Editor to answer the question of what Pentagram is for.

—TALIESIN

... GARDNER DEFENDED

I feel I must write for the very first time on the subject of our beloved religion but do so somewhat reluctantly as I have no wish for publicity as such. I write not as a theologian, pundit, critic or preacher but as a humble, consecrated and anointed Priest of the Wicca who has the responsibility and honour of being Leader to a coven of sincere, reverend and happy brothers and sisters of the Craft. Our High Priestess, a beautiful and talented young lady, could, were she so inclined, attract much publicity to herself and thereby some worldly fame but she prefers to remain quietly anonymous, viewing with true concern and deep interest all which takes place within the realms of the Craft in general and her own coven in particular. It has been wisdom in the Gods that some of those

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initiated into the Wicca have been inspired voluntarily to reveal themselves publicly as witches and so far much good has resulted from their actions; I personally admire their courage and feel that we should be thankful who are concerned in the welfare and future of the faith. I now come to the reason for my writing.

I have noted with more than a little sadness how often the term “Gardnerian” is used by writers and correspondents in *Pentagram*; the term is invariably used in a somewhat slighting manner which many think is unkindly and unfair to the late Gerald B. Gardner who did more for our ancient Faith in a practical way than any other single person in this century. I make that statement as an hereditary Witch fearlessly and with deep conviction for I know for a surety that there are a great many people today who would never have had the chance or opportunity of coming back into their own had it not been for him—and well they, and others, know it.

Dr. Gardner opened the door for many by his writings, radio interviews, etc., and the publicity they engendered. He was necessary at that given period in our history. He awakened by his efforts many who felt the inborn urge to return to the Faith of their forebears and I have positive proof of this from the many good Witches I have met personally both inside and outside the circle. Some there are who unkindly say “Oh, he or she is a Gardnerian;” some there are who appear to think or believe that the Cord, Scourge and Knife are “merely Gardnerian theatricalisms.” They are not; they are true parts of the Faith and were ever with us and ever will be—for no Witch was ever truly initiated except by way of the three things I have mentioned. “Art willing to suffer to learn? is a veritable keystone of the Faith, there being, of course, varying concepts in traditional methods in different covens and districts. Fragments of the Truth appear in ancient localised custom and ritual and these remain for the most part jealously guarded, but there are those people who think and honestly believe that because certain rituals have never been seen or practiced in their particular coven that they must perforce be unauthentic or spurious. The late Dr. Gardner during his long life made an exhaustive study of the Craft in its many fragmentary facets in widely scattered places, and with infinite patience, love and care he sorted and sifted a wealth of information which later he readily and generously made available in his writings. I will always be grateful to him for that. I have myself seen and handled the large black bound book containing hundreds of pages and notes in his own hand, fragmentary data collected from dozens of sources in Britain and overseas. This important volume is now in the possession of a learned High Priestess to whom he gave it in gratitude for her help in collating, tabulating and placing into cohesive sequence and order that magnificent wealth of knowledge he had so patiently amassed over the years. Such secret knowledge of the Old Faith as had been handed down to me from the two distinctly separate family lines of Suffolk and Irish Witches which go back at least three centuries I found, on studying Dr. Gardner’s writings and notes, to be closely similar and sometimes exactly so. Can anyone wonder then why I feel saddened when I read in *Pentagram* of “Those silly Gardnerian practices”—when I know for sure that they are The Truth or contain the Truth! I have listened to many who were close to Gerald Gardner; he was not perfect—but then who is? Judge not a Witch by other religious standards, view-points or conventions, for we are what we are because we know (or should know) better than they what this life is all about. I only wish it were possible for those who disperse to attend our coven at Sabbath and see the beautiful ritual performed by the members, to see the work being done for the sick and needy, to hear the reports of the happy and often remarkable results of the work done at previous Sabbats, to feel the Power and sense the benevolent Presences of the Mighty Dead when the circle is closed and the Faithful enter literally into another realm—happy, naked and free for a while from the cares of this tired old world. It is then, when I see my people, their contented faces aglow with happiness, sweet incense curling upwards, that I realise starkly just how much the

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Craft owes to the late Gerald Gardner. Believe me all who read this that his virtues greatly exceed his faults; allow him his due and let him rest peacefully; let us not be discordant in the Faith but continue to honour the Great Mother and her Consort in whichever way we have been taught, remembering that perhaps one day we will know more and then realise that we who know so very much know but very little for “Great is the Mother who givest all; as thy laws are, so shall be.” Be happy and you will be wise! That is the Truth. Blessed be

.—”MONSIEUR”

Taliesin writes:

Having already commented at length upon one letter in this issue, I am somewhat loath to leap into the fray again. Monsieur’s letter contains more maudlin sentimentality than one is likely to run across outside the stories of Mrs. Tiggy-Winkle and little Noddy, and ought to be dealt with ruthlessly. The writer, though, seems so nice and sincere that one feels the same reluctance one would feel about telling a child there was no Father Christmas!

Leaping into the letter, and wading chest-deep through the coiling sentences and twining metaphors, the basic message would appear to be to the effect that the gospel according to G. B. Gardner is a true and accurate record of an ancient faith native to these islands. I would have thought that Robert Graves had already exposed this as a fallacy, even before Idries Shaw’s book on the Sufis showed the origins more clearly. One could go into a long, long dissertation about all this, but space is limited and I will have to be as brief as I can without sacrificing sense. The curious can carry it further by reading at length the works of Aleister Crowley and Charles Leland in the first instance, re-capping on the works of Margaret Murray, and reading Idries Shah’s book—with particular reference to Robert Graves’ introduction and the chapter entitled “Mystery Rites,” page 206.

Briefly, though, G. B. Gardner’s contribution was to start from Margaret Murray’s anthropological studies, wherein she suggested that the medieval witches contained within their cult definite traces of the ancient fertility cult, which originally owed allegiance to the Great Mother. Dr. Murray rather glossed over the fact that the Horned God of the medieval cult showed unmistakable MiddleEastern characteristics, that the Goddess was never so much as mentioned either by witches undergoing trial or by those who were trying them, and that the allegiance of the covens was given unswervingly to their God.

No matter, this gave G. B. Gardner a starting point, and his own far-from-small intelligence and great imagination, allied to a seasoning of Crowley and a strong injection of Leland’s books on gypsy sorcery and the esoteric Etruscan and Florentine witch cults, produced the greater proportion of what today makes up the rites, rituals, witty sayings, wise saws and general fun and games of modern witchcraft. Sufficient to point out, I think, that Gardner demoted the Horned God to second place, and brought in a female deity whom he identified with the ancient European Moon-Goddess. He found difficulty in giving names to these, and eventually fixed on Cernunos for the god and Arida for the goddess— Cernunos being an antlered Scandinavian god, and Arida being the name given to their Moon-Goddess by the Florentine witches (see Leland’s book “Aradia,” an account of their practices). From this same book came the fairy-tale that Gardner quotes in his book “Witchcraft Today” (Ch. 3, p. 41), which is used as a justification for the ritual flagellation without which no meeting can properly begin. The same story is used as part of one of the initiatory rites.

I am afraid that I view with some scepticism Monsieur's claim to come from a long line of Suffolk and Irish "witches." His very devotion to the Gardner doctrine seems to me to contradict this, though I am willing to admit the possibility that there could be, in different areas, small pockets who have clung to vague memories of the medieval witch cult, and he may come from one of these. But then, of course, this cult was undeniably of Saracenic origin, and bore little or no resemblance to the original Old Religion of these islands, and so we are back to square one again with the creation of which G. B. Gardner was both father and mother.

I have spent some twenty years within the proper circles of the hereditary "Craft" (I do not like this word, but I use it in order that I may be understood more clearly) but I feel that I am still learning. Within the Craft as Gardner has formulated it one may pass through the three degrees in a matter of a few short years—many have done it in less!—learn all there is to know about it, leave and form one's own coven. I was years learning the language of fingers and hands by which we may identify ourselves; a long while learning the ritual significance of the knots on a "witch-rosary" by means of which the first steps into another world may be made. The question asked by the 12th-century Taliesin, "What name of two words will go not into the Cauldron?" is not an idle question within nonsense poetry, but one which I had to answer: not by being told outright, but by intuition with perceptions sharpened by practice and meditation. What do these devotees of the Gardner gospel know of all this? They call themselves a fertility religion, but how many of them can tell fennel from ragwort, belladonna from cowbane, fly agaric from panther-cap, birch from beech, or even wheat from barley?

In view of all I have said, it may be surprising if I now say that I think there is a place for Gardnerian witchcraft in religion today. We are at a point between religions, I feel. The Catholic Church, experienced as it is in sensing change and the climate of opinion, is preparing for the gradual return of the Goddess to power. The emphasis they are putting more and more onto the Virgin Mother is a sign that they realise, albeit dimly, the yearning for a Mother Goddess that is so fundamental. The Protestant Church will never see this, and will die wondering why nobody loves it! So the time is ripe for an alternative—a religion wherein the urge to worship the Creatress freely, and without inhibition, can have full rein. Modern witchcraft could provide part of the answer, but first it will have to put its house in order. The ignorant and the perverted would have to be thrown out of its ranks and, though this would reduce numbers drastically, sufficient would be left to build upon. Then its adherents must, as Robert Graves says, "restore their original hunger for wisdom." This would probably prove hardest of all, but to survive they must do it. The comparative modernity of their rites is no handicap, since the basic tenet, belief and trust in the Goddess, is there. If I have reservations it is because I have yet to meet a Gardnerian who, not knowing my connections with the hereditary craft, has evidenced any real desire for knowledge. They feel cosy and safe in their little house-that-GBG- built! The dark wood outside has no attractions and, anyway, what could there be among a lot of trees?

—TALIESIN

AN HEREDITARY WITCH'S REVELATIONS OF CRAFT SYMBOLISM

NOTE FROM JOE

The following chapter is extracted from "Witchcraft, The Sixth Sense, and Us" by Justine Glass, published in England long about 1966. Her informant for this article was Roy Bowers, and the symbolism he talks about is 1734s. By the way, he said about her, "The woman was a fool and her book a shame to read."

As in all mystery cults, the doctrine of witchcraft is expressed in symbolic form; the only form in which mystery can be conveyed: by which it is safeguarded--since symbols mean nothing to the uninitiated--and preserved almost unchanged through centuries. Symbols are not easily forgotten and seldom are subject to major variation.

Until a high officer of the Craft (a Magister) interpreted many of its sigils for me, never before in the long history of the Old Religion has the inner meaning of its symbolism been revealed to "outsiders" by an hereditary witch. The Magister chose as illustration for its exposition the carvings on the two or three hundred year old menhir at St. Duzec, describing them as 'a complete recapitulation of Craft theology', although the menhir has always been supposed to be a Christian monolith.

He says: 'Although the carving upon the stone (i.e., menhir) is either eighteenth or seventeenth century, and supposed by archaeologists to be a representation of the Passion of the Christian Christ, and depictions of the implements of the crucifixion, it is in all probability depiction of basic witch theology for that area and that time. I have not gone into any great detail since the nature of my oath forbids it. However, within the structure of that oath I have done my best to explain them as I personally would interpret such symbols. It is also advisable to remember that the Catholic Church took over many pagan concepts and symbols and debased them to their own use.

'In the centre of the carvings there is a "God" figure supporting the bell-skirted "Goddess". It corresponds to the copper plate (a photograph of which faces page 64 with its bulls' horns supporting a cockatrice). As in the plate, the arms are bent to depict horns and bound with what would be in practice red and white cords made from wool. The binding forms a spiral pattern, a common magical practice among witches. The depiction of a mother, or moon goddess, supported by bulls' horns is a common motif in classical vase painting, especially amongst the Etruscans. It is usually associated with the bull God separating the heavenly twins.

'Upon the head of the bull God there is a crown comprised of a band and four spheres or representations of the physical elements, and the winds. Beneath the head and arms or horns comes a set of hammer and tongs, another indication that this figure is the God of the witches: in one of the many guises the God is depicted as a blacksmith or Wayland. Apart from mythology and references in folklore, the symbol of hammer and tongs is used to this day by some of the older coveens.

'In the Craft, symbols are read as if the reader were wearing them. Also, symbols placed upon the left are concerned with the Goddess, that is the feminine side of the mysteries, and symbols placed

upon the right are concerned with the God or the masculine side of the mysteries. This placing of symbols is a common form of practice amongst other magical systems apart from the Craft. Therefore when the moon appears in the carving is the feminine mysteries. And where the sun appears upon the carving is the male mysteries. At the bottom of the carving is a statement of ritual and practice, common to both sexes.

'Upon the left side of the carving is the moon looking rightways, usually taken to represent the Goddess in her aspect of the Virgin of the Waters. She is enclosed in a ring, which is again a Craft belief. Immediately below this comes a glove and a vase. The Glove is a symbol as potent as the ancient pentagram and often means much the same thing. Again, the hand from the moon is often used in certain forms of magic. Witches also have a magical system associated with their hands, although this may not be common to all clans.

The object next to the Glove, depicts a vase, which again corresponds to the Moon since it has been used in the Dionysic and Egyptian mysteries, usually associated with the ritual known as "Drawing down the Moon". Below this comes one of the major parts of the feminine mysteries, the flask, used to pour the sacred drink which is the beginning of a form of induced mysticism. Various hereditary clans have different methods, and I understand they may range from a brew made from Fly Agaric to a deadly combination of datura and belladonna or similar herbal poisons. Nearly all genuine witches used a sacred drink or food as part of certain rituals, but it cannot be stressed enough that in the hands of the ignorant or silly such methods are a quick way to the underworld of insanity. It must also be stated that these brews are usually ineffectual unless used in combination with certain other methods and practices.

'Lower down comes a linen tabard, more common on the Continent than in Britain. It has much in common with a shroud, and also possibly with a veil, and though I believe few, if any, British clans wear such a garment, it can be considered a magical garment, much as are the cloak and broad-brimmed hat worn by some English witches. On the extreme outside of these carvings there is depicted a spinner's distaff, a sword and a broom. All these instruments are used by British witches today, and very briefly can be described as follows: The distaff is used for spell-binding along with other things, the sword is a magical implement, and the broom is a very ancient and potent symbol. It is held across the shoulder when in use, and in Norfolk to this day, there is an ancient broom dance performed by MEN, in which the dancer leaps over the broom in a series of cross steps. The broom is the major magical implement of the female witch when prepared properly out of five woods and with a stone at the stake.

'Underneath the carving of the feminine mysteries comes a line of symbols connected with ritual and practice. The three squares are usually coloured black and white, and depict the basis of witch magic, the three foundations or three moons, which mean power over fate. Next to the three squares is what the archaeologists describe as three nails. They can be either nails or knives since three nails or three knives are used in certain forms of magical practice. The nail was often used in the Cotswolds as a binder to a charm, and a horseshoe nail dipped in spring water was considered a prime remedy to use against the 'little people' when they grew bothersome. Nails were often made into rings also. Their actual ritual use is of course a matter of secret. The skull is a symbol of death, and surprisingly a symbol of inspiration. With the crossed bones directly next to it, it means words, or inspiration of the spirit. If the bones had been straightened, as at Clophill, then the ritual takes on a different cast. It becomes one of death and resurrection since to cross the bones is to stop birth, to

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straighten them is to assist birth. The cross bones themselves are a form of blessing along with two other crosses. The whole line ends with a carving of a sacred bell, something normally used to summon spirits. The ritual becomes one of Death and Wisdom. Probably the Bretons drank a poison brew, and then with various other aids made contact with the Fathers, or those of the Craft who help us on earth.

It is interesting to note that the skull be situated directly under a pillar with the cockerel on top. This again is a witch symbol and states emphatically that from the grave comes the greatest impetus to life, and conversely that all things must eventually return to the grave. The pillar and the cockerel at its simplest interpretation (and there is more than one) is phallic

'Upon the right side of the carvings is the masculine mysteries. The ladder, amongst other things, is a depiction of eight stages of progress, leading towards the Sun. These eight rungs are stages leading towards the unfoldment of the Horn Child within the Soul. The Horn child is the child born of the union of the masculine and feminine mysteries. The Sun is Arthur emitting twelve rays or twelve aspects of the Round Table, in which the virtues of the male pagans were depicted. The twelve rays also have another reference to certain gods or seasons. Along with the eight rungs or trials of strength, it becomes the pursuit of the Graal, and to confirm this there is the javelin on the extreme right crossed with a pilgrim's blackthorn stave. The flail or scourge also appears here. If it were depicted with shears and a sieve, the picture would be complete.

'All these carvings support a simple depiction of the Goddess, arms folded in such a fashion as to show two hearts linked together. The Great Mother brings union with male and female, life and death; the great Rose Queen secure in her garden in the east.

'Above them all is a figure, carved in the round, of what could be Jesus. Maybe the Catholic priest who ordered this carving knew the witches and their beliefs, and said, "Here is Christ conquering all". But I am more inclined to think that it does not depict Jesus. To me it is Man, half divine, half animal, pinioned on the Cross of the Elements, born of flesh, dying of flesh, going to another life. And as such it is a description of that ancient prayer, "To Thou who has suffered as we have suffered..." In fact, the whole stone reads like a prayer to that Great Mother whose spirit is everywhere and in all things.'

With the Craft salutation, 'Motte a ye', the witch ends his interpretations of the Old Religion's symbolism. The momentarily-lifted corner of the veil which hides the mysteries falls again....



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First Letter From Robert Cochrane

NOTE FROM JOE

In early 1964, I had been working with "Sean" and what we called the Wichita Group for about two years. It was then that I saw an advertisement for Pentagram and, with his approval sent for and received it. "Sean" pointed out to me that the writings of Taliesin and Robert Cochrane showed that their path was a first cousin of our own.

I was quite excited at the concept of that 4 page publication and immediately was inspired to start my own in the United States. I bought a spirit duplicator and began writing and printing "The Waxing Moon," simply distributing it among the handful of people I knew in Wichita. In mid 1965 I decided to expand and late that year placed a classified advertisement in Fate Magazine for my "FREE Witchcraft Newsletter." I must point out here that "Sean" was quick to ask me why I was so stupid as to call it a "witchcraft" newsletter since we didn't use that term.

Throughout 1965 I wrote to several letters to Gerard Noel, the publisher of Pentagram, and described some of the Wichita group's spiritual activities. These included trips to the cave in Oklahoma where 2 years earlier I had undergone my "initiation" in a manner similar to that described by Taliesin in his "A Wood In The West Country" article.

I sent Gerard copies of The Waxing Moon as I published them, then asked him to run a personal advertisement for me, requesting correspondence with those interested in the Craft, describing my interests, and also offering to send people a copy of The Waxing Moon in exchange for 1-shilling postage. Gerard published that personal in the fifth and final edition of Pentagram.

In late December I received the following letter:

20 Dec 1965

Dear Mr. Wilson,

I read your advertisement in 'Pentagram' with considerable interest; being somewhat interested and involved with the Faith of the People.

I have recently been delving into the symbolism of the ley systems, and corresponding Herme posts that are scattered throughout Europe - and also America. I wonder if you have any knowledge of the Amer-Ind system that was a marked part of the Sioux religion [note from Joe Wilson: Here he was quite wrong. The ley paths were left by the Hopi during their migrations prior to settling in the 4 corners area, not by the Sioux], and which appears to have extended from Mass: throughout the Great Plains, and into South America. I appear to have worded that somewhat badly - I meant the tradition of the ley-path, not the actual system itself. The South American maze leys are of particular interest, since they correspond very closely to part of a tradition that exists in Britain today; albeit the symbolism used is of a somewhat different origin.

I understand from your advertisement that you are also interested in Druidism, an interesting thing is that the original Druids still appear to exist - since I am in contact with an old man, born inside the pale of the Faith, who claims hereditary knowledge of the Druidical beliefs - and it appears that what he was taught as a child and young man, and what is claimed to be Druidism by

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modern sects and historians, are two very different things.

Are you a member of admission, and do you understand the order of 1734? A somewhat rude question, but since I cannot ask the traditional questions in writing, I have to ask somewhat impolite questions.

I understand from the family that there was at one time quite a considerable influx of the Faith into America – in settlements in the Midwest. The symbols used by the state of Texas point towards this being a fact. Some of the neo-pagan traditions of the hill folk also point towards a considerable belief in the religion of the Three Mothers, Kansas being one of the states in which this appears. The Horsemen, of which my father was a member, appear to have settled in force in the cattle and sheep areas, so it is very possible that the clan system is still present in the Midwest.

I appear to have asked many questions and given you no information about myself. I am male, married, a member of the People of two admissions, and aged 35. I know the right and left hand language, the story of the flood, and of the child that survived, I have seen One become Seven, and Seven One, "Whirled without motion between three Elements", as Gwion said - and am still learning how many beans make five, and the number of steps in a ladder. I come from the country of the Oak, the Ash and the Thorn. I am against the present form of Gardnerism, and all kindred movements, although, like 'Taliesin', I believe they could become something far greater.

My religious beliefs are found in an ancient song, "Green Grow the Rushes O", and I am an admirer, and a critic of Robert Graves.

Flags, Flax and Fodder



/s/Robert Cochrane

First Reconstructed Response

NOTE FROM JOE

I showed his letter to "Sean" and "Siobhan" and they approved my continued correspondence with him since I was being transferred to Michigan and wouldn't be under their close tutelage any more. "Sean" confirmed the religious beliefs found in "Green Grow The Rushes O" and furnished me with a copy of the words, with instructions for me to discover the mysteries of the riddles.

This is a reconstruction of my response

December 28, 1965

Dear Mr. Cochrane,

Thank you very much for your kind letter of the 20th. I feel rather nervous in answering because I certainly didn't expect a writer for Pentagram to respond. Your response was quite beyond my expectations. I have read and reread your letter so many times since I received it that I nearly have it memorized. I asked Mr Noel to put in that personal for me so that I might perhaps expand the circulation of my own little publication, a copy of which is enclosed. I feel rather embarrassed at sending it to you since in comparison with your knowledge and writing skills it must seem the arrogant ravings of a rank beginner, which in fact it is.

Please forgive me for my clumsy wording. I'm not very eloquent. I seem to be at a loss for words, so I'll take your letter paragraph by paragraph and try to give some sort of an adequate response.

I have no idea what a ley system is and so I'm afraid I can't give you any information about its existence over here. Although my research capabilities are not good I did try to look up the word in encyclopedias and dictionaries and found no reference to it. The closest I came to it was the word "lay" which has something to do with music. I don't think that's what you were referring to, and so I am quite confused. A Herme post, I gather, is one of those standing stones said to represent Hermes in his phallic form, but I don't know what connection this has with what you are asking.

Yes I have some interest in the Druids, but have very little knowledge. My friend "Sean" who began teaching me the ways that I follow now has implied some knowledge of them but he makes me search and hunt for answers rather than giving them to me, giving me direction, and pointing out when I should look somewhere else or think in a different manner. Basically all I know about them is what I have read in Graves' *The White Goddess* and Spence's *The Magic Arts in Celtic Britain*. In addition I have written to the two Druid orders I found mentioned in Pentagram. The "old order" did not respond to my request for information, and the Order of Bards, Ovates, and Druids sent me some papers that makes me think they are more like a secret society like the masons than a group that actually has some old knowledge. I would much rather know a real person like the one you mentioned but I'm afraid there are none here in the United States. At least none that I can find.

I don't know what you mean by your question, am I "a member of admission". The only thing I know about "the order of 1734" is what Mr. Noel wrote as a lead to one of your articles, that you trace your "craft" beginnings back to that date. I don't find your questions rude, but I do find them puzzling.

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There may have been an "influx of the Faith into America" but I'm not sure what you are talking about. I don't know what symbols of the state of Texas you are talking about. I'm definitely showing my ignorance here. The Religion of the Three Mothers I can relate to as that is something that Sean has been helping me with. Interestingly enough his family raises race horses and has apparently done so for generations. Sean told me he is descended from John Armstrong, the Scottish border bandit. I find that to be fascinating. My own family, fathers side, is Scott, his Great-grandfather Matthew, having immigrated from Scotland and being of the Gunn clan

Thank you for the personal information you gave me about yourself. I'm afraid I only understood the part about your being male and married and 35! But it did peak my interest even more. Let me make some guesses here. I presume that by saying you are a member of the People of two admissions you are referring to your stages or steps in the Old Religion. Sean has told me that there are nine stages in the way's he is teaching me but is very vague about what those divisions might be. As for the right and left hand language, again I can only guess. Sean has insisted I pay attention to the hand alphabet and trees that Robert Graves talks about, and has told me that it's the right track but wrong. He's also indicated that there is a system of talking with the hands similar to the sign language of the American Indians, but told me that understanding it will come much later. I don't know anything about the story of the flood and the child that survived, though I'll admit that that phrase does make me think of the baby Moses being put in a little boat of bullrushes and set to float on the river. Still, that isn't a flood.

Seen one become seven and seven one? Whirled without motion between three elements? These feel very familiar to me, though I don't know what you mean. They sound like the kinds of poetic riddles that Sean talks about from time to time, as do "how many beans make five and the number of steps in a ladder." They are way beyond me right now, but they compel me. I know so very little, but I am obsessed with this driving thirst for knowledge that doesn't seem to be able to be quenched. I guess that's why I have the courage to answer your letter. I must learn and know and grow. I have no choice. As for your coming from the country of the Oak, the Ash, and the Thorn, well this I may have a clue about since Sean speaks of those trees as being the Three Mothers, the Triple Goddess with whom I am in love. I'm thinking you must be saying that you come from the Her. The poetry here causes chills to run up and down my spine, good ones, and the hair to stand up on the back of my neck, so I think I'm right.

I don't know what Gardnerism is.

Quite some time ago I showed the issues of Pentagram that I have to Sean, and his first response was, "Oh good god, not another call to the covens. It'll never work." However after reading them he said that your writing and Taliesin's seemed to be very similar to his own "craft" and that you may be related in that respect, perhaps first cousins. I also showed your letter to Sean and he was quite pleased. He too said that the religious beliefs are in "Green Grow the Rashes O" and I was quite puzzled and asked him about that since the only song I know by that name is one by Robert Burns, which has to do with the appreciation of women (in a rather bawdy sense). He said no, and sang to me the song that I've attached. More riddles! But somehow it all compels me. Is this the song you were talking about?

As for myself, well, I'm rather young, 23, enlisted in the US Air Force, married, and have three children, the eldest is a girl, and the two younger are boys. I had the Air Force change my records

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and dog tags so that they both said my religion was "Druid" two years ago, since I didn't know what else to call it. Strangely enough before I met Sean I was a devout Baptist, and at one time had been ordained as a lay preacher ready to go to seminary. I never made a conscious change, just suddenly realized that that was no more, and that I was this something else whatever it is. Sean dislikes my using the word "witch" so I try not to use it, but sometimes can't find any other way. Regardless, I'm a child of the Goddess and have no choice in the matter. My wife, on the other hand, is still a Baptist and tries to tolerate my interest

I hesitate to ask this, because I'm nervous about corresponding with you, but I asked Sean and he said it's okay I can learn a great deal from you if you will help me. I must know more, like I said, I'm driven, I have no choice. Will you teach me about the Craft? I wouldn't ask without Sean's permission, and even so I feel like I am intruding on you.

I'm afraid this letter is way too long now, so I'll close it and send it, and hope you reply.

What does "Flags, Flax and Fodder," mean?

Sincerely,

Joseph B Wilson

ATTACHMENT:

Green Grow the Rashes, O

I'll sing you one, O,
Green grow the rashes, O.
What is your one, O?
One is One and all alone and ever more shall be so.

I'll sing you two, O,
Green grow the rashes, O.
What is your two, O?
Two, two, the lilly-white boys, clothed all in green, O,
One is One and all alone and ever more shall be so.

I'll sing you three, O,
Green grow the rashes, O
What is your three, O?
Three, three, the rivals,
Two, two, the lilly-white boys, clothed all in green, O,
One is One and all alone and ever more shall be so.

.... Four, O,
.....
Four for the four wind makers,
Etc.

.....Five, O

.....

Five for the symbol at your door,
Etc.

.....Six, O

.....

Six for the six proud walkers,
Etc.

.....Seven, O

.....

Seven for the seven stars in the sky,
Etc

.....Eight, O

.....

Eight for the April Rainers (Reigners?)
Etc.

.....Nine, O

Nine for the Nine Bright Shiners,
Etc.

[Comment from Joe]

Actually, I don't think the song was intended to be a series of puzzles so much as a mnemonic device to help people to remember their "catechism". I know next to nothing of it from my correspondence with Roy, but do have some brief glimmers to give from Sean's talks to me within the Family. These thoughts are from it.

First off the song gives some clues to the manifestation of God and Spirit throughout the year. [I'm using the word God here in the same way the ancient Greeks did -- briefly, and slightly inaccurately, to them there was "God" and then there was "The Gods" which all combined were the "God" they were referring to. Reading a translation of "ON THE GODS AND THE WORLD by Sallustius (approx 362 a.d.) will give better clues to that.]

The Lines:

"One is One and all alone, and evermore shall be so."

This, of course, refers to God, that one essence that was before the beginning and will continue beyond the end. Also the whole of the year.

"Two, two, the lilly white boys, clothed all in green, O."

This is a bit more complex since the line is somewhat misleading. Another version of this verse goes "Two, two, the lilly and the rose, that shine both red and green, O." that gives a bit more of a

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clue, since the solar year was not one we paid so much attention to. Instead each solar year consists of two natural years, Summer - which runs from Bealtain to Samhain, and Winter which runs from Samhain to Bealtain. These are the Lilly White boys, one of whom is thought of as the Green Man who lives and rules through the Summer, and the other who is the Red Man who lives and rules through the winter. At each of those two new years they do battle with each other. At Bealtain Summer defeats Winter and mates with the Goddess to bring forth the fruits of the growing season. This is why he is green. At Samhain, Winter, who has since been reborn, defeats Summer, and in his triumph brings forth the animals for the winter's slaughter or hunt, and this is why he is the Red man. They are "lilly white boys" after their respective deaths because death is the pale corpse.

"Three, three, the rivals."

This is the Goddess in her Triple form as is shown in three different seasons of the year, that of the Nymph, that of the Mother, and that of the Hag. This, as you notice is again the year, but divided into three seasons, each of which is about four of our months long (showing, of course that each of Her three forms also contains three forms). The Season of the Hag runs approximately from November 1st to February 28th, the Season of the Nymph from approximately March 1st to June 30th, and the Season of the Mother from approximately July 1st to October 31st. These dates are approximate since they have been made to fit the solar calendar, when they should really be associated with a lunar calendar, but I don't know how to do that. They really should be moveable times. Each had their own appropriate feast, of course. Why are they the rivals? I'll have to give you the same answer Sean gave me: "(smart assed grin)" (meaning, think about it, it'll come to you, don't be lazy and ask me questions before you work for it.)

"Four for the Four Wind Makers."

That should be pretty obvious, perhaps the Queens of the Wind Gods that Roy briefly mentioned, or perhaps the Wind Gods themselves. Regardless they are the four quarters who bring messages in the wind to those who know how to listen properly. Within the Family they were the Wind Gods.

"Five for the Symbol at your Door"

This refers not to the Pentagram of a 5 pointed star, but rather to a representation of a hand with the fingers spread wide, drawn or fashioned in some other way, and marked with an appropriate symbol in appropriate spot to identify yourself as a member of the Family and showing which branch of the family your lineage came from. It also was, at least in the Family, a means of keeping evil out of the house. Usually this was fastened above the doorway in the same place that a horseshoe was put, and sometimes appeared to be holding the horseshoe.

"Six for the Six Proud Walkers"

This one is a bit more difficult. Hell, it's a lot more difficult. Sean mentioned something about The Wanderers who travel in dreams, bringing news and teaching. They are hard to understand, but once accepted and made welcome tell about fascinating things, some of which are fancy and relate to the world of dreams and spirit, and some of which relate to the world of matter. I know little about it, other than the implication that they do not travel as a troupe, but separately. I have had little conscious contact with or knowledge of any of them.

"Seven for the Seven Stars In The Sky"

Some would mistake this for the seven visible planets of old astrology but that is erroneous. This

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relates to the Seven Sisters, the constellation known as the Pleiades, the Plough, or Haywin. There is another verse that goes here in some versions of the song "Seven for the Queen of Heaven" and that is quite accurate, for, as both Sean and Roy said, "The Supreme Goddess comes from here."

"Eight for the April Reigners"

I haven't a clue! (grin). One of my former wives changed this to the Gabbe Rashes because she thought it referred to the Red Eared Hounds of Hel, but I have my doubts about that.

"Nine for the nine bright shiners."

This refers to the nine major feasts of the year: The Feast of Fools, Imbolc, Spring Equinox, Bealtine, Midsummer, Lughnasadh, Autumn Equinox, Samhain, and Midwinter, called bright shiners because of the major bonfire (created as a need-fire) that was a part of each.

Second Letter from Robert Cochrane to Joe Wilson

12th Night, 1966

Many thanks for your letter, which I read with great interest. You obviously have a deep interest for the Faith, and I will attempt to explain something of it to you - this will be a difficult task, since talking about the People (We describe ourselves as such) is a matter that every hereditary group trains out of its members'. The religion is also more, mystical than most - so words are very poor approximations of what we actually discover or feel about our beliefs.

A 'driving thirst for knowledge' is the for-runner of wisdom. Knowledge is a state that all organic life possesses, wisdom is the reward of the spirit, gained in the search for knowledge. Truth is variable - what is true now will not be true tomorrow, since the temporal truths are dependent upon ethics and social mores - therefore wisdom is possibly eternal truth, untouched by Man's condition. So we come to the heart of the People, a belief that is based upon eternity, and not upon social needs or pressures - the 'witch' belief then is concerned with wisdom, our true name then is the Wise People, and wisdom is our aim.

Some groups seek fulfillment in mystic experience - this is correct if one does not forget the duty of 'involvement' - the prime duty of the wise. It is not enough to see The Lady, it is better to serve Her and Her will by being involved in humanity, and the process of Fate (The single name of all God's is 'Fate'). In fate, and the overcoming of fate is the true Graal, for from this inspiration comes, and death is defeated. There is no fate so terrible that it cannot be overcome - whether by a literal victory gained by action and in time, or the deeper victory of spirit in the lonely battle of the self, Fate is the trial, the Castle Perilous in which we all meet to win or to die - Therefore, the People are concerned with Fate - for humanity is greater than the Gods', although not as great as the Goddess. When Man triumphs, fate stops and the Gods are defeated - so you understand the meaning of magic now. Magic and religion are aids to overcome Fate, and Fate is a cradle that rocks the infant spirit.

Now you know what 'witches' are.

You are confusing 'Lay', a story told to music, with 'Ley', which means in Keltic 'Flat'. The Ley paths were drover's roads, used by the Neolithic herdsmen to drive sheep and other cattle. They were designed to go from one part of a country to another in an absolutely straight line. If you are in what was Indian country, and look along the horizon of hills or plains, you will sometimes see an artificial nick cut in the plains or hills. If you go to that point, you will notice that that mark corresponds to another within eyesight, and so on until you would have traveled either the whole length of Great Britain or Northern America. These ley paths are very strongly connected to the religion of the Wise, since the sheep-herders who carved out the hills also made the stone circles such as Stonehenge, Averbury, the Rollrights, and so on, and likely the great stone medicine wheels found throughout Northern America.

The Herme post is the solitary altar stone that one often finds upon these ancient roads, and if they are approached correctly may be used as places to gain whatever you desire by means of prayer and

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of magic. They are sites of ancient power now nearly forgotten, but still places where more than one world meets. I will see if I can send you some photographs later of such places, since they will help you to find the Amer-Ind equivalent - and there you will find the answers to all your questions, although the form it will take at an Indian site will be somewhat different to how it comes to me. It is at such places that one may see the Goddess become Seven, and then return to One. The Seven are hinted at in the days of the week – but consider those days as feminine not masculine.

Likewise the order of 1734 is not a date of an event, but a grouping of numerals that mean something to a 'witch'. One that becomes Seven states of wisdom - the Goddess of the Cauldron. Three that are the Queens of the Elements - Fire belonging alone to Man, and the Blacksmith God. Four that are the queens of the Wind Gods. The Jewish orthodoxy believe that whosoever knows the holy and Unspeakable Name of God - has absolute power over the world of form. Very briefly, the Name of God spoken as Tetragramaton ("I AM THAT I AM") breaks down in Hebrew to the letters IHVH, or the Adam Kadomon The Heavenly Man). Adam Kadomon is a composite of all Archangels - in other words a poetic statement of the names of the Elements. So what the Jew and the "witch" believe alike, is that the man who discovers the secret of the Elements controls the physical world. 1734 is the "witch" way of saying IHVH.

The language of the hands is complex and I will deal with it much later. The Oak, the Ash and the Thorn are the Names of the Three Elemental Mothers. All this is quite a complex philosophy - I will deal with it later.

Gardnerism is the title to the work of the late and unlamented Gerald Gardner - who, driven by a desire to be whipped, and to prance around naked devised his own religion which he called 'Witchcraft'. As you by now have gathered - we do nothing like this. Since the Gardnerians are very publicity conscious - they tend to give us a very bad name, and will one day possibly restart the persecution. Hence, they are thoroughly disliked.

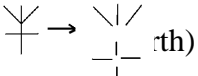
Graves' "White Goddess" contains the Predui Annwn – this will answer many questions if meditated upon - not only does it speak of the seven worlds, but it also tells you how to get there. "Where the evening star and the dark of night meet" is one way.

'Green Grows the Rushes O' is an archers' song from the middle ages. It is somewhat corrupt now from the Christian influence but parts of it are still original - "One is One and all alone, and ever more shall be so".

The Stars on the American Flag are Pentagrams - The steer skull of Texas is another "witch" sign - as is the star within a circle. Diagonal bars and 'V' shaped bars are also "witch" in origin, like triangles, fleur de lis, roses, etc. of heraldic tradition. Coats of Arms contain many pagan memories.

The man I work with is called John Armstrong, and he is an actual descendant of the Armstrongs of Cumberland and Durham. Armstrong was not only a bandit, but also a chieftain of no small merit.

My regards to yourself, wife and children -
Flags, Flax, Fodder

(I bless thee by Water, b  th)

/s/ Robert Cochrane

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This breaks down to 7.

Work out what it means.

Second Response from Joseph Wilson to Robert Cochrane

Still to be reconstructed as of September 25, 1999

Third Letter from Robert Cochrane to Joe Wilson

Dear Joseph,

Many thanks for your letter which I read with interest

You appear to learn with speed. Your interpretation of 1734 is correct. The dialect name for this principle in Shropshire is the Broom, or the Seven Whistlers (so named because some of the Family summoned with a silver whistle). These first and feminine principles are Earth, Air and Water. Translated into the Broom they become Ash, Birch and Willow - the Besom broom that the Family "Turn without motion between three elements" upon. Which is the basic substance of magic, and mysticism. The fourth, and some postulate the fifth, metal, element is the one substance of power given freely to man - Fire. With fire, and its many spiritual and intellectual ramifications, man conquered the world of appearance. Therefore, the four elements conjoined come to mean Female and Male in One - represented by the figure of eternity, 8 or Union. Fire, as such is the province of Alder, the God of Fire, of Craft, of lower magic and of fertility and death. All things that are of this world belong to him, the star crossed serpent. So you come to the true meaning of the Cauldron and the understanding of the Rite of the Cauldron. Bring forth the Star son, and you have Dionysus, the Horn Child and Jesus Christ in one - So the Cauldron is Generation and Re-generation. Taliesin asked 'what two words were not spoken from the Cauldron? A question I now ask you, giving these pointers. The Cauldron at this level means movement, a becoming of life - ever giving birth, ever creating new inspiration. There is within the Cauldron all things and all future - fate. Therefore, there is one state the Cauldron cannot be - What is it? In finding the answer you will come to understand the Cauldron.

As you have gathered, we teach by poetic inference, by thinking along lines that belong to the world of dreams and images - There is no hard and fast teaching technique, no laid down scripture or law, for wisdom comes only to those who deserve it, and your teacher is yourself seen through a mirror darkly. The answers to all things are in the Air - Inspiration, and the Winds will bring you news and knowledge if you ask them properly. The Trees of the Wood will give you power, and the Waters of the Sea will give you patience and omniscience, since the Sea is a womb that contains a memory of all things.

Obviously you wish to know how one asks correctly - This is known as 'Approaching or Greeting the Altar'. There are many altars, one is raised to every aspect you can think upon, but there is only one way to approach an altar or Godstone. There is a practice in the East known as "Kundalini", or shifting the sexual power from its basic source to the spine and then to the mind.

Cattle use this principle extensively, as you will note if you creep silently up to a deer or a cow - since there is always one beast that will turn its back to you, and then twist its neck, until it regards you out of its left or right eye alone. It is interpreting you by what is laughingly known as 'psi' power and that is how an altar is used - with your back to it, and head turned right or left to regard the cross of the Elements and Tripod that are as sacred to the People as the Crucifix is to the Christians.


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Before you do this however, it is necessary to offer your devotions and prayers by bowing three times to the Altar, with arms crossed upon your chest and then turn about the Altar (which for normal purposes should be round, hence King Arthur) the number of the Deity you are invoking or praying to. The Maid is usually three times three - the Mother six times three, the Hag (which is anything but the true title), nine times three. Upon the last turn stop with your back to the Altar, and there begin your great chant. With a group one works in absolute silence, but by yourself it is easier to utter your prayer and meditation aloud until you begin to speak as one possessed'.

Upon this point you will feel as if you are near a great bell that has begun to toll - this is the point of mysticism and magic - then you can achieve what you desire - do not be afraid, since it will feel as if you are in a boat on a stormy sea, and your body and spirit will part company, so that you will feel sensations of being in two different places at once. Then you may journey to them and they will answer you when you are ready - but not before - so there is a long path of work, experience and failure ahead of you. They will also teach you what you need to know - but never confuse what you want with what you need, or else they are loathe to help. It is better to find an old sacred place and work there - rather than attempt it in the places of man. There is sure to be one place within six miles of you - usually in your case an Indian burial ground or stone ring.

I describe myself as a 'Pellar'. The People are formed in clans or families and they describe themselves by the local name of the Deity. I am a member of the People of Goda - of the Clan of Tubal Cain. We were known locally as 'witches', the 'Good People', 'Green Gowns' (females only), 'Horsemen' and finally as 'Wisards'.


Flags are a form of rush, a plant that grows in European waters - so the answer is Flags, water, Flax, being the weavers plant and blue - thus representing the Goddess of Birth and Death (Fate) being the principle of Air, and Fodder - which means grass, the Earth. The ancients swore an inviolable oath by grass roots - the answer will come to you if you think on it.

I will go into involvem  ore fully next letter - since I am somewhat tired.

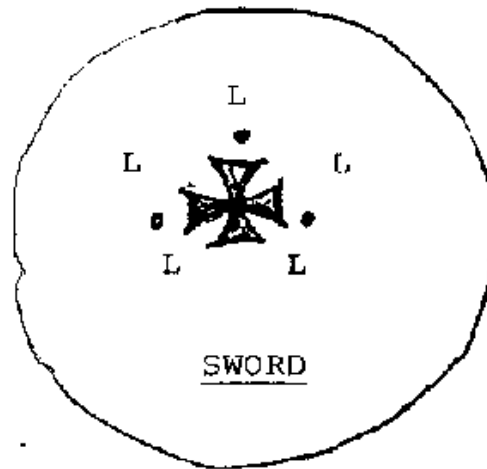
Regards, 3, F's

/s/ Robert Cochrane



A silver or pewter disk for cross of Elements
 - Tripod can be either broom or the three woods bound
 with flax yarn thus  -bind. Upon Altar place thus:

Lights = L



put disk so that
 it is seen easily

Surround ring perimeter with salt, sprinkle with
 water thrown from broom -

Ash from need fire makes outer perimeter surrounding
 Altar.

Incense is used to smoke area before beginning.

Letter from Robert Cochrane to Norman

NOTE FROM JOE

Roy wrote the following letter to Norman Giles at about the same time he sent the previous letter to me. Norman lived in Oxford. He gave this letter, and a couple of others to me, during my tour in England. I visited him twice per week and got as much personal assistance regarding what I called the 1734 system from him as he was able to give. I'm including this letter here because it goes into more detail about the ritual/ceremony outlined in the letter above.

Dear Norman,

Many thanks for your kind letter, and the very good advice in it - however it is not what people said, but what they have done, which has hurt. John has also betrayed his trust – and spoken the name of a hereditary member to the Gardnerian's – who, seeing that it is Taliesin, are now intent upon making trouble for him. As such when the Clans people get to hear about it, John will be put under the Ban - that I am sure of - and you know as well as I do, there is terror and death in that. The thing with Audrey and myself goes much deeper - but as you said - I should not get involved. Still enough of my troubles, and thank you for your attentions and prayers.

I am pleased to read that you know something of the old High Magic, not many do, although many claim to. Can you cast the Mound and the Skull? In fact thinking about it, I am more than pleased, since you are the first person I have met for many a long day who knows something about the Craft. I am in correspondence with a young man in the United States who seems to have a feel for it, but he has much to learn.

The mystery you speak of is that of the Broom. It is the basic magical and mystical practice, and corresponds with the exercise of the Qabalistic middle pillar. Unlike the principle and mystery of St. John though, the principle of Fire is removed, and that of Air put in its place. This practiced every day is the path way to the Seven Gates of perception - Now what is it all about?

Firstly then we must begin with the fundamental practice of the Faith - the correct way to approach an altar.

Have you ever watched cattle? The way one cow will always turn her back upon you and regard you over her shoulder? This, then, is the correct way to approach an altar. The cow is using 'kundalini' to analyse you, to sense out what you are, and whether you are dangerous, and she uses her spinal column as a sensory device - in much the same way as water diviners use a wand to sense water. Now the practice of kundalini is, as you know, the transmutation of sexual energy. So this is where the broom comes in - in the sense that this transmutes the energy of the sexual impulse into the higher grade energy of sensation, feeling and thought. Physically one perambulates a given number of times around the seven sided ring such as seven to call upon the seven stars. One stops in the exact center of the ring, and has the back to the altar, balancing upon the right foot, with the left foot pointing out, and looking over your shoulder at the altar - so that the spinal column forms a

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spiral – which incidentally you have already performed in your turning about the ring. At this point of balance - one begins the first principle of the broom - which equates to that of the Qabalistic Malkuth. Before the altar is greeted though, one prepares the ring by imagining a bright star very far away, and above your head. From this star should fall waves of light, and one should imagine that it is getting nearer - or rather you are getting nearer to it. The light should enter your body through the right shoulder, and work in a spiral downwards, and emit through the left foot upon stopping to greet the altar. As such the ring, which has been censed and purged by whatever method you use, is charged, and this in its turn becomes a well of wisdom - of the water of life. You like the trout spiral in this pool, and then by sheer poetry which should be spontaneous and inspired - take your body in an anti-clockwise spiral until it reaches the base of the spine - Malkuth - which is earth, and corresponds to the anus and the genital area surrounding it. This is the foundation, and the seat of all transmutation, since the area of skin between the anus and the sexual organs is that which holds the super-physical power. Hence broom stick riding, since in the past they rode a staff in order to activate that small area of sensation - and then transmuted it by mental power to the ascending snake. The broomstick was anointed with the flying ointment. I will demonstrate the techniques of the broom when we meet - and if you can get Jill and her mother along since I have a distinct respect for Jill's psychism - I will show you how to approach the Holy Ones - that is the Deities who rule us. In this exercise, and once it is fully carried out and understood - the final stages is that when a sensation of being near a great bell is felt, and your mind and body appears to tremble with the vibrations. It is at this point that you utter the prayer for whatever you are requiring - but always remember Norman - no man has power within himself, we are all but expressions of Godhead. This belief that tricks, or techniques bring power is a blasphemy since the magician is nothing but a channel for the forces he raises by prayer - and prayer and faith are the greatest secrets of them all. To be a channel of the force of Godhead is all we can ever hope to attain. Obviously you are well aware of this - but having told others - I always add this as a precaution, since some people think that power comes from within.

The ritual you speak of is pretty basic, although we begin with movement - for that is the correct way to greet an altar, and end with sitting still. To run about brings an emotional release that should for purity sake be sexually released in its final stages - but for the big prizes one meets before the Knot the number of days devoted to the Goddess awakened, and then upon the knot, invokes the Goddess through 'The dark of night and the evening star meeting together', which as you should know is brought about in the beginning by "in an uneasy chair above Caer Ochren".

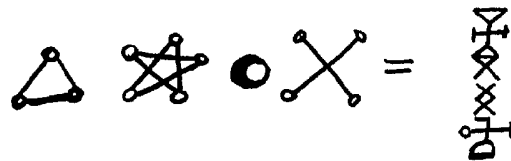
"Spinning without motion between three Elements" this was the way it was in Long Compton, Shropshire, Lancashire and the Isle of Man, and since one of my informants is now a very old man, who has been in it all his life - and understands both the Broom and the Sword - I should think it has been traditional for many centuries. I agree though about movement - but as you know movement of any spectacular sort is nearly impossible once "Bell tone" has been reached, since by then you are verging up on the other world and preparing to enter beneath the hall of the King. Forgive me for saying so but you seem to be confused slightly as to the actual making of power - this of course is not suggesting that you have failed in discovering power, but that you have discovered it instinctively - which will work for you, but for nobody else. The Star of David is, of course, the basic explanation of the Sword and Broom - do you know how to apply this principle, or have you followed your instincts? As such it forms a cross pattern at the base of the throat and forehead - and is extremely difficult to operate, since it is a point of perfect balance of two totally different yet complementary forces – and the Noble Ones are loath to help, since once it is mastered, it gives incred-

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ible power to the master - but in the search for it, one can so easily be destroyed, for it is the genuine philosopher's work and Stone, and twice in my life I have grasped it, only to lose it again.

Really it is impossible to teach this - just as it is to teach someone how to bring the 'Morning Star and the Dead of Night together' by writing. It has to be demonstrated so that faith is created, and so a standard is wrought to work by. As for other rituals - The Cad Goduie and the Predui Annwm by Gwion, who was a poet in the twelfth century, will act as a gateway – since in poetic form (and that means in terms of images, a matter for which you have a gift) the answers are all ruled and laid out for the eye of the seer. You will find these in that very excellent book 'The White Goddess' by Robert Graves. It costs 12/6 and is published as a paperback by Faber. In that book is indicated wisdom, and by unraveling some of the riddles - wisdom is to be found.

Concerning your magic mirror.... with or without the horn? Or do you mean a scrying glass. I know of two mirrors, one the Lady holds by a very old piece of wood, and the other that is between my eyes. One mirror speaks of the trees (eight in all) of the forest, the other speaks of Tides that is still to come.



My question to you as to where the witch wears her garter.....that needs an answer. However let's leave these things for the future. Perhaps we can meet some time in the new year. Perhaps your clan and mine could meet one day and discuss things. Staffordshire and Warwick don't come to Long Compton, maybe they went to another Well May the Hare, owl and pussycat...

Robert



Third Response from Joseph Wilson to Robert Cochran

Yet to be reconstructed as of November 25, 1999

Fourth Letter from Robert Cochrane to Joseph Wilson

February 15th, 1966

Dear Joseph,

Many thanks for your letter which I read with interest.

"I am a Stag Who -- survived the Flood,
 I am a Flood -- That destroyed the world,
 I am a Wind -- Of God moving across the desolate world,
 I am a Tear --The sorrow of Fate,
 I am a Hawk -- The Child who survived the Flood,
 I am a Thorn -- The beginning of Fate (Death),
 I am a Wonder- For I alone transform."

The Song of Amergin, combined with two other poems both of which are known, is like the Qabbala - a poetic commentary upon a religious work. The Song begins with a reference to the Golden Age of Man, in which men were Gods. This age of innocence was destroyed when movement began (Fate). The Child is Hope, borne out of the Flood by a stag of seven tines - and like the early Christian doctrine, the horn child travels the world seeking a place to rest. This is a common legend found in all mystery systems. Now to give a more detailed translation. The Stag is Welsh symbolism - it has seven tines on each antler, and represents $1 \times 7 \times 3 \times 7$, like 1734. It is the Roe-buck, or the inner mystery of Godhead.

The Flood is again symbolic and represents Time. The Wind is the Shekinah, the feminine principle of Godhead - that which the Christians name the Holy Ghost.

The Tear is akin in principle to the passion of Christ. The Hawk is the young Sun King Baldar - Jesus - Buddah - Llew Llaw Gyffes. The Thorn is Death or the process of Fate and as such the first principle, of the Broom.

The wonder is survival of Death –

The Wizard is Merridwen, the Sky re-creating Life out of Death - Now you explain something of the next five lines to me. What I have given is a basic translation only - it is far more involved, and to explain fully needs a considerable amount of time and space. However, it has a rough parallel with some of the Old Testament, and with the Babylonian epic of Gilgamesh – The five lines following are an explanation of the Pentagram, so that the pattern makes:

$$\begin{array}{r}
 8 = 1 + 7 \quad 1 \\
 5 = * \quad 2 \\
 8 = 1 + 7 \quad 3 \\
 \text{-----} \\
 21 \text{ or } 3 \times 7
 \end{array}$$

Now this becomes also = 3

24 = 2 + 4 = 6 or the combined Cauldron ritual, in which both male and female meet - this is described as a Star of David.

I understand that you are corresponding with friend Taliesin - a nice fellow, albeit temperamental. He says that he belongs to a West Country group, and since he is ever so hush hush about it, I wouldn't be surprised. A friend of mine who has been in the People all his life made contact with them some time ago, but got on badly since they appeared to be very snobbish - not at all like the People in the Midlands, who will talk to anybody.

Anyway, this old boy from the Midlands was put off by the cloak and dagger approach - he had to go through practically the whole history before they became interested - but got so fed up that he broke contact - it was a pity, since he was one of the last of the Long Compton People, and from my own experience of him he could have told them a lot. It was he that taught me the mechanics of the wand and stone - which is the secret behind the standing stones, if it is understood fully.

As you say, one is never through with learning about the Faith. It is a process that begins in childhood and continues throughout life. Some modern groups such as the Gardnerians have contained the active principle of belief and faith into dogma and ritual - this limits the process of wisdom severely, since wisdom cannot be contained but must be free to all that seek it. They appear to have confused the actual mystery, which is beyond words, with procedure - and evolved a secrecy about nothing except nudity and flagellation. The real mystery is only uncovered by the individual, and cannot be told, but only pointed to.

Any occultist who claims to have secrets is a fake - the only secret is that which man does not understand - otherwise, all wisdom is an open book to those who would read it. One is discreet about certain things because of blank incomprehension or misunderstanding, but wisdom comes only to those who are ready to receive it - therefore much of the nonsense believed by Gardnerians and some hereditary groups alike concerned with secrecy. There is no secret in the world that cannot be discovered, if the recipient is ready to listen to it - since the very Air itself carries memory and knowledge. Those then that speak of secrets and secrecy and not of discretion or wisdom are those who have not discovered truth. I personally distrust those who would make secrets - since I suspect their knowledge to be small. I was taught by an old woman who remembered the great meetings - and she took no terrible oath from me, but just an understanding that I would be discreet. She did not require silence, only a description of what I had seen and what I had heard and said when I was admitted. The Gods are truly wise - they know the future as well as the past and they admit not those who would abuse knowledge or wisdom.

Wisdom is cyclic - when one makes the discovery, one creates the alchemy that brings an answer -

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and in turn creates more questions from that answer. It is the pussy and hound. When the pussy is pursued by the hound it twists and turns, and turns until eventually it creates a great circle and crosses it's own path. Therefore, Pussy pursues the hound at one point, and not the hound pussy. Symbolically the pussy then becomes the hound, and the hound the pussy- therefore they are but one thing - it is the same with knowledge and the pursuit of wisdom - one thing becomes the other, as also life becomes death, and death life.

What is wise now is the desire for wisdom later. The Cauldron is the same, constantly moving, creating, bringing forth, tearing down, building up, movement - therefore the simplest way of expressing what the Cauldron is not is by saying 'Be Still'. Even death is movement, one disintegrates and is recreated. The past moves in the future, since past shapes the future to come – this is Fate. All things that are of this world belong to the past, the flesh is heir to the sins and wisdom of the past – therefore the past lives on. There is no such time as 'Now' since that would require stillness to create it, and now is an impossible fragment of time - even to think of now is to think of the past. Therefore, and very simply to put your feet on the road – the words are 'Be Still'. Mayhap the true pursuit of man is in capturing stillness - since when the moment of silence is created magically man becomes as God.

The true cross is created out of four circles leaning slightly to the Northeast. It should be seen clearly – therefore it does not matter how it is fashioned. It should have the same quality as the dark mirror - that is it should reflect light softly so that the conscious world is lulled, and the world of dreams may come to the surface. It needs time and practice to use it, but if a genuine desire to see is there, you will see. You will find that it assists in meditation if the gaze is fixed on it while a small light burns nearby.

I understand that in the past the Maid would wear a cloak sewn with little silver discs that the People would gaze upon - and she acted as a medium for the People whilst they reflected upon her cloak.

Flax is a common cultivated flower known as *Linum*. The variety known as *Narbonense* is very good - it is also a decorative in a garden. It is gathered and hung to semi-dry in darkness. When it is nearly dry beat it with a mallet made of wood until the fibres are separated from the stem. This produces a linen 'shoddy'. These are combed out with a teazle head until they are reasonably separate, then spun upon a distaff by a woman who 'sings' to the moon (sounds crazy?) This linen shoddy should be dyed before combing or spinning by Alder bark for red, blackberries (or equivalent) for blue, and bleached in lime or chalk for the white. Your whole length should be measured in this, then seven knots tied in the plait - and then you have the beginnings of a cord which is worn about the waist or neck and used as a meditational device, a la 1734. The remains should be kept in the separate colours and spun upon the distaff. This, used with Mother Broom, and symbolic herbs will assist the cure of most illnesses if a piece is tied and charmed around the afflicted part and three knots tied. I know it sounds crazy but-- from personal experience I know it works. I have seen the common cold cured, cancer of the womb, warts, and bleeding stopped by this yarn - but it is dependent upon the moon's phases, and Mother Broom for the inner workings. The slow process of creating the yarn is a form of alchemy. If your wife uses it, she must not use the Alder, but instead turn to blackthorn for a black thread, but be careful of that yarn for it carries the power to blast.

What is known as 'witchcraft' is full of apparent superstitions that upon reflection have a sound

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scientific basis. Alchemical formula produces a resistance free copper – although analysis shows this copper to be of the normal purity rate, approx: 98%, yet normal copper has a resistance of 7% to electricity. The slow process of creation works its own magic - just in the same way that the innumerable firings of the copper produced a 'normal' article that has an unusual power. This applies to all materials used in working, since they are accumulated and collected carefully, and have power of their own.

It is intent and the love of God in creating the magical substance that transmutes it not any particular power in its own right. The best example of this is woman.

All females, irrespective of species is a lesser moon reflecting the Greater. She is made of three elements, the poor male possessing the fourth. Through these elements, she creates a chain unbroken that ranges from primitive childbearing and nest making to the Goddess woman flying in strange climates. Man is individualized and solitary - lead only by reason or passion. Woman by her physical structure is part of the cycle of evolution, and therefore part of the group soul. You notice in home-making how they create a nest of security, a bond that is shared with all other females, and how the female passion embraces all creatures that have need - a bitch in whelp will mother kittens, etc. The woman, as a possessor of this common instinct, shares experience with the group soul - and what she and thousands of others do shapes that soul for time to come. Therefore, if one observes the way a woman instinctively works reflecting the tides of her body, and of the group soul – one learns about the creation of charms and remedies by 'magic' since the slow tide of growth and protection shapes the group entity, so can another principle, if undertaken as naturally shape it also. A plant grown with intent, a branch cut with intent and prepared according to the natural rhythms of life can affect any natural creature - the only creature it may not affect is man, and that man will be the product of a corrupt society in which nature has become a whore. The yarn spell has everything in common with the instinct that makes a mother knit for a forthcoming baby - each stitch is a spell for protection and comfort, wrought by love. Woman is a magical creature, not because of the tides of her body as Graves suggests, but because she has this power to shape the group entity to her desire and following the tides of her soul she creates magic of no small order in making a home for her offspring. It is the Earth Mother working in her deep instinctive acts and she both creates and influences the group soul. It follows then, in charming, one should follow the tidal movements of the soul, and of the group soul, rather than the intellect and haste of the fire male. A rhythm worked upon like this strikes a resonance in the group - and power contacts are made. Alchemy and transmutation takes place not because of the material or what is done, but because of the resonance upon the group - and the power of the group. A tide is created, and another tide stilled - a balance wrought.

My regards and blessings to you and yours, F,F,F

/s/Roy Bowers

Alias Robert Cochrane

P..S. This month's problem -



Fourth Response from Joseph Wilson to Robert Cochrane

Not yet reconstructed as of November 25, 1999

Fifth Letter from Robert Cochrane to Joseph Wilson

April 1966

Dear Joseph,

Many thanks for your letter - which I enjoyed reading.

I found your interpretation of the five Queen lines of Amergin of great interest, since it shows you are well on the road. Basically, they follow the Pentagram, that is Life, Love, Maternity, Wisdom, Death. Obviously, since the interpretation of the Faith is deeply personal, we differ somewhat in our approaches but basically we seem to be traveling in the same direction. The line "I am a Spear" refers to the Cauldron mystery - the original Holy Grail - in the sense that the Grail (Divine Inspiration) was activated originally by a priest bearing a spear, who like Sir Gawain performed the sacred marriage by thrusting the spear into the cauldron. Symbolically he was taking the principle of life made of ash and steel (Ash the Mother tree - earth - steel or iron the metal of Chronos - Wayland - the God of Time/physical life) and so continuing life by bringing down the principle of movement to earth - literally drawing down the Moon. In thrusting the spear the priest performed an act of love - thus bringing us to the next point of the ritual, "I am a Salmon". Ritually as you will find by reference to the Arthurian legends, he then withdrew the Spear, and cast drops of blood that fell from its tip upon the earth and surrounding congregation. This action was based upon observation of the actual mating habits of the salmon (a fish who anciently represented fertility and wisdom - there are records of trout or salmon being used for divination as late as the sixteenth century). The salmon comes in from the sea to spawn and die, but in dying the male salmon casts his sperm over the eggs - so a sequence of love and death is built up - which idea is confirmed by Gwion's further poem 'Preidui Annwn', when he writes - "Where the evening Star and the dark of night meet together". The ritual at this point is like the Catholic sacrament. The Host has been raised and transubstantiated - in other words spirit and matter have been brought together in the action of the ritual - as spirit and matter may be considered as the Female Spirit, and the Spear as phallic in the sense that the Goat God represents time or physical life, the ritual becomes that of Union or Love.

The contents of the Cauldron are now transformed into the Aqua Vitae - the Waters of Life. Anciently, as Taliesin pointed out, the Water of Life was impregnated with one of the plants that bring dreams such as Fly Agaric mushroom, or the Peyote cactus. However I am not suggesting that you do this, since they have extremely bad side effects and need care, caution and discipline to use efficiently. However, the sacred drink is now administered in the same fashion as the wine of the sacrament. Now how does this tie up with Motherhood? The Goddess feeds us, as a mother does - so in this aspect She is Bountiful Nature - Mother Earth, feeding Her children, in the same way as any mother feeds the child. The priests of Isis carried a dish that was shaped like a female breast, and from the nipple fell a constant stream of water and milk, with perhaps wine mixed in it. So then the congregation at the assembly are fed with the Water of Life - which as you already appreciate is inspiration or spirit brought to earth. This is, apart from the actual physical/differences, exactly the same concept as the sacrament to be found in Christianity.

Then we come to the extremely puzzling line 'I am a lure'. The lure was more than a snare, it was usually an imitation bird or animal used to attract the genuine article into the trap – Why is love a lure? Because it creates inspiration - and from inspiration comes the thirst for wisdom. The onset of physical love is also the onset of the two destructive/creative forces in man. He can be fascinated by the object of his fancy, so that he will forget everything else. The stress of the love act produces poetry and in poetry is wisdom. Therefore, as we English say "A sprat to catch a "Sean"kerel" - something smaller to catch something bigger. The reason why the Goddess of Love in Britain was depicted as carrying a net, was that She ensnares the souls of Her men with a devotion that very few women are able to command. In Her love (this is a hard thing to say) there is death - and She rends Her poets/lovers apart before finally making them all wise. Graves follows this theme in the White Goddess - and there is always considerable truth in it. Be careful throughout your life of Her traps - They will make you wise, but you will sing sweetly and sadly afterwards. She is Fate, the Creatress and the Destroyer. You will understand why She destroys, but the destruction will bring its own sorrow. As the Goddess of Love, She humbles us all at some time - and that sorrow is perhaps Her greatest gift to the moon-struck poet.

'I am a Hill' is a reference to Wisdom, since in vision you will see the Castle of the Seven Gates or Winds, standing upon a gloomy hill, turning four times to the Elements. The Hill is Life the steady climb with its triumphs and disasters to Illumination or Wisdom. It is the Dark Tower that Roland fell in front of; it is the Castle Dolor of the legend of the Grail, the Caer Ochrán of 'Predui Annwm'. The abode of the High Goddess - the One in Seven Wisdom, the destroyer and creator of men. You will die many times to be reborn in this religion, and each little death is the resurrection of new hope and spirit. Whatever Madame la Guiden has in store - the law is that you will overcome - and in the overcoming find spiritual strength. Never be like I was for a short while, arrogant in the knowledge of power, for She soon tripped me up, and brought me home across my black horse, and I like the knights of old lie wounded, and at this moment without hope.

Anciently the castle upon the hill is a very common motive in folk art. You will find many specimens of this in traditional Romany caravans - in that the inner walls are painted with roses (red and white), a roadway with nineteen trees lining it, and a castle at the end of the road upon a high hill. Armorial and coats of arms are also good examples, and about a 150 mile trot from here there is an old inn that has as a sign a castle founded upon three silver spheres. In qabbalism, the sphere becomes the moon - and is known in Hebrew as Yesod, or foundation. Now the three moons represent inspiration or spirit in these aspects: Life, the Virgin; Love, the Mother and Death/Wisdom, the Hag. As such then the hill is representative of the three major sources of inspiration and fate in physical life - the problems that we face are based upon these three foundations - Graves writes they are the poetic theme - but they are the structure of existence before that.

"I am a sow" or 'I am a boar'. This refers to Kerridwen - the greedy sow who in Keltic poetry eats her own farrow. The nightmare fertility and death in one creature - and so we come to the end of the Pentagram. The principle of Fate giving birth to life, then for reasons of her own destroying her own litter – a fact that any pig farmer will tell you about.

As you have realized - the poetry of the ancients was based upon observed natural fact. From the lesser phenomena of nature, they drew conclusions about the greater and spiritual phenomena - reflecting as I do, that there is nothing created but it has a symbolic link with spiritual principles. I am not saying that physical creation has what the Theosophists like to call a purpose - that is something different - but in creation one uses a greater force to create the lesser - and there is an indivis-

ible link between all things and their spiritual counterparts. As you say the Gods are in Man, and Man is in the Gods. You will also find contained within my letters to you, a ritual which is the basic ritual of the Faith - that Of the Cauldron. You know now how to approach an altar, how to create an altar - how to create the sacrament houzle (bread and wine), and what to expect from it. You have in your possession the Broom - later we will speak of the Sword and Stone which is to do with Fire. But now you are girded, and can administer the Water of Life to your family - if you so desire. Remember though that male and female work together - and where the male intellect or fire gutters and burns out, the female water will wear at the problem gently, until it is reshaped and understood. In the final analysis, rely upon what a woman feels rather than upon what you think is right. Of air and earth we have those between us.

Please do not thank me for helping you - you also help me. To describe the Faith is like teaching, but if you teach then eventually the pupil must turn on the teacher, since wisdom is only found in freedom, and teacher and pupil alike are not truly free, since the teacher is bound by dogma in order to explain - and therefore forgoes inspiration. The pupil has to follow the dogma in order to understand the teacher. Wisdom is not dogmatic - and when the pupil becomes wise he must necessarily break from the teacher, and interpret dogma and the promptings of his soul as he sees fit. Therefore I explain to you what I know - but I am not teaching you, you are taking from it what you require - and transmuting these ideas to your own needs.

The buckle in the photograph is a spouted pot used for pouring the Water of Life. You will find all the physical parenphanalia of ritual in it, and much of the symbolical stuff also. [NOTE: THIS IS IN REFERENCE TO THE MENHIR DISCUSSED IN "AN HEREDITARY WITCH'S REVELATIONS OF CRAFT SYMBOLISM". -- JOE]

If you wish I will do a complete reading upon your immediate future - or for that matter upon your complete future. It is easily done.

My best wishes to Daisy, yourself and the children - I sense that it will be a girl, and I got an impression that she will be fair headed. She (if I am right) will live long and happily - and also be wealthy by marriage to a man that she will love.

FFF,
/s/Roy

Fifth Response from Joseph Wilson to Robert Cochrane

Not yet reconstructed as of November 25, 1999

Sixth Letter from Robert Cochrane to Joseph Wilson

April 1966

Dear Joseph,

I received your second letter, just as I was going to post the first. I am very glad you had your wife have come to an understanding - since domestic sorrow is a very big price to pay in order to belong to the Faith. There is no necessity that one's beloved should also belong - since one of the basic tenants of wisdom is that of tolerance. The people have had and experienced many centuries of intolerance, persecution and pain - therefore we make no attempt to convert - but instead we are just content to belong, that being enough in its own right. Your wife probably felt insecure in the face of a belief that inevitably obsesses its male followers - and to many people who have as yet to see the Goddess triumphant, the Faith is a strange and alien belief, intertwined with childhood memories of wicked witches, and later sensationalism from the gutter press. To a young girl looking in from the outside, it must seem frightening, since to her she must have seen the man she loves, subtly change and a side to his character appear that she does not understand - and although this character is not malignant in any way - it is alien to what normally passes as 'normal' in this world. You no doubt have discovered that a whole new philosophy, a new morality, a new personality has begun to awaken in yourself and subtly alter your life - yet in spite of the excitement of the chase, and the desire to know that drives all 'witches', you must try to think of the effect this has upon someone who has not as yet kindled the flame. This is a frightening experience, and one that brings a sensation of tremendous insecurity, especially to a girl with a child in her womb. A piece of advice if I may be allowed to give it; is that no philosophy, no creed, no God is worth more than the love that one human being may give and receive in their life time - this is what I meant by being 'involved'. It doesn't really matter how wise or knowledgeable one is - providing one can love and be loved in return - in this way the Christian ethos of 'loving ones neighbor' is very true. All one needs after that is the witch 'Law':

Do not do what you desire - do what is necessary.

Take all you are given - give all of yourself

"What I have - I hold!"

When all else is lost, and not until then, prepare to die with dignity.

These may sound like peculiar laws, but they are wise and based upon experience - the first is perhaps one of the most difficult criteria to live by - since there is no room for illusion - the second allows you little time for yourself - the third is the keystone of wisdom and the fourth is the basic key to the "witch" personality.

Now how can I teach your wife - Shall I tell her that the Faith is the Mother of all Gods and Goddess's - that Christianity is only a part of the ancient faith, and not the whole, that the People are the direct descendants of the ancient shamans, priests, and priestesses of the Mysteries? Or shall I tell her that the Faith is basically feminine - and in it she will find her deepest self reflected? It has

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been the repository for centuries of the deep feminine wisdom, the protector of the dispossed female - in that it recognises her for what she is, man's total and absolute equal - and the Goddess's representative upon earth. That the Gods created the world, and to man they gave Earth, Air and Fire - and to Woman they gave Earth, Air and Water - and that it was decreed that these elements would be worthless until they were brought together in male and female - therefore the Faith believes that both men and women play their separate and united roles in the comedy we call life - Still this is poetic and to a young mother sounds like a strange language - so I will put into the language of logic and rational thought, something of the Mysteries.

The Faith is made of three parts - of which I know two. The first part is the masculine mysteries - in which is enshrined the search for the Holy Graal - and is the basis of the Arthurian legends. This is the order of the Sun - the Clan of Tubal Cain. Under it come learning, teaching, skill, bravery, and truthfulness. In the distant past, the male clan was lead by a woman who was their priestess and chieftan. This is the origin of the legend of Robin Hood - and surprisingly enough began the Old Testament, and later, Christianity since both Jesus and Moses alike preached a version of the Masculine mysteries - Mithriasm was also a development of this - and the tradition was followed through into the middle Ages when the Plantaganet Kings were officers of the masculine aspect of the Faith (The name 'Plantaganet' means 'The Devil's Clan'). The effect of the masculine mysteries upon the world can hardly be under emphasized - since a very considerable portion of civilization owes its origin to them. To name but a few - Commerce, Lawmaking, Law- giving, Parliament, The early forms of universities and craftsmen's guilds - which lead to knowledge being contained and taught, surveying, all sciences such as metallurgy, astronomy and so on ad infinitum. The masculine mysteries were the direct creators of modern civilization as we know it now. It must also be remembered that originally the Mystery was conducted by a woman - and that she was the presiding genius behind many of the fundamental discoveries that created civilization. These mysteries are depicted as a javelin, a cockerel upon a pillar, a ladder, a flail, a twelve-rayed sun and a ladder of eight rungs and a sword or battle ax. Basically they have to do with control over three of four elements, especially that of Fire.

The feminine Mysteries are the deeper - connected with the slow tides of creation and destruction, of the cycle of life and death. They are best expressed in the pentagram - Life/Birth, Love, Maternity, Wisdom, Death/Resurrection. They are connected with all things that grow - all creatures of flesh - fertility and sterility - the mystery of the woman who is Virgin/Mother/Hag in one person. They are in essence the cycle of life, and the universality of life - and they express themselves in deep intuition and feelings - in other world terms they control the unconscious, as the male controls the conscious. That is they are what the Jews describe as the second emanation of the Sephiroth - emotion, sensation, imagery, empathy and intuition. They are expressed in symbols as a broom, a flask, a cup, a glove, a distaff and a shift - all of which have a symbolic meaning in the Faith. The clan of Women is lead by a man, who acts as a priest, and teaches the feminine mysteries. Each one of these symbols has a value in wisdom, and I will teach you both what I know about them in forthcoming letters. Today, since there are so very few, the old system has broken down and the families teach their children both mysteries, so that the tradition will not be forgotten entirely. In the past the male and female clans were separated except for the nine Rites or 'Knots' of the Year - when they came together and worshipped Godhead. Also, a great deal of traditional rite has been lost - but it will be recovered again one day, since things and thoughts alike do not die, they only change.

It was common for the People to meet once a week - like a service or a teaching session, or even

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to work some particularly difficult piece of magic. As the persecution grew harsher, the meetings became more secretive, and for security's sake the Clans divided and knew nothing of each other. The mysteries were also united so that nothing would be forgotten, yet I personally think it is better that they now divide since there is a mystery in sexual difference, and some things may only apply to men and some things only to women. No man may ever fully understand the mystery of menstruation or birth - and how it affects not only the female body but mind and emotion. No woman may fully understand the male passion for knowledge or craft etc., since it is a part of the male mind in which most women have difficulty in understanding. Yet the Faith teaches wisdom that has to do with both of these aspects of male and female and when it was taught properly as it was in the past it produced some really remarkable people. One of the deepest and most appealing images in the Faith is that of the Virgin and Child - whom the Catholics stole from us as late as the twelfth century - yet the approach of a man and the approach of a woman are very different to this one Image.

I have enclosed a leaf out of a book which has the photograph of a French Menhir upon it - I helped the woman who wrote this book, and explained something of the menhir to her - but she is a fool, and her book is a shame to read since it is only interested in the sensational, and not in wisdom. However, the menhir contains all 'Witch' theology and belief - and if it is studied, it will answer many questions for you. The carvings date from the 17th century, the menhir is at least 2,000 years old. Archeologists believe it to be a depiction of the Passion of Christ, which shows how little they know. You will see upon it both male and female mysteries - with the bottom line reading as the third part - that of the Priest/Magician. Understand it, and you will have the basic groundwork of the Faith. Ask me questions about it, and I will explain them to the best of my ability.

You will be coming to Britain within one year, when you do, come to us when you have free time (or maybe it is me going to America).

FFF,
/s/Roy



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Sixth Response from Joseph Wilson to Robert Cochrane

Not yet reconstructed as of November 25, 1999

Second Letter from Robert Cochrane to Norman

Dated sometime in 1965,

Dear Norman,

Many thanks for your calendar, and especially for the crossed owl feathers upon the back, a blessing only a witch can understand Life...Love...Wisdom, or as we're taught to say, 'Flags, flax, fodder' I return them back to you with my good will. Different traditions, but the same basis. I noticed that you wrote to us in Theban script, which I translate as "Three hundred and sixty-five days of happiness," Ta, ever so.

"Witch" ointments presumably work if they are used upon an empty stomach and combined with one other thing, dandelion stems. The stems cause the nerves to swell and become sensitive to other drugs. It is very dangerous to apply such ointments - they were usually incorporated into drink or food...

The news you gave me of a vision is of interest. You are saying in effect that I am to be awarded the sword. The Gate is that of Fire - The Serpent that of Earth, and the Rake the power that brings the two together. Water and Air is the first admission - Fire and Earth the second - Air and Spirit the last.

I agree with you about the Gods from the East, but as you know not all the Craft accepted the Eastern Gods, many still preferred the Old Ones, and continued the ancient observances. I for one do not like the Eastern Star, but prefer the Mill as did my ancestors. I must confess that I am very interested in that you mention it, since I thought the wisdom about that was almost lost, and it was only through mere chance that I heard about it. It seems to have begun at the end of the twelfth century and ended by the Craft almost being wiped out by the Church at the end of the seventeenth century. I honestly believe the old ones of Britain did not like their people taking up with foreign gods, and I have never heard of anyone getting results from them that did practice the Eastern system and who followed the walnut and the Almond, rather than the Rowan, The Oak and the Blackthorn. Agreed that we still need to be careful, but this time even more, there are enemies within as well as without the Castle, and we do not trust anyone who cannot give the true signs today. I think that the Craft will come back, but as you say in a very different form. I was in Wales last week, and you could feel the Old Forces stirring in the mountains. I think that maybe Our Lady will come down to earth once more and we can begin all over again.

I am very sorry to hear that your girl died, I can think of no greater loss than the person one loves. In the Craft maybe, love is even deeper than it is amongst others, since the two walk such a close path together in that strange half world that only the Crafters can know or understand. The Craft is something born or something given in love, once the gift is received there is no going back, once a "witch" always a "witch" and it is there forever. I am sure that your girl often comes back to you, as only "witches" will, there is an old story in my family in which it is said that the "witches" heaven is in the setting sun, and as the old song ends:

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There you and I my loves, There you and I will lie,
 When the cross of resurrection is broken
 And our time has come to die,
 For no more is there weeping
 For no more is there death
 Only the golden sunset,
 Only the golden rest.

Jane and I give you our word, and our thumbs, that we will help you as best we can, and however we can.

Wise and blessed be,


Roy and Jane Bowers


Your symbols read - ≡ ||| Δ are all ☆, ≡ ||| Δ ot

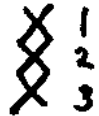


can also be  this one is to me  or 


for the top and  or love for the bottom -

wisdom (death + power) and love - we say Δ viii

the others all are  or phases of the moon suitable

for  the v^X are all variations upon

 and , try this one  what direction?

Incidentally  is a Quabbalistic symbol. It means

Iron or Saturn.



Third Letter from Robert Cochrane to Norman

Dated sometime in the spring, 1966

Dear Norman,

Thank you for your letter which I read with very great interest. I take it that you write in symbols, and your descriptions of Two Kings, and Two Queens are purely symbolic, since we have something very similar in my own branch of the Craft.

I was worried of the outburst of symbols. My own conclusion is that you were probably still suffering from the after affects of nightshade wine, but even so I didn't want to push the issue at that point. You should really be careful, since all dream drugs can have a very dangerous side as well as a marvelous sensational side. There is a place in the other world (if place is the right way to describe it) which is literally chaos, and can destroy the human mind. In the past they had very careful directions and sign posts to help the congregation over the difficult way. Today much of those directions have been lost.

I read your remarks upon the practices you follow with interest, and perceive in them a conglomeration of various ideas that are not strictly of the Faith I know. The animals you speak of I do possess a very considerable knowledge about, and I can assure you that a rat, as distinct from a mouse is the last shape to be assumed by Long Compton, any more than an alder rod would be used in a ritual devoted to the Mother of the Waters. Trees, like animals have a use and a meaning - and combined with a maze pattern of the right sort and understanding, form a series of compound images that produce necessary effects, and lead us into the place in the otherworld where we may gain wisdom. Taliesin was too fond of relying upon Toad, and the Taniast have lost because of this. Glorious dreams may be valid, but unless they have a reason for 'becoming', they are of little use except in convincing the devotee of the beauty or horror locked away in his own unconscious.

We have been pretty busy recently, organizing a magical group along the Seven and One basis, as opposed to the old rural Twelve and One. The Clan seem to be responding, and our ancestors are appearing to give their approval, that is the only approval that counts for us. The Hallows of the Covenant went off all right, had to cover up somethings since strangers were present, but we got through a few results. Sorry about not bringing you along, but since it was already overbalanced with outsiders, there was not very much else we could do. We could not have helped you under those circumstances at all. The summoning of the Hound and the Raven had to be done symbolically as it was, and there were only four of us who knew what we were about. Still one of the outsiders said she had a vision of the Old Queen, and Old Tubal was definitely there. Not a bad night out all in all.

We have been experimenting with the balanite and ash, and find that even without certain aids, it works remarkably well combined with a witches cradle. As far as we can see, it has two effects. One is the activating of the power in a human body, and the other is moving a center of power from one point to another. The thing that did strike us as interesting was that even without the cone of power being present from the ring, it works as an activator. It evidently affects the nerve and mind power

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that has its center just over the front of the head. The Indians call this a "Chakra", and it is supposed to spiral either left or right according to the sex. In sick people it looks like a closed flower, and in a psychic it looks like a vortex moving round. I have felt and seen this effect at times, so it is true I think. Now from what we gather, when you move the cleft stick down, it also affects the other centers on the body, such as the one just under the heart and above the sexual organs. In other words, it is a far more advanced method than that used by the ceremonial magicians who do all this by breathing.

Presumably combined with a witches cradle, it helps the spirit to leave the body, anyway this is what we did with it. Also working in a ring, once the power has been raised, it joins the directional power of the Maid or Master to the power of the group, and since the Maid has been instructed to go in a certain direction, the whole group will follow and anything that happens must be shared by the group. It is very interesting.

Now the idea of using it over water, bound to a wet tree such as a willow is interesting also, since it is forming a perfect link for the power to flow from heaven to earth, or earth to heaven according to which way the ring is being turned. As you already know, power must form a complete chain otherwise it will not work, since "witch" magic is like "witch" Gods, it is from the highest to the lowest, from the lowest to the highest. All is One, and one is all.

Thank you Norman for teaching us so much.

Obviously, I cannot leave the matter like that, so here is a piece of knowledge that will help you, and which will explain about the Castles and Kingdoms. I have enclosed it, and I hope you will understand it, since it is really a map of the other worlds, you are welcome to use our names, or use the ones that you know personally. But I will guarantee that this works, if it is combined with things that both you and I know, but will not write down.... cords smoke tapers ... etc, etc. When the time comes pass this, and the other things which we have discussed, on to Mr. Wilson, whom I am afraid I will not see.

Flags, Flax and Fodder,

/s/Roy

ENCLOSURES

AN INTRODUCTION

Herewith is the basic structure of the Craft....

Prayer to Wine and Bread

AN INTRODUCTION

By Robert Cochrane

I am a member of a cuveen, and come from a Crafter family, in which the Craft has been practiced for many generations. The local cuveen is small, consisting mainly of men, and of recent making since the last of the old Windsor cuveen died, when my mother was a girl back in Victoria's time. My mother helped her occasionally as a 'Maid' for scrying, but she did not tell her too much, and you may know her through reputation, her name was Mrs. Blomfield, and she was of high degree. As for my own Craft, it comes from the Midlands where my people originated. My family tell that my great-grand father was Grand Master for the whole of Warwickshire and Staffordshire, with some sixty "witches" under his care. How true this actually is though, I cannot say, although my aunt swears it is so, and she has a very impressive collection of "witch" things inclusive of a Maze that must be many centuries old. It seems to work out in the clan I belong to since we are interested in the old High Magic.

There are very few genuine cuveens left in Britain, most of the people who appear on television or in newspapers are fakes, and seem to originate from a man who lived on the Island of Man, and who made up the whole thing from his own head. I personally have very little time for them since they seem to be more interested in dancing naked than the real Craft, and as you know those sort of lies do nothing to help the real Craft.

I am married, Jane, my wife is a Crafter also, and my son Adrian, has all the markings of the pellar. Typical Craft, Jane and I met, fell in love and were married three weeks later. We have been together Fourteen years. We always work together, and I have found that from this we always get good results. Men and women are mirrors of each other, power cannot flow from man to man or woman to woman, it must flow together and mix. Not that we use power all that much, but when we have to, it works between Jane and I.

Nearly all the others have their hearts in the right place, but are inclined to use their brains too much, and not their wisdom. The small group I belong to falls into this trap, and I get very tired with trying to show them what is under their noses all along. A Crafter is born not made, or if one is to be made, then tears are spilt before the Moon can be Drawn.

What I can make of it, and I have been looking hard, the old Craft is nearly dead. Various groups of people call themselves witches, but this in many cases is an excuse for high jinx and tawdry orgies, rather than genuine Craft, although some of them are genuine enough in their beliefs. The real Pellar wisdom is almost lost, and the Gods are almost forgotten, yet today for the first time since the Christians came, more people are genuinely interested in the Craft from the religious and devotional viewpoint. I suppose the Industrial Revolution and the two wars are to blame really, but I think nearly all Pellars today work alone or nearly alone, with just one or two small clans still surviving, the real old ways are past, and it seems to break my heart when I think about it. Still enough of my miseries, you no doubt have enough of your own.

I am trying to bring up what I know of the Craft, and apply it to the way of thought today. To do

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this I have had to read a tremendous amount about the old pagans and see what fitted and what didn't, and shape the religion as it was originally. To do this I have had to break away from the Knife and the Horn, but also keep them and make them into something slightly different. The Moon and the Mill -- I have managed to bring that back to its original shape and symbolism, and ended up with the Castle, which seems to me to fit the old legends more correctly, and it works very effectively, but to do this I have had to alter, and this by Craft standards is terrible, the old Ways quite a lot, but as I said High Magic, and its attendant philosophy, is what we are interested in. Many of the old Craft ways were good and effective, but nobody knew why they worked. We do now.

The power comes not from what I know, but from what I am - and this applies to you also. Human beings are alchemical metals - and we change from dross to gold slowly. Personal power is a little bit of gold in the dross - and it does not matter what the person knows, or how well educated, or how clever he or she is - it is the work of Godhead on that person, and the gold increases according to how it is cherished. Differences in personality make for nothing - or in religion or creed - what counts is the person. You have as much of that as I and no book will ever contain it - for it is the gold of spirit - sometimes dulled by foolishness - other times shining bright. It is only bought by our personal search for the Graal, the Holy Cauldron, and the price is always blood and tears. The Gods give to man - but man always repays in the God coinage. Each of us pays in our little crucifixions, and all ritual must be a prayer.

In my way of thinking it is not what people know about ritual and symbolism that counts, but what they basically desire from the ritual, irrespective of what form the ritual takes. The important issue is not what form a ritual takes, but what force it invokes and shares amongst the participants. As far as I know there are three basic rituals common to all members of the True Faith. One is the ritual that reaches the common pool of TOTAL knowledge, what the Qabbalists describe as the Akashics; this is a simple and straight forward matter. TWO is the ritual of force, in which various degrees of heavenly force is invoked and applied, again going to a godhead in the Akashics, and three, three is the most important one of all in which the participants invoke mystical energy, and this experience is shared by the whole group. Therefore, these things are essential to the structure of any part of the three basic rituals -- Emotion, Symbolism, Direction and Aspiration. Admittedly other aids are used, but the four motive powers above and one other, Unity are the basis of any ritual that will work properly. The other ingredients are the perfect couples and a suitable leader, and most important, the Godhead present in physical and comprehended form.

Within the structure of the laws (and they are laws) above, the bits and pieces, the articles, the words, etc. have value, but outside such a basic structure, whatever is used has no value at all except maybe to lead on into the level of Maya or delusion.

As such, dispensing with various theatrical aids, (which are also necessary) a ritual that covers all three traditionally is that which embraces the Three Mothers. Fire, Water, and Air. As such it is very simple in format, the leader is male, and the structure of the rite is to do with eating and drinking. In fact, the original form of the Sacrament of the Host, embracing unlike the Christian Sacrament, the principles of the Sun and the Moon.

The male and females do not dance or pace round a ring (although that again is done for other things) but stay still, and a Maid is not used for such work. Incidentally the concept of a Maid historically comes from either Spain or Italy, and as such was to do with matters connected to a different religion that was relatively speaking, modern. Now the ritual I have spoken of can be traced by symbols and by grave goods many, many centuries back to the Neolithic period, or early stone age. A sun symbol as such is still the form of a consecrated 'host', and means literally resurrection. The concept behind the Horn Child has much to do with this.

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Herewith is the basic structure of the Craft.....

In the beginning there was only Night, and She was alone. Being was absolute, movement was there none. Being force without form, She desired form, and since She desired, that form was created.. Woman. Being Woman, She desired union, and created Man from Her North side.

Having created Man, She discovered love, and so all things began. Here was the first of all sins, Desire. From desire sprang all movement, all Life, all Time, all Death, joy and sorrow alike.

From the Gods came seven children, who created seven worlds to rule over, and they formed a halo about the Great Gods as seven stars. They also created Earth, Air, Fire and Water, and gave these lands to four of the seven Gods. These Gods each live in a separate land bounded by the great Gulf of Annwn, which is the land of Chaos, and unredeemed souls.

The lands of the Gods are then:

A Castle surrounded by Fire that lies upon the East, ruled over by Lucet (The divine Child). The Supreme Goddess comes from here.

A Castle under the depths of the Sea, laying towards the West, ruled over by Node.

A Castle in the Clouds laying towards the North, ruled over by Tettens.

A Castle builded upon the Earth and surrounded by trees, laying towards the South, ruled over by Carenos.

To each of these rulers was given a wife, that sprang also from the love of the Gods. Each of these lands had power over human endeavour.

Lucet is the King of Light, Fire, Love and Intellect, of Birth and Joy.... The Child. He is visualized as a bright golden light moving quickly, with wings. Thieving and mischievous. Sometimes he comes as a tall golden man, moving rapidly, other times the wings of Fire surround him, but few can face that vision without aid from an even Higher Source. At times he is winged at the foot; at others upon the head, behind the glorious hair.)

For Thy Kingdom is past not away
 Nor Thy Power from the place hurled.
 Out of Heaven they shall not cast the day
 They shall not cast out song from the world.
 By the song and the light they give
 We know Thy works that they live
 With the gift Thou hast given us of speech
 We praise, we adore, we beseech
 We arise at Thy bidding and follow
 We cry to Thee, answer, appear
 Oh Father of us all Paian Appollo

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Destroyer and Healer hear!

In the North lies the Castle of Weeping, the ruler thereof is named Tettens, our Hermes or Woden. He is the second twin, the waning sun, Lord over mysticism, magic, power and death, the Baleful destroyer. The God of War, of Justice, King of Kings, since all pay their homage to Him. Ruler of the Winds, the Windyat. Cain imprisoned in the Moon, ever desiring Earth. He is visualized as a tall dark man, shadowy, cold and deadly. Unpredictable, yet capable of great nobility, since he represents Truth. He is the God of magicians and witches, who knows all sorcery. Lord of the North, dark, unpredictable, the true God of all witches and magicians if they are working at any decent level at all. A cold wind surrounds Him, age and time so ancient that it is beyond belief flows from Him. Dark is His shadow, and he bears a branch of the sorrowing alder, and walks with the aid of a black-thorn stick. Sorrow is printed upon His face, yet also joy. He guards, as a rider upon an eight-legged horse, the approaches to the Castle of Night. He is also the Champion of the glass bridge after the Silver Forest. Cold is the air as he passes by. Some say tall and dark, I say small and dark, speaking in a faint voice which is as clear as ice.

(Lucet and Tettens are the Twins, the Children of Night and the Serpent, brothers and some say one and the same person. Fire and Air, growth and decay. One looks forward, the other backward. One creates, the other destroys, Castor and Pollux.)

In the South lies the Castle of Life. The ruler is named Carenos, He is the Lord of animals, of joy and of passion. Ruler of the woodlands, a wild hunter, yet the God of happiness, fruition, fertility, equivalent to the young Dionysus. Shown as a horned figure, with curling rams horns. He is the God of the fertility cultus, and everything about Him is connected with life, growth and strength.

In the West lies perhaps the most complex, and the greatest figure of them all. The God of Paradise, Node. He is the God of Rest, Sleep, Achievement, fruition of labour, spiritual growth. He is also noble, ever fighting against evil, and is equivalent to King Arthur. He is also the God of the Sea. He should be seen as a mature man, with golden light playing from Him, and a lion at His feet. Eyes that are wise and sad. He is the King of all true wisdom.

These four Kings are the reversed pentacle, thus [hexagram] and the fifth ray is turned into six points, or three and three, which in part represents Old Tubal Cain, or the All Father Himself. Hearne.

Above the Head of the Moon, as shewn in the diagram lies five (seven) other stars, known as the Goddesses, that is they are to be seen in The Plough or Haywain. They fall into this sequence: Life, Love, Maternity, Wisdom, and Death. Since I maintain that knowledge is understood more fully if one has to work for it, I leave you to fit your own interpretation upon the five (seven) Stars, and how they fit as Queens within the Castles. By looking at the diagrams of both the Moat and the Mill, it is possible to see how they become Queens, and also why in ancient mythology, why the Queen was always considered to play a harlot, or fallen woman. In other words, by the juxtaposition of King and Queens, it is possible to work out a magical formula concerned with (a) aspects within the Mask, as one would use a Qabbalistic tree, and (b) an insight into the control of the four basic elements.

It was considered in the past that Man could help the Gods, as the Gods helped Man. In fact, you will find that in many fairy stories, they deal with this matter allegorically. It is from these and many similar stories, i.e. Sir Gawain and the Hollen Bush; Tristram and Isobel; Launcelot and Geneveve,

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and others that a pattern of magical myth and legend may be woven, often with surprising results and effects. To effect a magical ritual of this nature, one enacts it with various implements and tools that have the same symbolic meaning as the Gods involved.

It was from these unions between Gods and man, that the art of magic began. To those who have eyes, ears and a heart that is pure. These deepest secrets are written upon the clouds, in the bark of trees, in the movement of water, and in the heart of fire. The genuine mysteries are open to all to see and rediscover. There is no secrecy surrounding them. There is a great river flowing and twining round all creation. Rushing out of Annwn, binding the seven kingdoms together, and returning to Annwn in a great waterfall, under which all must pass eventually. The name of that river is Time and the place of Darkness to which it returns is not only Hell, but Heaven also. It is time and time alone that binds us to blindness, and it is love and love alone that will let us see the golden heart of the mysteries.

These are the subjects we will be dealing with over the next year, and examining the basic content.

The Five Rings of Power
 The Four Castles and the Keepers
 The Four Tides or Rivers
 The wisdom of the Seventy-Two herbs and trees.
 The art of the Mirror
 The art of the Kippen
 The art of the Stang
 The art of the Bone
 The power of the Seven Planets
 The power of the Sun
 The power of the Moon
 The power of the Stars
 The art of the Three Knives
 The art of cords and binding
 The art of symbols and their interpretation
 The power of desire
 The power of will
 The twin Snakes

THE RINGS OF POWER

The Rings of power fall into this order:

1. The Wheel of Life
2. The Moat
3. The Mill of Fate
4. The Necklace
5. The Ring of the Doorways

The Wheel is the basic creation of "witch" magic. It is a vehicle of worship of the Goddesses over Life, Love, Maternity/Maturity, Wisdom and Death. In the center lies the heart within the coffin, or

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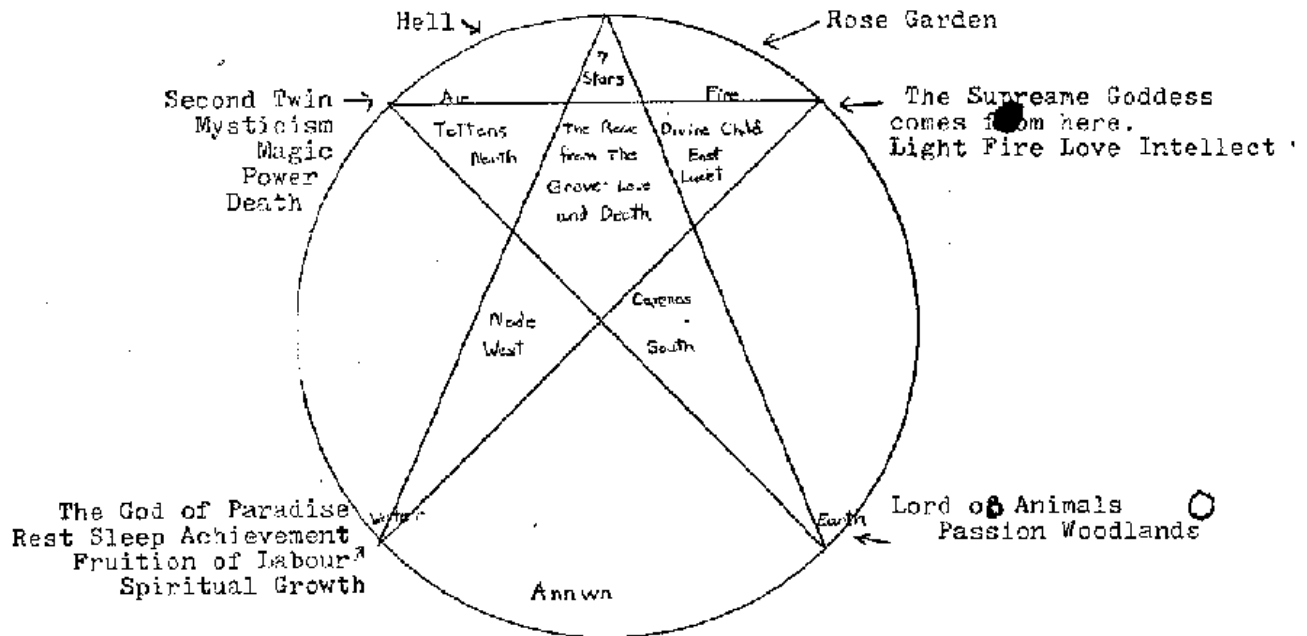
as it is known in the Craft, the Rose from the Grave. Love and Death.

Basically, it is the most simple of all the Rings, but also the most complex. It corresponds with the Garter, or Ladder of Devotion, and the Ring, like the Garter should be fastened upon the knot of Death. It's main use is in rituals of Death and Ressurrection. In actions of worship, it is a religious device used to draw down the power of the Goddesses invoked, standing upon the horn of the aspect invoked. It is blessed in the Name of Love, water and fire used to drive out evil from the five points, swept and garnished and censed. It should be enclosed three times with Salt and Chalk. That is life and the power of the Moon. Upon certain operations, it is permissable to light a fire in the center, thereby creating the Rose of Passion, or unity. On no account should it be used for an operation of cursing, neither should the "witch" work widdershins within it. It is the vehicle of the Horn Child. By simple meditation, it is possible to find more points than five, in fact there should be twenty-five, with One more.

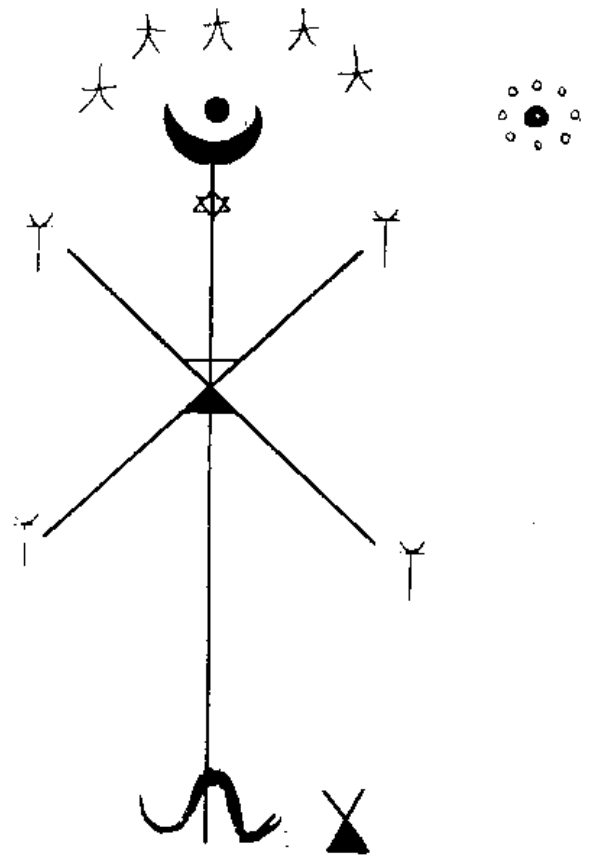
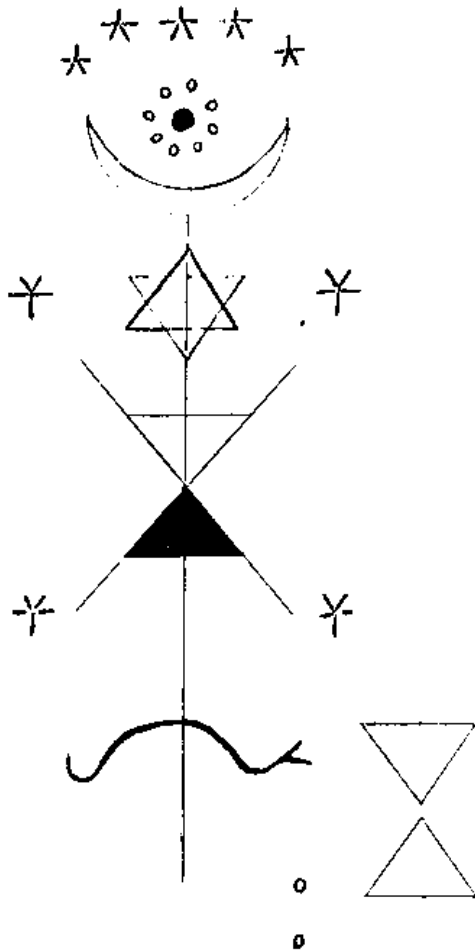
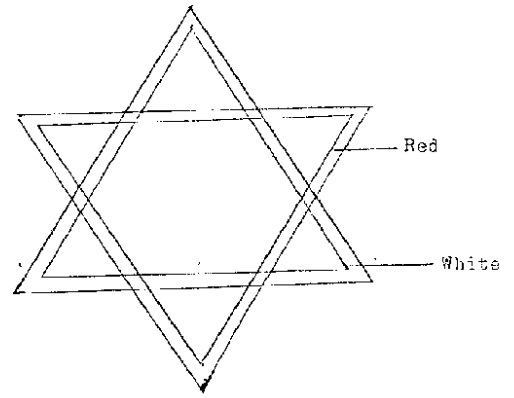
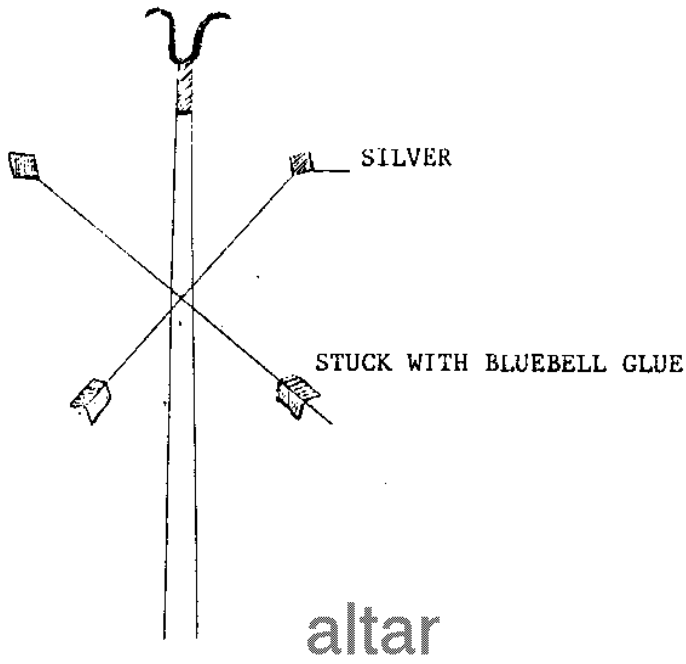
Attached
Drawings

The Wheel of Life

Use in Rituals of Death and Resurrection.
 Stand on Horn of aspect invoked, enclose with ash chalk salt
 Each of these lands has power over human endeavor.



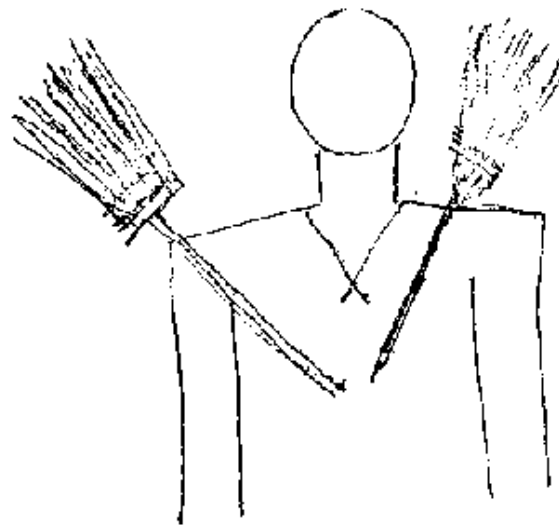
Above the head of the moon lies 7 stars.
 The Goddess is to be seen in the Plough or Haywain.
 Fall into this sequence: Life/Love/Maternity/Wisdom/Death.
 Light fire in center creating the Rose of Passion or Unity.



THE MASK

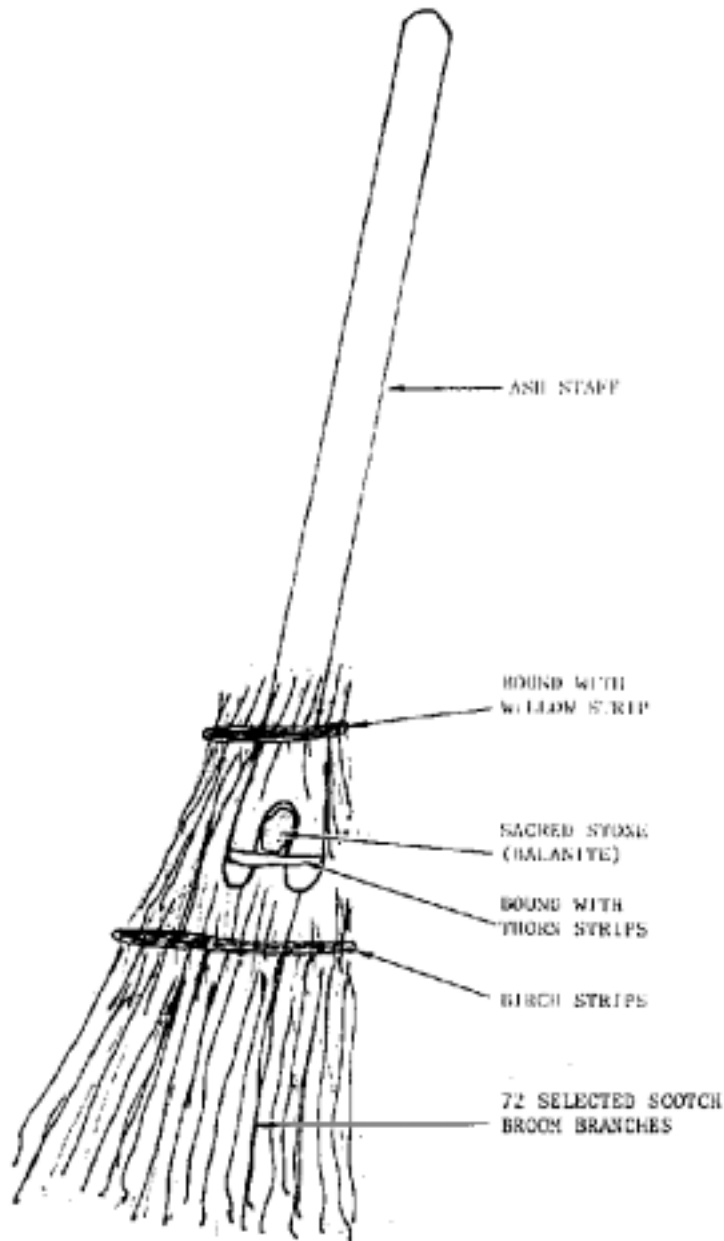
Not to be sold under any circumstances for any purpose. Must be freely distributed.

Blessings



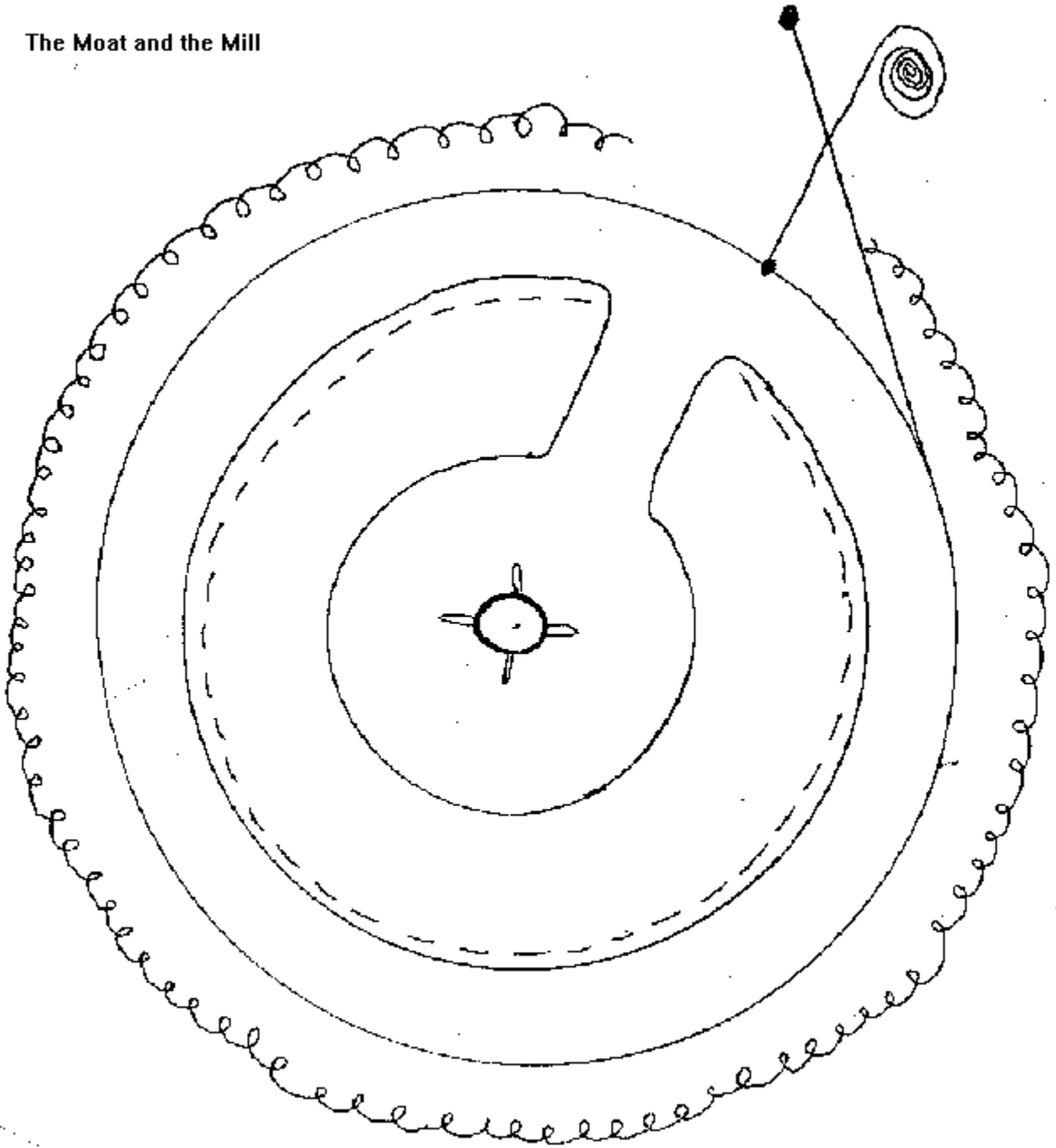
Curse

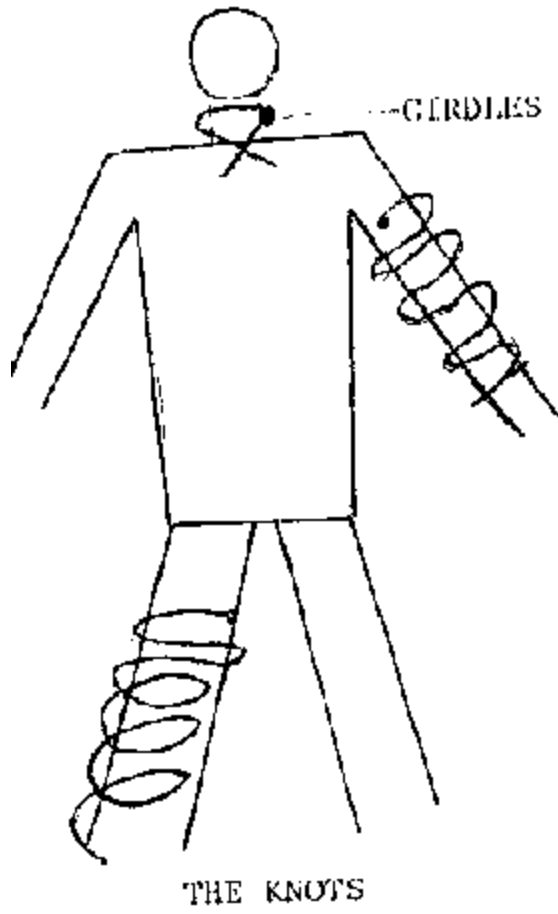
Red wool



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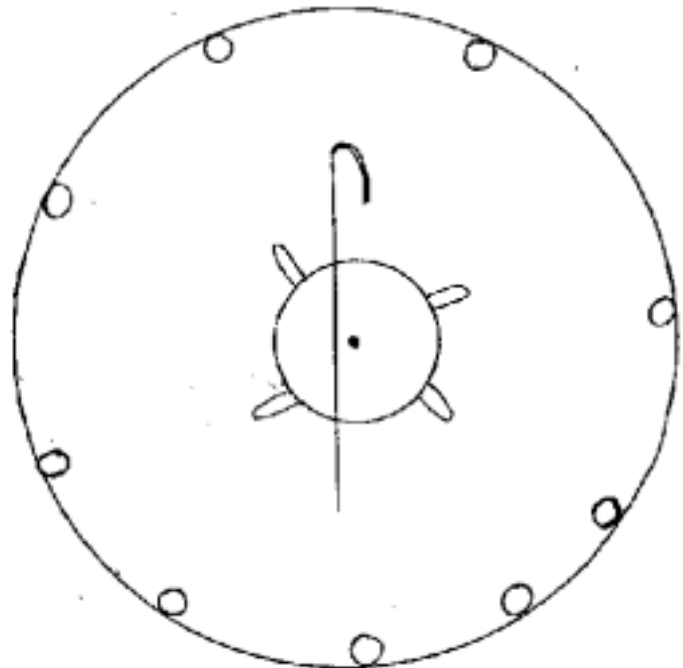
The Moat and the Mill





Necklace

Nine Stones
Blessed
eight



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PRAYER TO WINE AND BREAD

Blessing the Wine.

Madame la Guiden,

Thi beth clad et gwynn. Thi art freyed te beth con und kyth. Te brimme te cannes wi boone und lude effend cotydiar. Gyden ic gwynn Thi benison gie to te houzle vin in Thi ferliet Nommo. Mot a' thee.

Grammercie.

(Madam the Goddess)

Thou who art clad in white. Thou art asked to come and appear. To fill the horn cup with favour, love abundant everyday. White Queen. Thy blessing give to this sacramental wine in Thy wonderous name. May I thrive.

Great Mercy.

Blessing the Bread.

Wisse, crumpling Gott.

Da. Fader owre ald Nyzt unt paregall Te Fey. Wax forth as Ye year to out horn. Year te Zacring Bell and scry our beste.

Dill a'dry. Dulle a' yave wi' out Thi.

Oferlyng Lud. Forthy be this night in fere wi Thi leeve menzie. Blist our quicken und der houzle sheeve wi lude, micht und witte. Mote a' thee.

Grammercy.

All wise, twisted, crooked horned God.

Father over Night and (thou who art) equal to fate Herself. Grow forth as Ye hear the summons to arms. Hear the Sacred Bell, and look upon our art.

Grief I suffer, pain have I without thee.

Superior Lord, therefor be this night together with Thy loved gathering. Bless our lives and the Sacred Bread with love, might and wisdom. May I thrive.

Great Mercy.



Roy Bowers alias Robert Cochrane -- 1966

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