THE NEXUS BETWEEN ART, CULTURE AND RELIGION: NEOPAGANISM IN AMERICAN ART

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GRADUATE SCHOOL OF SOCIAL SCIENCES

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PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

09.06.2023

BUSE SÜHEYLA GÜLİN

ABSTRACT

Paganism has been known as the Oldest-Rooted religion dating back to Antiquity. It has always been the huge role in the every following period of the world civilizations containing the centuries. In addition to being a religion, Paganism has an intense cultural and artistic diversity being directly visible inside the Societies' daily routines. Pagan diversity especially based on Art style, has shown the differences according to the each century's reforms. The written sources directly show that Paganism has had the unique tone, that easily matches with the every epoch of nations. In this process, it should not be overlooked that Paganism continued to develop by incorporating innovations within itself, and emerged as Neo-Paganism, that is being defined as adapting Pre-Christian population's nature shipping and Polytheistic pagan religions into the Modern Societies, in the Modern period. Especially, After 1960's Neo-Paganism began to show itself in the United States of America with the huge background touching to the unique Artistic values, Cultural events, centered Religion itself. For this reason, the research would examine the socio-cultural dimension of Neopaganism in detail, by touching on the history of Paganism in detail. Furthermore, In American Art, this thesis presents the different development area, that is separated from the other projects having the same focus by giving examples of how the belief and culture of Neopaganism are processed and reflected in American art; moreover, briefly reflecting the evolution process of the concept and especially the stages of Paganism's development towards the Modern world. In more detail, This thesis provides the wide-spread development of Paganism in the each century by focusing on the deep historical researches, that have begun from 4th Century and end in Contemporary era, Although the main focus of the thesis is Neopaganism in America and American art, the thesis has become a long-term document that includes the entire Pagan

process of Europe, European Pagan Art, America and American Neopagan Art. Apart from the Artistic context, it provides a broad frame from the Cultural, Religious and Historical perspectives.

Key Words: Neopaganism, Paganism, American Art, Neopagan Art

ÖZET

Paganizm, Antik çağa kadar uzanan en eski din olarak bilinmektedir. Paganizm, yüzyılları kapsayan dünya uygarlıklarının her döneminde daima büyük rol oynamıştır. Paganizm, bir din olmanın yanı sıra, Toplumların günlük yaşamlarında da doğrudan görülebilen yoğun bir kültürel ve sanatsal çeşitliliğe sahiptir. Özellikle sanat üslubuna dayanan Pagan çeşitliliği, her yüzyılın reformlarına göre farklılıklar göstermiştir. Yazılı kaynaklar doğrudan göstermektedir ki, Paganizm, milletlerin her çağına kolayca uyan, kendine özgü bir üsluba sahiptir. Bu süreç içerisinde Paganizm'in yenilikleri kendi bünyesine katarak gelişimini sürdürdüğü ve ‘’Hristiyanlık öncesi nüfusun Doğaya inanç ve Çoktanrılı pagan dinlerinin Modern Toplumlara uyarlaması’’ olarak tanımlanan Neo-Paganizm olarak ortaya çıktığı göz ardı edilmemelidir. Özellikle 1960'lardan sonra Neo-Paganizm, Amerika Birleşik Devletleri'nde kendine özgü Sanatsal değerlere, Kültürel olaylara, Din merkezliliğe dokunan devasa arka planla kendini göstermeye başlamıştır. Bu nedenle araştırma, Paganizm tarihine detaylı bir şekilde değinerek, Neopaganizm’in sosyo-kültürel boyutunu detaylı bir şekilde inceleyecektir. Ayrıca bu tez, Neopaganizm inancının ve Neopagan kültürünün Amerikan sanatına nasıl işlendiğine ve yansıtıldığına dair örnekler vererek, Amerikan Sanatında aynı odaktaki diğer projelerden ayrılan farklı gelişim alanını sunar; ayrıca kavramın evrim sürecini ve özellikle Paganizm'in Modern dünyaya doğru gelişim aşamalarını kısaca yansıtmaktadır. Bu çalışma Paganizm’in her yüz yıl içerisindeki kapsamlı gelişimini , 4.yy da başlayıp, Çağdaş dönemde biten derin tarihi araştırmalara odaklanarak sunmaktadır. Ana odak Amerikan Sanatında Neopagazim olmasına rağmen, bu araştırma Avrupa'nın tüm Pagan sürecini, Avrupa Pagan Sanatını, Amerika'yı ve Amerikan Neopagan Sanatını kapsayan uzun soluklu bir belge haline gelmiştir. Sanatsal

bağlamdan ayrı olarak, Kültürel, Dinsel ve Tarihsel perspektiflerden geniş bir çerçeve sunmaktadır.

Key Words: Neopaganism, Paganism, American Art, Neopagan Art

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INTRODUCTION

This thesis mainly focused on Neopaganism in American Art by giving the world history of Paganism in the large scale. The timeline of thesis begins from the 4th century, and reaches through the Present day. With the sections, as topic, the background of Paganism containing culture, Art, historical events, and religious content is being given by the chronological order. The every section inside the thesis contains the different specific periods of Pagan religion, cultural frame and Art.

The beginning section of the thesis determined as the 4th century, known as Roman Empire, because there have been no written resources to give information about the timeline before 4th Century's Pagan population. According to the data, that was taken, the ancient times' resources were destroyed by the unknown reasons. The further sections of the thesis follow the developments in both the discovery of America and European background. As a continuation, the following parts, categorized as the declaration of Independence of U.S.A. , Renaissaince and Englightenment , aimed to provide the deeper information for both America and Europe. For the all , the main focus is to give detailed information about the each century of these processes, containing from the 15th century to the present. That's why, the each century is being given by its separated original frame, touching in Christianity, Paganism, Pagan Art, Neopaganism and Neopagan Art together especially for the contemporary America , both Neopagan art and Neopaganism are examined at length by the supports of Neopagan Artists, in fact the beginning of the Neopagan Music as the different branch of Art, that was existed in Europe, is introduced in detail and it is explained how it affected to the musical form of art. The last sections consist of one-to-one interviews and their exhibitions.

1. THE INCEPTION OF PAGANISM

1.1.THE ORIGINS OF PAGANISM

The definition, that is being known as " Pagan'', arrives from the Latin word called as " Paganus'', which means " People who lived in the city'' (Paganism, p.1). Paganus is a definition, that was firstly utilized in the fourth of age by preliminary Christians in order to defining population within the Roman kingship, who implemented Polytheism or ethnical dynes apart from Judaism (Brown, pp.625 -26). Paganus obtained its ecclesiastical reminding in the middle of the 4th century (Cameron, pp. 14-15). The various sects around the Early period Christians, had been called as the sole community by them because of the easiness and rhetoric (Cameron, p.26). During the period of the Roman kingdom, people were put in Pagan category as they got rustic, even more countryman than the Christian ensemble, or were not milites christi (soldiers of Christ) (O'Donnell , pp.163-69). Paganism has been meant '' the religion of the peasantry'' (Brown, pp.625-26). After Christianity arose in the Roman Empire, a population, that was living in the same borders, continued to believe ''the old ways'', that were not associated with Christianity. The term of ''The old ways '' was found a voice in as Pagans. The name of Pagans was being used to define anybody been part of religious actions, exercises , rituals, that were not Christian. It is known that both Jews and Muslims utilized its definition to define people, who lived out of their own religion at that time (Paganism, p.1). Both along and later the Medieval Ages, the description of Paganism got implemented into the every unchristian dyne, in the continuation, the description conjectured as a faith within incorrect God (Aitamurto, pp.12-15). In the earliest times of the 5th century, Paganos was utilized as a figurative expression to specify those at the out of the Christian population (Theodosius I, 1912). For Christians, the prime segregation was that somebody adored ''One true

god'' or not. Humans, who had not done (polytheist, monotheist, atheist) became the foreigner for the parish, even denominated as Pagan (Cameron, pp. 27-31).



Figure 1 : Emperor Constantine the Great defeats paganism at Milvian Bridge , October 28, 312 AD

At the this point, Owen Davies explains : " *The notion of paganism, as it is generally understood today, was created by the early Christian Church. It was a label that Christians applied to others, one of the antitheses that were central to the process of Christian self-definition. As such, throughout history it was generally used in a derogatory sense.''*

(Davies, Paganism: A Very Short Introduction, 2011).

Some people describe Paganism as a faith, that is out of Christianity, Hinduism, Islam, Judaism , Buddhism; furthermore, it is being called as getting irreligious by other people. Paganism is not being defined as a conventional faith for it not owning the original tenet. Nevertheless, it is seen that Paganism has mutual features with diverse customs; even the one of the mutual creed is both hymn entity inside Nature and being respectful towards Natural layout. With the clear definition, Paganism references the autochthonous faiths of ancient Greek and Rome; furthermore, the other areas around them. The population, that is being called as Pagans, has polytheistic faith referred to the many gods; however just one of them, that symbolizes the supreme, is being chosen for adoration (Paganism, p.1). Somehow, Paganism is comprehended with ‘’Veritable divinities.’’ It is seen that there is intense faithfulness toward Myth, that is explained truth. The lingo of divinities, Fays , Souls is being comprehended like metaphorical, psychological , phantasmal shapes of explaining referred to the facts of the life by a huge of Pagan population, but the remainders either have veritable viewpoint or agnostic structure (Cush , p.4). The viewpoint of Pagans emphasizes that the world is home of joy and life , not transgression or sorrow. According to their belief , the power of the hymn is situated with them inside the natural order, not beyond the sky or place, that is being emphasized an area referring to the sky. Pagans are inclined to have the conscious of the World (Paganism 101, 2022). In addition to these; Paganism sarcastically is defined as ‘’ the green party at prayer ‘’ , which refers to the Pagan viewpoint, that is about surroundings and biological systems. To believe in holiness, that is inside nature could be defined as the diversified approaches, that based on creating living force inside everything (referring to Pantheism) , giving esteem towards other creations than human beings (associating with being Animistic), and belief of the goddess, which is liable with distinct views of vita (referencing to polytheism) (Cush , p.3).

" *Some Pagans believe in a multiplicity of Gods and Goddesses. Others see them as merely names and forms that allow us easier contact with the divine. In most cases Pagans see the divine as present in both male and female principles. Pagans do not recruit members. We feel that every person reveres the divine in their own way and that no one religion is better than another*.''
(Paganism 101 ,The absolute basics, 2021)

Paganism centered with experiencing the lifetime rather than its theoretical process, that contains after death. Moreover, the huge group of Pagans put faith in the kinds of reincarnation like Druids. The Other population has humanitarian idea, which is about both death like rebringing to the World and Pagans' corporeality transforms into the elements, that are based on permanence by loved ones' reminiscences, and the effects of victories. It is seen that ''Summerland '' ideology, that is referenced to life after death in other customs, can be matched with " Elysian fields'' in Greek Mythology, which is discovered as the last direction. The several faiths and viewpoints, that contain the afterlife, have diversity changing between the each of Pagan traditions. Another remarkable part of Pagan perspective , particularly in Animistic Paganism, people do not play a part intensely as being primary, in the cosmos only, they are tantamount fellows with the other creatures, that are called as herbs and animals, in the same bonded bionomics (Cush p.4). Additionally, in Paganism, it is known that the faith belonging to the question about querying of the reality of gods is existed. This viewpoint is derived from the diversity of the ancient traditions, that are changing according to sceneries and auras and diversity of gods, even the elements of Contemporary ethos. For instance; it is said that a part of thriving Pagan population is got atheist (Cush, P.3). The correlation between Pagans and other religions is complex, although the common favorable manner exists about variety & multitude. However, there are tensenesses withal

Abrahamic belief and Scientific humanism even though tensenesses decrease by reason of events, that are between religions and participation. Polytheistic or pantheistic customs like Hinduism are included to Pagan's structure, which carries respect against nature referring to ''Indigenous'' inwardness on the whole World. Buddishim possesses lengthy, various background by doctrines, that are contained both world waiving and world holding, morever, its mores have come into being during centuries with Contemporary Paganism and indigenous religions, that are similar with its vanguards, also it united implementations, that came from those. After the first time, it became to be spread in the West, it was described as reasonable faith, that was mixed with meditation and the view of inclusive sacraments was sighted as degeneration, even so it interlaced in the East. During the periods, that based on History, the interplays, that were amongst Christian, Jews and Pagans, have commonly got negatory. The meaning of Pagan as a word has been insulting meanings referred to the adoring of graven images, depraved attitudes and senseless rites. Both Christians, and Muslims tried to transform the globe of Pagan. Christians recall the first martyrs of the matutinal parish, who were killed by the ''Pagan imperials'' for rejecting to believe them as God. The real annals intensify with the ''Mythic history'' defined by Steve Hollinghurst. According to it , there are overdone or insubstantial reproaches, that were impelled towards each others. For instance ; a group of Pagans has been utilized the ideology of Margaret Murray to asseverate that most of the people, who were killed like sorceress by the middle ages and contemporary Christian Competents, were already Pagans, who kept their real belief hidden, which was like uninterrupted subterranean customs, along the Christian centuries. That requisition is referenced like '' the myth of the Burning Times''. It is a myth, which is strongly censured by the Pagan populations. In the side of Christians, the conventional perspective of Pagans has modernized like heathen , depraved, even presumably matching with victimizing of people

howbeit many works, that are focused on both sides, are being found to fix these faults. According to Steve Hollinghurst, a good many Pagans and Christians are getting to know to leave behind both their frights and forejudgements. (Cush, p.13). Even though the evident dissimilarities emerge among Christians and Pagans, moreover Abrahamic beliefs, mostly there are some points, that they agree on, also those 2 beliefs have affected from each other by historical way. The two of them emphasize the significance of knowing the sacred and the incorporeal side of the life, moreover, they go shares the grasping of worth of ceremonies , etesian carnivals. They are casting in morals , that are focused on affection and attaching importance to other people. Furthermore, the bonds could be seen as sample, that is amongst Pagan ideologies of sacred and the Christian content of incarnation (Cush, p.14).

1.2. THE ARISING OF PAGANISM AND ITS SPREADING PROCESS

Christianity had not gained instantly Europeans' love, moreover, their wits . The Christianization course was leisurely insomuch that through the final of the Middle ages, a lot of people implemented ''Folk magic'' and adhered the faiths of their forefathers, even if they were sighting Christian sacraments and ceremonies. The humanity before Christians, that is jointly defined as ''Pagans'' right now, had not had tag for themselves. Although the several proofs, which are based on admitting of principal Christian tenets, where were at the premature middle ages by Europeans, highly exact entity of inferno, dissimilar sample of living on the terra, even the life after death was intensely recondite inveterated within collective memory, that was not able to be thrown readily. In particular, at the Scotland, Britain, Ireland , a faith, that is into '' Wee folk'', fairydom, the terra, water psyches was seen like simplistic collective sensation about how the terrene handled. The faith, that is towards the fairydom, souls, phantoms (are referenced of esprits, who lived once

before), was intensely located inside. The church's clerics let their associates of communions to proceed the implementations of sedation, even if the parish commissioned to the associates for emphasizing openly that these assets were diabolical; moreover, they were not to be extenuated. The rituals, that were containing the magics , glamors , ingesting – exhibiting specific kinds of greenstuffs, applying clear actions, carrying of the determinated sorty of amulets, were associating with the whole Pagan praxises during a long history proceeded to be kept under observation as well as heading to the parish, the respect of the saints , Christian beadsman, avowal, even behavior of regret. The fundamental anxiety of the parish was correct implementation, that mirrored the true faith; morever, the competents battled for taking the European folk under the their audit (Mark, 2019). The ideology, that the cults of magicians adored the demon, even tendered to victimize for him, existed into the articles of demonologist of the fourteenth century. That legend let person, who was blamed with both wizardry and witchcraft, to be judged with the crime of disloyalty towards from the moment, that it was said that they swifted from adoration of Lord into the Adoration of Demon (Young,2020). In the 14th-age , the Pagan application belonging their customs was named as ''Witchcraft''. It started to be declared like an offense related with perversion, that was blameworthy by means of demise. The headline of witchcraft contained the extended rate of applications found like spell, necromancy and Satanism.Vegetative cure, that was being applied by means of female figures, was depressed like witchcraft (Roots in Ancient Cultures, p.2).

“ The parish or cathedral altar, at which the priest stood to celebrate the mass and transform the bread and wine into the body and blood of Christ, was far removed from the congregation of onlookers. The priest recited the mass in Latin, his back to the people, and whatever went on up there at the front had little to do with the people observing it.The baptismal font, therefore, became the focal point of church life as it was present at the beginning of one's life (whether physical existence through infant baptism or one's spiritual life through baptism as an adult), at confirmation, weddings, and funerals – even if it was not used at all of these events – and most notably for the ritual known as the ordeal (or Ordeal by Water) which decided a person's guilt or innocence. The baptismal font was often quite large and deep and the accused would be bound and thrown into it. If the accused floated to the top, they were guilty of the charges while, if they sank, they were innocent. Unfortunately, the innocent had to enjoy exoneration post-mortem since they usually drowned. The ordeal was used for serious crimes in a community as well as charges of heresy, which included the continued practice of pre-Christian rites.’’

(Mark ,Religion in the Middle ages, 2019)



Figure 2: Baptism of Clovis I

2. THE WIDE PAGAN DISPERSION AND ARTISTIC CONSPECTUS BASED ON EARLY USA AND EUROPE

2.1. THE RELATION BETWEEN NATIVE AMERICAN CULTURE, NATIVE ART AND PAGANISM

Approximately 500 years before, In first place, European people communicated with Natives. The European populations were unsuccessful about identifying the faiths belonging to Natives. The remembrance of natives, who have not had a single religion, is significant, vice between population lots of various faith tracts are found (Native Americans and Freedom of Religion, 2020). In the time of European effection, In all that is out of the very simplistic native ethos, where were in the North America, had improved the consistent ecclesiastical framework, that was contained the cosmology-the existed legends, which were verbally transformed through the one posterity to the further, explained with which way of those populations had existed (Heyrman,2020).



Figure 3 : Landing of Christopher Columbus in America, at San Salvador, October 12, 1492

The lots of Native Americans adored either a completely strong, omniscient deity or ‘’Master Spirit’’ (a presence, that was supposed in the types of shapes and in all of the sexes). Either they already showed respect or appeased to a series of less superphysical presences, with the inclusion of the wicked deity, who deploys the calamities , pain and demise. The associates of a plenty clans relied the eternity of both people spirit and the postmortem. The major attribute was the plethora of the each pretty stuff, that did worldly living safe and blissful. As the whole ethos, the indian population of North America expected to take the support of the metaphysical for controlling both natural and socio-life; even every clan had its self convenances dedicated to this purpose. Either persons experimented to court or calm the strong ethereal presences withal the privy

beadsman plus by victimizing of divine stuffs (like pelages, weed, nutrient). However, while the overall ensembles called for the sacred support to provide accomplished shoot, the nice reaping, the triumph within the state of war, they invoked shamans, clerics, even inside a smaller number of clans , nuns, who are ascertained to have obtained unnatural Powers by opinions. Those rare capabilities contained foretelling the futurity and being effective the air(the cases required the crucial attention for the all tribes), only shamans may already help persons with the way of commenting reveries, moreover, either healing or inducing the epidemic witchcraft. Like short statement specifies, lots of basics of Indian faiths and practices belonging to their dynes, had large scale , but then they carried stunning similarities being valid with ones, that already existed between the former contemporary Christians referenced to Catholic and Protestant. The cultures referring to both types of Christians ascribed nascency legend stretching to the birth, respected inventive deity, flinched the one sinister – lower divine power like Lucifer, aspired for the athanasia of person's spirits within the postmortem process, that is supreme in every way from the hither and present. They appeased their god withal both the invocations and proposals. In the continuation, they trusted to the priests, who especially were educated, to keep their community strong along the process of depression. After all, the huge part of European people were afraid of witches and cogitate over the purport of their reveries. Conversely, the natives comprehended both ''Physicality'' and ''ethereality'' like the united field of existence – the one type of the comprehensiveness consanguinity bond. According to their vision, the vegetations, animals, people became a piece of holiness owing to their imminent relation withal "the guardian spirits, " the innumerable " supernatural presences, who vaccinated their inherent relatives together with living and force (Heyrman,2020). The Native Americans have many kinds of ethereal customs (Grossman, p.204). The Indian- Americans could mention the significance, that linked with the

ecclesiastical opinion of their ethos by both it became and it is applied in particular, with which ways those faiths have altered during the period (Mcloughlin,p.3).

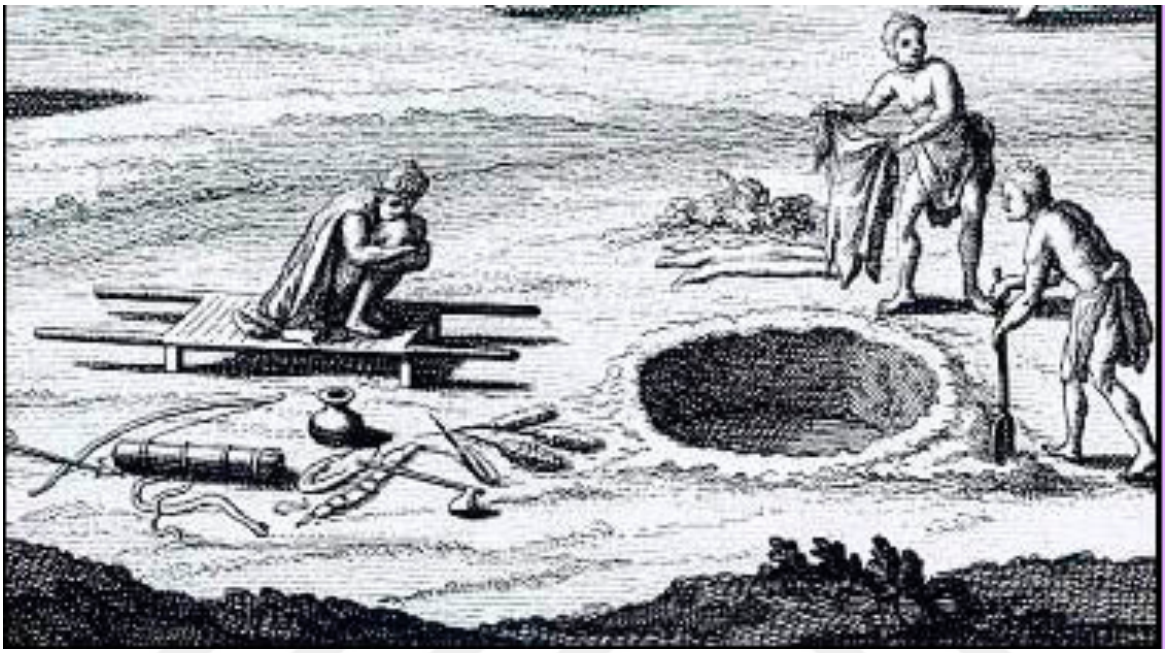


Figure 4 : Detail from Joseph-François Lafitau, Moeurs des sauvages amériquains comparées aux moeurs des premiers temps (Comparison of Native American Customs with the customs of primitive times [in Europe]), 1724. The Library Company of Philadelphia

Indigenous American Scientist Vine Deloria Jr. explains ‘’ *“That a fundamental element of religion is an intimate relationship with the land on which the religion is practiced should be a major premise of future theological concern’’* (Deloria, pp.292-93).

Studying about both Indigenous American and Pagan Literature specifies that both communities, over giving basically importance the relationship of them withal the area, think about it like piece of their self ID (Mcloughlin, p.1).

1912 Indigenous American quote: "The soil you see is not ordinary soil—it is the dust of the blood, the flesh, and the bones of our ancestors. […] You will have to dig down through the surface before you can find nature's earth, as the upper portion is Crow. The land as it is, is my blood and my dead; it is consecrated; and I do not want to give up any portion of it'' (Seton & Seton, The Gospel of the Redman, p.80).

Alike , Pagans give voice to their solidarity related to their self presence within terra: "To worship something you have to be separate from it, but I don't feel a need to worship nature. Actually, it's stronger than that: I don't feel it would make sense, because I *am* nature'' (Harris, p.150). Pagan population was in need of the one bond with the estate for finishing identity of us. Both Like persons and like World-focused ethos, All of us could be in want of link withal the territory, that we are in, on account of becoming whole by psychologically, socially and unwordly. However, At the U.S., Pagans of U.SA. are the transported human beings, who are ingrained with the customs of ethos in Africa, Europe, even otherwhere. Moreover, people, who recently live and are intrusive onto the territory belonging to the Indigenous population. The history of us within North American mainland does not get alike like the native residents (Mcloughlin,p.1). Paganism could be grasped like the emergent customs, that based on duo-resources of information referenced to both conventional and experimentation. Although every Paganism is linked with the its self-conventional cultural structures, they own jointly the publicity of the duo- resources related with reality and dominance, that were utilized by the better or smaller grades within the dissimilar paths of Paganism. Each of these owns difficulties, which are specifically explained onto the North American mainland (Mcloughlin,pp.3-4). According to World-focused ethos, the territority is

center. The famed Indigenous American Scientist notes that according to what, her ethos assumes the isle like its self sensitive, the ecclesiastical power (Mcloughlin,p.5).

"Religion cannot be kept within the bounds of sermons and scriptures. It is a force in and of itself and it calls for the integration of lands and peoples in harmonious unity. The lands wait for those who can discern their rhythms" (Deloria, p.296).

Look alike, Pagan people comprehend the soil like the area, that ecclesiastical rites divulged by it (Mcloughlin p.5).

"*I can feel every festival emerge from the trees and the land around me. The equinoxes and solstices are even more apparent as the whole countryside seems to take on the responsibility of showing and honouring the time of year. This is such a huge blessing, to be able to be part of it''* (*Fox, pp.130-131*).

As people's an uninterrupted linkage to the soul of the innate world, it relates observational information to rites. It is a venture for being committed into "interconnectedness of everything in the universe.'' The rites and sorcerous exercises, that are being told , could get too much shapes. The samples contain intensely skilled exercises like Shamanisms, wherever human beings' dynamic fleshes act during the date and the sphere for affecting alteration within both physical and dynamic earth. The most reachable exercises contain the changed consciousness' situations carried whereby little more reachable applications contain developed consciousness status conveyed by means of beating the drum, dance, hymning, even introspection (either withal sleep or void of

sleep, either food or guidance). Most elaborations referencing to those exercises, do not easily go shares out of the groups of exercises of them either they are told within customized nomenclature, that based on high information about culture. As example, The several Pagan customs decline that physical and dynamic earth could be separeble; even among them, the segregation is not made, while everybody else debates that either only or another earth gets most prominent (Adler, p.199).

Pagans of United States of America, get to know that the land calling as North America is officially the mainland of Native Americans and the area, that the fathers of Native Americans were committed to the ground, moreover, the area, that is being attaching importance by them, even they continued their presence like both the vibrant and physical associates, that were procreated together for the numerous 1000 periods. Actually Pagan population in USA is incomer onto Native American's isle (Mcloughlin, p.6.). According to David Hackett;

'' and also, more fundamentally, because both Paganisms and Indigenous American traditional religions are what scholars llabel as "lived religions", ones in which every-day and religious practices cannot be separated'' (Hackett, p.xv).

2.1.1. THE ARTISTIC EXAMPLES IN THE NATIVE AMERICA

‘’Hopewell Culture’’ references to an American-Indian population, where was placed at Ohio. It bloomed among 200 B.C. – 500 A.D. They are famous with the exhaustive building , the giant terraneous buildings. Somehow, while those heaps of earth were dug, The excellent artworks were explored. The whole was open in the ‘’Mound City’’, where is at the Hopewell Culture National Historical Park for now. Artworks were exhibited into the museum partial where is at the visitant’s headquarters .That population had not improved the system used for dissolving jewel. That’s why , the whole artworks were made with hitting of the bullions of cuprics up to the wished form was succeeded (Platt,2012).



Figure 5 : A copper representation of a bird of prey

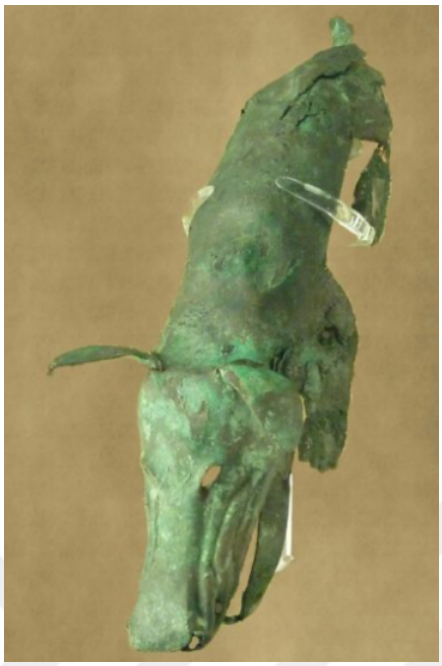


Figure 6 : A copper headdress in shape of Grizzly Bear



Figure 7 : Copper horns



Figure 8 : Copper effigy claws



Figure 9 : Copper horn of a mountain goat



Figure 10 : Copper Antlers



Figure 11: Copper and Silver earspools

The sculpt references to either living creatures or people, that was hollowd out the catlinite. The pipe is designed that the countenances of creatures look at individual having a smoke. It was considered that the pipes were made at Ohio by using regional pipestone. Somehow, the researches, that based on the chemical structure of rock, displays that the rock was ejected from the stone pit at the Illinois (Platt,2012). It is seen that the usage of the animal figures and the nature based living can be easily matched with Pagan ideology at those times. These similarities were created an environment that both communities united within the same borders, called as America.



Figure 12 : Effigy pipe- Wildcat



Figure 13 : Effigy pipe- Rabbit



Figure 14: Effigy pipe- Blue Heron; the heron is pecking at a fish it has caught



Figure 15: Effigy pipe- frog

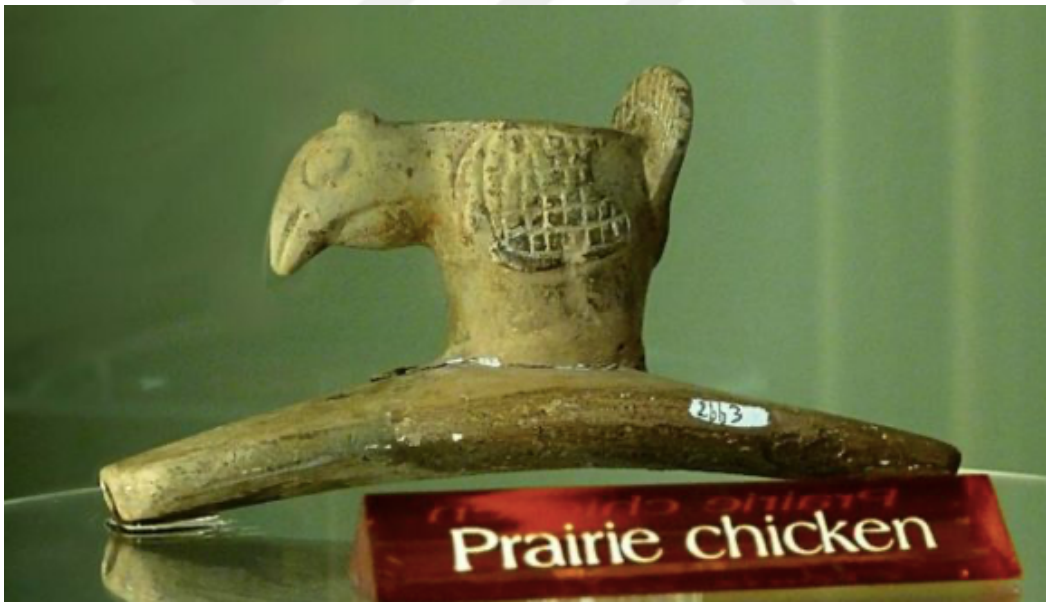


Figure 16 : Effigy pipe- prairie chicken



Figure 17: Effigy pipe- Peregrine Falcon



Figure 18 : Shark teeth



Figure 19 : Necklace made with Shell beads



Figure 20: Pottery with inscribed bird beads

2.2. THE DEVELOPMENT OF PAGANISM IN RENAISSANCE AND ART WORKS

2.2.1. 15 TH - 16 TH CENTURIES' OVERVIEWS AND ART WORKS

Population in Europe began to intensely have conscious about Art and Philosophy belonged to old times along the Renaissance process (the noun meaning '' Rebirth'' thereabouts 1500s. The files, that were saved afterwards of the collapsing of Constantinople in 1453, acquainted people with the ideologies, that contained pre-middle ages. Even though European people stayed Christian, both the Pagan gods and goddesses belonged to the former Greece clashed withal the capital saints of Christianity onto the Public memorials, even the usual philosophy started to alter a shape about the approach, that human beings considered for both morals and ethics (History of modern paganism, 2002). In the 16th century, Protestant reviewers of the Catholic parish used the blame that Catholicism was one of type of paganism in that it gave permission to praxises like the esteem

towards both saints and antiquities. According to Post-Reformation Protestants, the Middle Ages happened Pagan because they were Catholic (Young, 2020).

2.2.1.1. LAOCOÖN STATUE

While remainings of Roman empire primarily inserted into the artist's language inside the 15th age, they transported certain ecclesiastical association of ideas (Pagan artifacts in Christian Art, 2022). Possibly, the intensely famed sample is the Laocoön, that was marmoreal statue reminding from the first-age called as the maximality of whole studies in Art by means of the oldest writer named as Pliny. It was digged in 1506. The statue was found inside the seraglio's antiquities belonging to Roman king Titus as Pliny told which place it would happen in (Graham, 2022). The tale is along the Trojan battle, Laocoön, who was the one of Apollo's clergy inside the town of Troy, alerted his friends belonging to Trojans towards the timbered steed about not to take it inside the town doors. Both Athena and Poseidon, who were adherent to Greek people, dispatcted 2 huge marine-snakes, that had twined their bobbins round both Laocoön and 2 boys of him. Futhermore, they were murdered. According to the opinions of Roman population, the demise of those harmless ones' was critical for the Aeneas decree, who attached importance to escape from Troy. So, it was reason of the ultimate exploration referenced to Rome. This kind of significiant statue had not fleed from Pope Julius' II attention -1503-1513- who directly purchased it, even exhibited inside the Countyard statue (Cortile delle statue) , and did it the collection's heart (Mvsei Vaticani, 2022).



Figure 21 : Athanodoro, Agesandro e polidoro di Rodi, MV. 1059., 208cm x 163 x 112; peso kg 2300, Mvsei Vaticano

2.2.1.2.TOMB OF GIULIANO DE’ MEDICI



Figure 22: Tomb of Giuliano de' Medici, 1526-33, Marble, 630 x 420 cm, Sagrestia Nuova, San Lorenzo, Florence

The prompt case about the temple became the demises of adolescent inheritors called as Giuliano , Lorenzo later ancestors of them) in 1516 even 1519. Michelangelo granted his interest to the temple's inner marmoreal and the unique dikes style and the gouged forms, where were at onto the graves, until 1527. Both Women and Man profiles fitted onto those arcuate basis are

impersonations relating to Day and Night as for artificer's self explanation. Es per first news, there is Dawn at the one side; even there is Dusk at the another side. These formats were never emerged onto graves ago, even as per Michelangelo, they reference to indenspensible actions' tense, that becomes annular, even come path to the demise. Both Day and Dusk ,which are the extremely large , are calm inside the hilly magnificence of them, but Day possibly references to burning inside. Women profiles own long and thin forms, even little feet, that were thought pretty in those periods. Dawn is untouched profile outstreching to up throughout her arc like she is attempting to exist inside the life and Night is sleeping also inside the pose referring to hard-press fantasies (Gilbert, 2022).

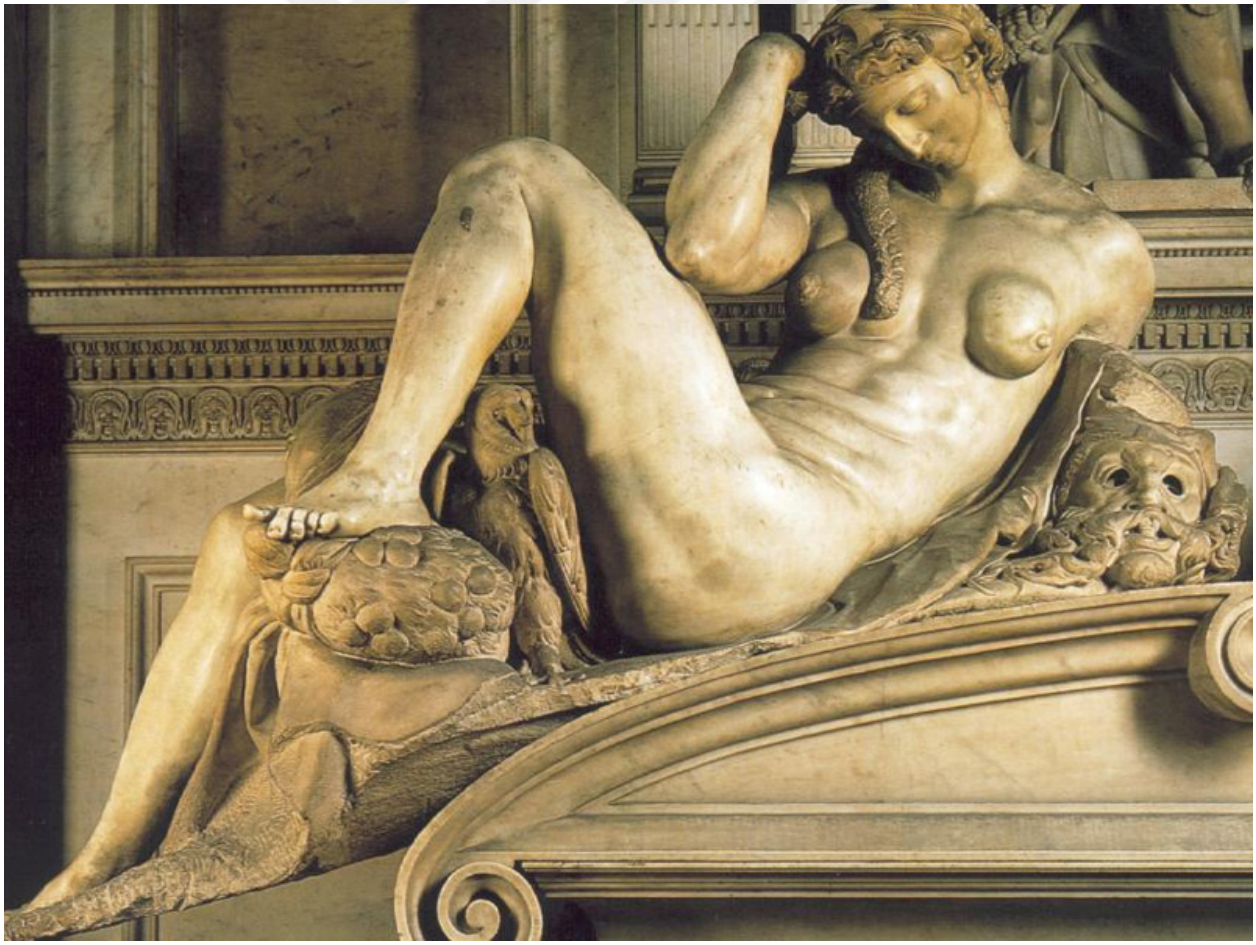


Figure 23 : Night, 1526 -33 , Marble, Lenght : 194 cm , Sagrestia Nuova, San Lorenzo, Florence

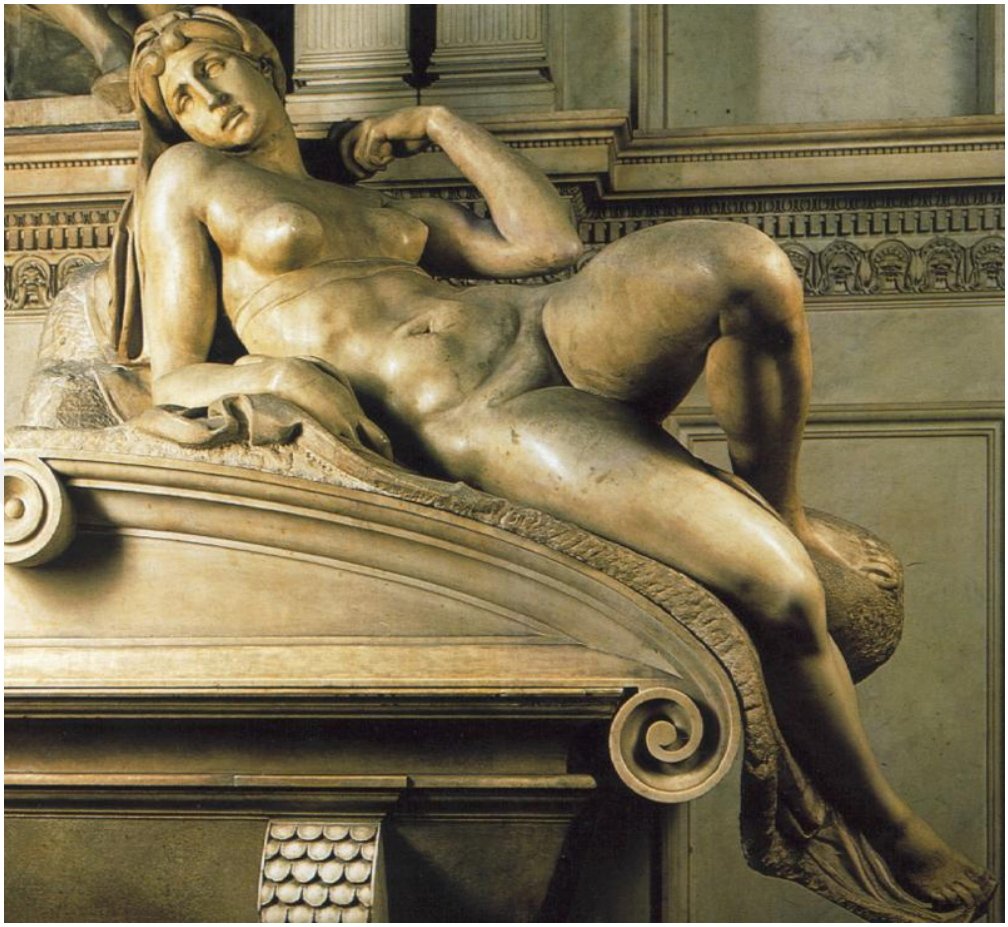


Figure 24 : Dawn , 1524- 31, Marble, Length : 203 cm , Sagrestia Nuova, San Lorenzo, Florence

2.2.1.3. BELVEDERE TORSO

As example, The Belvedere Torso is piecemeal creation by means of first-age happens the oldest statue's summary, that was given an inspiration to artificers like Michelangelo, who transferred this withal famous ignudi onto the sistine sanctuary Plafond (Graham, 2022). The profile's identification is being quarrelled during the ages. The man profile, who has muscled body, fits onto the mammalians' leather. It is being conventionally described like Heracles, who is seated onto the Nemean big cat's leather. Somehow, the full identifying has not been certain. The chroniclers of the Vatican guess that the profile becomes Ajax, who is the Telamon's boy, while planning his self destruction. The sculpture was initially recorded inside the gathering belonging to Cardinal in 1433. For a while, It won dignity like an impulse withal the classic awakening. The torso's primary sampling had been done in the initial 1500s. Furhermore, it was done by means of both lots of art learners and adepts, who would be famous at further. Along the Rome's spoil ,where was in 1527, it was major hurt (Belvedere Torso, 2022).





Figure 25 : Left - Steven, z., Apollonios, Belvedere Torso, a copy from the 1st century B.C.E. or C.E. of an earlier sculpture from the first half of the 2nd century B.C., marble, 159 cm Museo Pio-Clementino, Vatican Museums. Right – Michelangelo.(1508-1512). *Ignudo*, ceiling of the Sistine Chapel.fresco (Vatican City, Rome)

2.2.1.4. THE NEPTUNE FOUNTAIN



Figure 26 : Jepsen, P., the Neptune Fountain in Bologna

The Fount of Neptune is named as Italian version " Fontana di Nettuno " becomes the city fount with the form of memorial. It is placed inside the avenue-Piazza Del Nettuno, which owned same name with it, and near of Piazza Maggiore, where is at Bologna-Italy (Miller, 1989). The fount being defined as "The huge" , where is placed definetely inside the country's early central, has existed within the junction belonging to two basic ways inside the country at Roman period. The Oceanids breastfeeding (Ocean nymps) are portraited like they ride onto dorados , when they milking by means of nipples of them. The whole of statue was made withal both gunmetal and rock between 1563-1567 by means of Giambologna, who was Flemish sculpt. It was made for the congratulation relating to Pope Pius IV by means of Charles Borromeo, who was Pope's niece. Artificiality was defined by means of getting open rather than both compatible and gracious. Moreover, Female figure, who breastfed, was viewed like one of the emblems of Mother Earth either the procreativity, even sanitary (Fountain of Neptune in Bologna, with four mermaid statues, 2022).



Figure 27 : Jepsen, P., the Neptune Fountain in Bologna

2.2.1.5. FONTANA PRETORIA



Figure 28 : Camilliani, F., 1555, Fontana Pretoria. Piazza della Pretoria, Palermo

The study was begun in 1554. The fount contained Fourty-Eight statue. It was encircled by means of the extended bower handy Ninety wooden colon prepensed by means of Bartolomeo Ammannati (Vasari, p.114). In 1573, Luigi de Tolodo, who was sibling's the oldest governor's Sicily known as Garcia de Toledo, had been owing, while he was edge of displacing to Naples. So he vended the fount to Palermo's town. Actually, The Palermo's Jury determined to purchase the structure to put inside the avenue, where is before of Palazzo Pretorino. In the 26th day of May , 1574, the fount reached to Palermo. For transporting it, The fount was splitted into six hundred fourty four parts. Later, for making a space to fount, a few structures were destroyed. Somehow, the fount reached to Palermo as deficient. A few statues were destroyed along the transportation.

The other ones might have hold by means of Luigi de Toledo (Perhaps, the two deities statues protected inside the museum of Bargello, where is at Florence, even others accommodated inside Naples; even inside the park of Abadia ,where is in Spanish country named as Caceres. Because of these reasons, Palermo any regulation was required. The combining study was done by means of Camillo Camillani, who is boy of Francesco Camillani. In 1581, he finished the artwork withal the support of Michelangelo Naccherino (Relocation to Palermo, 2022).



Figure 29 : Camilliani, F., 1555, Fontana Pretoria. Piazza della Pretoria, Palermo

Furthermore, onto its top found Neptune's 5 Braccia, who keeps bayonet at the end of his arm, even the right limb of him cultivated alongside dorados. The frontlines already, There are found both Scylla and Charybdis as the 2 beasts' formats onto the 2 alternative precepts. They shaped pretty good withal both the pooch's top and tempers regarding both (Alley,2020)



Figure 30 : Camilliani, F., 1555, Fontana Pretoria. Piazza della Pretoria, Palermo

2.2.1.6. THE BIRTH OF CUPID



Figure 31 : M, F. , The Birth of Cupid, Oil on Wood, Half of 16th century, Overall , 42 1/2 x 51 3/8 in. (108 x 130.5 cm), including added strip of 3 1/2 in. (8.9 cm) at top The Met Fifth Avenue in Gallery 544

It is seen that it pictures the Venus's parturition withal the households servicing to his Mama (The Birth of Cupid,2022).

2.2.2. THE ENLIGHTENMENT , 17 TH CENTURY OVERVIEW AND ART WORKS

The reformation contained 1600s in Britain converted England, that was Catholic land, through being Protestant. The ecclesiastical contrast, that come with innovation, caused the cruelty of population, who had not complied to wished ecclesiastical status. The ecclesiastical expectation related to the hidden psychic cleaning entailed that some people were declared like ‘’Witches’’. Even though they were none of the members of the ecclesiastical actions, just were sacrifices of both the regional vendetta and fights. The several of them were healers, who implemented the natural treatment; even generally they were standard compatriots (History of modern paganism, 2002). The primary pagan custom, that was renewed, was Druids, where was in Britain. In the Middle 1600s, both the rock rings and another memorials, that were erected before four or semi-thousand years attracted attentions of scientists. Some people considered that the official Druids, that were referred to the European clannish people before prehistorical period, constructed them. The following death of the large politic and sophisticated rivots, that were in the 1600s, it commenced the feasible discovery of ideas, that was out of Christianity and devoid of afraid of directly cursed, even the research of both Greek and Roman masterpieces started to happen the piece of each student’s schooling (History of modern paganism, 2002). When the Natural system was dominant in order to Enlightenment philosophers, Classic philisophic Paganism had its own afflatus. Classic Paganism indicated that there was communal module dissimilar in distinction to Christianity, that had already emerged (Olmsted, 2022).



Figure 32 : Natural Harmony: How did the Stonehenge Druids Measure the Landscape?



Figure 33: Stonehenge

At the end of 16th-age, European scientists became to discern that the discussions about resemblances among both Pagan and Jew - Christianism's theme referring to sacred, (discussions caused by means of both Hellenistic Judaoe and Papas' of Parish) found untrustworthy. In place of this, they progressively qualified that the divinity of Pagan like the extensively animist. So, that perusal might be commented by using 2 methods. Firstly, this proposed that animism hides the secret monotheism. It was stood to the real god's tainted definition like he might be verified by means of the analogous discernment onto the native earth. Secondly, there was a vision, that the animism of Pagan became intensely substantially discortant withal Jew-Christian transcendentalism. Alike to the divinity of primary Greek thinker, who had tenets being rethought in those periods, it became good to be defined like the monist atheism. The discussion contained the exceptional participator rate ,which referred to the tardy humanist scientists, both the revivalists of Christians and their local collocutors , the advanced nature thinkers, even the highly significant gamblers belonging to European respublica literaria. Finally, the opinion, that is above, began to happen overpowering. In the tardy 17th-age, Pierre Bayle offered a method about the explication related to whole Pagan dynes, expanded through the oldest Egypt into Japan, even through Greek into Neoconfucianism. This effection proceeded during lenghty time. It gave a form studies, which belonged to 18th-age orientalists (Dimitri, pp.49-155). The attention towards Pagan customs primarily was seen along the Renaissance, whenever especially the spell associating with Renaissance was applied like Greco-Roman's spell rebirth. In the 17th-age, Paganism's definition switched through ecclesiastical view into the ethnological view, even dynes became to be discerned such the piece related to people's racial identification. Moreover, the studies containing dynes, belonged to the allegend primordial human beings, caused inquiring like to the final diachronic origination of dyne (Franklin, p. 413). Thence, Nicolas Fabri de Peiresc viewed the

African Pagan dynes at those times such like residues, that were qualified with holding luminary above the historic Paganism associating with Classic eccentricity (Miller, pp.675-696).

2.2.2.1.VENUS AND ADONIS



Figure 34 : Rubens, P, P., mid-1630s , Venus and Adonis, Oil on canvas , With added strips, 77 3/4 x 95 5/8 in. (197.5 x 242.9 cm) The Met Fifth Avenue in Gallery 621

Rubens got the coloring's theme by means of the Metamorphoses of Ovid, who was Roman writer (It was finished in 8. A.D). Inadvertently, Venus was pierced by means of arrows belonging to Cupid. Venus was in love withal the Adonis, who was personable huntsman. Although both

Venus's beauty and admonitory , Adonis shot untamed pork later he was horned to demise (Venus and Adonis, 2022).

2.2.2.2. LANDSCAPE WITH ERMININ



Figure 35 : Tassi, A., 1630, Landscape with Erminia , Oil on Wood, 12 7/8 × 18 in. (32.7 × 45.7 cm), The Met Fifth Avenue Gallery 618

Tassi reflected a section by means of Gerusalemme Libereta (that was written as heroic verse by Torquato Tasso. It was firstly issued in 1581. Erminia, who was Pagan fighter, fell in love withal the Tancred, who was Christian. She scrapes Tancred's noun onto the hardwood at woods like the symbol of love towards to Tancred (Landscape with Erminia,2022)

2.2.2.3. THE DISILLUSIONED MEDEA



Figure 36 : Bor, P., 1640, The Disillusioned Medea, Oil on canvas, 61 1/4 x 44 1/4 in. (155.6 x 112.4 cm), The Met Fifth Avenue in Gallery 964

Inside the oldest legend, Medea, who was named as Magician, was in love withal Jason ,who was hero. So, she supported him to rob the gilded tup's sheepskin belonging to her father. Afterwards, He had 2 boys by means of Medea, but Jason left Medea and forced her to kill kids of them, likewise the fresh daughter-in law of him. Medea is displayed by Bor previous that terrible action, while she is running into hypochondria. The artificer gave the important eccentric interest through

Pagan's shrine ground, that was decorated withal wreath and bullock's cranium, even rankling ampoule (The disillusioned Medea, 2022).

2.2.3. THE ENLIGHTENMENT , 18TH CENTURY OVERVIEW AND ART WORKS

Inside 18th century Europe, Paganism’s past had attracted to lots of scientists. So, It was included within the few of both the huge philosophic and ecclesticial discussions containing century. "Paganism" got a definition, which covered types of ecclesiastical faiths, even applications inside both the oldest and contemporary earth, was precisely explained with the segregations, that it had, by means of Christian's Abrahamic customs, Judaism, even Islam. Even though investigations are made towards Paganism's diachronic working both where was in 18th-age of England and the most places found inside the terrestrial Europe, Paganism's historieds, that were made inside Modern Scotland, are being ignored (Loughlin,2018). In the middle 18th century, the noun of Europe, that is character in Greek Myth, subrogated ‘Christendom’. Both the attention and consciousness towards the different ethos and psychical increased (History of modern paganism, 2002).

2.2.3.1. VENUS AND ADONIS



Figure 37: Natoire, C, J., 1740, Venus and Adonis, Oil On Canvas , 37 3/8 x 46 7/8 inches (94.9 x 119.1 cm), Gallery 383, European Art 1500-1850, Third floor,Philadelphia Museum of Art

The adolescent huntsman named as Adonis, gives security to Deity Venus for not being afraid of his kindness , while he goes to prey. Somehow, he is going to be murdered by means of brutal pig. Both the car of Venus, where is placed in the right, and the hoar pigeons, where are placed in Venus's foot support to define deity. The roving cupid references the ambitious idiosyncrasy related to the couple's connection (Venus and Adonis,2022).

2.2.3.2. ANGELICA AND MEDORO



Figure 38 : Boucher, F., 1763, Angelica and Medoro, Oil on Canvas, Oval, 26 1/4 x 22 1/8 in. (66.7 x 56.2 cm) The Met Fifth Avenue in Gallery 539

The colouring displays withal the necklace in the hall of 1765, is focused on Orlando Furioso , whose Ludovico Ariosto's heroic poetry, when was in 1532. It portraits Angelica, who is girl of a dreamy China lord, and leaving the Christian chevalier named as Orlando because of Medoro, who was Muslim and originally from North Africa (Anglica and Medoro,2022).

2.2.3.3. CUPID AND PSYCHE



Figure 39 : Lagrenee, L, J, F., 1767, Cupid and Psyche,Oil on Canvas, 55 x 71, National Museum, Room 1602 18th century (Transferred 1865 Kongl Museum)

Cupid was dispatched by her mother called as Venus, to penalize Psyche because Venus's charms were became comparison withal her. Somehow, both cupid and Psyche began to be enamored of each other. For holding their amour hidden, Cupid changed costumes because of the nocturnally visitation, where was to the bedchamper of Pysche. The envious girls, whose siblings of Psyche, disclosed who cupid was. Psyche was castigated withal the heavy experiment sequences. After all,

Both cupid and Psyche came together inside immortal amour. The topic was got by means of Metamorphoses, that was novel of Apuleius (Cupid and Psyche ,2022).

2.2.3.4. EDUCATION OF ACHILLES BY THE CENTAUR CHIRON



Figure 40 : Regnault, J, B., 1782 , Education of Achilles by the Centaur Chiron, Oil on canvas, 261 x 215 cm, Musee du Louvre, Paris

The tale portraited inside painting, that is above, pretty recognized tale by means of Greek legend. The character inside the colouring is Chiron, who is emphasized like both courages and royal behemoth. He is already known like the mentor of most of good Greek guys, who were dispatched

to Chiron for being his learners. Someone of humans was boy called Achilles , who was dispatched to be educated. Alonsides other people, Chiron educated to Achilles about with which way he struggled, blade quarrel, even the coloring being afore indicites which way to hit good (Education of Achilles by the Centaur Chiron,2022.).

3. PAGAN VISION IN USA BETWEEN THE END OF 18 TH AND 20 TH CENTURIES

3.1. THE OVERVIEW OF ARISING PROCESS OF PAGANISM AFTER THE DECLARATION OF INDEPENDENCE

By means of topic belonging to Declaration of Independence, that was embraced the Continental Congress in the 4th day of July, 1776, thirteen American communities terminated the diplomatic bonds of them withal Great Britain. The statement gave summary about the motives of planters about searching the liberty (The declaration of Independence , 1776 , 2022).

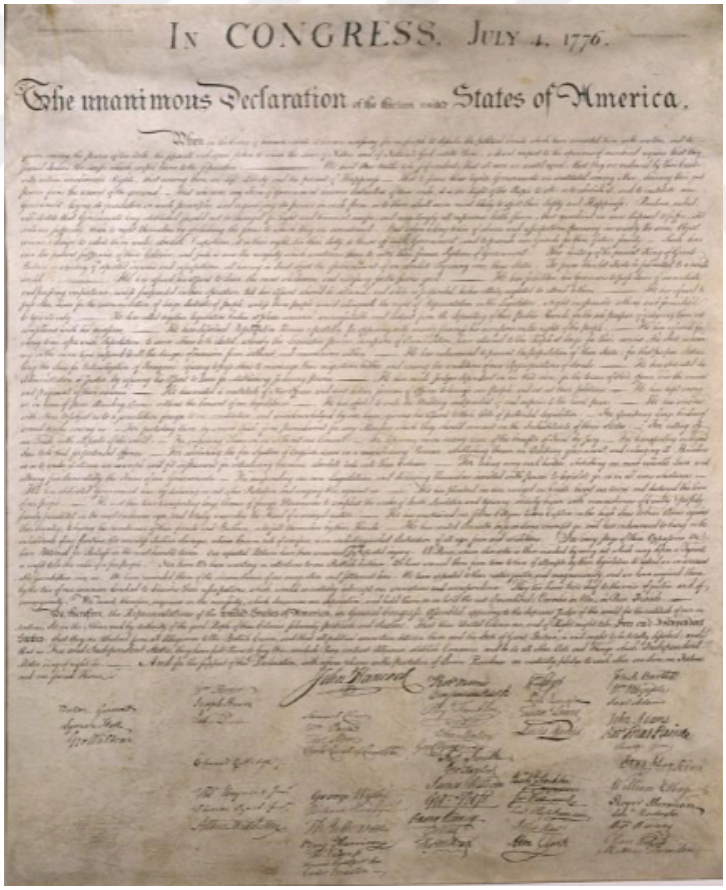


Figure 41 : Print, Declaration of Independence , 1823, National museum of American History

The outline of Declaration of Independence, when was in 1776, were the turning point of lifetime belonging to Thomas Jefferson. Alhough Jefferson's wish to come back to Virginia to support write that government organic law, the continental congress assigned him into the commission, which had 5 people, in order to writing outline of Declaration of Independence. Afterwards, the commision appointed him for the mission of preparing an outline case in honor of significance of it. Writing of cases like the Declaration of Virginia claims, government, regional invitations related with Liberty, even the outline of him referenced to Virginia organic law, Jefferson made up marvelous explanation linked with settlements' claim to revolt towards British administration. Furthermore, built ones focused on antecedent, that all people are begeted tantamount even they own untransferable claims of living, freedom, even chasing of bliss (Declaration of Independence : Right to Institute New Government , 2022).

In 1791, the building of Minister was huge characteristic belonging to Pierre (Peter) Charles L'Enfanta's, who was known as French-American martial builder, project about the fresh founded federative country of Washington (Timeliness Architecture, p.1.). Both Washington and the clerk of government named as Thomas Jefferson, who both owned individually attention to architectonics, bargained that the White house's model, even the capitol could be selected at the architecture contest (Frary, p.17). Even though the whole offerrings about the Capital had been declined , the admissible illustration of the White House, that was done by means of James Hoban, was approved by Jefferson, although it was only namelessly sample among the numerous samples (Frary, p.27). Hoban took a form of structure belonging to Leinster House, where is at Dublin. It is structure, that gives a home to the Oireachtas being legislative of Irishmans. The building process was made up among 1792-1800 by utilizing Aquia Creek grit, that was colored to hoar

(Fazio & Snadon , pp.364-366). It was covered withal the limewash being full of padding, creating colour, that was caused of hearing its name in fame (White House, 2019).



Figure 42 : Theory that mansion in Northern Ireland inspired the White House

3.1.1. PARALLEL TIMELINE: THE NEW CAPITOL WAS BORN

At 1792, Both Thomas Jefferson and Thomas Johnson published publicity declaring the competition, that would be about Capitol's architectonic, in Philadelphia gazette. The publicity included both regulations and necessities about dimensions , chamber's mensturations, even others. The juries of contest were George Washington, Thomas Jefferson moreover, the region of Columbia's commissar. Jefferson as thinker, was classic well-informed male figure as the huge rate of other constituents were. He viewed the model of the sanctuary as the Temple of the Sun, The Parthenon, the Roman Pantheon an emblem about politics, knowledge, thought revived. Both Jefferson and Washington, even the commission considered that the fresh capitol structure must reflect Temple of Liberty inside the laic sensation. The inputs became intensely Enlightenment

Palladian belonging to the classic resurgence model of its age. Otherwise, the actual classic entrances coming inside classic oldness, intensely loved by means of others. The commision got the emblematic essence of Capitol severely. According to them, the model has to represent both the missions and the Capitol's subjects. As per the virtual exhibition of Library of Congress concerning both the approach and the structure of the Capitol construction named the Temple of Liberty, Thomas Jefferson was drawn inspiration by means of classic sanctruary's design in order to Capitol's model. The one of the resources of it was Pantheon in Claude Antoine Jombert's printing, which was found inside writing named as "Les edifices antiques de Rome" in 1779. The printing was named as ''Elevation de la face du Pantheon,'' Rome was made by means of Antonie DesGodetz. That was not bombshell that Thomas Jefferson both was classic well-informed male and the guy of the illumination. Jefferson pretty studied on classic thinkers, even referenced all mostly inside his writings. The one of printing inside Robert Wood's writing, when was in 1753, ''The Ruins of Palmyra'' affected Jefferson about the fresh eastern archway model of Capitol. The design of Wood named as the Temple of the Sun, that happens already the sanctuary of Bel either Ba'al , the deity of skies, even the sun; the papa inside the sacred '' Trinity of Sun God''. Larbibol withal sun's tiara, happened sun's reporter , Agribol became Moon's. Wood emerged a printing, that focused on archeologic proofs proposing, which form it had , prior it collapsed (Veverka, 2012).



Figure 43 : The Ruins of Palmyra ,1753

The other resource linked with the revealation to the humans were interested with the Project of Capitol was image inside the first part's Vitruvius Britannicus, when was in 1715. The priting was done by means of Colen Campbell , named as The primarily model related with the Western frontal's Wanstead. That picture becomes quirky forwhy; the illustration owns deities onto the angles , the hill of the dame, collective components belonging to classic sanctuaries (Veverka, 2012)

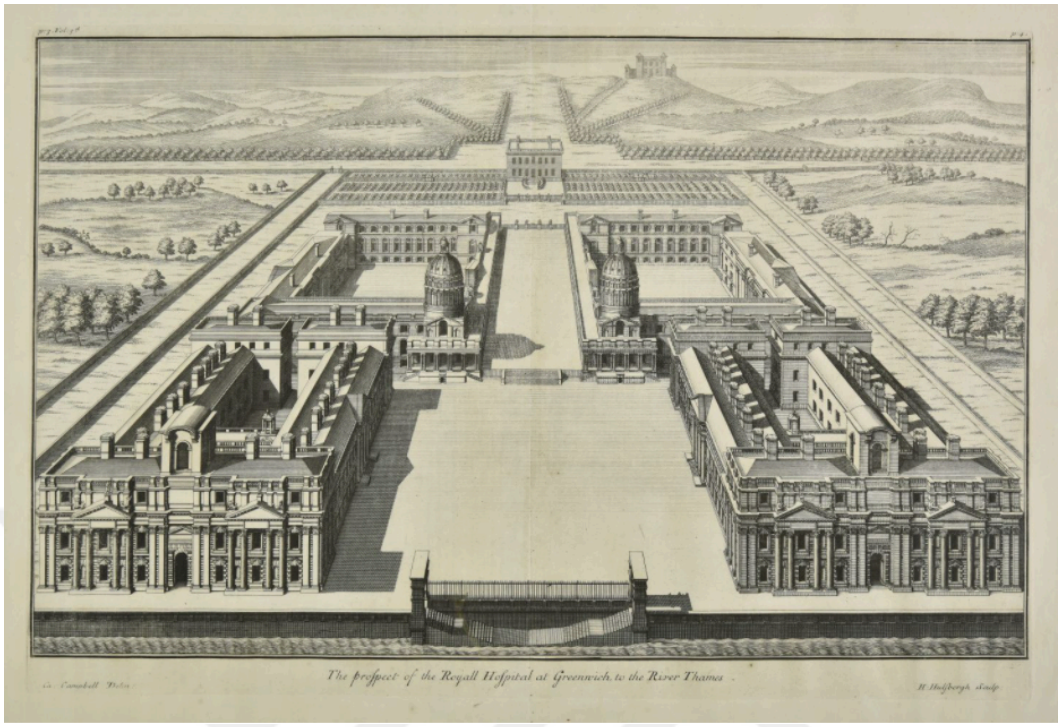


Figure 44 : Campbell (Colen). Vitruvius Britannicus, or The British Architect, volumes 1-3, London, 1717-25

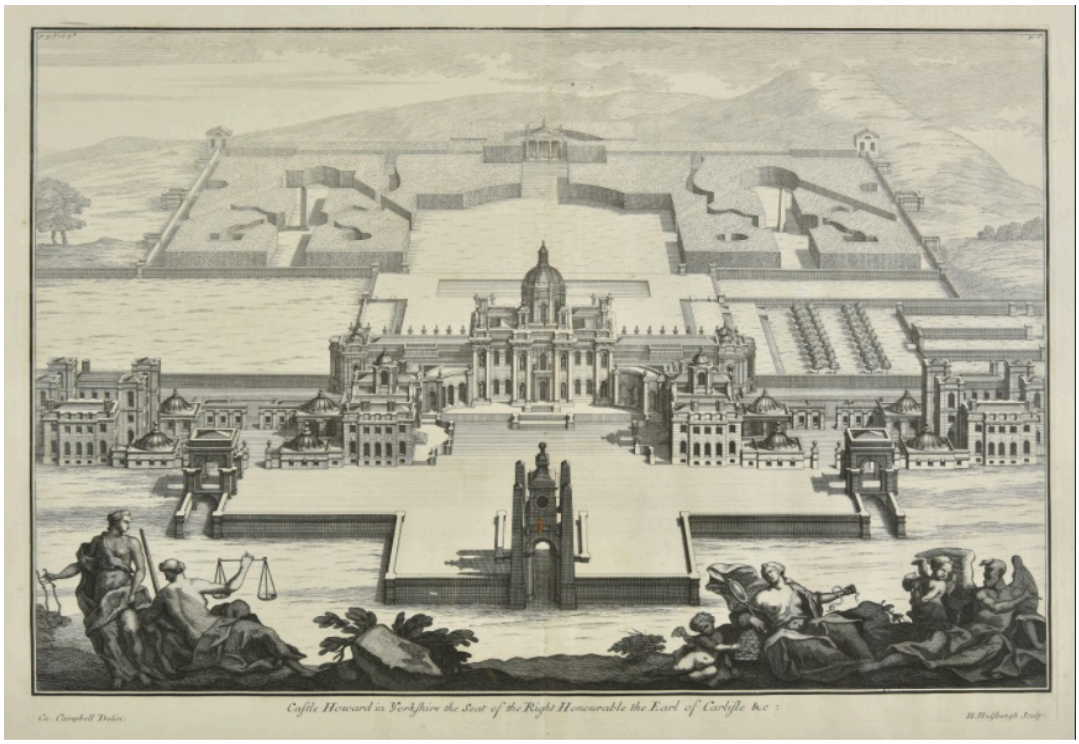


Figure 45: Campbell (Colen). Vitruvius Britannicus, or The British Architect, volumes 1-3, London, 1717-25

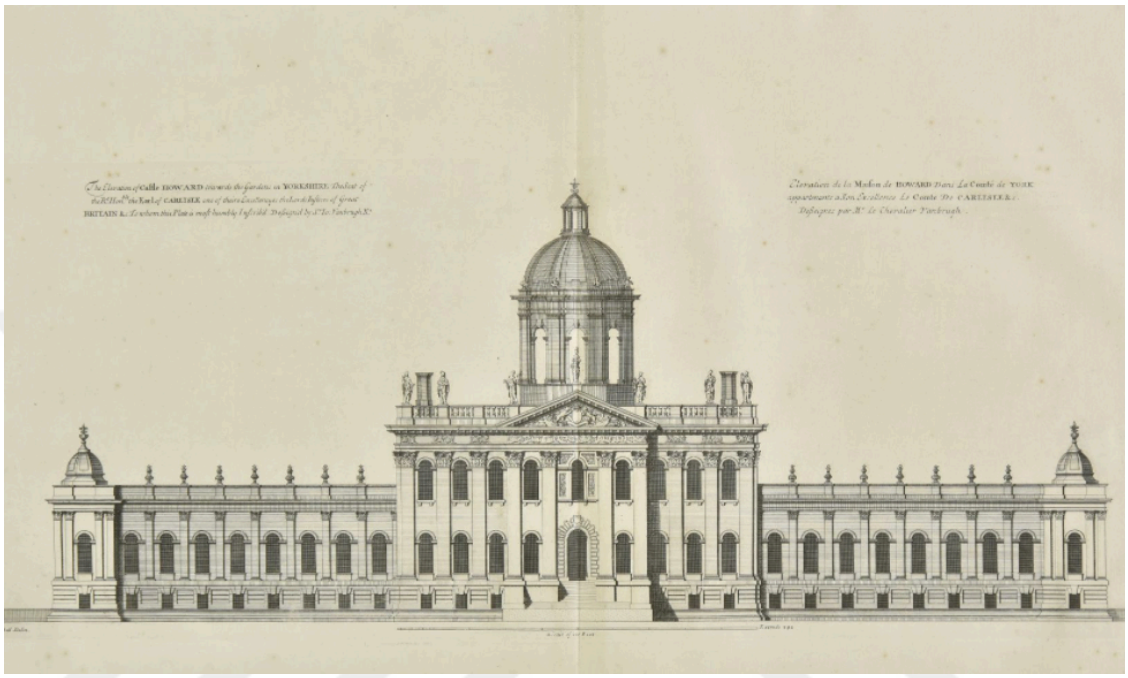


Figure 46 : Campbell (Colen). Vitruvius Britannicus, or The British Architect, volumes 1-3, London, 1717-25

3.1.2. PARALLEL TIMELINE : THE WHITE HOUSE CONSTRUCTION WAS IN PROGRESS

The structure owns classic revelation resources, that could be discerned inside the form of both the Roman builder named as Vitruvius and the builder Andrea Palladio, who was from Venice and became Italian builder in the Renaissance period with the form, developed to Palladian architectonics, that had fame at Northern part of U.S.A. inside the eighteenth age (The White House, 2021). The basic layer was ruralized inside the Palladian style withal Neoclassical, that was mirrored the curved prow having 3 partition, at the headquarters's center (The White House,

2021). The construction of house was done with the budget of 232,372$. Moreover, The home, that had 2 floors was not finished at all at the time that both John Adams and Abigail Adams happened the primarily sedentaries in the 1st day of November, 1800 (White House, 2019).

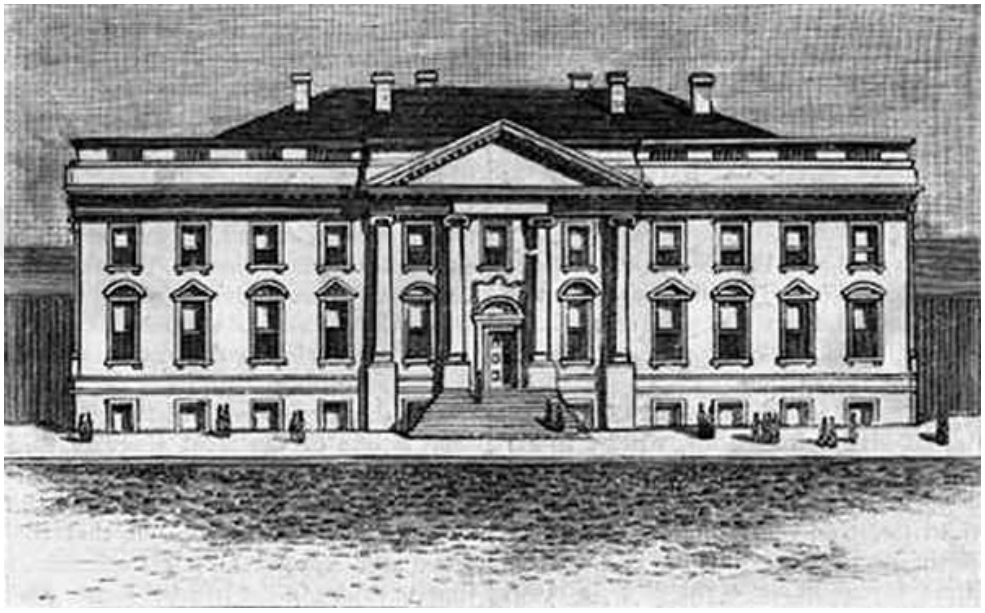


Figure 47: The original design of the White House in 1800

The time that Thomas Jefferson placed to the white house in 1801, both Jefferson and Benjamin Henry Latrobe, who was builder, attached the nominal colons onto every flap which kept barns , store hidden (Fazio & Snadon , pp.364-366).

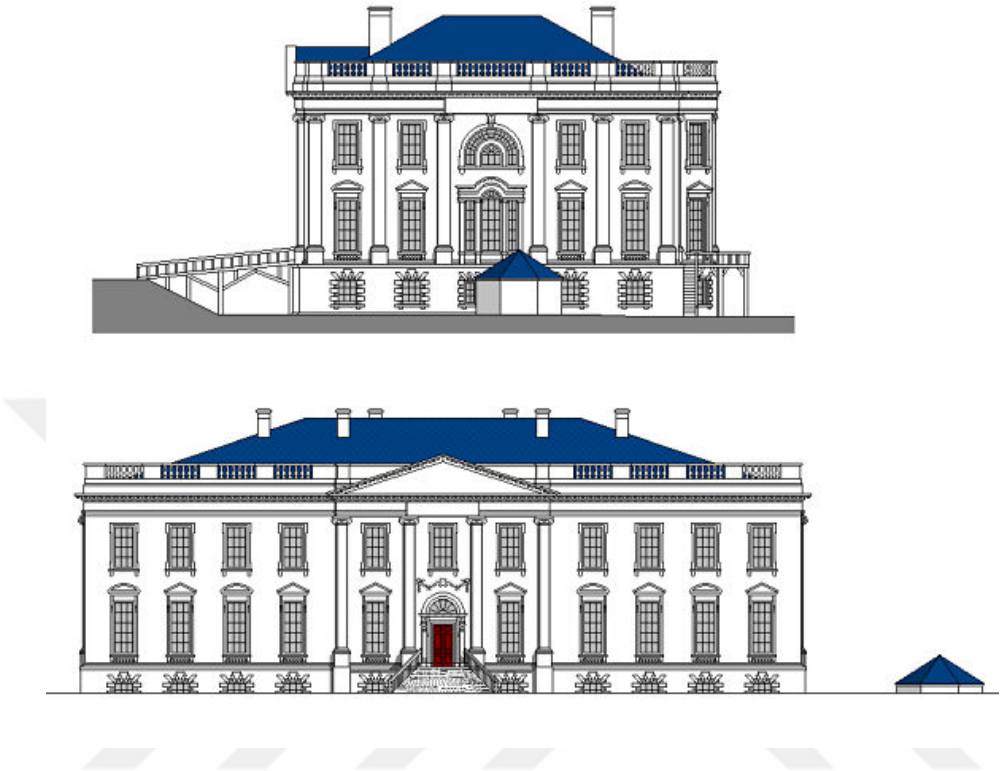


Figure 48: Recreation of the the White House in 1801, east and north views

In 1814, along the battle of 1812, the White House was burned in fire by means of Soldiers belonging to Britain (The East Room,2007). Along the Washington blazing, it was reprisal in order to assaulting, even blazing Toronto, where was named as York after (Lafferty,2015). Both Port Dover and Other cities at the top sides of Canada; Mostly Washington was seen harm cause of blazes. Just the outer barriers stayed, even because of both impoverishment after blazing and being subject of conponents , the areas out of Southern parts, they were required to destroy and rebuild (The East Room, 2007). By the way, Hoban & Latrobe supported to the model plus surveillance belonging to rebuilding, that contained timeline among 1815-1817. The southern archway was rebuilt in 1824 with the James Monroe management. The northern archway was reconstructed after

6 senescences (The White House Tour Essays : The Overview, 2007). Although Latrobe proposed same archways prior the blazing, when was in 1814, 2 archways were constructed like modelled by means of Hoban (Fazio & Snadon, pp.368-370).

3.1.3. THE COMPLETION OF THE CAPITOL BUILDING

Jefferson owned the idealogy about education, knowledge, even the searching related with Freedom declared at the Classic articles, the neo-classical arising of the Enlightenment. The Capitol city of U.S.A. became both the fresh Rome and Athens forwhy, the united states was revitalizing both constitutional and enlightened thoughts, that existed at the classic period. Pantheon's overhead vision serves people extra appearance containing the classic roots belonging to Capitol's design. The Roman Pantheon withal colons, entrances, headlines , was designed about both Capitol's official Dome and Rotunda. The classic sanctuaries render like archetypical forms in order to structures belonging to Washington. Both statues and Legendary deities' gouged moldings, even allusional profiles happened the forms in order to Washington's public metaphor. Both the emblems of justice and Science, Power, even durability, Classic Pagan motifs were fitted ones in order to metaphors related to American Enlightment. The constituents at U.S.A., who had classic education, thought that they were both re-illumination and transporting the information's flambeau ,even erudition, that was gone out at tardy oldness. They struggled to comment the earth like with the visions of Cicero, Tacitus, polybius, Gaius, Ulphanian, Cincinnatus, Plutarch, even numeorus ones, unlike Moses, David Solomon, Paul, Augustine either John Chrysostom. Both protagonists and constituent's enemies came already merely out of the oldest ages, they were not in out of past of Christians. The partition of force belonging to the united state, owns classic basics.

It is not Christian basics. At the thoughts belonging to the veriest constituents, Roman sanctuary was thought as the single of the huge classic forms to study on. Numerous public structures own the design layout belonging to Classic Sanctuary. They are not structures, that give perspective about either Christianism or Past, even the dozen statues , wall motifs belonging to Pagan Gods/Goddess , Classic legendary emblems on the whole Washington D.C. too. Also in the meanwhile Capitol contest was completed , the model of Charles Bulfinch gained. Here is the earliest image picturized at 1846. (Veverka ,2012).



Figure 49: History of the U.S. Capitol Building

The building process of the official structure maintained during 34 senescence. It was managed by means of both 6 ministers and 6 builders. Ideas between Politicians and planners were different

about with which ways to be successful to obtain metaphorically effective and physiologically influential structure inside the Neoclassical frame. They saw that they were heiress , protector, even carrier of Westerners. They gingerly constructed Capitol, that benefited from the customs referenced to both America And Europe. The Capitol was reasoned minor, later it was finished in 1826. Along 1830s -1840s, A few offerings emerged about widening it through Eastern or withal fresh flaps added to the Northern ,even Southern. It caused new another contest in 1850-1851. The capitol lengthening overshadowed the official building. It modified the material view and Victorian enthusiasm took place of Neoclassical severity. Along all of the structure ideas, emblematic, aesthetical, even utilitarian topics were exceptionally important. That's why, the whole members knew that they were making up intensely significant National structure referenced to United States. Furthermore, it had given a home to the legislature rooms, commission areas, bureaus of delegates , even the capitol's Library of Congress to 1897 , Supreme Court to 1935 (Temple of Liberty: Building the Capitol for a New Nation, 2022).

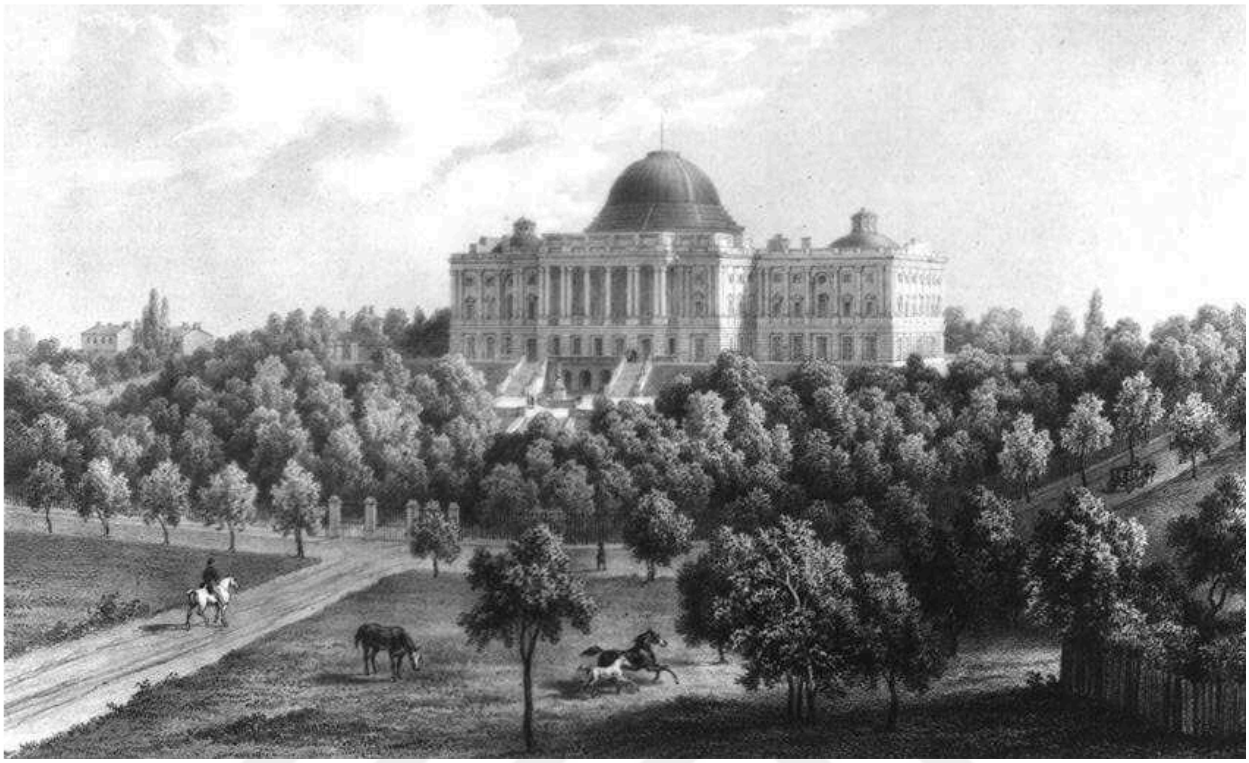


Figure 50: View of Washington from Home of George Washington's Adopted Grandson. Peder Anderson and Fitz Hugh Lane. "View of the City of Washington,". 1838. Color lithograph. Prints and Photographs Division, Library of Congress (223)

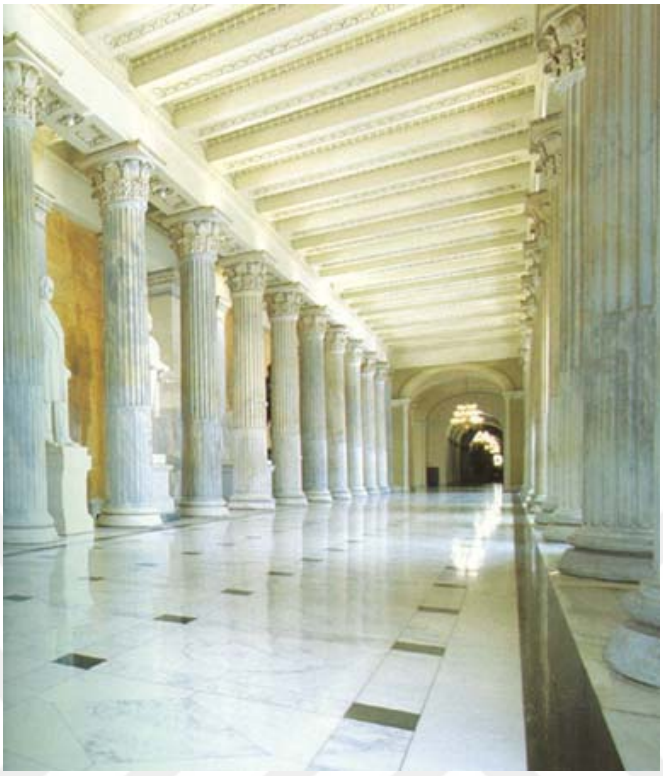


Figure 51: The hall of marble



Figure 52 : View looking down in the dome of the Capitol



Figure 53 :The columbus doors

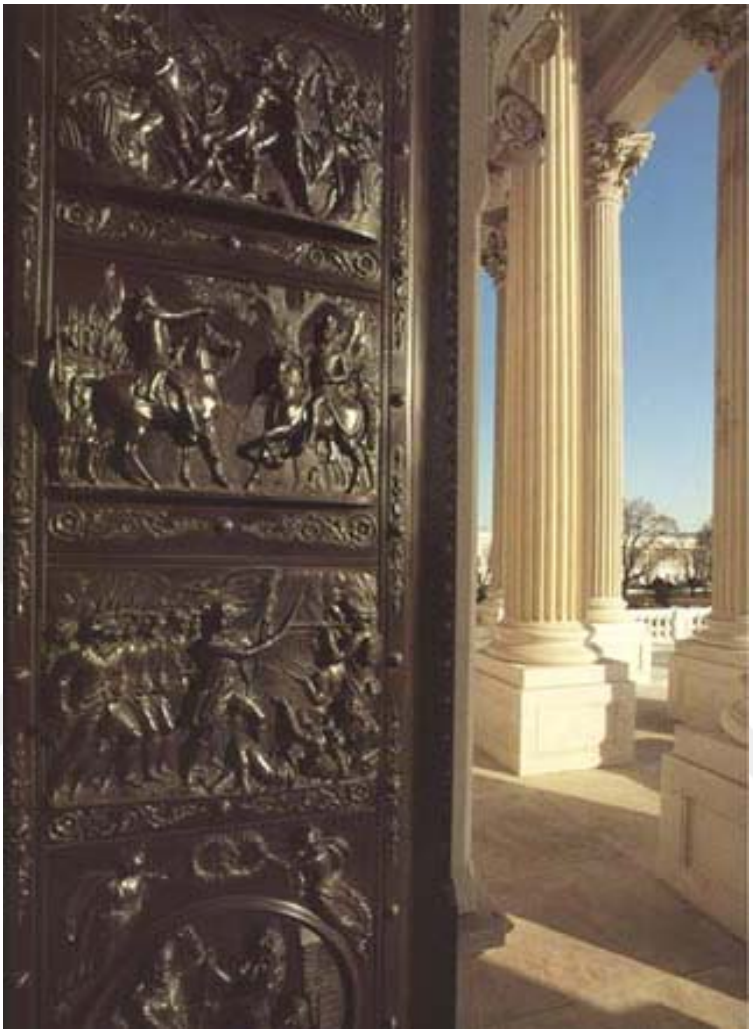


Figure 54 : Columbus Doors



Figure 55: The senate chamber room



Figure 56: U.S. Capitol



Figure 57: Doric Column Capital



Figure 58: Buildings & Grounds / Architect of the capitol



Figure 59 :Latrobe’s corn cob Capital

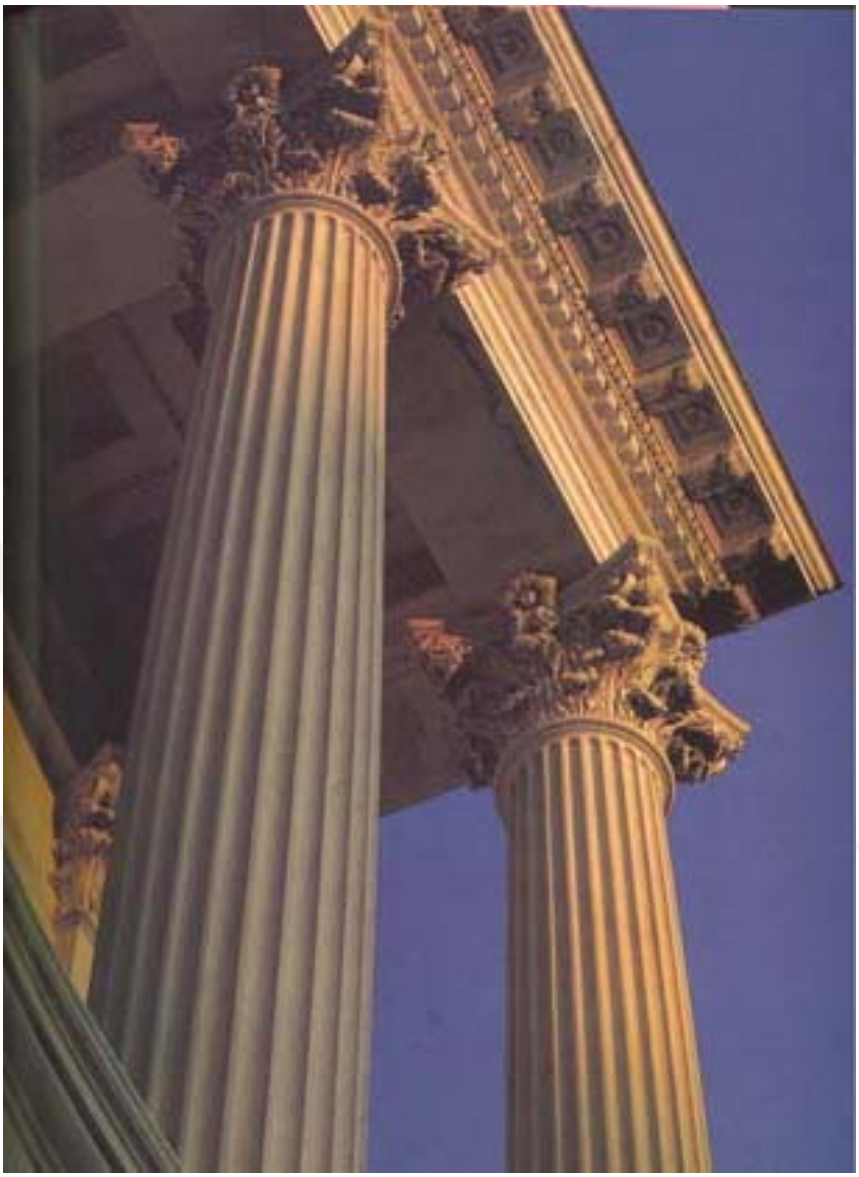


Figure 60: Corinthian Column Capital



Figure 61: Capitol Building



Figure 62: Capital Rotunda



Figure 63 : Capital Rotunda



Figure 64: Statue of Liberty



Figure 65: Capitol Dome and senate Pediment



Figure 66: Capitol dome and House Pediment

3.1.4. THE FINAL OVERVIEW OF THE WHITE HOUSE IN THE PERIOD OF 19 TH CENTURY

The italian artists, who were called to Washington to support of building of U.S.A. Capitol, gouged the artistic details onto rocks, where are on the archways. Unlike estimations , Nothern archways was not designed onto same archways like the other Dublin structure named as Viceregal Lodge(Recently Aras an Uachtarain is living area belonging to Minister of Ireland) The archway was designed afterwards the White Houses's model (Architectual Improvements : 1825-1872, 2022). In order to Nothern archway , there was outline designed onto ionic layout, including rosaceous bundle among the folds. It was made for creating a bond between the fresh archway and the initial gouged rosaceous, where was over entry (Early use, the 1814 fire, and rebuilding, 2022). Inside

the autumn of 1882, there were actings containing to centre hallway, coloring of the enclosures to the faded green, attaching avenues of golden sheets, even designing the plafond within both golden and argent , withal colored gouged leaf forms to articulate "USA". The Red place was colored an opaque Pomeranian scarlet. The plafond was designated withal golden, argent, cupric headliners , lanes of scarlet , hoar , sea color. The glazing gate, which was aparted among the centre hallway and Northern entree were changed with the Tiffany glazing display, which had 55 m lenght and cantilevered by means of mimic marmoreal colons (Reeves, p.269 & The Grand Illumination Sunset of the Gaslight Age, 1891 , 2011).



Figure 67: The north face in 1882

3.2. THOMAS JEFFERSON BUILDINGS – LIBRARY OF CONGRESS



Figure 68: Library of Congress building, c. 1902

The library of Congress was founded in 1800, at the time, when was American state passed through Philadelphia into Washington's fresh capitol ,where was onto Potomac stream. Since the ninety-seven senescences, the bibliotheca was kept at different places inside the Capitol structure. The primarily allocating of Library of Congress structure, that was recognized like the Thomas Jefferson structure, was offered by means of Ainsworth Rand Spofford, who was responsible from bibliotheca, in 1871. It was confirmed in 1886, even eventually finished in 1897. The primarily periods containing to both scheme and establishing were full of discussions, also retardations.

(Thomas Jefferson Building, 2022.). The beginning of the design was postponed by means of discussions of congres up to the 1886, when was the voting time. In 1888, Smithmeyer was deposaled later Pelz happened the main builder. Pelz left to work in 1892 with his decision. Furthermore, Edward Pearce Casey, who was boy of Brig Gen. Thomas Lincoln Casey was brought to job. Thomas Lincoln Casey, the head of U.S.A. militaries unity of technicians, who was liable of structure's establishing in that time (Cronou, pp.204-205). Whilist Smithmeyer was responsible from keeping committee in safe, Pelz was seen to be the lead planner of structure, even the numorous unique outer study. Casey was financed about finishing of both internal and artistical survelliance of matchless ornamental plan belonging to Structure (Cole, 1972). The structure's detailed design, that contained statues, tablatures, architectonics onto the unique measure at whichever of American collective structure, became feasible by cause of both Commander Casey and Bernard Green kept alive dignities of them like effective establishing builders, finishing the structure in smallest budget rather than Committee gave to. At the time, when it got open in 1892, the currency could be possible about "Artistic Enrichment" apart from the official allowance. Both Casey and Green captured the chance so the exceptional structure converted to memorial of ethos. Both Commander Casey and Bernard Green had anxiety to take opportunity to performers of America for showing skills of them. So, Both employed nearly 42 statuary of America, even illustrator to exactly, moreover, everlastingly apply the model of memorial , the structures's goal. Both gave final decision onto the vocables , pictures viewed through the structure, Although the nouns, tablets , excerpts were selected by means of numerous dissimilar mankinds. The artworks were hoped to bespeak to the people's success in diverse spaces devoid of being inside contentious points like both diplomatics and faith. The general topics were appointed to statuaries, yet the artists, who painted on murals, withal the orientation by the 2 builders , Edward Pearce Casey

selected topics as per themselves. So, Many of epigraphps, excerpts being found inside places separating for them. Spofford, who was responsible from library, selected the writers, who were favourites for him. They were displayed inside the 9 effigies over the forward inlet. In addition to this, The excerpts inside the Seal's Pavilion. Already he selected the profiles displayed inside the 16 statues as the form of effigy onto the railing belonging to the Main Reading Room Moreover, inside the whole possibility, the excerpts inside the 4 hallways, where are onto the Great Hall's 2nd fold. Charles W. Eliot ,who was Harvard university's rector, selected the epigraphs over the 8 emblematic statue inside the basic reading room also, he ensured recommendations related with the alternative epigraphs , designing characteristics, concerning to both Casey and Bernard Green (Thomas Jefferson Building, 2022). The structure of Thomas Jefferson includes a few the most exclusive collective internal places inside the U.S.A. becomes the summary of study related with classic educated both statuaries and artists, who were inside America, referenced to Renaissance Of America (On these walls, 2022). According to Report, that was being presented to Committe in 1896, Inspector Green explained that the all price belonging to the wall paintings, ornamental coloring, the statue, even three solid gunmetal gates found in the basic input became 364.000$. Moreover, withal the extra price of gilts of structure's cupola containing the flambeau of knowledge onto its hill, the Neptune's fount creation, where is forward side of structure onto 1st road, the structure was finished with 200,000 $, which was smaller budget, than the committee's authority had decided to about like 6.500.000 $ (Thomas Jefferson Building, 2022).



Figure 69: Fountain Of Neptune



Figure 70: Detail of paired sculptures of Minerva of War and Minerva of Peace. Library of Congress Thomas Jefferson Building,



Figure 71: Athena



Figure 72 : Lobby to Main Reading Room. Government mural by Elihu Vedder. Library of Congress Thomas Jefferson Building, Washington, D.C



Figure 73: Exterior view. Bronze doors to the right of the central entrance represent Writing: "Truth and Research," by sculptor Herbert Adams. Library of Congress Thomas Jefferson Building, Washington, D.C



Figure 74 : South Corridor, Second floor. Mural depicting one of the three graces, Euphrosyne (Beauty), by Frank Weston Benson. Library of Congress Thomas Jefferson Building, Washington, D.C.



Figure 75: Great Hall. Spandrels displaying Olin L. Warner's The Students in the Commemorative Arch. Library of Congress Thomas Jefferson Building, Washington, D.C.

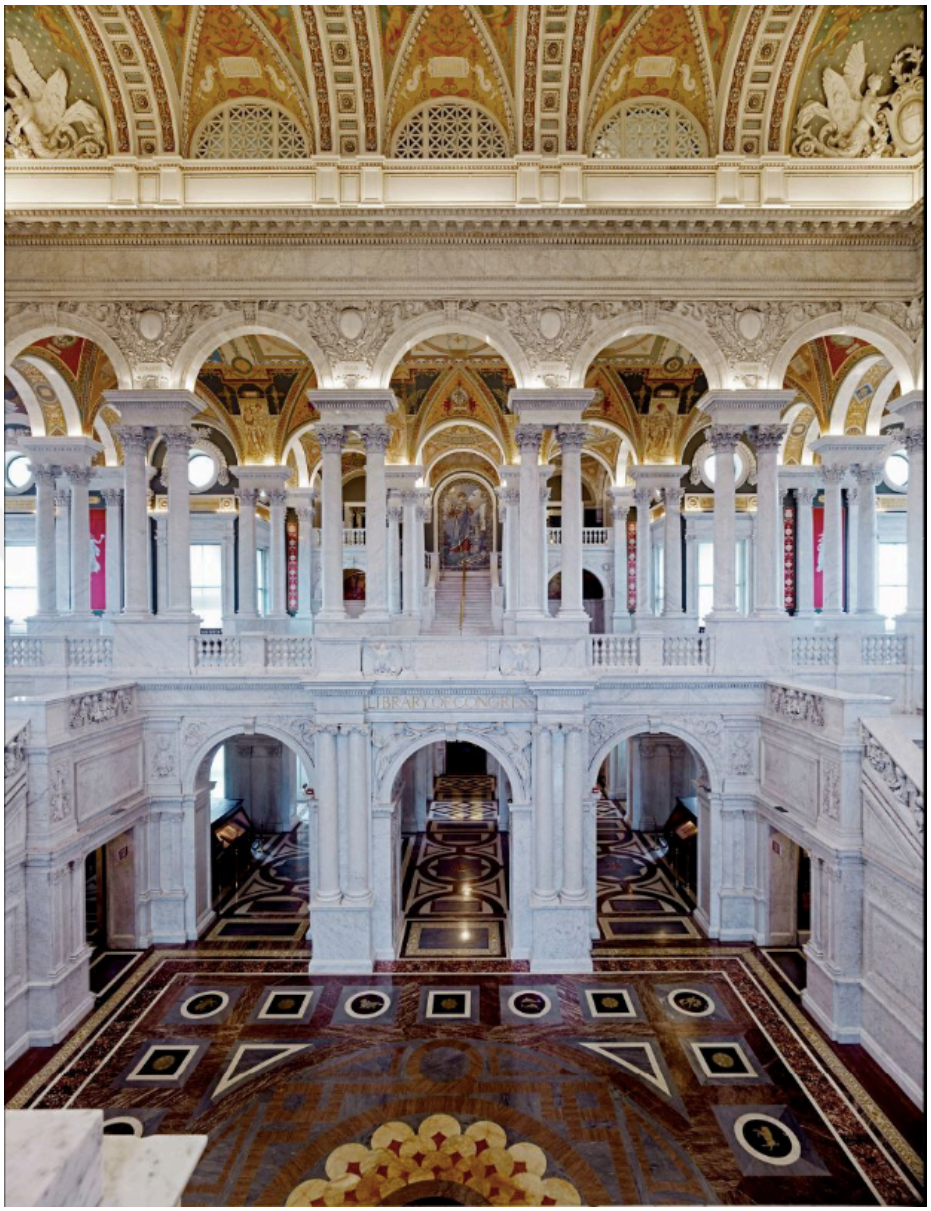


Figure 76 : Great Hall. View from the second floor west corridor. Library of Congress Thomas Jefferson Building, Washington, D.C.



Figure 77 : Great Hall. Detail of ceiling and cove showing sculpture of two female half-figures.

Library of Congress Thomas Jefferson Building, Washington, D.C.



Figure 78: Great Hall. Detail of putti (physician, electrician, and astronomer) on the grand staircase, Philip Martiny. Library of Congress Thomas Jefferson Building, Washington, D.C.



Figure 79 : Second Floor, North Corridor. Mural depicting Wisdom by Robert Reid. Library of Congress Thomas Jefferson Building, Washington, D.C.



Figure 80: Second Floor, South Corridor. View of Spring, Summer and Autumn murals by Frank W. Benson through arches. Library of Congress Thomas Jefferson Building, Washington, D.C.



Figure 81 : Library of Congress Reading Room



Figure 82 : Main Reading Room, Library of Congress, Washington, DC

3.3. THE OTHER STATES’ PUBLIC MONUMENTS UNTIL 20 TH CENTURY

3.3.1. THE STATUES OF WAR AND PEACE



Figure 83 : Persico,L., 1835, War and Peace. East Front, Central U.S. Capitol Building

The Capitol becomes the display of American ideology. Luigi Persico gouged the allusion named as the Prodigies of U.S.A. causing of headline above the eastern beams. Moreover, the emblematic forms related to War and Peace, because of the alcoves, where are next to the rotunda inlet. In 1817, Council entrusted John Trumbull to color 4 reformer fighting stages finding in the rotunda. After 20 years, 4 alternative artist became to complete residuary areas withal stages related to European people immigrated to U.S.A (War, by Luigi Persico, 1834, 2022).

3.3.2. GEORGE WASHINGTON BY HORATIO GREENOUGH



Figure 84 : George Washington statue by Horatio Greenough in the National Museum of American History

Enthroned Washington already defined like George Washington, became the huge marmoreal statue by means of Horatio Greenough, who was authorized by means of Council of U.S.A. in the 14th day of July, 1832 in order to the centenary belonging to the parturition of Chairman George Washington, when was in 22nd day of February,1732. it was finished in 1840. After a short time, the statue was displayed at the U.S.A. Capitol's Rotunda. After it was transported into the eastern

grass of Capitol in 1843. Afterward 1964, It has been keeping at the National Museum of American History (George Washington, (sculpture), 2022). The Enthroned Washington onto Phidias huge statue was referenced to Zeus Olympios, which was the single of the 7 marvelous in the Old globe, even demolished at the tardy oldness (Wills, pp.420-441).

3.3.3. THE STATUE OF JUSTICE



Figure 85 : Statue of Justice, 1891

Justice statü, where is above the southern inlet belonging to Jefferson the court of law at the Fairbury, Nebraska (Jefferson County, Nebraska Courthose statu, 2022.)

3.3.4. THE STATUE OF FREEDOM



Figure 86 : The Statue Of Freedom

The statue of Liberty already recognized like either Armored liberty or only Liberty, is the gunmetal statue created by means of Thomas Crawford. Onwards 1863, It has been found at the top of the Capitol structure of U.S.A., where is at Washington D.C. (Architect of Capitol, p.364). The memorial as statue to be able to be found at the hill of the National Capito existed at the official image belonging to the builder Thomas U. Walters about the fresh resistant cupola, that was approved in 1855. The image of Walter displayed the statue's draft reflecting the Deity of Freedom. Crawford offered in place of this the allegoric profile of Liberty Victorious inside War, even Peace. While making it, Crawford called the deity either Minerva or Athena (Fyrd, 2022).

3.3.5. THE STATUE OF LIBERTY



Figure 87 : Statue of Liberty,New York City, New York, USA

‘*’She is an icon, a national treasure, and one of the most recognizable figures in the world. Each year millions who cherish her ideals make the journey to experience her history and grandeur in person. She is the Statue of Liberty, a symbol of freedom, inspiration, and hope*.’’

(The Statue of Liberty - Ellis Island Foundation)

At 1865, French Édouard de Laboulaye presented an opinion contained to the gratuity as in the form of Memorial, that would come through France population to American population. As the fiery promoter of U.S.A. Laboulaye desired to mention both the Declaration of Independence's centenary and congratulate the intimate relation among America and France (Conceptualizing Liberty, 2022).



Figure 88 : The Statue of Liberty

Libertas, who is Roman goddess amplifying with liberty, gives it's name to the statue that references it. The tiara of statue contains 7 prongs, referencing both the 7 seas and 7 mainlands belonging to the globe, even declaring the greeting news of her, comprehensiveness, even the liberty (5 Things You May Not Know About the Statue of Liberty, 2022). It is seen that the statue of Liberty, belonging to Roman Myth, has been known as the most iconic statue of U.S.A. To

present it to country as the gift, might have been the reason to celebrate Pagan population in the Land.

3.3.6. SOLDIERS NATIONAL MONUMENT



Figure 89 : Soldiers National Monument in the National Cemetery at Gettysburg

The soldiers National memorial is at the Gettysburg's southern inside the National Cemetery. It stays next to place, that Lincoln granted the Gettysburg speech. The first stone belonging to memorial was put in the 4th day of July, 1865. It was ended , even devoted in the 1st day of 1869. The Soldiers National memorial is memorial related with Grief. Marmorean statues were surrounded by the floor of memorial, reflect Past, Battle, reconciliation, abundance. The profile of the prodigy of Freedom stays onto the hill of memorial. She keeps blade inside the single of her

fist. Furthermore, the garland of reconciliation inside the her second fist, that references to stationary fight in order to Liberty (Other Monuments at Gettysburg, 2022.).

3.3.7. PEACE MONUMENT IN WASHINGTON D.C.



Figure 90: Simmons, F., 1877, Peace Monument.Washington, D.C., United States

It stays onto the layers of the Capitol belonging to U.S.A., inside the Peace ring, where is in the First Street N.W, even Pennsylvania square in Washington D.C. At the hill of the memorial, 2 classic robed female figures, who their heads were converted to Western, remains. Grief keeps the coated noggin of her towards the back referenced to History, even cries inside the lament. The History keeps slate-pencil, even a plate, that was written "They died that their country might live."

Under both Grief and History, standard women form, who has real dimension, references Victory, keeping huge Daphne Garland, even bearing oak bough, that is referenced to power. Under her, there is the baby Mars , the deity of fighting, even the baby Neptune , Deity of the marine (Washington DC [Peace Monument / Naval Monument / Civil War Sailors Monument],2011).



Figure 91: Peace Monument



Figure 92: Peace Monument

3.3.8..MINERVA STATUE



Figure 93: Minerva, the goddess of Wisdom

‘’Since the University at Albany's beginnings as the New York State Normal College, Minerva, the Roman goddess of wisdom has been the institution's enduring symbol.The figure of Minerva and the Latin motto, Sapientia et sua et docendi causa ("Wisdom, both for its own sake and for the sake of teaching") have appeared on the University seal since about 1913. Today, Minerva, wearing her distinctive helmet, continues to symbolize the University's proud past and long-standing reputation for educational excellence.’’ (University at Albany – SUNY)

The statue, that is hoar stucco being 7m lenght, was bought in 1888. Although the legal registry is not being found about which place statue arrives.The statue was bought withal 1 dollar cash being taken owing to learners from condition examination (The Enduring Symbol of UAlbany,2022).

3.3.9. THE BOWERY SAVINGS BANK BUILDING



Figure. 94: The 1895 Bowery Savings Bank Building

The banking, where is center in 130 Bowery among Broome – Grand Streets, was intended by means of Stanford White of the architectonics company belonging to Mckim, Mead & White. It was constructed in 1893/95 (NYPLC, pp.46-47). The selection of White was Roman classic form in structure, primarily created fashion about banking structures primarily at NY, after against the U.S.A. The interior characteristic belonging to both Corinthian colon and graven headdline by means of Frederic Macmonnies, when inner grants the Roman sanctuary effect. Furthermore, it is told that it is single of the huge areas inside New York (NYPLC, pp.46-47 & White and Willensky with Leadon, p.93).



Figure 95: NY Designated Landmarks & Historic District

4. 19TH CENTURY : THROUGH THE CONVERSIONS

4.1. THE OVERVIEW OF THE NEW INSPIRATIONS

The numerous public traditions categorized by the public researchers in the 19th century like past remains, which were existed before christians, emerged the influence that European villagers had actually stayed Pagan under the cultural varnish of Christianity along with the Middle ages, even further. In the 19th century, the opponency of Catholicism united withal the romantic fancy of the pagan necromancy like disobedience towards the conventional force of the parish (Young,2020). During the 19th century, the brand new vision was apparent that human beings researched about the basic doctrines of dynes with seeing the beliefs of distinct dates and locations (History of Modern Paganism,2002). The attention to Romanticism through the unclassic oldest age come across withal the same time of the arise of Nationalism containing Romanticism, even the commonweal governmental's arising inside the 1848's reform's content. This opened a path about both Nationwide heroic creating and Nationwide legends withal the different recently created cities (Romanticism,2022.). Further, 19th age took intense scientific attention inside the restoration linked with Pagan legend by means of both the knowledge of society and the faery stories. The Brothers Grimm's study affected to alternative gatherers by giving inspiration to them for bringing stories together; even it called forth them to relied commonly that the one of city's faery stories became especially its representation by ignoring the effection among the diagonal ethos. Between these influencers got the Russian Alexander Afanasyev, who was Russian, Peter Christen Asbjornsen, who was Norwegians even Jorgen Moe, even the Englishman Joseph Jacobs (Zipes, p.846).



Figure 96: Who were The Brothers Grimm

The favorable acquidance based on Paganism happened mostly collective in the 18th- 19th ages, when it had connected withal the critique of both Christianity and regulated dyne, ingrained inside the ideologies of the Century of both Enlightenment and Romanticism(Stuckrad, p.297).

4.1.1. 19TH CENTURY'S ARTISTIC PUBLIC SAMPLES BASED ON EUROPE

4.1.1.1. PASSEIG DE SANT JOAN



Figure 97 : Barcelona Statues

The Hercules Fount (In Catalan Font d'Hèrcules), where is at Passeig de Sant Joan, happened officially the portion of collecting belonging to 4 fount, that had been produced to design the wooden square, that allocated 18th-age castle arising out of the former city(Recenlty it is an area, that is being opened to folk). Every 4 founts had been devoted to the figure being inside the Greek legend. The others had been devoted to Phorcys, Arethusa, even the Nereids. The Hercules fount

became solely fount, that has remained alive during the time process. Furthermore, it happens the eldest memorial, which is open to folk , at Barcelona. The statue remains onto the right-angled colons withal 2 lapidary plates. First plate happens the turbot belonging to Barcelona, the another one transports both the engraving of Spain's King Charles Iv and Maria Luisa (homeland was Parma) , who was spouse of Charles and open to fount in 1802. In the colon's layer found 3 wildcats, even legendary piscine, that eructations aqueous on the fount having 4 floors at the down (Hercules Fountains & The Origins Of Barcelona, 2022).

4.1.1.2. STATUE OF ACHILLES



Figure 98 : Westmacott , R., 1822, Statue Of Achilles.Loco Steve from Bromley, UK

The statue of Achilles reflects the hero, who belongs to the Greek legend, In Trojan War. It was bespeaked to be constructed by means of monarch George III, even It was constructed to mention Arthur Wellesley, who was both statesman and warrior like the primary Duke of Wellington. The statue, that has 18 m length, had opened in the 18th day of June, 1822 (Famous Neoclassical Sculptures – Top 18th-Century Neoclassical Statues,2021).

4.1.1.3. AMOUR CAPTIVE

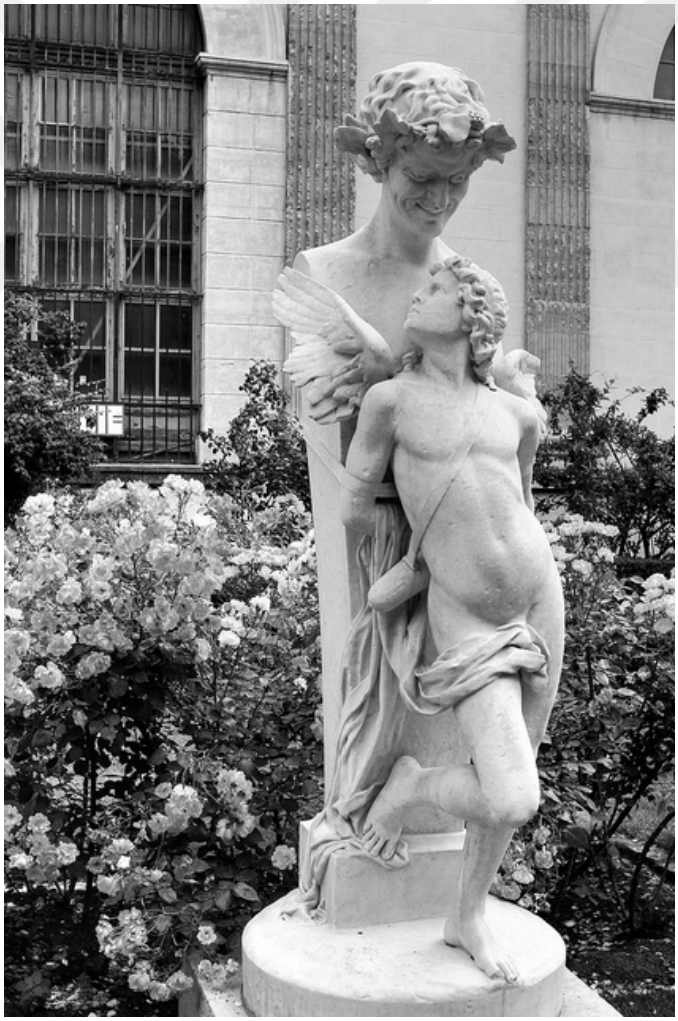


Figure 99 : Amour captive (Love Captured) by Felix Sanzel

That special marmoreal statue was designed by means of Felix Sanzel, who was both French Statury and artificer, in 1868. It is being called like " l'Amour Prisonnier" or "l'Amour Captif" usually interprets like ‘’The prisoner love". That statue was made to reflect love, the deity of affection, the deity of being stuck on, Seeing either Satry or Faune, who happened the legendary presence having body like at the upper side the moiety hominid, at the lower the moity yeanling. The marmoreal statue is accommodated the near of the rosaceous layer existing, where is the rosary part of the Jardin des Plantes botanic park. It emphasizes the emotional age of artistical statue done by means of Felix Sanzel (HD photographs of the l'Amour Prisonnier statue in Jardin des Plantes Paris,2022.).

4.1.1.4. LE TRIOMPHE DE SILENE

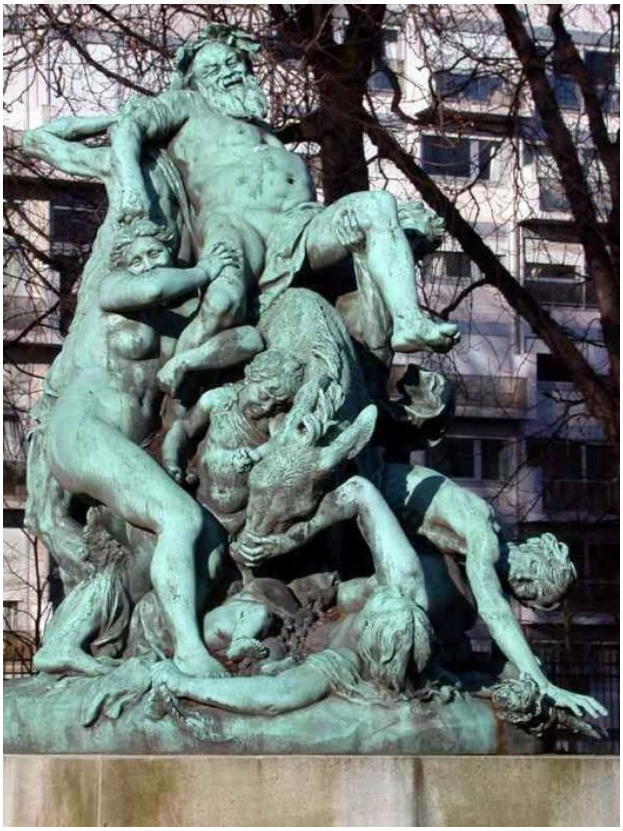


Figure 100 : Le Triomphe de Silene (The Triumph of Silenus) by Aime Jules Dalou

The gunmetal statue communion named as Triomphe de Silene being interpreted into English like Triumph of Silenus, that united design focused on both the deity of Dance and the booze publishing at Greek legend. Further the Intoxicated Silenis happened already friend of Dionysus, who happened the Deity of Booze. It is seen that the content belonging to Silenus, who is all the time portraited like the elder male figure withal abdomen, even withal neddy combined by means of Satryrs, leads through many many years ago. The topic, that was being referenced into colorings by means of Flemish proficients like Rubens, affects to the sculptures to propagate the magnum opus. While glancing at its near, it is seen that Silenus had been aided to ride on the neddy belonging to him (HD photographs of Triomphe de Silene statue group in Luxembourg Gardens ,2022).



Figure 101 : Le Triomphe de Silene (The Triumph of Silenus) by Aime Jules Dalou

4.2. THE ARISE OF NEO-PAGANISM AND GENERAL CONTEXT

Modern Paganism, already recognized like Contemporary Paganism (White, p.6), even Neopaganism (Adler, p.xiii), is the whole definition about the ecclesiastical actions affected by means of the diverse historic Pagan faiths belonging to humans living before the Modernity, where was in the Europe, even the near regions of North Africa, Near East. Even though they go shares the resemblances, the contemporary Pagan dynes' actions are various; moreover they do not go shares the sole serie of faiths, implementations, writings (Carpenter, p.40). Contemporary Paganism has been recognized like " a collection of modern religious, spiritual, and magical traditions, that are self-consciously inspired by the pre-Judaic, pre-Christian, and pre-Islamic belief systems of Europe, North Africa, and the Near East''. Because of this reason, it has been told that even though it is "a highly diverse phenomenon", "an identifiable common element" nonetheless passes into the Pagan actions (White,p.6). Strmiska defines Paganism like the one action "dedicated to reviving the polytheistic, nature-worshipping pagan religions of pre-Christian Europe and adapting them for the use of people in modern societies'' (Strmiska, p.1). The single of the roots of Modern Pagan waves lays through both romanticist and national liberation actions, that emerged within Europe along the 18th and 19th centenaries. The writings of workings about both European people traditions and ethos by means of scientist as Johann Gottfried Herder, even Jacob Grimm caused within the huge attention to both topics and an expansion inside personal perception (Strmiska, p.42). In that period, it was mostly counted on that the nearly whole society traditions, that stayed alive coming off the time before Christianity. Those behaviors would already be transported through North America by means of European emigrants inside those centenaries (Strmiska, p.43). The Romantic current of the Eighteenth centenary opened path that both the Old Gaelic and Old Norse literature, even poetry were explored again. The nineteenth age viewed the

high of attention to Germanic Paganism withal the Viking rebirth at Victorian Britain, Scandinavia, the Völkisch action inside Germany. Those streams clashed withal Romanticist attention inside both folklorism and occultism, the common rise of pagan topic inside famous literature, even the increasing of Nationalism (Hutton, p.22). For Strmiska, the readoption of the definition "Pagan" by means of Modern Pagans serviced like "a deliberate act of defiance" towards "traditional, Christian-dominated society", letting them utilize it like the resource of "Pride and power''. In addition to this, he crosschecked it to the gay liberation action's re-allowance of the definition "queer", that had previously been utilized merely like the definition of homophobic misuse (Strmiska,p.9). He enounces that the section of the definition's charm lies in the truth referring actually, the huge rate of Pagan apostates were grown inside Christian kins; furthermore, by dint of espousing the definition "Pagan", a vocable utilized during long time about whatever was "rejected and reviled by Christian authorities", an apostate sumps up "in a single word his or her definitive break" through Christianity (Strmiska,p.7). Furthermore, he enounces that the definition won fascination owing to its description inside both romanticist and 19th age European nationalist literature, where it was being inoculated withal " a certain mystery and allure" (Strmiska,pp.7-8). By means of espousing the vocable "Pagan" Modern Pagans challenge the previous dynes antipathy to pride both the European folk living before Christianity, and accenting those folks' cultural and artistical gallantries (Strmiska,p8). Many scientists have promoted the usage of "Neopaganism" to define this fact, withal the affix "Neo-" servicing to separate the contemporary dynes off their former, Ante-Christian ancestors (Simpson & Filip p.32). In order to Pagan communities, race is centrical in their dynes, even some of them limit affiliation to the sole ethnical community. Some reviewers have defined this idea like the one format of racial discrimination (Strmiska,p17). The alternative pagan communities let humans belonging to every race, onto the

Outlook, that deities of the certain zone could invoke everyone to their format of adoration (Strmiska pp.17-18). The alternative communities sense the one certain proximity in order to ante-Christian dyne regime of special zone withal, that they do not have ethnical bond so, they view themselves like the reincarnation of humans belonging to that folk (Strmiska pp.17-18). Both the faiths and applications change broadly between dissimilar pagan communities; somehow, a sequence of main basis collective mostly, even though not the whole, formats of Contemporary Paganism are found (Adler, p.22). The one basis of the Pagan action is polytheism, the faith, esteem towards plural deities (Adler,2006, p.22 & Harvey 2007, p.1). Inside the Pagan action, there could be discovered numerous both gods and goddesses, who own diverse connotations, concretize power of natural system, ways of culture, even directions of people's psychology. The deities are generally indicated inside hominid format; even they are seen like they own people's mistakes (Strmiska p.35). That's why, they are not viewed like excellent; unlike, they are shown respect for getting both erudite and strong. Pagan people sense that the deities' mentality mirrored the vigorous of lifetime above the World, letting in order to the humorousness' phrase (Strmiska p.36). The one of the ideas in the Pagan group gets that polytheistic gods and goddesses are not seen like real presences, yet like either Jungian archetypes or alternative psychological structures, which emerge inside the people's spirit (Strmiska,2005, p.36 & Adler, 2006, p.29). Other people embrace the faith that Gods & Goddesses own psychological, even outer presence (Strmiska p.37). Most of Pagan people put faith in embracing of polytheistic ideology could be useful in order to Western people- changing the overpowering monotheism they view like pressing coming from birth (Adler, pp.26-28). The collective overview has given help the diverse cabals of contemporary Paganism come into being inside notional conformity (Adler,p.23). Many Pagan people embrace a culture of " unity in diversity " concerning their ecclesiastical faiths (Carpenter, p.61). The thing,

that separates Pagan dynes through Abrahamic compeers is containing of goddess (Strmiska p.37). Between most of pagan people, there is powerful wish to include holy's feminine facets inside their prayer, even inside their lifetime, that could partly express the behavior, that occasionally evinces like the esteem of female (Clifton, pp.20-29). The spanner section of many Pagan approaches is the all-encompassing notion of cosmos, which is interrelated, bonded withal faith inside pantheism or panentheism. For the two dynes, the divine and the tangible or incorporeal cosmos are single(Carpenter, p.50). According to Pagan people, Pantheism stands for "divinity is inseparable from nature and that deity is immanent in nature" (Adler , p23). Dennis D. Carpenter wrote down that the faith within either one pantheistic or panentheistic god has opened way to the ideology of interdependence, acting important section within the pagan people's approach (Carpenter,p.50). The other main faith inside the modern Pagan action is animism (Harvey, p.1). It has been commented inside 2 dissimilar aspects between Pagan groups. Primarily, it could reference to the faith that anything inside the cosmos is inoculated withal either a living power or incorporeal vigor (Adler, 2006, p.22 &Greenwood, 2000, p.23). In opposition this, several modern pagans put faith in that certain souls, that live diverse characteristics inside the nature, even these could be proactively got into touch. Several Pagan people have noticed coming into contact with souls living inside stones, hardwoods, creatures, alongside either force creatures or creature souls, who could move like either incorporeal auxilary or directory (Carpenter, p.54). The whole Pagan actions give the large accent onto the theology of natural structure like the first resource of celestial volition; further onto the mankind's affiliation of the nature , bonded within the affinity to the whole lifetime, even World itself. The animistic ways of Pagan divinity puts forward that anything has spirit- Neither only human being nor structural lifetime. That's why, that link is created withal mounts, fluvials further hardwoods, even creatures. As a consequence of , Pagan people put faith

in that the basis of their spiritualism is the oldest, even the eternal, irregardless of the period of certain ecclestical actions. That's why, like Ancient Celt's nemetons, the locations having native charm are accepted like both divine and optimum in order to rites (Park,2020). The faith inside both sorcerous rites and magic is kept by means of "significant number" of Modern Pagans. Between people, who put in faith it, the diversity of dissimilar approaches for spell's definition is found. Most Neopagan people abide by the description of spell, that is supported by means of Aleister Crowley, who is the constituent of Thelema: " the Science and Art of causing change to occur in conformity with Will". Already putatived by means of most is the concerned description allegedly supported by means of ceremony wizard Dion Fortune : "Magic is the art and science of changing consciousness according to the Will" (Harvey, p.84-85).

Before the outspread of the 20th age Neopagan actions, the remarkable sample of self-identified paganism was inside "Why I Am A Pagan" , which was belonged to Zitkala-sa being writer of Sioux. It was pressed inside the Atlantic Monthly in 1902. Both the Native American activist and author sketched her denial about Christianity (named like " the new superstition") inside the goodness of conformity withal the natural structure materialized by means of Great Spirit. Furthermore, she explained both her mama's Sioux dyne desertion and the ineffective ventures belonging to "native preacher" to have her joined the rural parish (Bonning, 1999). In the 1920s, Margaret Murray assumed that the hidden pagan dyne had saved from the Witchcraft cruelty extracted by means of both religious and laic court of justice (Hutton, pp.194-201).

Before nearly 1 centenary, in 1921, The single of the weird writing, that had not been done before, was issued by means of Oxford University. It had name as The Witch-Cult in Western Europe,

which was written by means of Margaret Alice Murray. Inside recently academical frame, furthermore, for the 1920's frame, the writing of Murray was full of clear faults containing methods, even investigations. Moreover, the writer of writing known as primary Egyptologist, had not been enough to create it. The some scientists, who were studying about the past belonging to Witcraft in Europe, declined Murray's additive. After all, The Witch-Cult in Western Europe had a fame suddenly so, it seized the imaginary statu of people, who read it. Inside 30 years, the writing deeply affected to the mentality of ethos linked with Witchcraft. Besides, it opened a path for both the rising of Neopaganism, and the fresh dyne called as Wicca, which owns numerous followers over the whole World (Young, 2020).

4.3. THE BORN OF WICCA AND COMMUNITY GUIDELENESS

Gardner, who was known as Wicca's constituent, came to the world in 1884, inside the northern Liverpool, where is at England. As wanderer having desire against the unknown , He primarily came to know "Wica" , which was utilized at the 1930's, while he started to relate to the committee containing witches, where was at Highcliffe, England. He was accepted to the community at 1939. At 1946, Gardner purchased estate, where was within Brickett Wood's rural for building the centre of working, which would render service like the cantonment related with committee belonging to him, based on Folklore (Wicca,2018). After the cancellation of Witchcrafts rule at 1951, Gerald B, Gardner gave a fame to the action with defining himself as hag inside folk (Wicca, 2022). The Wicca was taken its definition inside the writing of Gerald Gardners named as Witchcraft Today at 1954. At 1960's, the one more "C" was attached to word, Unlike his usage, that he defined with just "Wica". For Gardner, the vocable was reproduced within Scots-English and it stood for "Wise people" (Wicca,2018).

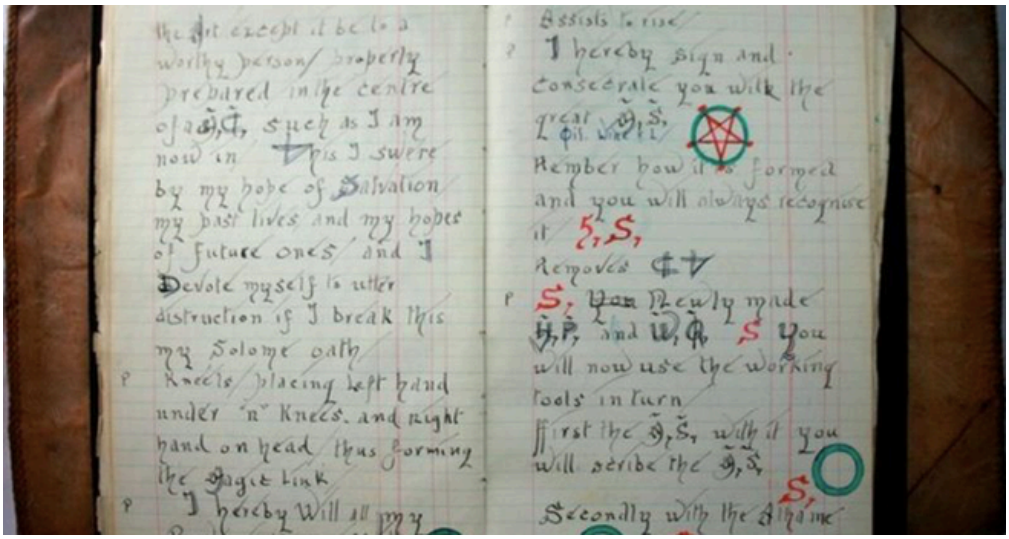


Figure 102: Gerald Gardner's book of shadows - containing his rituals - was given to High Priestess Doreen Valiente

People related with Wicca, adore the natural world, generally symbolized like both Mother Earth and Father sky. Like Polytheists, Wiccan people might utilize several dissimilar headline about Gods & Goddesses beloging to them. Most of people belonging to Wicca, are going to select the special deities belonging to dissimilar dynes on the whole earth, even utilize them about their own individual adherence. Numerous Wicca people get together inside the witch committee being as the little community. The all of committees get self-governing, even often they intensely dissimilar between each others. Those committees might contain the unified sex referring to totally Women or totally Man, even the committees could be big or little. In similar way, Witch committees are going to utilize special Gods & Goddesses like the basic center of committess belonging to them. Understanding intensely is significant that Wicca people have not adored and got to know the content of "Satan" , "the Devil", either the alternative presences belonging to natural structure. Wicca people view "Satan" like the emblem versus both Jewish and Christian customs. Even though Wicca people have not utilized the Gospel, they look to both Christianity and Judaism like the legendary order, that merits esteem like the whole dynes (Wicca, 2022). Approaches about religion inside Wicca are various (Pearson,1998 , p.49 & White, 2016, p.86). The dyne covers Theist, Agnostics, Atheists. Some of them see Gods & Goddesses belonging to dyne like true presence. Other part of people see them like either Jungian archetypes or emblems. Between theistic Wicca people, faiths are dissimilar. Wicca contains Pantheists, Polytheists, Duotheists, Monotheists. It is collective point that Wiccan people's Gods & Goddesses are seen like the format of oldest- theology containing period before christianity by means of applicators (White, pp.86-87).

Wicca has been reflected like the dyne, which is confirming to lifetime (Samuel, p.128). Applicators generally offer their presence like "a positive force against the powers of destruction, which threaten the world" (Hanegraaff , p.306). Neither ethic nor ethical rule practiced globally by means of Wicca people of the whole customs could be found. Somehow, most of people chase rule recognized like Wiccan Rede, that is sentence containing "an it harm none, do what ye will". It is generally commented like the statement of liberty related to behaviors, during withal the obligation of carrying liability about results, that could be caused by person's acts even making harm minimal towards both self and other people (Harrow, 1985). The Wiccan Rede was recognized intensely to Wicca by means of Gerald Gardner. It was solemnized to folk by means of Doreen Valiente, who was the any of his high nuns (Adams, p.218).



Figure 103: Ray Bone, high priestess of the London witch coven, raised a sword and asked ‘Mighty Ones of the East’ to protect the ritual circle in which they gathered near Chipping Norton. Witches behind her held up knives.

Numerous Wicca communities already implement spell, that both they canalize and utilize " Universal energy" to influence a community about wanted conclusion. Several members pronounce it like "Magick " for aparting from hocus pocus fun (Wicca, 2022). Most of Wicca people inosculate about the description of spell presented by means of ceremony wizard like Aleister Crowley, who explained that spell was "'the science and art of causing change to occur in conformity with will", when other important ceremony wizard named as Macgregor Mathers said that "the science of the control of the secret forces of nature". Most of Wicca people put faith in spell to be the rule of natural world, even though it was either sensed wrong or paid no attention by means of modern knowledge (Valiente, p.231). Even they have not seen it like metaphysical; they have seen like the piece of which Leo Martello defines " the superpowers that reside in the natural". The several Wicca people rely that spell is just having the whole usage of 5 sensation for reaching astonishing conclusions (Adler, pp. 158-159). Wiccan people have not alleged to get to know about what ways the spell process. They only put fait in that there is spell, so they have sighted it (Hutton, pp.394-395).



Figure 104: High priestess Artemis stirred a salt and water mixture which was used to ‘purify’ the sacred circle in all witchcraft rites. On the table were an incense burner, cord and a statue of a goddess. At right is an herb chest containing incense.

Not the whole, Wicca people mostly utilize the law of Threefold Return meaning whichever favorable magick implemented versus somebody is going to arrive again like 3 amounts more the utility, when whichever negatory magick implemented versus somebody is going to ensue 3 amounts more in time the damage. This law is reason of huge feeling belonging to private accountability. In addition to this , personal verdicts. The Threefold Law was an explication of both Wicca people ideology and rite, done by means of Monique Wilson (Adams,p.218). It had fame later because of Wicca writing belonging to Raymond Buckland (Buckland,1986). Because

of the goal related to cure, preventive, helping associates inside several organizations, Wicca people generally use dancing, scanning, mesmerism, to intone to focalize spritual power (Wicca, 2022.).



Figure 105: In a thousand-year-old rite, the witches danced around a bonfire within a prehistoric Rollright stone circle in Oxfordshire.

Margot Adler, who was both Wicca high nun and publicist, declared that the rites belonging to Wiccan people had not been "dry, formalized, repetitive experiences". Rites were practiced withal the intent creating of ecclesiastical experimentations inside the participators, besides, changing mind of them (Adler , p.164). She said that most of Wicca people stay suspicious for the presence

of the unnatural, even so they continued to apply to Wicca with the reason of experimentation related with rite.She said that :

"I love myth, dream, visionary art. The Craft is a place where all of these things fit together – beauty, pageantry, music, dance, song, dream."
(Adler, p.104).

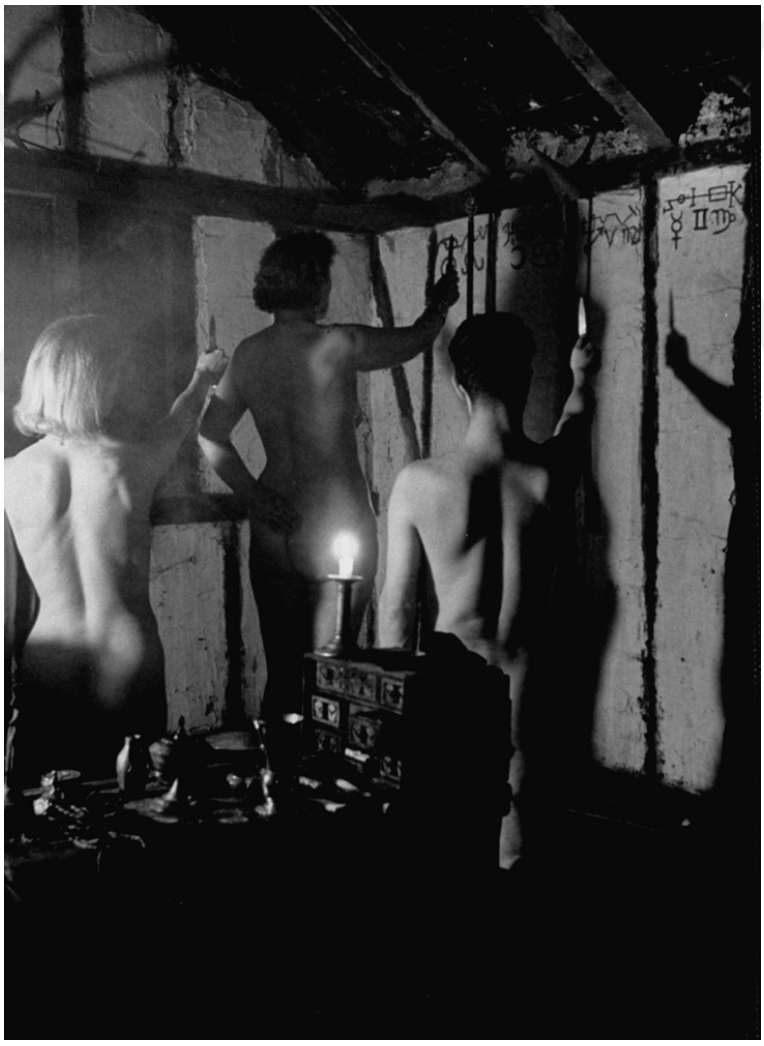


Figure 106: Beneath cabalistic symbols, nude witches raised ritual knives to invoke their gods at a meeting. The witches claimed that their nudity represented the putting aside of worldly things.

Aidan Kelly ,who was both Wicca historiographer and applicator, assumed that implementations, experimentations inside Wicca got too significant more than the faiths.He said :

"it's a religion of ritual rather than theology. The ritual is first; the myth is second.''
(Adler , p.173).

Susan Greenwood, who was anthropologist, referenced to Wiccan rites like "a form of resistance to mainstream culture" (Greenwood, p.106). She viewed those rites like ""a healing space away from the ills of the wider culture", that women applicators could "redefine and empower themselves'' (Greenwood, pp.101-102). The rites belonging to Wicca people, generally are practiced in confidentiality (Hanegraaff , p.305).



Figure 107: Items in an English ruin, 1964

At the same time, there is collective faith between Wicca people about humans own either essence or psyche, which stays alive after the demise of the corporeal. The mentality about how spirit creates, shows the difference between dissimilar customs. Just as example, According to Feri Wicca called as faith, which was embraced off Hawaiian dyne, people own 3 sprits (White, p.146). Most of Wicca people put faith in reincarnation. Several ones figure out reincarnation like true faith of both demise and living, when other people figure out it like emblematic form, which leads to be guide Wicca people during steps and alterations inside life belonging to them (Wicca, 2022). Even though it is not acknowledged by means of the whole Wicca people , the faith related to reincarnation is the prepotent faith containing living after demise inside the Wicca, that has been officially adopted by means of Gardner (White, p.146). The mentality about reincarnation's loop working shows the difference between applicators. While the significant Wiccan named as Raymond Buckland persisted that people's spirits could just embody inside people's flesh, others put faith in that people's spirits could embody inside each living format. Even, the collective Wiccan faith containing that every wizard is going to be embodied further life as wizards, was found officially by means of Gardner (White, p.147). Gardner already spoke out the idea that people's spirits took a rest during time among both the demise of body and re-embodiment. The place, that relaxation could be done, collectively referenced like "The summerland" between Wiccan folk. It gives permission to most of Wiccan people put in faith that psychic adviser could create connection with the souls of deads. It is faith, which was taken off Spiritualism (White, p.146). Somehow, Reincarnation and alternative true faiths could not be utilized like the one of the trial related to person's currency about attending to Wicca (Wicca, 2022.).

At 1962, Gardner's 2 learners named as Raymond & Rosemary Buckland radiated Gardnerian Witchcraft in U.S.A (Wicca, 2022). At 1963, Gardner pioneered both the immigrant of English and Long Island sedentary Raymond Buckland, who was known as the primarily founder related to Wiccan committee inside the United States (Wicca, 2018). The Wicca is single of the huge sections of the Contemporary American Paganism (A Brief Introduction to Pagan Traditions in America, P.4). The Extendency of Neopaganism within USA began at the 1960s withal the recognizing of Neodruidism (or Druidry) even Wiccan coming inside Great Britain (White, pp. 185-207).

In the parallel time period based on Neopaganism and Wicca relation, It could say that the independent music movement affected from Neopaganism began to develop. Dievturiba known as the Latvian Neopagan action, built the Musical living in the 1930s, based on the musical instruments both Kokles and trīdeksnis, chorus music, even Lativian public music. Ernests Brastins, who was the head idealist of the action, wrote down regarding the dyne's homilies, that contained music, that "should create solemn and harmonious feelings" inside the writing, when was in 1937. This process was firstly managed by means of Valdemārs Ozoliņš (1896–1973) , who was both melodist, organist, even maestro. The alternative others named as contributors were both Jānis Norvilis (1906–1994) and Artūrs Salaks (1891–1984). Norvilis emerged the choric regulations of public carols in order to the almanac galas. Salak, who was both melodist and folklorist, happened the action's musical head in 1936. His music was defined by means of both diatonic measure and drones, even were unified both archaic and fresh components, that he called "the Latvian style" (Muktupavels, pp.393-394). In 1938, Salaks emerged the compilation of choric carols named Latviešu dievestīgās dziesmas ("Latvian songs of adoration") (Artürs Salaks, 2020).

Additionally, in the 1930s, Geirr Tveitt (1908-1981), who was Norwegian melodist, began to be connected withal the Germanic Neopaganism belonging to both National Socialist journal Ragnarok and its editor Hans S. Jacobsen. Jacobsen took intensely benefits off theorems of Jakob Wilhelm Hauer, even supported the admiration of Deities belonging to Norwegian. This situation affected the musical compounds of Tveitt, especially the ballet Baldurs draumar (1938) (Emberland, pp.311-353).

5. NEOPAGANISM AND AMERICA

5.1. THE RISE OF NEOPAGANISM IN AMERICA

The primarily known Neo-pagan organism within United States Of America, was devised in 1961 by means of younger male figure called as Tim Zell. The community was named itself as ‘’Church of All Worlds’’ , even it focused on its doctrines inside the section of Robert Heinlein science fiction book. The parish progressively started to unite alternative faiths, even began to view itself like the one of the contemporary perspicuity belonging to the one of the antediluvian ‘’Sensibility’’ , that it was put faith in the numerous humans, who were before Modernity, splitted, moreover, that the whole living onto the world is both related and connected with each other, even the globe is one of the actual living being. It started to invoke itself "Pagan" in 1967 like a phrase of sensitivity. Along the both 1960s and 1970s, Neopaganism inside the USA, started to root, even improve characteristics, that distinguished it off British and European pagan Actions (Matthews, p.340). The CAW started to publication of the Green Egg journal at 1968, which happened the intensely significant area in order to Neo-Pagan people during the numerous periods, even it was affected about creating identification surrounded by "Neo-Pagan" name (Halstead, 2015). In addition to this, Pagan stage defining itself in order to pop music emerged inside the United States

in 1970s. The one of the leader was Gwydion Pendderwen (1946–1982) , who made accent to both the public music and the vocalist-lyricist (Waters,p.85).

Modern Paganism already charms the most of people caused of respect towards deities (referring to feminine). Most Contemporary Neo-Paganism includes the powerful feminist overview: Numerous Woman became to arrive to the ethereal way owing to the woman's comprehension increasing the action of both the tardy 1960s and betimes 1970s, when the communions of woman started to call about and, within few conditions, to form the one of woman-affirming spiritualism. Owing to experiment, in addition to searching about the age-old mythology, Females discerned that the linkage withal deity's symbolism (referring to Feminine) was becoming stronger, even definitely useful to their life. Inside Pagan rings, they already discovered numerous chances in order to psychic head (A Brief Introduction to Pagan Traditions in America, p.4).

During the process referring to the recent 30 years, females started to research the ecclesiastical formats, that were giving strong to them. 2 contemporary actions emerged in the discovery: the Eco-feminist action, which accents the intercourse of peripheral topic to the antediluvian honoring of the world and natural process, even the deity (referring to feminine) spritualism action, which accents both the effeminate tongue and views in order to sacred. Either action has raised fastly, even got effective for giving form New American Paganism, which females have especially discovered charming in order to its ecclesiastial overview, that honours the world, shows respects to flesh, even accents the dependence of the whole things. Owing to the discovery of former mythology, females already discovered the linkage withal deity's symbol to be strengthening, even definitely beneficial inside their life. The variety of Deities (referenced to Feminine ones) contains

the pictures, that are strong, nourishing, even preventive pictures in addition to furious, subversive, fighter. In accordance with both Wiccan and alternative Pagan customs, the pictures belonging to Sacred have made possible females to espouse, honour the plural ways of themselves. As sample, the Wiccan tripartite deity (feminine) concretizes the Maiden, both the Mama and the Dame, blessing the every phase of the one female's living, even information. The Maiden is honoured in order to both her bodily force and venture, the Mama in order to both her productivity and care; moreover, the Crone, the learned elderly female in tertiary, the last stage of her living, in onder to her intelligence and durability. Like a Crone, female might propose guiding to lesser versed females, moreover, ensure the one of favorable pattern in order to the midlife, congratulating the erudition of elder inside folk focalized to adolescence (A Brief Introduction to Pagan Traditions in America, p.6). As it is written the last paragraph of Wicca, the Wicca is single of the huge sections of the Contemporary American Paganism. Either Contemporary Wiccans or Witches get over withal numerous cliches. Inside common consciousness, either they are horrible, greeny elderly females withal verrucas or possibly plump, the hazardous teen female, who wear dark, own kitty, dress sharp cap, fake up crafty glamor ,moreover, give sorcery. Inside truth, thet might actually dress dark, they might like kitties, yet they further might put on the whole colours belonging to the bow even choose pooches. They arrive off the whole the stages of living, either they might be bookkeeper, attorney or communial employees. They inhabit inside the town, inside the territory, even inside each region of U.S.A (A Brief Introduction to Pagan Traditions in America, p.4).

Inside the Pagan action, all female figures could be head because all females contain both the strong and ingenuity belonging to deities (referring to Feminine). Numerous feminist covens

utilize the one of approach of changing headman, while they improve alternate shapes of force. As numerous popular innovation actions, the feminist actions start withal existed experimentation, even intensely approve that "The personal is political." The Feminist Neo-Pagan action keeps on to persist that the both individual and politic are ethereal. Numerous females are pulled to Paganism in order to both it presents favorable self-observation and invokes placing ethereal ideology inside application. Pagan nuns are females, who have applied one of the Pagan psychic way for a while, even have educated inside community rites. The sundry communities know the high nuns, who own both an extra stage of education and experimentation. Nuns might study onto the regional stage; moreover, they may be recognized deeply either locally or nationwidely. The one of the glance to few important Pagan nuns nowadays indicates the diversity of their experimentations (A Brief Introduction to Pagan Traditions in America, p.6).

5.2. WELL-KNOWN PRIESTESSES EVENTS



Figure 108 : Zsuzsanna E. Budapest

Zsusanna Budapest,who was born inside Hungary in 1940, is the heritable Witch, who was born inside the long-dated lineage of the customary curers. In 1970s, She brought along the dual legacy of both feminism and Witchcraft united to form the Women's Spirituality action. She happened the high nun of the Susan B. Anthony Coven #1 at Los Angeles, which was the primary ocular women's Coven inside the U.S.A. Both her arrestment and her condemnation about interpreting tarot cards serviced to politicize the regional communion, that fought during the nine epochs to knock down the illegitimate jus attesting prophecy illicit. She is already pretty recognized in order to her politic advocacy in the name of woman, even her contentious usage of magic to deactivate ravishers. Her primary writing, The Holy Book of Women's Mysteries, (1989) being the first onto Witchcraft, stays her furthest sweeping working; Most latest writings have a bash to re-enframe the notion of the Deities (referring to feminine) in order to practice to the earthly contemporary lifetime (A Brief Introduction to Pagan Traditions in America, p.7).



Figure 109: Founder of the of Circle Sanctuary

Selena Fox is the other nationwide recognized speaker about both Paganism and significant of ecclesiastical liberty. Both She is the constituent and the nun of Circle Sanctuary in Mt. Horeb, Wisconsin- the natural protecting ,communion, even the organism proposing the one of large options belonging to sources, activities to Pagans (A Brief Introduction to Pagan Traditions in America,p.6). Fox started the leadership of communal Pagan rites in 1971. She has made the collective-open training regarding paganism onwards 1973 inside both conversations and public television/press reportages. She has further been referred inside the editions, containing the one of the section inside People Magazine in 1979 (Eklund,1979). Selena being the reconciliation supporter during 30 epochs, She visits to grant courses, even symposiums; moreover, Circle Sanctuary-in home, makes special guidance, the all day- service. Circle Sanctuary makes sponsor to the Pagan Academic Network, the newspaper Circle Network News (quiting the once every three months) , even the Lady Liberty League (A Brief Introduction to Pagan Traditions in America,p.6).



Figure 110 :Starhawk and the Remaking of the American Spiritual Landscape

Recently times, between the mostly pretty recognized American Nun is Starhawk, who was author, liturgical, advocate, moreover, the instructor centered within the San Francisco Bay region. Her writing in 1979, the Spiral Dance is the one of educational handbook of the application belonging to Wiccan Rite. Furthermore, It is thought like the first document about the Craft. She has also issued Dreaming the Dark: Magic, Sex and Politics in 1982, Truth or Dare in 1987. Moreover, The book, The Fifth Sacred Thing in 1993. Further, She studies withal the Reclaiming Collective, devoted to "reclaiming" spiritualism, that is feminist, even politic. Her politic advocacy has been the one of pattern in order to other people onto quod path: She has entered protest the nuclear progress of Diablo Canyon further, spearhead rites in order to gay rights defenders arranging to make civilian noncompliance at Washington, D.C. She was imprisoned in order to her part about working to preserve the old-growth jungle inside British Columbia. Like the one of head, she does business to facilitate other people to discover both their internal power and the roads of captaincy (A Brief Introduction to Pagan Traditions in America,p.6).

In addition to these pieces of informations containing both Budapest and Starhawk above, Z.Budapest and Starhawk, combining the directions of Wicca withal the alternative pagan customs, even existing Feminism, emerged religion, which was based on Feminine and called as ‘’Feminist / Dianic Wicca’’. Persons, who commentated both Gardnerian and Alexandrian customs within their style, emerged the fresh denomination of Wicca, Several ones, that have started to important inside their title, for example , Frostian, even Georgian Wicca. Along 1970s the alternative communities started to exist that were dealt with revitalizing pagan customs more than others bodied forth by means of Wicca, like Asatru (Norse), Hellenic (Greek), even Isis-Osirian (Neo-Egyptian). During 1980s, the transparent diversity of Neo-Pagan communities in U.S.A. have

started astounding, producing the one of kind fresh writings, the one of rising count of festives, the fresh computer journal panels in order to Web, further , the all of groups in order to Pagans, who jointly can be enough economically to buy area (Matthews, p.340).



Laurie Cabot, official witch of Salem whose ancestors were from the Channel Islands.

Figure 111 : Laurie Cabot, Official witch of Salem whose ancestors were from the Channel islands.

Laurie Cabot was begun to Witchcraft, while she was 16 years old. Not up to she moved in Salem , where was in Massachusetts. The next times in her living, the negatory rhetoric for Witches forced her to talk at the public like the one of Witch. She gave the oath to put on the ceremonious dress like the symbol of her ethereal journey, even has battled about the liberty to dress both the sable caftan and Wiccan ornaments at the roads of Salem inside notional security. The type of Witchcraft, that Cabot applies, bases on the dyne, Art further knowledge of Witchcraft. The sitcom called as Bewitched in 1970 logged to Salem in order to a sequence of chapters withal place shooting (Alachi,2022). In 1986, Later the delivered of the movie type named as The Witches of Eastwick belonging to John Updike's book regarding the bach suburbanite female daring to the sorcerous, Cabot created the Witches' League for Public Awareness against the minus pictures of her dyne inside both pop ethos and the press/ Media. She says "Here are three women who have nothing better to do, because they are so frustrated sexually, than to get involved with witchcraft," Cabot said of the movie. "They are not witches. If they are anything, they are weekend Satanists. They don't do one witchy thing in the whole film" (Brown,1992 &Neuhaus, 1987). She futher studies withal the Temple of Nine Wells, proposing rites to the folk, moreover, is the writer of a few writings, containing Power of the Witch: A Witches Guide to Her Craft (1989). Her valid text bases on the ordinary usage of both magic and psychical technics by means of females (A Brief Introduction to Pagan Traditions in America,p.7).



Figure 112: Phyllis Curott

Phyllis Curott is the one of attorney sitting at New York. Furthermore, she is the Wiccan nun, who manages the huge Wiccan rites being open to folk inside NY, even the city's round. Like lawyer, she gained the due as the Wiccan priest of the Covenant of the Goddess to make formally the linking marital ceremonials at NY (A Brief Introduction to Pagan Traditions in America,p.7). Curott propagated a few free movies, containing “New Year’s Day” governed by means of Henry Jaglom (Thomas, 1989). “New Year’s Day” was choosed the U.S.A. inlet in the 1989 Venice Film Festival(Wilmington, 1992). On the further side of giving introduction courses about Wicca, both she and circle of elders from the Minoan Fellowship have created course rings, where the beginner applicators own the utility of studying withal the wise applicators. Like the older primary official of the Covenant of the Goddess, Phyllis Curott presented the community in Parliament of the World's Religions, when was 1993. There, she was the leader of rites having further than

500 applicators, even received dialog containing different religions onto the sacred effeminate. She additionally studies globally onto the subjects regarding female's spiritualism like the associate of the United Nations Non- Governmental Organizations' Commission onto the statute of Woman. She is studying for building the transnational woman's interreligious parliament. But while working she also remain rooted in her own coven. Yet, meanwhile, making business in public, additional she stays as ingrained inside her own çöven (A Brief Introduction to Pagan Traditions in America,p.7).

5.3. PUBLIC NEO-PAGAN GROUPS AND ORGANIZATIONS

The sundry Pagan communities have been arranged in the nationwide grade, withal the departments inside the USA linking persons withal communities, ensuring educations in order to both applicators and priests, moreover, making the public relation working. As it is being given in the above paragraphs, the earliest of them is the Church Of All Worlds, that started in 1962, included in 1968, moreover, right now owns nationwide communities. The Covenant of the Goddess, included in 1975, is arranged in the nationwide grade, moreover, vowed to education of Pagan priest, withal departments at both Europe and Australia. Either The Covenant of Unitarian Universalist Pagans or CUUPS, began in 1986, is right now the nationwide organism linked with Unitarian Universalist Church. It symbolizes the innovative attempt to accommodate Pagan companionship inside the scope of involved, truth-telling parish. The published sources are the significant sources in order to the far-reaching Pagan groups. The Circle Guide to Pagan Groups, primarily issued in 1979, aligns hundreds and hundreds communities inside U.S.A., moreover, making easy to reach to them. The newsweekly as Circle Network News of Circle Sanctuary at Wisconsin, ensures a significant sensation of groups in order to people, thoroughly distintched at

their casual life. Progressively the web bonds both persons and communities to each other, even ensures the online area in order to both dialog and swap. The numerous pagan home pages are found inside the World Wide Web. The info cleavers contain eight hundred numerals in order to knowledge about American Druid communities. Nowadays, like both nationwide and worldwide organisms form the bridgeworks of correspondence, pagan experimentations slighter absolute quarantine more than before. Moreover, like the info about their customs started to be existing, they wait that the negatory hackneyed decreases. The sundry Pagans are obvious regarding their ecclesiastical living, financing general rites inside city gardens, applying both the weekly- the lengthy yearly meetings, moreover, providing the many pagan community-voluntary ecclesiastical events. Many of them hold yet both their beliefs and applications special somehow. Despite the "burning times" are in the bygone longly, both misapprehension and cruelty proceed. The numerous pagans are afraid the echos onto either the business or their kid's college , if their ecclesiastical applications are started to be learn. The dismissals are not rare; moreover, the danger of forfeiting person's kids inside the custody lawsuit is never-ending. The numerous ones study withal the info opening to the folk to assist to remove the negatory cliches; the sundry communities are eager to speak to both the regional parishes and colleges regarding their faiths. The exact info is observed by means of the numerous people to be the finest within both restful and independent forthcoming, whilst pagans are related inside the formal working to defend their claim to the ecclesiastical liberty. Whilst there was the sensation of secret being ambient Pagan meetings in the bygone, right now, the numerous communities are starting openly well-known inside their regional groups. The numerous shapes of Pagan networking are found. Within the numerous groups, the regional pagan procurement shop reselling grass, candlepowers, moreover, writings renders like Social Office, that population get together, peruse brochures, swap info, furthermore, declare their

meetings, that are changing off the huge holiday greetings at the solstices, moreover, equinoxes to minor, monthly full moon rituals (A Brief introduction to Pagan tradition in America, p.5).

Between the huge Public rites is the San Francisco celebration of Samhain being the Pagan New Year, when was on 31th October, that was concluded with rites spiral dancing guided by means of Reclaiming Collective. At 1994, the more than fifteen hundreds and hundreds human being joined to Samhain, even over of 150 applicators came like volunteering. The celebration was done inside the large closed mansion, where was in San Francisco's Mission District, moreover, planned as the way, that anyone would join proactively. The rite started withal "casting a circle," forming the one of circular divine area inside, that human beings meet inside 3 little circles. Guided by means of both clergy and nuns, the rites passed from the whole 3 circles. They called both the souls of the 4 aspects and the hub, later the souls of Deities (Femine/Male). Inside that public rite, like the most of special others, Paganism helps to human beings throughout the hard transition of lives: The whole available people at there were baded to both recall and cry their dear deceased ones, moreover, trace to the clergy onto the meditative trance-journey to face with them. This process was tracked by means of the spiral dance, that the whole subscribers kept their fist, weaving inside the center, both the outside of the surrounding and again inside the center (A Brief introduction to Pagan tradition in America,p.4). The numerous human beings, who reach to Paganism, firstly join like the prying spotters- the piece of the spectators, in the huge public rites. The sundry of people, might sense estranged off the collective worths, even discover inside Paganism the format of revolt, Onwards the suitability inside Paganism is not united worth. The several ones talk that sceptics do Witches the top. Inside the period, The numerous ones, who have started to be Pagans, known the journey like a thing reputed in anyway; moreover, arriving to Paganism is in order to

them the type of class reunion. Even though the several heritable applicators grow up inside the Craft are found, the many of them discover their journey through Pagan Circles like matures, even kids are looked favored on the most of rites. Moreover, the further breed might pretty view that Most of teens will be grown up like Pagan off their parturition (A Brief introduction to Pagan tradition in America, p.5).

5.4. RELIGIOUS APPROACHES AND APPLICATIONS WITHIN THE CULTURAL FACTS

Although the history of Gardnerian Wicca has the centered position, the whole Neo-Pagans have neither one of authorization nor holy book. Neopagan people completely obtain off both the numerous dynes and the philosophic customs, even off themselves in free way. This situation lets about the huge agreement of the individual dyne liberty inside both thinking and application. In the final, Neo-pagan group owns the diversity. It is not centered. The numerous Neo-pagan people "discover" their dyne by the editions, moreover, happen "Solitary Practitioners" in place of the associate of covens. Within the endeavor to discover the others, Neo-pagan people slant to writings, periodics, BBS (Computer Bulleting Board system) , even festives, that they can share out both their faiths and applications. Like the conclusion of this bond, moreover, the effect of Gardnerian Wicca, both the generic complying applications and faiths have existed like containing "generic" pagan divinity, even the ceremonial sense. This ceremonial sense protects vaguely its reality , in fact, between Neo-pagan people, who do not confess the connection withal Wicca (Matthew, p.340).

1)The generic gradient to emphasize the significance of the feminine basis in theology. The numerous pagans view the incilination like being based on the overrated usage of masculine gods inside both our ethos and emotion that they are trying to win the anew-stabilize inside the disparity.
2)The generic moral doctrines, that provide that whatsoever person makes comes to aback in somehow.- The variety of "instant karma" generally named as threefold law: whatsoever you makes comes to you aback 3 times more had connection withal this doctrine is Wiccan Rede, the one of generic slogan, that is generally referenced like the heart of Neo-Pagan creed : "An it harm none, do what thou wilt". Nearly, associated with this moral doctrine in order to the numerous

pagans is the one tenet of reincarnation, that behaves like what universe provides fairness, even, like tool by person spiritualism, psyche grow up even improve. 3) Eventually, the emphasis is found onto the needing to advance the institution in order to studying of spell. The spell is being utilized in order to both constitutive and apologetic goals. Moreover, The emphasis is found, leastways, inside the literature, that person is supposed to struggle in order to both equilibrium and inspection belonging to essence prior to studying spell. The numerous Neo-Pagans educate the healthful sensation of humour related to their deities (Both Male&Female), emphasizing the significance of "Reverence and Mirth" inside the ecclesiastical applications. The numerous Neo-Pagans deal with both "discordian" attitude and spell, the application hard to define that constantly exits along rites, that might be happening so serious in order to the sensitivities of any gift. It is not rare in order to banters and stupidity to join the huge solemn prayers; Neo-pagan people argue that suchlike charades behave like the humiliate tools styled to recall the participators of the heavenly confusion offer inside the cosmos. The numerous Neo-Pagan people spy out the eight upper festives, that communicate to both the spin periods of agrarian epoch and the four periods of year: Yule (Winter Solstice), Imbolg (Candlemas, February 2), Vernal Equinox (March 21), Beltane (May Day, May 31), Midsummer (Summer Solstice), Lammas (August 1), Autumnal Equinox (September 21), even Samhain (Halloween). These are considered to be the periods of utmost force, whilst the powers of the region, the progenitors, even the deities (Female / Male) have their highest force. The numerous Neo-Pagans already spy the moon stages withal specific rites. The festive generally is spied withal the major rite, where is at the divine area is built by means of both the casting of the circle and the calling of deities (male / female), moreover, the alternative conventional forces, that may be thought beneficial, furthermore, whichever are linked withal that period of the year. The ritual of both the splitting of nutrition and beverage generally

creates the basic section of the rite. Despite the numerous writings define the festives propose the usage of both the muffin (bread) and wine, the writer has joined to the ritual at Kool-Aid, Coca Cola, Crisps, pizza were utilized like the legitimate substitutes. For Neo-pagans, both the opinion and soul are remarked, not the real material utilized. Afterwards, the rite, that is often being done with both the nutrition splitting and beverages during telling stories, ballads, occasionally the brief dramas indicating mythology based on the antediluvian, even the contemporary have been created in order to the case. According to the collective mentality, Neo-Pagan people are associated with the sexual parties along rituals. It is real that in the numerous way, Neo-Pagan people are independence about both their sexual behaviors and phrases more than the regular American people welcoming homosexuality, Bisexuality, the other relationship types, the plural partners simply, the huge section of these relations are governed in the special way. Afterwards joining the hundreds and hundreds of rites, this writer has not faced with the sex party so far. Withal both the valid sprawling of AIDS and the alternative illnesses coming with sexuality, Neo-Pagan people have started to be their self- authorized person deploying in free way preservatives at the festives, moreover intensely suggesting secure sexuality. The liability has started to be proverb (Matthews, p.341). The intensely objects utilized inside the rites duties are the baton, the mug, the pentacle, poniard, reflecting, in one by one, the four elements fire (or air), water, the earth and air (or fire). The four elements (tools) are coincided with the willpower, feelings, stem, even the mind of people. Individual utilizes elements to "Cast Circle" to form the divine area, where either spell or rites to be handled. The rites force are called withal the suitable vehicles inside the four aspects: East/Air, South/Fire, West/Water, North/Earth. The caster of circle reflects the quinary direction / element of the soul. The basic aspects are called by means of inviting deities (male/female) souls, either angels, that are told to govern the elements. The one single time the circle is cast, convenient

decontaminations have been done, mostly by the usage of both seawater and fumigation; either the sorcerous working or rites might begin (Starhawk, pp.55-75). Frequently, inside the collective thought, the commotion is found related with both the true mission and the aim belonging to the spell. Despite Neo-Pagan people will be different about the exact description about how they invoke the spell, according to the huge numbers of Neo-Pagans, either spell or enchantment comes to meaning as vehicle supporting that either the prayer or plea is fulfilled in the rites. it utilizes both the props and vocables to appease, even, focalize to the consciousness, for that the cosmos/deity (feminine) might be awake to the necessities,desires of applicator. The numerous pagan people intensely stress that despite the objects utilized in magics, like candlepowers, colorful dress,grass, fumigination, are coordinator of spell, the real spell lay through both person's self-focal point and intents. The props are utilized to support form to the aura; moreover, at the sundry examples reflect the type of immolating to god/goddesses being invoked, like the payoff in order to both their care and anxiety. The numerous Neo-pagan people hold both recording of their rites and the sorcerous works named like "Book of Secrets/Shadows" , which they follow the impact of their rituals. Neo-pagan people see themselves like handy community, that will leave the methods, that are thought like either inefficient or negatory. Constantly, the sundry ways of prophecy , astrology, tarot ,or runework will come along with the rite like either signal or intercommunication off the forces invited like the prospective consequence of the ritual. The huge section of Neo-Pagans stresses the significance of associating with spell in order to just either favorable or constitutive aims. This is the common basis does not encumber. Somehow, the awkward pagan sometimes associating with these applications like "black / destructive magic". If this kind of person is found, he/she is collectively banned by means of group, moreover, could be got out with concerted votes along the networking mechanism. The topic of morality inside the sorcerous

application is the subject of proceeding discussion between Neo-pagans, who frequently consume the huge section of tense deciding whether or no the rite is fine aimed preferentially to studying in that the commotion might not be between either themselves or the forces to be called. For the numerous part of Neo-Pagans, Person is not "made into Pagan" ; instead of this, person explores she/he has happened pagan at all times. Usually, the individual, who is researching about ethereal applications, faces Neo-paganism by either mate or editions, moreover, discerns that other people are found, who share out both the common perspective and emotions regarding both theology and natural order. Neo-Pagans do not spread their own religion clearly. The most of communities actually are intensely restricted, trying to form both safety and sincerity inside their sorcerous applications. The person, who desires to " officially" pagan is mostly started to the special college of applications by means of the high clergy/nun or coven. The Self-startings are pretty statutory. The sundry communities continue the straightforwardly grade regime centered to Gardnerian style of the psychic stages applied by means of occult lodge. The other people vulgarly turn the rite liability between the affiliation. The initiation is rite of both self-Sacrifice and engagement that links person to both the application and the range of deities (female/male), that happen the guardian of both his/her sorcerous and ecclesiastical. The allegory is done towards the collective misunderstanding of Neo-Paganism. Many of critiques versus Neo-Pagans have arrived off the disempowered communities, especially Christian fanatic denominations that continuously connect Neo-Pagan applications withal Satanism (Matthews, pp.341-.342). These connections are intensified by means of propensity of formal Satanic organisms to dim the differences among themselves and Neo-Pagans, frequently copying both applications and linguistics of Neo-Pagans. Neo-Pagan people are constant regarding differences among themselves and satanists, specifying that Satanism inclines to focalize both "Selfish" spell and the specific masculine pictures of

theology, does not confirm the basic tenets of reincarnation, even cosmical fairness, moreover, focuses on confirmation of the Christian tenet of the dualism of both well and sinister that Neo-Pagans decline. The intense Neo-Pagan defending is that they do not put faith in Satan; moreover, for this reason they could not be told to be adoring him. For the definite Christian fanatics, these happen the surface protests, onwards, either nary belief or application not suitable to themselves, is thought skeptical, even likely Satanic. Neo-Pagans have been assaulted in order to their usually flirting behaviors toward the various sex orientations/applications, moreover their persistence onto recalling vocables like "Witch and Magic" off the collective negatory association of ideas. The Afraid of Witchcraft has opened way to forfeit their works, their houses, even their child. Inside sundry situations; As the example of the case that the writer, who has consciousness toward process, the one of Neo-pagan saw intense violence by means of the one of community of fanatics, who saw him as threatening for the group. At the sundry examples, Neo-pagan rites areas onto the special estate have been dilapidated, moreover the festives menaced. In 1986, Senator Jesse Helms presented proposal inside Congress, that would have prevented from the official Neo-pagan ecclesiastical organisms off taking duty-free situation, effectively doing suchlike organizations, not "real" dynes in front of the federal government. The precaution was slayed inside the commission. The precaution was destroyed inside the commission; however, suchlike acts have revived the Neo-pagan groups. Right now, a sequence of Neo-pagan networks, which has only aim to follow the operations of administration in the region, state, moreover, the federative stages for enumerating the negative Neo-Pagan movement withal both written campaigns and showings, emerges. Intercalarily, there is the last action has existed towards arranging the type of the formal priest that can both render the neo-pagan groups largely and behaves like delegates of Neo-Pagan anxiety in the interreligious collecting and politic informations. It is not open how it will be

successful, onwards both the transparent diversity of Neo-pagan customs and applications services the every generic mentality of the act insufficient, in fact improper. The most of Neo-pagan people sense that the emergence of formal priest would form an aura of dogma, even the domination grade inside the Neo-pagan groups, that would suppress both personality and creativeness. Yet, the numerous Neo-pagans need the cooperation between the whole contemporary pagan customs for welcoming defiance in the most effective way. Neo-Paganism has discovered the assistance inside the various groups of both feminist and ecological actions, withal who the Neo-pagan act several shared out anxieties. American Neo-Paganism is too much offensive in politic way rather than European compeers. Furthermore, as a consequence of, the most of Neo-pagans frequently the associates of both feminist and ecological actions communities, utilizing these actions like the forward confirmation of both their rites and faiths. Up to the last time, The Neo-Pagan action has had the hugely white, townbred, middle-income growth. Along the recent 10 years, the movement has proceeded withal the sundry generic enlarge of the demographic layer through the rustic, common laborers, even, rarely, the elite applicators. The associates of elite cycle, who are associated with the other dynes, are disposed to start caring to both New age and Ceremonial Magic Spiritualities; onward they could provide both the complex objects and the pricey symposiums linked with the ethereal route. The expanding action of both Hispanics and African-Americans, who are refinding the elements of their customs before the Christianity, are often pretty dissimilar off Neo-Pagans and intensely continue their liberty (Matthews, pp.342- 343).

The last polls have specified that in excess of Neo-Pagans are woman, despite the sex difference has become narrow greatly inside the last 5 epochs. The detected people as both Gay and Bisexsual inside the Neo-Pagan group are the high level as opposite to Average (25 to 30 percentage of

Pagan group like classed with 10 to 13 percentage total). The jobs of Neo-Pagan people are summary of the Middling America withal anything off instructors, managers, attorneys, workers, even, performes to computer experts expressed. The numerous Neo-Pagan people, somehow, live inside the forty percentage of Americans, who both have applied to Varsity and define themselves like greedy bookworm. The numerous Neo-Pagan people are interested with happenings ,moreover, are chatty. The numerous ones are knowledgeable regarding the federal income, even the alternative general issues like both they are regarding theorems of reincarnation and the recent rite requirements in order to magic of cure- The whole inside 1 hour's speech. Intercalarily, the distant off being the nostalgic people passionate towards Nature, the huge part of Neo-pagans are not luddites. The technology is viewed like vehicle in order to both suitable usage and governance of Nature. Both defilement and ambient destroying are "bad magic", signs of the egoistic incorporeal tenets. Neo-pagan people appear to be especially casted spell on withal both computer technology and the last improvements within physics and biology, which they demand backing their opinions onto both the elasticity of consciousness and issue ,moreover, of the celestial perception dwelling within the whole articles. The last improvement is the usage of computers to connect to computer bulleting board long-distance rites that the dissimilar applicators both will agree and make contact mutually inside decided period. At that time, they are occupied with doing the ad hoc rite withal the individually subscriber giving the commodities to the rite , moreover, later answering by keypad like the ritual progression- Similarly the ecclesiastical Nintendo (Matthews, p.344).

5.5. THE CASUAL DAILY ROUTINES, AREAS USING IN REGILIOUS WAY AND THE DETAILED SEASONAL TURNS

The living ways of Pagan religion given above will be supported with the details focused on both the religious area using and emphasized the seasonal turns with their community identity in casual life by intensely using of both the sections and direct references of document named as A Brief introduction to Pagan tradition in America by Columbia University press,1997.

Paganism is alive rite custom, congratulating both lifetime and explaining respect in order to the Earth by dancing, drumming, singing, even chanting. The vocable of rite contains the conditions suchlike "casting a circle" to form a divine area,"raising energy" to call ethereal force, "grounding" to connect individual energy to the Earth, and "making magic" to reach ethereal transmutation. Wiccans frequently welcome inside the minor communities invoked Covens; even, the rite could be made by lone. At any rate, the numerous rites own an altar, even the sundry huge merasims might have altars in order to every of both the four directions and center. Establishing the one of altar on account of self -- an area in order to sacred; moreover, the divine working area in order to practicing rites- is the single of the primary shapes that Pagan could start the ethereal application. The numerous Pagans own the one altar inside their houses, probably inside the angle of the bedchamber. Pagans withal the courtyard, otherwise, people, who inhabit inside the local area, frequently establish altars outdoor. The altar might include the inherent tools, crystals, pictures of the dear deaths, rite objects, moreover, either tools of charm or individual force (A Brief introduction to Pagan tradition in America, p.7). Inside the altar, person may call the deity (feminine), insert to meditation, form the galenic attractiveness, otherwise,realize either individual

purificatory or cure rite. Looking at the altar is the prompt of person's ethereal lifetime; moreover, considering charms in the altar might open way to the ethereal sense. Pagans make the huge various of ethereal setting up-exercises inside the casual life, notwithstanding, likely neither of 2 Pagans applies their belief definitely in rem shape. Like inside the whole ecclesiastical customs, the sundry of human beings own most proactive rite living rather than other people. The sundry of them participate just inside the huge season festives, suchlike the summer solstice; the numerous ones discern that its sense is highly increased by means of the ordinary -casual ethereal application. Individual's self - application could be easy like burning one candlepower in the darkest time of the moon; moreover, glancing at sign onto the top of one pot of water. The oral intent is discerned to be highly forceful: Pagans put fait in that honouring the force of the oral vocable has to be continued inside casual living, moreover, just not inside the rite content. The esteem to emphasized basis opens way to the numerous Pagans to select their vocables cautiously. Between the significant shapes of casual application are "grounding" meditation, that binds the person to the power of the Earth; moreover, guides to continue equilibrium, even encumber fatigue. The other is the application of prophecy, that either might receive the basic format of inquiring regarding the further time or asking regarding the one special issue. The sundry of Pagan take information from astrology; the other ones utilize Tarot cards, Norse runes, moreover, pendulums, suchlike formats of prophecy. Like the casual applicaton, the sundry of Pagans merely make meditation onto the divine tools onto the altar. Generally, Pagan people elaborate to natural process during the duration of the 24 hours. Onwards the holy is concreted inside the whole natural system, the numerous ways in order to deity (feminine) to disclose herself are found. The numerous Pagan people dress up the divine ornaments. To surround self withal shackles of either gold or argent, or colorful lanyard is seen like the action of persona conservation. Pagan emblems of psychic importance contain the

pentacle. The five-pointed sidereal utilized in order to meditation, in general, done by argent,moreover, fixated with shackles surrounded the cervix. The five-pointed sidereal is faced up the top; moreover, it lines up withal vertical humanistic body, withal dots in order to head, arms, even pins. That emblem is life-enhancing. Moreover, it is not mixed withal the reverse pentacle favorited by means of Satanists (A Brief introduction to Pagan tradition in America, p.8).

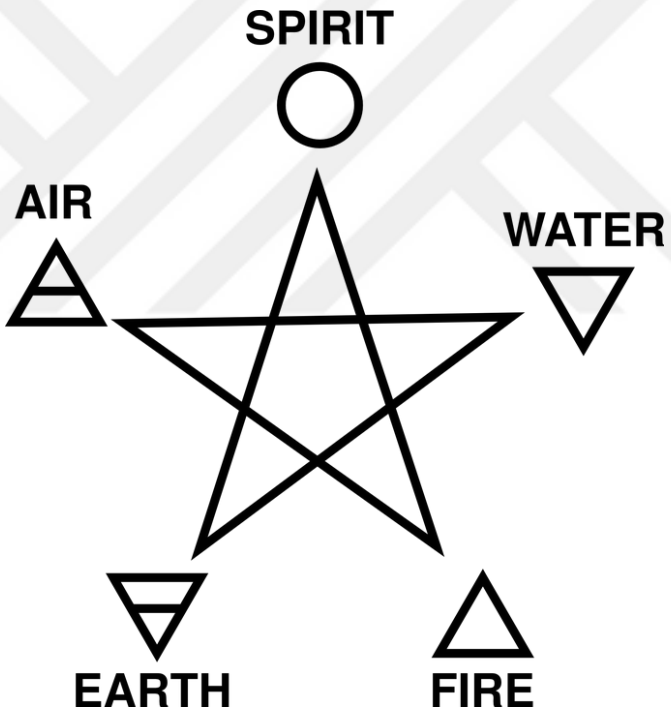


Figure 113: Pagan Pentegram



Figure 114: The Sigil of Baphomet

Pagan upper vacations are associated with turn of the wheel of the year; moreover, the numerous opportunities are found in order to rites. Pagan people adapt themselves to the duration of natural order included withal every tide, by means of either greeting spring in Beltane withal Maypole dance or having sorrow about lack of beloveds in Samhain in October. The Marriage rites named as Handfastings, moreover, the alternative rituals of arcade, suchlike levees, namings, houseblessing, cronings, splits, even burials are found. The numerous rites include refinement, earthing, casting a sacred circle, calling both ethereal forces and gods/goddesses, moreover, lifting vigor. The vigor lifted inside the rite might be either congratulatory or most specially based on the working of either curing or transmutation. In the final of the ritual, the legal thanks of forces are found, frequently tracked by means of sharing out nutrition. The numerous Pagan people do not

congratulate inside the special sanctuary / structure, even though the several pagan sanctuary inside USA. In general, either they opt to prayer at outdoors, or special houses or hired lounges. Wheresoever they meet, they form divine area by means of "casting a circle." It may be somatic circle marked up onto either the groundwork or backdrop, yet mostly is ethereal circle marked up withal vehicle suchlike the rite chive (athame), baton, even fluff. Circles arise the sensation of holiness, moreover, call subscribers inside both the fresh area and fresh mind. At the same time, The circle serves like both border and vessel inside that the ethereal vigor is going to be produced. Chanting is other significant section of rite. Inside Wiccan custom, the huge repertory of brief stanzas are sung or chanted inside rites even congratulations, that are simple in order to the whole people to both study and attend to. The chanting of both circulars and lines frequently leads a life by itself. Chanting is a road that vigor is increased to stamp the working of rites, moreover lets subscribers to insert to a trance situation that proposes raised ethereal consciousness (A Brief introduction to Pagan tradition in America, p.8).

‘’The term "magic" is often associated with Wiccan ritual, and many Pagan forms of ritual and prayer are called magic both by outsiders and practictioners. While outsiders might associate magic with the dazzling or mysterious work of a magician or with the manipulation of powers for malevolent ends, Pagans tend to see it as the ritualization of one's religious intentions, for some similar to prayer. It is not about cultivating supernatural powers as much as aligning oneself with the powers that already exist. Phyllis Curott of the Covenant of the Goddess puts it this way, "Wiccan spiritual practices, often referred to as 'magic,' are in fact ancient techniques for changing consciousness at will in order to better perceive and participate in Divine reality."

*(*A Brief introduction to Pagan tradition in America,What do Pagans do?, p.9).

The doing of vegetable talismans is a sample of the ethereal intent of spell. The single applicator may choose the one team of both little tools and grasses to explain his/her special intents in order to either transmutation or curing. Meditation above the additive of every object, the applicationers will connect both the tools and grasses to the one part of either gland or sheet, giving caution to the whole direction of the talisman, containing the ingredient, the colours of both substance and yarn; the ornaments, moreover, the intent. The talisman is going to be later get paid as the rites. Wiccans are linked with "Law of Three" that they name.It means that every vigor they canalize outward is going to turn to them as threefold. It owns the effection of blocking misuse of force.

The sundry of applicators of Wicca rely on the spell own psychologic integral. As sample, the applicator who has done the vegetable talisman to charm affection, is going to be clear; moreover, receiver to an affectionate relation. Doing the talisman guides her to win openness regarding both which she desires and which her personal obstacles might be. At rites, Pagan people work withal the aspects of the compass. North, East, South, West, in addition: Center--comparing with the elements of Earth, Air, Fire, Water, even Spirit (A Brief introduction to Pagan tradition in America, p.9).

''In contemporary Witchcraft, the North corresponds to the Earth, the physical body, and the power of deep healing, while the East corresponds to the powers of air, the power of mind, inspiration, communication, and the dawn of new beginnings. The South corresponds to the power of fire, the power of courage, passion, and transformation, and the West to water and the emotions. The Center represents spirit, or a unifying still point. The basic tools linked with each direction and element are the pentacle, the ritual knife or athame, the wand, the chalice, and the cauldron, all used in varying ways to concentrate, focus, and direct energy''

*(*A Brief introduction to Pagan tradition in America,What do Pagans do?, p.9).

Rites includes the usage of the whole sensations. By the action, dancing, even rhythm, subscribers are hearten to act vigor at their stems. The odor is emerged by the wreath of blossoms, oils moreover, scent. Both the audition and seeing are connected by either chanting or drumming, moreover, by the charms of altars, the charms of natural systems , furthermore, the charms of subscribers. Whilst the sundry of Pagans dress up dark, the numerous ones own flashily colorful rite garb, frequently flaccid, fluent, even comfy; moreover, either adorned, or colored withal sorcerous emblems. The numerous rites final withal a festive that is pragmatical moreover congratulatory. The honouring the world's present, that is within the format of berry, bread, cake or lasagna. Pagan people are earthing themselves to the World later, the working of the rite. Pagan people regard the calendar year a Wheel; its tides tracing the agrarian period; moreover, congratulate the yearly actions of the both glam of the sun and moon, whose powers like intensely strong, suchlike the sea flux and reflux, by not like the simply known. Like both moon and sun act during the tides, the upper and lower,even the middle of their turn, are signed by means of 8 vacations named Sabbats -- Both the winter and summer solstices, both the spring and fall equinoxes; Moreover the four mid-points among them named Imbolc, Beltane, Lughnasad, even Samhain, inside the Celtic custom. The numerous communities gather onto the both annual full and new moons (A Brief introduction to Pagan tradition in America, p.9).

‘’Pagans attune themselves to the rhythms of the natural world and let the seasons of waxing and waning,of birth, growth, death and renewal reverberate in their lives. The interconnectedness of all life is seen and celebrated in many ways. All life forms are connected to each other, and death

is connected with rebirth. Growing old is an integral part of the life cycle. The mystery of life in all its diversity is respected. Because the individual microcosm is connected to the larger macrocosm, Pagans locate their spiritual life not only in the world of nature, but within themselves.''

*(*A Brief introduction to Pagan tradition in America, Wheels, Cycles and Spirals, pp. 9-10).



Figure 115: The Pagana Wheel of the Year

The ceremonial almanacs of the numerous American Pagan people are based upon both the prior Anglo-Saxon and Celtic customs nowadays. The Winter Solstice, acknowledged like Yule, is congratulated among December 20 - 23, the date of the period, whose the hours of darkness are tallest; moreover, the daytimes smallest.The Winter Solstice, acknowledged like Yule, is congratulated among December 20 - 23, the date of the period whose the hours of darkness are

tallest; moreover, the daytimes smallest; furthermore, the beginning of the luminary that is going to start to expand when the daytimes extend one more time. The sundry of Pagan people remain awake during the whole hours of darkness, defined by means of the several ones like the Birth of the Sun God. The spring equinox, that occurs either on 21st day of March or round it, is taken its name from the Germanic Goddess Ostara; moreover, congratulates the equalize among the luminary and obscure. The summer solstice, named Litha, is the opposite of the Winter solstice. The tallest daytime , 21st day of June, frequently congratulated withal both the overnight- night watch and balefires, is both the top of the summer times and the reporter of the reaping. The fall equinox, named as Mabon, occurs either 21st day of September or round it, anew the equilibrium of both among the luminary and obscure. It is Pagan Hosanna Reaping inside the numerous customs. There are 4 festive times, which have the equally distance. Imbolc is congratulated either 2nd day of February or close to it, this period inside Celtic customs vowed to Brigid, who is the Irish Triple Goddess of Smithcraft, poem, even ,curing. Christianism burdened its vacation of Candlemas into this oldest congratulation; moreover, like inside the antediluvian periods, candlepowers are frequenlty burnt at the festives nowadays. It is the period of fresh inceptions, both the period to decide to goals and prepare wants about the new period of time to come out; moreover, the specific vacations in order to the starting. The spring festive of Beltane is congratulated round the 1st day of May. While congratulating both the plenty blossoms and the productive vigor of Spring, Pagans honour the vigor of sexiness; moreover, the abundance of unity. Dance inside circle while being woven the yarns of the Maypole, they signalize the dependence of the whole lifetime by the rite. The dancing is both colored and alive, withal both wreaths of blossoms and tapes, ballads; moreover, laughs. After the Maypole dancing, the regaling is found withal both the new berry and loaves of bread storied withal tapes; moreover, the hampers of

blossoms are frequently swapped. The 1st day of August is the summertime reaping festive, Lughnasad acknowledged suchlike Lammas, the awakening of the Sun king. Inside the mythical loop, the sun king was born inside the winter solstice, succeeds to be united withal Goddess at Beltane; moreover, passes away in the Summertime solstice for maintaining the cycle of living. It is recent summertime reaping festive is his awakening, whose the berries of reaping are going to be both honoured and shared out. Samhain is seen at the vigil of 1st November, both Pagan, and Wiccan "New Year'. This is the oldest Celtic festive like others, signing both the inception of Winter and of the new year. Both Samhain and the vigil of Samhain were in large scale seen in fact, afterwards the Christianization of ıslands of Britain: Christian oversight of both the whole Saints day onto Samhain and the whole Hallows Vigil (Halloween) onto the vigil of Samhain formed the fresh status in order to the famed oversight. The inception of the Winter, the date of both the demise and decomposition inside the wheel of the year, is told to be the date of period when the cover among the earths of alive one and demise is the slimmest; moreover, mostly pervious. The darkest hours of Samhain, as Halloween, is put faith in to be the a time while the alive ones are intensely near to connection with the souls of deceased ones. The phantoms, souls; moverover, disguise, that are full inside the famous congratulations of Halloween originate off the antediluvian faith, that the souls of deceased ones could start to evince inside the physical earth inside this night. According to recent American Pagan people, medications onto the beloved people, who have died, are intensely forceful; moreover, meditative trance-journeys to connect withal the dear dead ones are the section of numerous Samhain rites. As the alternative New Year rituals, Samhain is the date of prophecy about the fresh ethereal period further (A Brief introduction to Pagan tradition in America,p10). It is the ideal midnight of the period in order to scrying- either looking at the superficies of aquatic inside the obscure pot, or inside the crystalline,

a glass, even the fire, wherever pictures could be viewed. Interclarily, the solar almanac, Pagan people track the one lunar almanac, in generaly meeting in both the full moon and the fresh/ obscure of the moon. Pagan people confirm that the vigor could be pulled below off the moon; moreover, off the deity (feminine) reflected by means of the moon. Furthermore, this vigor could be either brough in a applicator or canalized inside the sorcerous work. Both the periodic charms and the secret of the moon have given admiration since epoches; moreover, American Pagan people, the rhythm of the lifetime related to rite, is experienced inside lunar ideology till now. The full moon is the period of fulness, of utmost rise, thought as the amazing date about either increasing vigor, blessing magics, or about confirming gift. The darkness of the moon is the period about either the launching of starting or discovering the secret issues. While Pagan people congratulate the weel of the year, they congratulate the wheel of lifetime, withal its stages related with parturition, inception, completion, rest, even, demise. Inside the sundry of Pagan customs, afterwards parturition, both the consecration and naming ceremonial named as " saining" is done. Inside Wiccan customs, it might be named as "wiccaning," thought as either the legal consecration dedicated to junior kids off the deity (feminine), or the ritual of warm reception about the fresh subscriber. In addition : Wiccans congratulate the primary menses of their girls withal oncoming era ceremonial. People who select to start to the Craft, have to accept the term of provision at minimum 1 yearlong. Onward person could be applicator Pagan with no the starting, taking starting is the deep pace, explaining long-lasting promise to the ethereal journey. The whole customs are necessary the inner preparedness about the starting; moreover, the sundry of customs have the some stages of starting. As emblematic, it is renascence, that the numerous Pagan people reach the ethereal noun. Inside the starting ceremonial, the witch might be dedicated objects by means of either her coven or she might be defied to take her self- objects. For applicators,

progression inside the Craft gets duration. It both has to be experienced and assimilated, not vulgarly worked. Taking over both obstacles and defiances are sections of the internal improving being essential about the starting. While 2 Pagan people either the similar or contrast genders, desire to be united like life-long couple, they practice the ceremonial named as "handfasting." Alongside the alternative festivals, the handfasting rite is going to contain oaths inscribed by means of spouses, the real linking each others wrists; moreover, the rite of skipping on bessom--a broomstick made of twigs (A Brief introduction to Pagan tradition in America,p.11).



Figure 116 : What Do You Say During a Handfasting?



Figure 117 :Handfasting

The other marked rite is the "croning" ritual, supported to sign the women's transformation to the post-menopausal level of erudition, while she starts to be either the group senior or dame. The final rite inside the lifetime process is the transition off lifetime to demise. According to Pagan people, the rites of demise is person's last dedicated to the deity (feminine) inside the life. It is transition to both the ethereal earth and to the secret of renascence. Inside the Pagan ideology, the wheel rotates in unstoppable way; however, the changing is stationary instead of running the identical model. The model might be seen like spiral, reflected inside natural formats suchlike crusts,turning breezings; moreover, spinning aqueous (A Brief introduction to Pagan tradition in America,p.11).

''In English, the day of the week are named after the sun, the moon, and the gods and goddesses of ancient European mythology. For instance, the Germanic and Scandinavian god Thor gave his name to Thursday, and the Goddess Freyja to Friday. This is part of the generally unacknowledged legacy of old Pagan culture left to modern life. On Halloween, children dress in ghostly costumes and knock on neighborhood doors demanding "treats" or threatening "tricks." Adults masquerade in fantastic costumes and dance all night. Conscious or not, these community expressions are distantly related to the old Celtic holiday of Samhain. Halloween revelers experience the transformation that a mask can offer and explore taking on another form, even if it is just through a costume that renders them strangers to their friends for a single night. This autumn holiday occurs at nature's annual season of death, which many people intuit even if they do not acknowledge it in the observance of Halloween with its ghosts and paper skeletons. Pagan ritual celebrates all aspects of life, including the descent into the dark.''

*(*A Brief introduction to Pagan tradition in America, Contributing to the Common Good, p.12).

American Pagan people in nowadays, could speak out the numerous aspects of their belief has conduced to the modern folk, suchlike both the Pagan tenderness and accountability about the world. Stewardship inside Paganism does not stand onto the bet to people dominance above the World; unlike this, it stands on the esteem to the whole living like the section of the network of the living. It is the ethereal oecology,stressing that human beings are closely addicted to both the World and its ecological systems. The deep esteem about both the World and the whole of the natural system is in the breast of Paganism; moreover, the staining of the world is thought alike to the profanation of temple. By both the cycle of the tides and the rite almanac, Pagan people congratulate the natural system; moreover, establish people interrelation withal it. As Not

unexpectedly, the numerous ones are ambitious antipollutionist, proactively working out onto the schedules to stop the corruption of the surroundings. They persist that both the enforcement of their Pagan rite and ethereal journey is immediately bonded to their accountability to preserve the environmental stability of the interrelated network of living. The secondary additive Pagan people sense that they could do to the earth in nowadays is their comprehensive glance (A Brief introduction to Pagan tradition in America, p.12).

''Light and darkness are both part of the cycles of the moon and the cycle of nature, each needing the other for completion. Some Pagans would affirm that honoring both life and death, age and youth, dark and light undermines the deep divisions, the alienation, and the racism of modern society. Treating all people, and indeed all living things, with reverence is rooted in this Pagan world view.''

*(*A Brief introduction to Pagan tradition in America, Contributing to the Common Good, p.12).

The 3rd addition is the Pagan perspective to toleration, morality, even variety. As sample: Wicca, is journey the experimentation of the Sacred, even though it does not own dogmatic rules, tablet, definite reality, even not only one spokesman. The whole Pagan communities stress both the varicosity of Paganism and the numerous dissimilar pictures of the Sacred. The Church of the Sacred Earth placed in Bethel, Vermont is the single of the sample of the organized construction that ensures one layer in order to the numerous dissimilar Pagan communions with giving neither application nor faith (A Brief introduction to Pagan tradition in America,p.12).

‘*’Three times a year the communities of the Church, dispersed throughout New England, gather to affirm their common bonds, but not their uniformity. Many see the spirit of respect and tolerance generated within the spectrum of Pagan communities as an important contribution to America's multicultural society as it struggles with the issue of diversity.’’*

(A Brief introduction to Pagan tradition in America, Contributing to the Common Good, p.12).

In any case, the tolerance is built onto the morality. As sample, the single fundamental moral code is named as either "Wiccan Rede" or order : "If it harm none, do what you will." Inside this order, Wiccan people honour their profound link to the ecclesiastical liberty; additionally their deep sensation of accountability in order to individual selections. Wiccan people consider regarding the innuendo of "harming none inside the intercourse to issues of curettage, vegetarianism, faithfully emboldened fierceness; moreover, the whole both economical and politic problems of the current time. Like person, they might receive the dissimilar results, yet, the Wiccan Rede guides them to equalize both the hard topics of liberty and accountability. As result, Pagan people could stress the numerous shapes that their groups are proactively included to serving, willing programmes; moreover, diplomacy (A Brief introduction to Pagan tradition in America,p.12).

‘’Pagan groups are increasingly taking the risk of publicly participating in the civic and religious life of their own cities and towns, openly involved in local clothing and food drives, in AIDS action programs, in the Walk for Hunger, or in local Adopt-a-Highway programs. This openness has often meant dealing directly with the negative stereotyping that may exist in local communities. Many individuals have made themselves available as educational resources for community, school, or clergy groups. Organizations like the Covenant of the Goddess, the Witches League for

Public Awareness in Salem, Massachusetts and the Pagan Alliance of Central Texas believe that accurate information and exposure are the best tools to root out prejudices of all kinds, and the prejudice against Pagans is no exception.''

*(*A Brief introduction to Pagan tradition in America, Contributing to the Common Good, pp.12-13)

The ecclesiastical liberty is critique topic in order to America's fresh Pagan groups; moreover, the numerous ones have longtime proactively studied to preserve it. As the numerous American people, they rely that the liberty deprived of every kind of belief places the liberty of the whole beliefs at the danger (A Brief introduction to Pagan tradition in America,p.13).

'' In 1995 a Pagan couple in Palm Bay, Florida fought zoning laws that they believed were applied in a discriminatory manner against them for having held the annual Imbolc/Candlemas festival in their own backyard. Their slogan was "Keep Home Worship Legal" and they were joined by Christian denominations in their struggle to maintain this principle. The Lady Liberty League based at Circle Sanctuary in Madison, Wisconsin offers networking, resources and referrals to Pagans facing discrimination. The quarterly newspaper, Circle Network News, reports on the status of legal cases and informs the Pagan public about the work being done. While Pagans are obviously the direct beneficiaries of this work in defense of religious freedom, struggling to maintain that principle benefits a much larger community. Many Pagans believe that American society need new models for religious relatedness that honor the freedom of the individual, the freedom of distinctive religious congregations and traditions, and yet offer a larger sense of community. Groups like Circle Sanctuary, the Covenant of the Goddess, and the Church of the Sacred Earth provide models that might have applicability beyond the Pagan community as well.''

*(*A Brief introduction to Pagan tradition in America, Contributing to the Common Good, p.13).

As result: Neo-Paganism emerges to be rising inside vogue. The forecast of rate changes between the tens and the myriads of both proactive subscribers and persons sympathizing to act. The huge festives, that are nearly half a dozen inside the U.S.A. in each year, are found; moreover, their rates are rising yearly, all the time, people between 500-700 numbers attend to them. Neo-paganism is thought like the sole of the intensely-fastly risen fresh ecclesiastical actions.It still live;moreover, proceeding to rise at the U.S.A, Europe, even Australia.Like Neo-pagan people place themselves inside : ‘’Goddess is alive and Magic is afoot’’ (Mathews, p.344).

6. NEOPAGANISM IN AMERICAN ART

6.1. THE LONG TERM PROJECT AS THE MASKS OF GODDESS BETWEEN 1998-2019 BY LAUREN RAINE



Figure 118: Lauren Raine Art

Raine has had bachelor degree in the University of California at Berkeley since 1973, also she has MFA about painting and cross-disciplinary arts in the university of Arizona since 1987. She has joined both Otis Art Institute and the New England Institute For Art Therapy. She has been being mask artificier in New York City, Arizona, Maryland, California,even the different Renaissance festives; moreover, she has been educating countless prentices onwards 1988 (Raine,2022).

In the light of our personal dialogues, it must be added that Lauren Raine does not prefer to be named as only ‘’ Pagan’’ because she is expressing that her creativity is feeding from the everything, giving her inspiration about her art. In her definite sentence, that she wrote during our communication was ‘’ I do not like the idea of being classified as just a "pagan" artist, any more than you would like to be told you can only eat one thing for dinner for the rest of your life.’’
(Lauren Raine, Personal Communication, 2 December 2022).

Although she does not prefer to be called as Pagan artist, it is possible to face with Pagan symbols and the ideology in her collections and personal Art works. After my long term researches about her collections and Art Works, It might be said that she generally focuses to the Gods / Goddesses, belonging to Myths, and there is the strong emphasis to the Nature and Natural order, sometimes being unified with the bodily presence of human beings. She uses the clear tone to explain her story about the each of her Art Works, done by herself. It is opening the path to everyone for understanding the fundamental meaning, that is drawn inside her artistic frame. At this point, her collection, named as The Masks of Goddess collection, could be defined as it has the strong tone, touching to Pagan religion, and it services the visual vision, being united with people’s face – or the bodily presences of humans.

'' Masks in traditional societies are viewed as liminal tools, as "vessels for the sacred powers". After studying mask arts in Bali I returned to the U.S. in 1999 to create 30 multi-cultural masks based on feminine deities throughout the world. Inspired by Balinese sacred mask traditions, I wanted to offer the collection as contemporary "Temple Masks", devoted to celebrating mythologies of the Divine Feminine. The Collection has grown and traveled throughout the U.S., used by dancers, choreographers, storytellers, ritualists, priestesses, and psychologists.Masks have so much transformative power. One might say that they are like cups, waiting to be filled. The Masks of the Goddesses were created to re-claim and re-invent these important stories, as well as empowering women to explore each archetype within herself. What does the story of Sedna , ocean mother of the Inuit, have to teach us about ecology and reciprocity with the Earth? What is the Gnostic Christian "Mirror of Sophia"? How is the "Descent of Inanna" a potent story of psychological death and rebirth, the journey toward wholeness? How is Spider Woman, the great native American Weaver, an important metaphor for our time?As I and colleagues used the collection we evolved unique and effective ways to work with them. In 2013 I produced a new series called "Numina - Masks for the Elemental Powers" for a new play by Ann Waters - "The Awakening - Our Changing Earth" addressing climate change. In 2015 the Collection was performed at the World Parliament of Religions in Salt Lake City. In 2020 I gave a Presentation about the Project at the Conference for ASWM - Association for the Study of Women and Mythology. And in 2021 I presented "THE MASKS OF THE GODDESS: Sacred Masks and Ritual Theatre for the Divine Feminine" at the 2021 Virtual Parliament of World Religions.Picture In 2019 the MASKS OF THE GODDESS PROJECT was formally closed with an exhibit and performances at ARISE GALLERY at HERCHURCH in San Francisco, California''
(Raine,2022).

6.1.1. THROUGH THE MYTH, CONCEPT AND COLLECTION

"What the audience saw when a dancer looked through the eyes of the mask was the Goddess Herself, ancient and yet contemporary, looking across time, across the miles."

'' I, Lauren Raine, can take credit for making the masks in the Masks of the Goddess collection, but the Project belonged to many people who wrote the stories, performed, created rituals, danced, and prayed. Any work of art, especially a long collective work of art, is like a *window into another universe*. ***And a great work of art*** breaks ***that window, and reveals something that goes on far beyond the picture plane. That's how I feel about this collective work of art - the Goddesses have come alive in the lives and telling of so many women, and as those women aspected the "face of the Goddess" She touched their lives as Her ancient stories became contemporary and personal. And as these communities invoked the Goddess through the medium of masks, She planted seeds for others as well. The work continues on beyond the picture plane. ''***

(Darling, 2022)

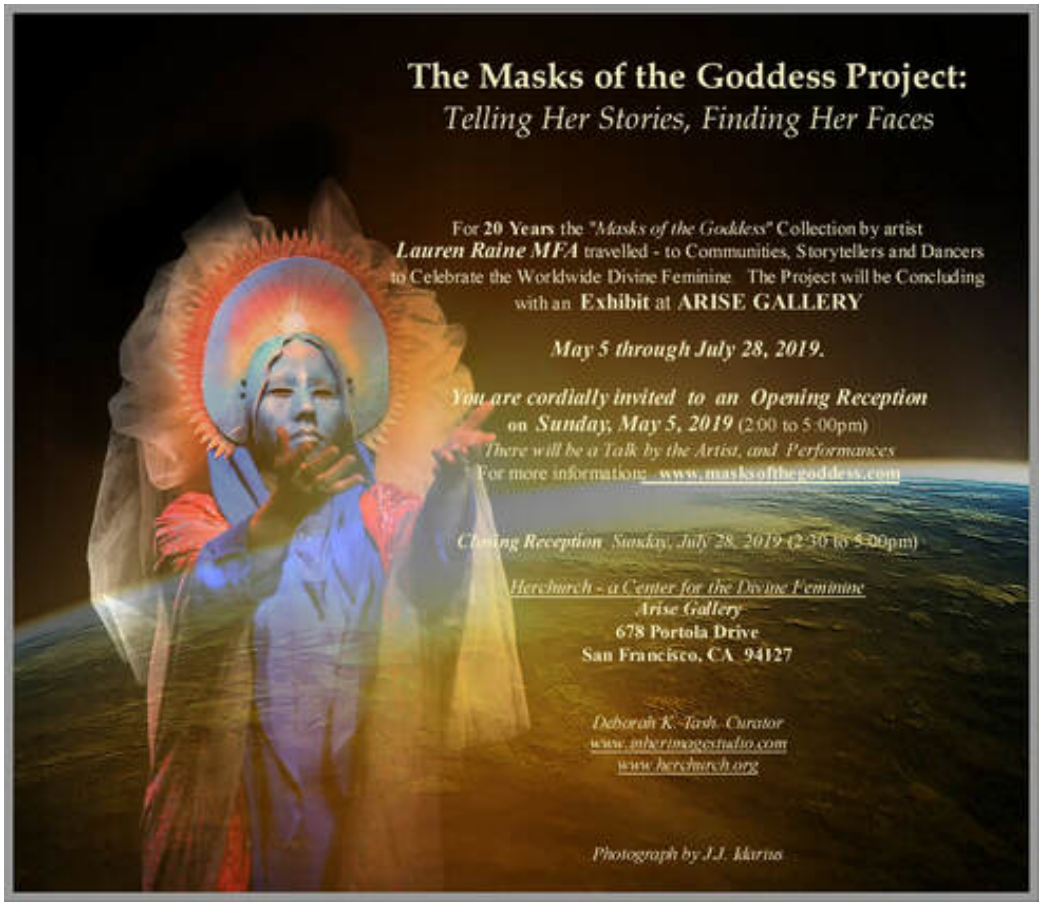


Figure 119: Mask and Myth

The images, that are given down,come off the Archive of performances by Lauren Raine and Collaborators between 1999-2019,and Photos had taken by Jerri Jo Idarius, Ileya Stewart, Thomas Lux, Peter Hughes, Ann Beam,Lauren Raine (Gallery,2022).



Figure 120: Idarius, J. J., Stewart, I., Lux, T., Hughes,P., Beam, A., Raine, L., 1999-2019 , The Masks of Goddess



Figure 121 : Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , The Masks of Goddess



Figure 122: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , The masks of Goddess



Figure 123: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , The Masks of Goddess



Figure 124: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , The Masks of Goddess

6.1.1.1.PERFOMANCES BELONGING TO COLLECTION

According to the official datas, that have been given in the Lauren Raine's personal website, the collection had been using in the several performances between the 1999- 2019. The masks were being worn by the lots of performers and presented to the viewers under their own lights and artistic decoration frames. It could be seen that the masks, belonging to Collection, were addressed to the Gods / Goddesses and they were represented to viewers within the united bodily concept, containing both people and the masks, and the each mask was introduced by depending its own original view.



Figure 125 : Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , The virgin of Guadaloupe



Figure 126: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , Spider Woman



Figure 127: Jacobson, P.,2013, Gaia and Pachamama



Figure 128: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , White Tara



Figure 129: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , Yemeya.



Figure 130: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , Spider Woman



Figure 131: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , Amaterasu Omikami



Figure 132: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , Pachamama



Figure 133: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , Aurora (Dawn)



Figure 134: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , Gaia



Figure 135: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , The Weaver



Figure 136: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , Flora



Figure 137: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , Grandmother Spider Woman



Figure 138 : Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , The Masks of Goddess



Figure 139 : Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , The Solstice Sun



Figure 140: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , Ice



Figure 141 : Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , Kali



Figure 142: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , The Masks of Goddess



Figure 143: Idarius, J. J., Stewart, I., Lux, T., Hughes, P., Beam, A., Raine, L., 1999-2019 , The Masks of Goddess

6.2. SPIDER WOMAN'S HANDS – A METAPHOR FOR OUR TIME BY LAUREN RAINE

''Years ago I was enjoying a panoramic view of the Sonoran desert. I happened to be sitting near a spider web, stretched between two dry branches. I realized, by shifting my point of view, I could view the entire landscape through the web's intricate, transparent pattern.....a landscape seen through the ineffable strands of a web, a web that was an overlay of the landscape, the sky, of everything united in a great Weaving. Seen, and then, depending on how I shifted my point of view, not seen, invisible again. Spider Woman's Web.Pueblo mythology tells that when each of the 3 previous worlds ended, it was Spider Woman who led the people through the sipapu, the kiva (or birth canal) into the next world. Now, according to the Hopi calendar, a new age has once again begun. And surely, once again, Spider Woman, the midwife/creatrix has returned to point the way. We have entered the ***"5th Age"*** *indeed, the astonishing, fast paced, technological age of a global humanity with unimagined promise, and also unimagined evolutionary crisis - the greatest being climate change. I like to think that the* ***World Wide Web*** *is Spider Woman's latest appearance. Certainly she is making increasingly visible the* ***inter-dependency of all life****, whether we speak of ecology, quantum physics, synchronicity and metaphysics, or the new frontier of integral psychology. In Pueblo mythology,* Spider Woman *is also called* **"**Tse Che Nako"**,** Thought Woman*. Thought Woman is a Creatrix who creates the world with what she imagines, the stories she tells about the world. We also participate in this imaginal power''* *(*Raine,2015).



Figure 144: Idarius, J. J., Stewart, I., Lux, T., Hughes,P., Beam,A., Raine,L., 2015, Spider woman's hands

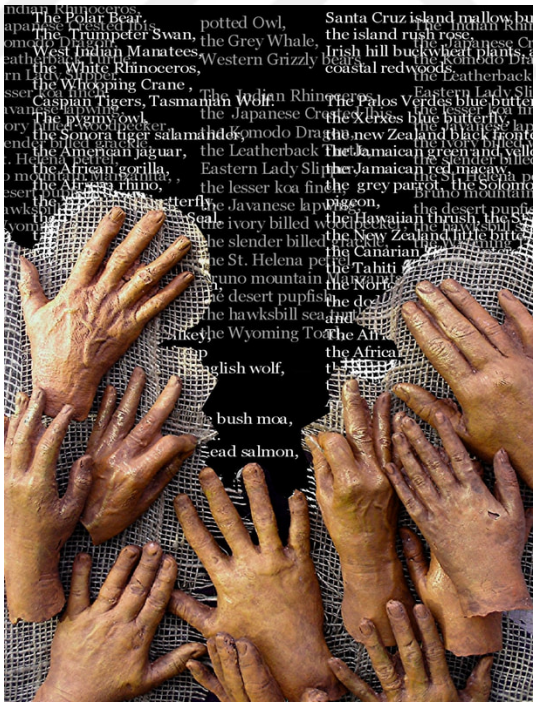


Figure 145: Idarius, J. J., Stewart, I., Lux, T., Hughes,P., Beam,A., Raine,L., 2015 , Spider woman's hands



Figure 146: Idarius, J. J., Stewart, I., Lux, T., Hughes,P., Beam,A., Raine,L., 2015 , Spider woman's hands



Figure 147: Idarius, J. J., Stewart, I., Lux, T., Hughes,P., Beam,A., Raine,L., 2015 , Spider woman's hands



Figure 148 : Idarius, J. J., Stewart, I., Lux, T., Hughes,P., Beam,A., Raine,L., 2015 , Spider woman’s hands



Figure 149: Idarius, J. J., Stewart, I., Lux, T., Hughes,P., Beam,A., Raine,L., 2015 , Spider woman's hands



Figure 150: Idarius, J. J., Stewart, I., Lux, T., Hughes,P., Beam,A., Raine,L., 2015 , Spider woman's hands



Figure 151: Idarius, J. J., Stewart, I., Lux, T., Hughes,P., Beam,A., Raine,L., 2015 , Spider woman's hands



Figure 152: Idarius, J. J., Stewart, I., Lux, T., Hughes,P., Beam,A., Raine,L., 2015 , Spider woman's hands

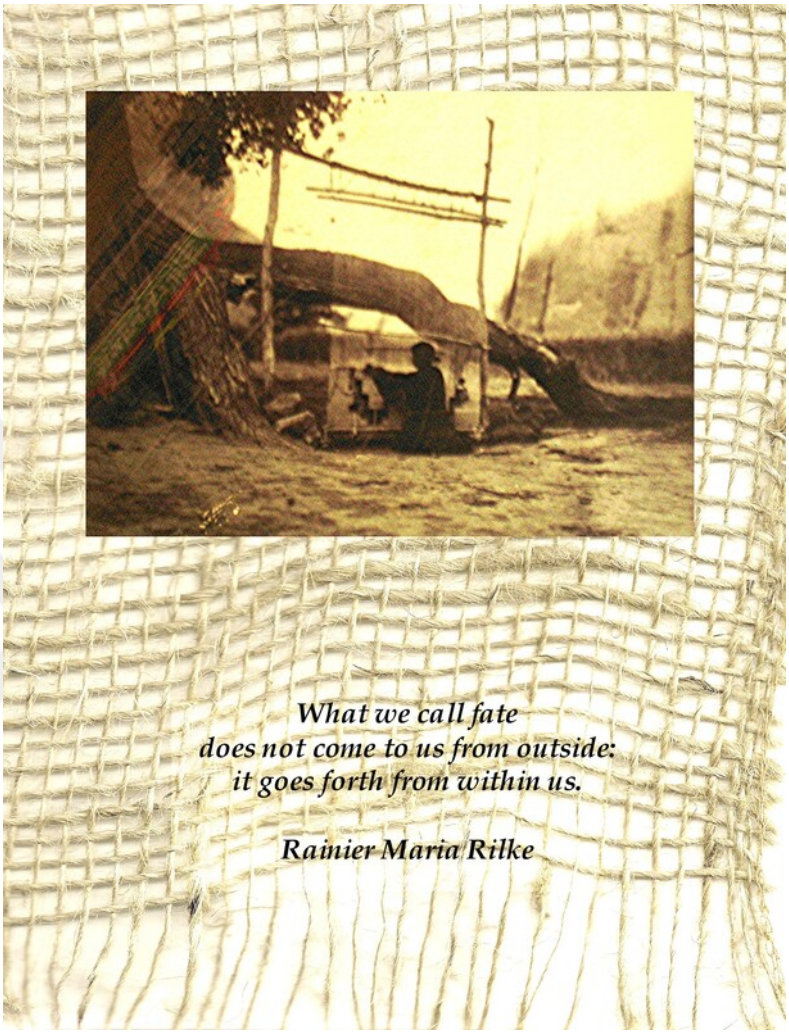


Figure 153: Idarius, J. J., Stewart, I., Lux, T., Hughes,P., Beam,A., Raine,L., 2015 , Spider woman's hands

6.3. OUR LADY OF SHARDS BETWEEN 2018-2019 BY LAUREN RAINE

" Our Lady of the Shards" ***is an evolving series of ceramic*** *ICONS* ***that began when I found myself staring at a pile of shards of broken pots. I thought of how archeologists might feel, sorting through the buried fragments of lives and civilizations long lost. Piecing shards together to find the hands that made those artifacts, the faces of the forgotten rising from the buried past? And particularly the faces and the hands of the women, the forgotten Midwives who brought our ancestors into the world, the Wise Women and the Weavers and Spinners, the Spirits of Place and Goddesses cast aside in the advance of patriarchal monotheism. The*** *Memory Keepers,* ***rising from the broken soil of desert arroyos, or revealed by a sudden flood. Whether buried intentionally or not, these faces and their stories rise from the dreaming Earth, their eyes opening as they wake again. ‘’*** (Raine,2022)



Figure 154: The Memory Keeper, Ceramic icons



Figure 155: Verity, Ceramic icons



Figıre 156: Hecate at the Cross Road, Ceramic icons



Figure 157: The Black Madonna, ceramic icons



Figure 158: Our Lady of The Mindviews , ceramic icons

‘ A number of years ago I met a midwife who was retiring. Her hands had brought many children into this world, so I asked if I could take a cast of her hands. She took what she told me was the "Midwives Gesture". My Icon celebrates her life and work, and the lives of Midwives going back into prehistory, those un-named ancestors who brought us here through that Portal. I reflect on the ongoing tragedy of patriarchal culture and priorities, whereby the military, whereby technologies devoted to Death, are celebrated, funded excessively, endlessly mythologized. The U.S. has the highest military budget in the history of humanity. We tell our "his-story" in segments of wars and conquests, with civilizations somehow managing to occur in between. What might be accomplished, if even a fraction of that preoccupation with competition and death went to serve Life? How might we live, how might we act, if the welcomers of souls into this world were as celebrated, as honored, as remembered as those who are are experts at killing?’’ (Raine, 2022).

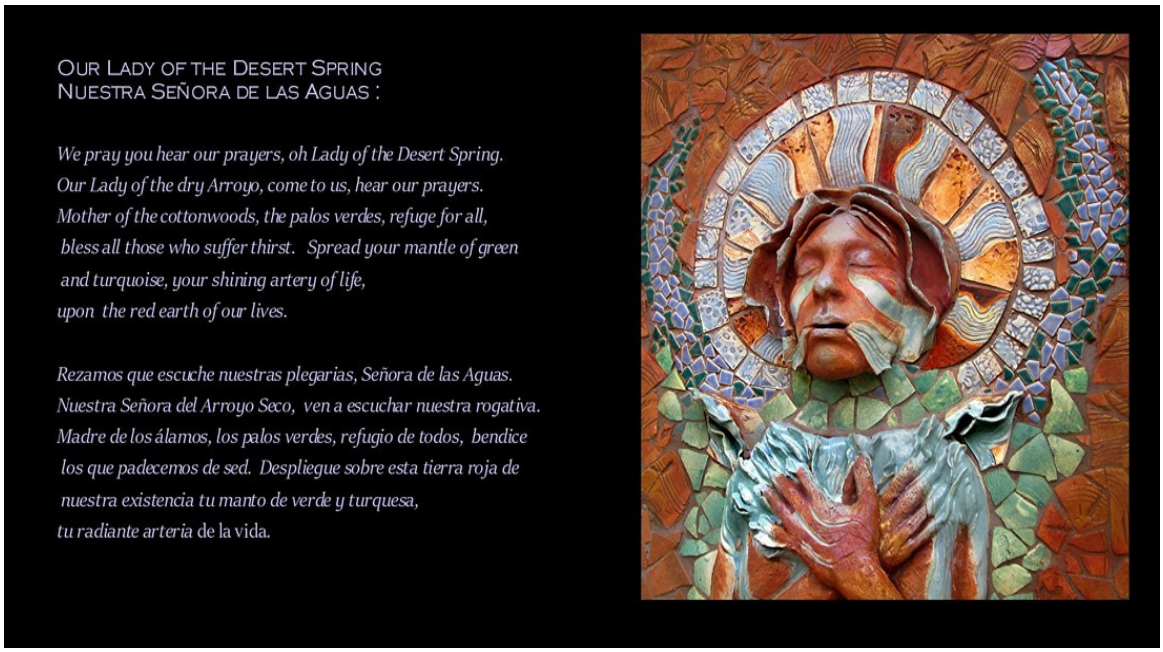


Figure 159: Our Lady of The Desert Spring

6.4. NEW MASKS AND NEW STORY 2021-2022 BY LAUREN RAINE

‘’Masks seem to hover around me, filling my imagination, until I go into the studio and do something about it. Just when I thought I was done with all that, I find the Goddess keeps nudging me with inspiration. So I continue to make masks - for those unknown ones who have not yet appeared to dance in them, to tell their stories, to inhabit and animate. But that's the other side of the process, the invisible and mysterious part. The Masks below have all been made in 2022 and 2021. The Journey continues.....’’

(Raine,2022).



Figure 160: The Goddess of the Turning Year (For Zuzi Dance Theathre Winter Solstice Event)



Figure 161: VERITY Goddess of Truth



Figure 162: Selkie



Figure 163: QUON YIN Goddess of Compassion



Figure 164: Lada Ukrainian Goddess of Spring



Figure 165: CERES Roman Goddess of Agriculture and Nature



Figure 166: ASASE AFUA African Goddess of the Earth and Fertility



Figure 167: Flower Deva



Figıre 168: Butterfly Goddess

''Where it began, more than 20 years before. The Circle has no end.''

(Raine,2022).

6.5.THE GUARDIANS : EARTH, AIR, FIRE AND WATER IN 2022 BY LAUREN RAINE

‘’Inspired by Native American "Shields of Power", I made these 4 leather sculptures to symbolize and invoke the Guardians of the Directions: North, South, East and West, and the elemental Powers related to each Direction: Earth, Air, Fire, Water. I am not sure why I felt the need to make these leather sculptures, but I see now that, with so much loss due to ecological destruction, and climate change, these Powers need to be called upon to Protect the Mother, to Protect the great Hoop of life. May they live inside of each of us.’’

(Raine,2022)



Figure 169: EARTH : NORTH , Leather Sculptures

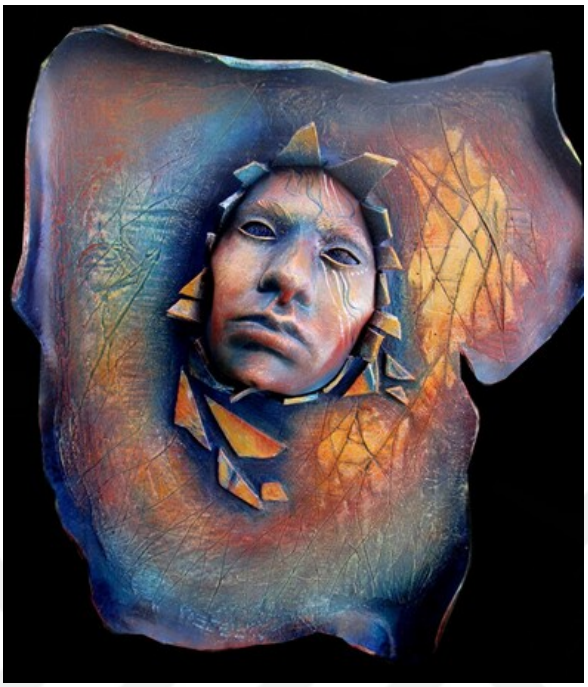


Figure 170: AIR : EAST, Leather Sculptures



Figure 171: SOUTH : FIRE , Leather Sculptures



Figure 172: WEST : WATER, Leather Sculptures

6.6. THE SELECTED PAINTINGS OF LAUREN RAINE'S COLLECTION

''My background is in Painting. I dreamed of being a Painter when I was just 5 years old, and I still remember the luscious color of a crayon I adored (I now know it is called "cerulean blue", a kind of turquoise). Although my Journey has led me through many mediums, collabortions, and explorations, I still come back to Painting as the most challenging of all for me. The color dance.

I felt like sharing a selection of my paintings, all of them "touchstones" along the pathways of my life. '' (Raine,2022).

6.6.1. JOANNA HEARING MUSIC



Figure 173 :Joanna Hearing Music (for Joanna Brouk) , 2020

6.6.2. SEEING IN THE DARK



Figure 174: Seeing in the Dark

6.6.3. LA MARIPOSA



Figıre 175: LA MARIPOSA

6.6.4. I REST IN YOU A SEED



Figure 176: I REST IN YOU A SEED

6.6.5. SOW



Figure 177 : SOW

6.6.6. GAIA



Figure 178: GAIA

6.6.7. LOVERS FROM THE RAINBOW BRIDGE ORACLE



Figure 179: LOVERS from the RAINBOW BRIDGE ORACLE

6.7. NEOPAGAN PUBLIC PERFORMANCES

6.7.1. A RITUAL PERFORMANCE FOR HOUSING RIGHTS IN CHICAGO, FEBRUARY 2016

In February, 2016 Witch,which was centered in Chicago,and got inspired from the official Women's liberation group, displayed of ''Rituel Performance'' to remonstrate the unjust residence implementations within the regional district (Scott,2016).



Figure 180: Callan,P., 2016, Witch stage''a ritual performance for housing rights'' in Chicago, February 2016

The detailed datas, that were given below, contain the online news and interviews that were published before the short time, when the organization would be presented their own group performance.

"*Gentrification has been affecting Logan Square for the last 15+ years. Our action is concentrating on the increasing lack of affordable housing, which is certainly affected by gentrification, but far from the only issue surrounding it. We have all been impacted by housing speculation and insecurity, though our personal experiences vary," explained Jessica Caponigro, Amaranta Isyemille Lara, and Chiara Galimberti, the three women who make up WITCH.''*
(Greene, 2016).

''Jessica Caponigro is an interdisciplinary artist, educator, and activist. Originally from Pennsylvania, she is currently working as an adjunct instructor at the City Colleges of Chicago. Amaranta Isyemille Lara is a student, poet, and single mother. She is working toward a master's in linguistics and has lived in Chicago's Logan Square neighborhood since 2004. And, Chiara Galimberti is an artist, activist, parent, and educator. She is currently working toward becoming a herbalist and acupuncturist. Galimberti said, "My relationship to Chicago has been very difficult as housing insecurity has deeply affected me and my daughters. I have been working multiple jobs since moving to Chicago and I have never been able to afford rent without public assistance. I know that my situation is by no means unique and that the vast majority of people in the city is negatively impacted by housing speculation, especially as that reality combines with endemic racism and sexism." This is the type of personal experience that inspired the three women to come together and form the performance collective. Their first organizational meeting was in October 2015 and, at that time, they chose to name the group WITCH. The acronym stands for Women's International Terrorist Conspiracy from Hell and was used by a number of affiliated but separate women's groups within the broader feminist movement of the late 1960s and early 1970s

The original WITCH organization was formed in New York City on Halloween 1968. Its members created a manifesto that began:

'' WITCH is an all-woman Everything. It's theater, revolution, magic, terror, joy, garlic flowers, spells. It's an awareness that witches and gypsies were the original guerrillas and resistance fighters against oppression – particularly the oppression of women – down through the ages. Witches have always been women who dared to be: groovy, courageous, aggressive, intelligent, nonconformist, explorative, curious, independent, sexually liberated, revolutionary ... '' [From the WITCH Manifesto*, 1969]* (Greene, 2016).

This group of feminists chose to adopt the image and concept of the Witch to represent female empowerment in a way that was antithetical to socially-constructed, traditional gender roles and that flew, pun intended, in face of the patriarchal expectations. Several Pagan writers and historians, such as Chas Clifton, Margo Adler and Ethan Doyle White, have mentioned the 1960s WITCH organization in their writings, highlighting the similarities between that movement and the early modern Pagan movement in the U.S. (Greene, 2016).

Forty-seven years later, Galimberti, Caponigro, and Isyemille Lara decided to resurrect the name, capturing that energy, history and legacy for their own work. While their Chicago protests are not embedded in any specific organized feminist movement, the three modern women have found empowerment and purpose within the original group's message. They explained, "We think of Witches as historically being women (and some men) who were at the forefront of resistance against oppressive systems, and we strongly

believe that there is not one way to be a Witch. We are interested in looking at the connection between social justice, feminism, and the figure of the Witch." In November, the women staged their first protest action. It was held in front of Chicago's Thompson Center on Randolph Street. Similar to the upcoming event, the November action was staged to "protest disparities caused by inequality, chanting to hex those who cause it and protect those who suffer as a result."Then, on Jan 3, WITCH announced its second action and created a corresponding Facebook event page. Unlike the November action, the new Feb 6 protest would be held in conjunction with a local art festival called 2nd Floor Rear 2016, a "DIY" event that features art in "experimental contexts." The protest is listed on the festival site as one of the featured happenings. '' (Greene, 2016).

Galimberti, Caponigro, and Isyemille Lara described the upcoming protest action as a "combination of both magical ritual and performative gesture" that will be based on their collective "experiences and knowledge." They welcome anyone to come and join them, Pagan or not. It is not a private or restricted event. They said, "We take our relationship with spirituality, Witchcraft, and social justice very seriously," adding "Nothing scares the patriarchy more than a non-conformist, sexually liberated, independent thinker. Nothing scares the patriarchy more than a WITCH." (Greene, 2016).

Even though Neopagan groups and populations are the mostly active for the outdoor activities and events, belonging to themselves, it is seen that they are intensely sensitive towards everything in the region, where they live. Their Religion and their community guideleness totally support the

diversity, and embrace everyone, who is Pagan or Not. In the any Region and the race, it might say that they have intensely discreet towards environment and the Social / Public management.

6.7.2. SEATTLE ART FAIR,2017

''On Thursday evening, at the end of the first day of the Seattle Art Fair, I went on a witch hunt. Ten women wearing black hooded cloaks were wandering the aisles. Amid booths housing galleries from around the world, the dark figures walked, carrying battle axes, reading poetry, playing music and taking pictures on their phones. It was the VIP preview; they were dodging trays of passed hors d'oeuvres and caterers holding empty champagne flutes, too.I followed one with red shoes. The word "WITCH" was emblazoned on the back of her cloak in white lettering. She stopped to speak with a small group inside a booth. After she finished, I caught her attention. She told me her name was Sandra Percival, and she directed a Portland art space called Zena Zezza. She described her actions at the fair: "I picked one gallery to stand outside the door in front of. It made me feel like I had some kind of resistance, some kind of performative relationship with the place that I was standing." Percival referenced the Dana Schutz controversy at the Whitney and the way that a protestor had blocked the work from viewers' sight as a political act. She was similarly choosing to stand in spots at the fair she felt deserved solemn, serious attention'' (Cohen,2017).



Figure 181 : Ellen Lesperance's performance piece at the Seattle Ar Fair

Dana Schutz's Art work, recently exhibited in the Whitney Biennal, where is in New York. Dana was exposed to the negative comments about the young boy, who is 14th years old and violently killed in 1955 in the painting. The painting was seen as the ethnical insensitiveness (Speidel , 2017).

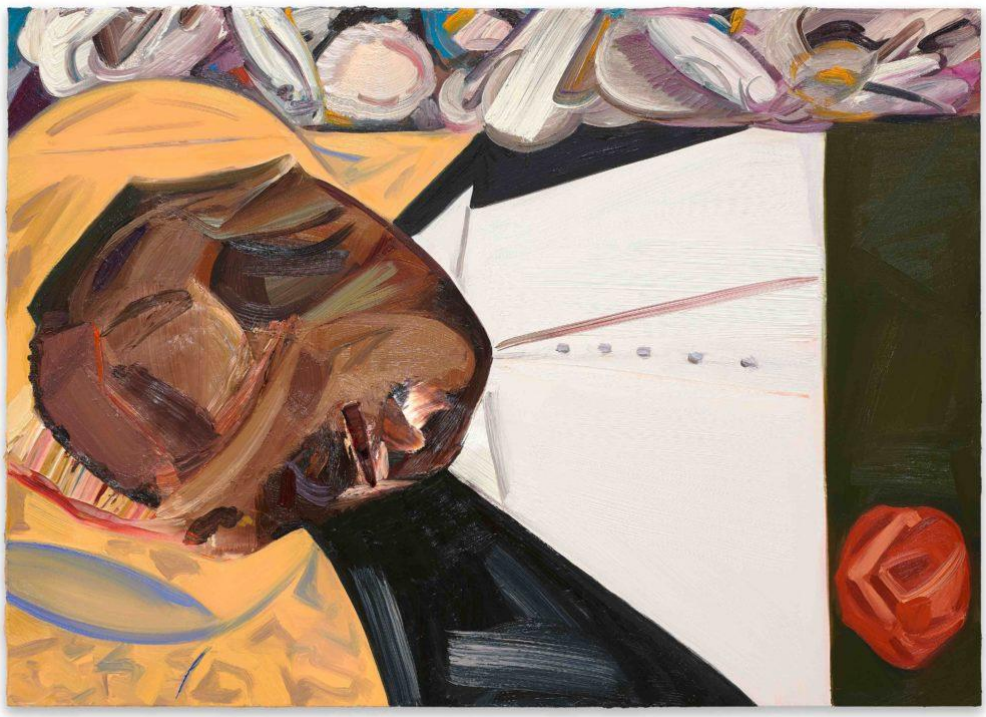


Figure 182: Schutz, D. (2016). Oil on Canvas, 99 x 135cm; Collection of the Artist; Courtesy Petzel, New York

'' Percival and her cohort were part of a large performance piece by Ellen Lesperance, a Portland-based artist, which was commissioned by the fair. Separate iterations will occur throughout the weekend. Most participants had discovered the project through an open call. The work, titled W.I.T.C.H. 1985, arose from Lesperance's ongoing investigations into the work of feminist activist groups like W.I.T.C.H. (Women's International Terrorist Conspiracy from Hell), which has operated in different worldwide covens since the 1960s. After the performance ended, I asked Lesperance how she'd discovered them. "A contingent of W.I.T.C.H. is really active in Portland right now, which is where I live," she revealed. "After the Trump win I think a lot of

W.I.T.C.H. covens kind of re-arose, and that's been the way that they've functioned since the 60s." A glimpse at the Instagram account (@witchpdx) for Lesperance's local chapter reveals that they recently threw a "Hex the Patriarchy" party and donated proceeds to nearby LGBTQ groups. They have also published "spells, essays, art & manifestos" in their W.I.T.C.H.PDX: Witchcraft in Late Stage Capitalism zine, and participated (fully cloaked with their faces covered) in Portland's marches supporting women and science. Lesperance isn't interested in joining the group, though, and her interest expands beyond her hometown roots. During her research, she became intrigued by the garments that the women at the Greenham Common Women's Peace Camp in Berkshire, England wore. For almost two decades, up until 2000, the residents regularly conducted protests against nuclear weaponry out front of the nearby Royal Air Force Base. Lesperance watched footage of an action at the camp and saw that one of the activists was wearing clothing adorned with an insignia that said "witch." She's not sure whether a W.I.T.C.H. sect migrated from the States to the United Kingdom, or whether the women donned clothing that read "witch" for some other reason. "I'm really interested in following women's histories that people don't necessarily know about," she says. Apparently, no one's documented all the W.I.T.C.H. sects that have arisen throughout the past five decades. "There's a bridge to be made between now and then," says Lesperance. "There are people that I've been in contact with, [that were] like 'oh yeah we had a sect in Texas in the 80s' and other people that were like, 'I've seen people doing this in Italy in the 70s.'" Like many women's stories, these remain buried. At the fair, Lesperance is also showing work at the booth of Portland gallery Adams and Ollman. Two framed works on paper display sweater patterns related to garments that women wore at Greenham Common. "Because a lot of them were outside a lot of time, and they weren't allowed permanent structures to live in, knitting really became part of what they did to stay warm. Knitting ideological messages in their

sweaters was a thing there," she says. By designing new cloaks for the performance (Portland-based designer Jason Rens fabricated them, and Lesperance added her own beadwork), she preserves the idea that roles traditionally assumed by women—like knitting and making clothing—can result in powerful political statements. When I asked her about her piece's antagonistic relationship with many of the forces that govern an art fair, Lesperance offered an anecdote. "A man came up to me afterwards and told me that having it be an anti-capitalist critique, it wasn't an appropriate venue for it. It's just like, 'you saying this to me is exactly…'" she trailed off here, exasperated. Elsewhere in the fair, another witch, a Seattle-based performance artist named Marchette Dubois played improvised music on small instruments near a large installation. She described her own motivations for participating. "What can we do that would sort-of bring that spirit of the feminist anti-war collective and put it in the space, and what do I have to offer?" she asked. "I also didn't have any projects this weekend and it seemed like a really weird and fun thing to do." (Cohen, 2017).

In addition to 2016 Chicago public performance, here it is seen that Neopagan population is open to show their own reactions towards the current news, existing in the environment. They declare their thoughts or support in the positive tone by emphasizing their own identities in the society. They advocate by embracing the idea of an environment of diversity and tolerance.

6.8. MCPA – MINNEAPOLIS COLLECTIVE OF PAGAN ARTISTS

'' We are a collective of artists who work in a variety of media and styles with a shared spiritual philosophy. We are all Pagans and our artwork comes from that perspective. Pagans believe in many Gods and Goddesses, have a reverence for nature, and look to the Old Ways for inspiration and guidance while being mindful in today's world.

To us making art is a way of connecting with and paying homage to the Divine. We are also interested in using our artwork to create further dialogue about contemporary Pagan culture with those who may not be familiar with this spiritual path.

Sharing our art in this manner can be seen as a form of Interfaith work and community connections can occur that otherwise may not. This dialogue is as important to us the physical work itself and we are interested in exhibiting our work in venues where this type of interaction is most likely to occur.'' (Minneapolis Collective Pagan Artists,2022).

6.8.1. HELGA HEDGEWALKER



Figure 183: Helga Hedgewalker

Helga Hedgewalker has been artist,Gardnerian High Priestess, and Witch, who have had BFA, given to her off Pratt Institute in Brooklyn- New York; Moreover, She has been the proficient experience with over 25 years, based on Illustration and Design.(Hedgewalker,2022). She was born in Norristown,where is at Pennsylvania,but she has not had any memory,that is linked with that place. She was raised in White Bear Lake,where is at Minnesota; Northeast suburb of Minneapolis- St.Paul (Helga Hedgewalker ,personal communication, December 6,2022). She has been author of a series of coloring books,that has addressed to every age of Pagan people.Intercalarily, She has been endeavoring at the kind of Fine Arts environment containing

Ceramics, painting & drawing, folk arts, digital collage, and tattoo design/application. Helga has had the special attention about procreating rite instruments, endeavoring over seasonable crafts;Moreover, styling the detailed costumes/masks, that are straightly linked with her spiritual path. The inventive Art works,that she does, are the presentation of niceness to both human beings and the Deities (Hedgewalker,2022).

‘’In her own words: "The more beauty there is to see, the more your soul is fed. The more your soul is fed, the more sacred and balanced your life will become. It is one of the paths to the center.”
(Hedgewalker,2022).

6.8.1.1. HELGA HEDGEWALKER'S SELECTED ART WORKS FROM HER COLLECTION

6.8.1.2. NUIT : QUEEN OF HEAVEN



Figure 184: Nuit, Queen of Heaven, 2014 , 36 inches high x 60 inches wide, acrylic and mixed media on canvas

''Nuit (or Nut) is considered one of the oldest deities among the Egyptian pantheon. She was the goddess of the sky and all heavenly bodies and a symbol of protecting the dead when they enter the afterlife. This painting is based upon a dream where I saw her-- filled with stars, sweeping across the sky, pushing aside the day and leaving a blanket of night in her wake as she drew darkness across the land.

On her head is crown of Innana/Ishtar, the ancient Sumerian/Assyrian goddess known (among other titles) as the "Queen of Heaven", and her halo is the 12 constellations of the Zodiac.'' (Hedgewalker,2022).

6.8.1.3. GERDA : FROST GIANTESS



Figure 185: Hedgewalker, H., 2015 , GERDA : FROST GIANTESS, 30 inches wide x 40 inches high; acrylic on canvas.

‘’ *In Norse mythology, Freyr was the Horned Lord of peace and plenty, king of the Elves, and phallic god of fertility. Each year, he brought the rain and the sunshine to bless the land and make green things grow. That is, he did until the day he spied Gerðr, daughter of the frost-giant Gymir.*

On that day, Freyr was consumed by a passion so strong that he shut himself away to pine away in love-sickness for the beautiful giantess with hair as “dark as a furrow of newly-plowed earth and arms so white they flashed bright as the sun”. While he brooded over the impossibility of loving a Jötun-maiden; the rains turned to snow, the skies went gray, the earth grew barren, and winter covered the land.

Alarmed by this turn of events, Freyr’s faithful servant, Skírnir was anxious to do anything to bring his master out of his funk. He traveled to the frozen wastes of Jötunheim to woo Gerðr in Freyr’s name. When Skírnir finds her he starts by offering great treasures if she will marry Freyr. She refuses for she had no need of treasure. Skírnir next threatens violence upon her and her family. The giantess is not impressed.

Finally, Skírnir pours out a magical bottle of liquid that shows Gerðr a reflection of Freyr’s face. Upon seeing the visage of Freyr’s radiant-golden splendor, her frozen heart is melted. Gerðr’s steadfast feelings of duty to the chores in her father’s compound are replaced by her first pangs of love—and thus she willingly agrees to become Freyr’s wife.

It took 9 days and 9 nights for Gerðr to prepare and make her journey to Barri (possibly “barley field”), the land where she and Freyr were joined in marriage. And Spring came to her wedding.’’ (Hedgewalker,2022).

6.8.1.4. BEAR MOTHER PRIESTESS



Figure 186: Bear Mother Priestess, 43 x 43 x 7.5 inches, on canvas and wood, frame construction by Christopher Odegard

‘’ *Remember back five-thousand, maybe twelve-thousand years ago, far to the east; where the deep forest meets the tall mountains. Our people have lived peacefully here longer than our Grandmothers’ Grandmothers can tell. But recently, aggressive strangers have pushed into the edges of our world. We are afraid.*

The wise woman has left to speak with the ancestors. She has been gone for days. As is proper, we wait for her in fasting and prayer. We dance, we sing, we sweat, we bathe, we prepare the ritual feast. Then, at the appointed hour — we travel to the cave — the sacred place where Bear-Spirit first led our people to the womb of the Great Mother.

With reverence, we enter with chanting. We enter with bear-fat lanterns in hand. We enter with bundles of food, drink, and precious offerings. Deeper and deeper into the long, winding tunnel we go; until at last we come before her — our priestess. She is sitting upon the high seat of honor, nestled among the bones of our beloved dead.
She has many important things to say. '' (Hedgewalker,2022).

6.8.1.5. YEMAYA



Figure 187: Yemaya: Our Lady of the Oceans, Mother of All Life, 2015, 40 inches high, x 30 inches wide, acrylic and mixed media on canvas.

‘’ *Yemayá is the mother of all living things as well as the owner of the oceans and seas. She is often depicted as a mermaid, and is associated with the moon, water, and feminine mysteries. She is the protector of women. She governs everything pertaining to women; childbirth, conception, parenting, child safety, love, and healing. She oversees deep secrets, ancient wisdom, the moon, sea shells, and the collective unconscious. According to myth, when her waters broke, it caused a great flood creating rivers and streams and life came pouring forth from her womb.’’* (Hedgewalker, 2022).

6.8.1.6. TRIPTYCH OF THE MUSE



Figure 188: Triptych of the Muse, The beautiful,the terrible, Fire in the head, 2016 , 3 panels: 48” high x 36” wide each, acrylic on canvas, 2016

‘’ *This left-hand panel of the triptych represents our subconscious, feminine, dark, organic, symbolic, mysterious nature as we express ourselves through the arts.*

Center Panel: “The Muse” is an ancient Greek Goddess, (or sometimes confusingly, a group of 3, 9 or 12 Goddesses) dating back at least since 800 BCE, credited as patroness(es) of various arts: poetry, history, comedy, tragedy, singing, dance, and most especially, of music. Basically, she has been the patron of artists, actors and musicians down through the ages ever since. So many writers and poets from Shakespeare, to Byron to Neil Gaiman have invoked the Muse down through the centuries. And it occurred to me that if the Muse had a halo (like the Virgin Mary in a traditional icon of Eastern Orthodoxy), then hers would be comprised of words and poems.

As I tried to pull together symbols and images for this portrait, I kept returning to a few key ideas: how the arts communicate NOT through the usual pagan elements of earth, air, fire and water-

but our human senses: sight, sound, smell, taste and touch. Therefore the Muse is at her heart a very SENSUAL Goddess, and furthermore— the most EMOTIONAL of Gods. For what is art worth if it does not stir the emotions? And it is the Muse who stirs and sends these passions to the artist to get the process started.I mixed this with a listing of some modern, 21st century art forms. And then I gave her some art tools: paint-brushes, pens, pencils, some film, a sculpting tool for clay, and a USB cable to hold aloft - much like the statue of liberty holds aloft the torch of freedom.

The right-hand panel of the triptych represents our rational, masculine, solar, technological, rational natures that humans struggle to control and express through the arts.'' (Hedgewalker,2022).

6.8.1.7. HEL



Figıre 189: Hel, All my love, Hel, (Ice&Fire), 2018 , 30 inches high x 50 inches wide, acrylic on wood-panels, 2018. Winner of "Judge's Choice Award" in the 2018 Paganicon's "Third Offering Gallery" Art Show and "Honorable Mention Award" in the 2019 "Gods & Monster's Show" by The Otherworldy Arts Collective Arts at Jackson Flats, NE Minneapolis

6.8.1.8. HECATE



Figure 190: Hedgewalker, H., 2021, HECATE: SOVEREIGN OF THE CROSSROADS, 22 inches high x 30 inches wide, acrylic on wood-panel (35 x 43 inches framed)

‘’ *Oh Lady of the Dark of the Moon, Goddess of mysteries, magic and witchcraft, you are She who stands at the crossroads, upon the threshold, in the doorway—before Whom all oaths are kept sacred. Keeper of keys who locks or unlocks the way, most ancient Triple-Mother who wears the crown of the Underworld, and who runs with the hounds of Hell, may you look upon me with your penetrating gaze of infinite light and shadow, and find me worthy.’’* (Helgewalker,2022).

6.8.1.9. AMATERASU



Figure 191: Hedgewalker,H., 2022, AMATERASU, 20 inches wide x 30 inches high, acrylic on aluminum

‘’ *Amaterasu, whose name means “Shining in Heaven” is a Goddess of light, illumination, order and purity. She is the embodiment of the rising sun, queen of the “High Celestial Plain” and ruler of the Universe (all creation). She is one of the oldest and most important deities of the Shinto*

religion. Legend claims that she bestowed her grandson with three holy relics: a curved-beads necklace, a mirror, and the Heavenly Sword of Gathering Clouds. These items became the regalia of the Japanese royal family. Thus, they claimed her as a direct ancestor, which gave them a Goddess-given right to rule Japan in her name.'' (Hedgewalker, 2022).

6.8.2. PAUL B. RUCKER



Figure 192: Paul B. Rucker

‘’For me, making art is how I "think in Pagan." I have been making art from personal encounters with the spirit world from a very early age, and have attained a BA in Humanities, with a special emphasis in Art and Spirituality, from the New College of California. The intersection of myth, theatre, ritual and the ennobled body compels me; I seek a visual language to render metaphors, and ecstasies.

Some of my work is outrightly iconic; other work is intended to convey an impression or atmosphere of a heightened or magical reality. My thematic approach is always grounded in the figure-- usually but not always, that of the human being.I paint in acrylic and other water-based media and in oils. I

draw in pen, pencil, and mixed media. Other experiences involve creating theatrical backdrops, murals, collage, sign painting, mask-making in clay and paper-mache, silk painting and costuming.My most recent explorations are with mixed-media assemblages, which combine various materials with painted bones. I also perform face and body painting on subjects photographed by myself; the resulting images are further elaborated with digital painting techniques.My work has been exhibited in the Twin Cities, Tuscaloosa, AL, New Orleans, San Francisco, and Chicago; and has been seen online, in print, and in other venues in the USA, Canada, Australia, and Europe.'' (Rucker, 2022).

Rucker has managed and established a sundry Pagan-Oriented art events inside the Twin Cities field,that have been showing variety off the Crossroads Festive in the 1990s to the Third Offering Gallery at the yearly Paganicon session within St.Louis Park.He has been the extract associate of Minneapolis Collective of Pagan Artists,that was established in 2014 (Rucker,2022).

6.8.2.1. PAUL B. RUCKER'S SELECTED ART WORKS FROM HIS VARIOUS COLLECTIONS

6.8.2.2. SUNFIRE IN BLACK - WHITE



Figure 193 Rucker, P, B., 1990, Sunfire, In Black-White, Female, Pencil, pen-and-ink and monochromatic water-based works (some are mixed media)

6.8.2.3. MASKED HANDS IN BLACK- WHITE



Figure 194: Rucker, P, B., 1999, Masked Hands , In Black-White, Scenes, Pencil, pen-and-ink and monochromatic water-based works (some are mixed media)

6.8.2.4. PAINTING TORADH

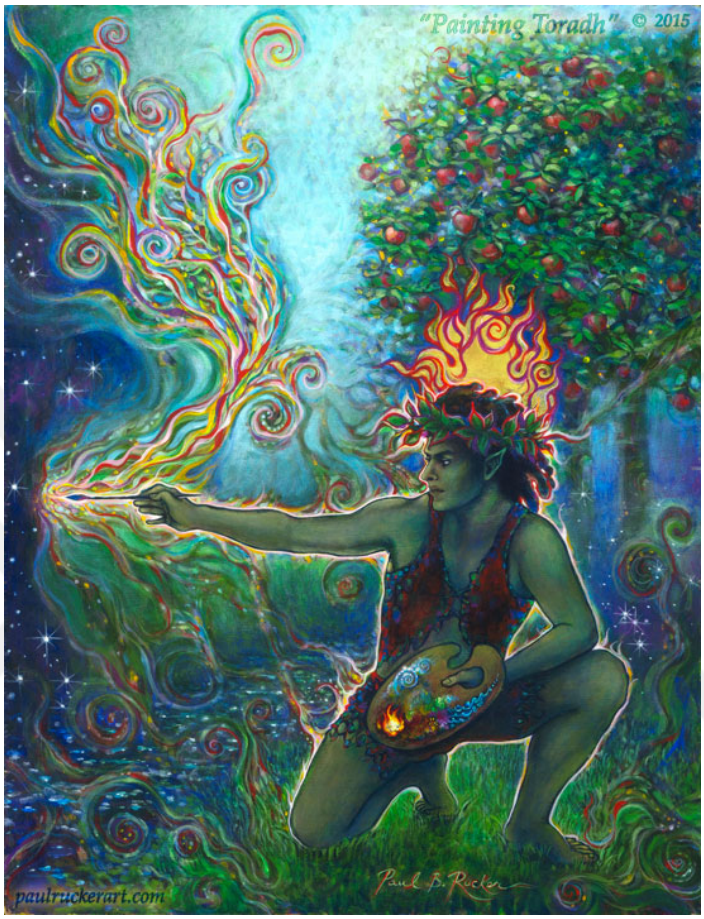


Figure 195: Rucker, P. B., 2015 , Painting Toradh, Traditional paintings , Faries and Angels

''The Gaelic word toradh *(pron. "torah") means* effect, fruit, outcome, *and* yield. *In faerie lore* toradh *signifies something like "authentic essence", "virtue" or "worth". The writer Orion Foxwood uses this word to mean "the living light that is poured into all."*

What if such a faerie was painting the toradh*, the fruits and the invisible energy of the land, with the elements on his palette…? Thus,* Painting Toradh.'' (Rucker,2022)

6.8.2.5. PANDORA



Figure 196: Rucker, P, B., 2000 , Pandora, Traditional paintings , Fantasia

'' This painting began as a juxtaposition of figures without conscious connotation, but after I had worked on it for some time, it began to call forth the idea of Pandora for me.

What if Pandora knew for what purpose she was being made even as it happened? The blue figure may well be Prometheus the Titan, and the caressing, grasping, molesting *hands, the shaping powers of the Gods.*

I find the nearly featureless stone faces, inspired by pre-Hellenic Cycladean sculptures, inscrutable and remote; the left one calls forth the notion of Zeus, the one weeping blood tears, Hera.

The veiled figure could be Moira, Nemesis, *or* Ananke— *all different names for* Unavoidable Fate.'' (Rucker, 2022).

6.8.2.6. KALI



Figure 197: Rucker, P, B., 1997, Kali , Traditional paintings , Goddesses

‘’ *The name* Kali *means "Time"– this primal Goddess encompasses all acts of energy– birth, growth, death, and so on– that can occur in the span of Time.*

*The more familiar "*Bhairavi" ("Terrible") *aspect of Kali the Destroyer, Inevitable Death, with her lolling, blood-gorged tongue, her necklace of skulls and belt of severed hands, emerges from the cosmic Kali, "*Digambara" ("Clad in Space")*, the Goddess whose body is the endless Universe.*

She kneels on the burning pyre (all life returns to ash), yet behind her head unfolds the Lotus of perfect Beauty. On her palms are the vaginal symbols, the yoni, *and between two hands is displayed her* yantra– *the sacred symbol of Kali.''* (Rucker, 2022).

6.8.2.7. DIONYSUS



Figure 198: Rucker, P, B., 1997, .Dionysus, Traditional paintings , Gods

‘’ *Above all, for me, he is the God of Ecstasy– of the wild surmounting of one’s small self in the fierce dance of Godly energies. He is one of the few Gods in the Greek pantheon whom a worshipper could actually* become *in trance, thus he signifies a human link with the divine.*

God of the wild women (maenads), *of wine and revelry, of theater and masks, of mirrors and their shattering, he is called the “Lord of telesmic {talismanic] madness”– hinting at the wildness hidden within mere* things, *which waits for the perfect moment to inspire “greater, and greater life.”*

The tattoo of vines and the circle over his heart refer to the Orphic myth of his first incarnation as Zagreus, slain by the Titans and (unknowingly) devoured by the Gods; only his heart remained, from which he was reborn. He is a God who dies, torn apart, and who is born again: immortal, and enduring, as is the soul itself.’’ (Rucker, 2022)

6.8.2.8. FIRE SPIRIT

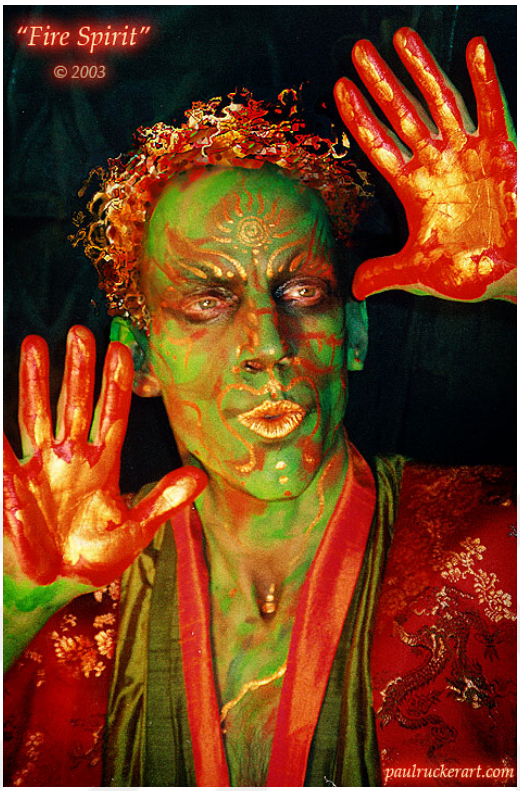


Figure 199 : Rucker, P, B., 2003, Fire Spirit

‘’ *My experiments with photos as art originated as model photography, with the intent to create references for paintings. A typical session would produce many interesting poses whether or not they had been intended ahead of time, leading me to consider certain shots as a scaffold for a artwork in themselves. I also started experimenting with putting paint and makeup on my subjects, and, since this was back when I was using a film camera, with double exposures to introduce an element of unpredictable “found art” to the results.’’* (Rucker, 2022).

6.8.2.9. PERSONA



Figure 200 : Wiltshire, K., 2006, Blue man smiling , Persona

''I visited the Faerieworlds Festival in Oregon for the first time in 2005 as just a day-trip, and came away determined to create my own male faerie persona for this event next year. (Coming in character is one of the signature features of this event.) In my efforts to create a wholly original fae persona, I made or remade all of my costume pieces: strung the necklace, painted the velvet jacket, and sewed all kinds of odds and ends onto my hat: vivid flowers, ornaments, magical symbols of life and death.

I decided to paint myself blue because that seemed the most otherworldly color for skin; the faerie artist Brian Froud commented to me that the Blue Man in faery lore was among other things, a psychopomp– a guide of souls to the Otherworld. (I believe the dangling skeleton on my hat brought this to his mind.)

The makeup, lightly dusted with glitter, incorporates many blues, as well as violet and light touches of green, to give it that quality of fractal irregularity that provides so many textures in nature, from flesh to butterfly wings, with an iridescence and sheen unique to themselves. Typically it takes about 3 hours to put on all the makeup, paint the lines, and add additional decorations.'' (Rucker,2022).

6.8.3. RMAY RIVARD



Figure 201 : Rmay Rivard

Rmay- Aka Mary Rivard - has been kaleidoscopic earth walker, fence witch,even has been pagan,who is dancing in fever.Like the precursor being the cure between generations,She has discovered the secret power handling within the lineage's order withal stressing over the martiarchal ancestry. as both art trainer and artificer, She gives kinds of trainings,that was done within her atelier (Rivard, 2022).

‘’ "*In my early 20s, I lived in New Orleans, where I absorbed the rhythm of a human symphony orchestrated everyday anew, on the streets of the French Quarter.*

This blend of natives, tourists, transients, indigents and wandering spirits nourished my budding pagan soul which had been starved on a diet of Catholicism and rigid Dogma.

My creative process was influenced by this Hoo Doo culture. As a white witch, my talisman charms, shrines and ancestor altars reflect the potential of Hope having escaped Pandora's box. The simplest, most innocent things can take on a complex meaning when combined together for an enchantment, blessing or spell. So look carefully at the conjure before you." (Rivard,2022).

6.8.3.1. RMAY RIVARD'S SELECTED ART WORKS FROM THE COLLECTION

6.8.3.2. BLACK DIRT WHITE SKULL



Figure 202 :Black Dirt White Skull , 2014, 72 x 24 x 13

6.8.3.3. LILITH CHAIR



Figure 203 : Lilith Chair , 2005 , 31 x 26 x 24

6.8.3.4. OLGA OLD MASTER ROSE



Figure 204: Olga old master Rose (Chair), 2010 , 35 x 24 ½ x 28

6.8.3.5. PRAYER DOLL



Figure 205: Prayer Doll, 2013, 6 ½ x 3 ½ x 1

6.8.3.6. PAPER SHRINE (MONA AND THE TOAD)



Figure 206: Paper Shrine (Mona and the Toad), Collage , 2012, 8 x 6 ½

6.8.3.7. CIRCUS DOG CROQUET



Figure 207: Circus Dog Croquet, 2012, Mixed Media, Variable Dimensions

6.8.3.8. SEASON OF THE WITCH



Figure 208: Season of the Witch, 2009, Mixed Media, 18 ½ x 8 x 5

6.8.3.9. DAUGTHER OF OZ SPIRIT CHAIR



Figure 209 : Daughter of Oz Spirit Chair, 2008 , Mixed Media , 32 ½ x 30 x 27 ½

6.8.4. BONITA BLUMENAUER



Figure 210: Bonita Blumenauer, 2015 , Digital Self Portrait

Bonita Blumenauer has been considering at the out of conventional artistic experimentation onwards she graduated from MFA being about Imaging Arts from RIT(Rochester Institute of Technology) at the preliminary 90s(Blumenauer,2022).

‘’ *"Coming to the Minneapolis area after graduate school, I have been profoundly influenced by immersion into a thriving local Pagan community and also by exposure to the community focused work of In The Heart of the Beast Puppet and Mask Theater. Both showed me a place beyond the gallery experience, where art is the heart of the active exploration of ritual performed by and for community.*

As a priestess and artist, I am a co-creator alongside a community of co-creators within the Heart of Mystery-- both in large public rituals and in opportunities for private communion. I see myself, and

those I join with in workings, as storytellers using image and ritual experience to further mythic understanding.

Like a circle within a circle, I see my artistic purpose as helping to provide a doorway through my personal vision as it expands outward into a communal gnostic awareness of the Divine. My work spans a variety of mediums including-- and often combining-- masks, puppets, mixed and electronic media, a continuing body of photographic work, as well as ritual installation and performance.

"Over the years I have been involved with many groups within the local Pagan community; among them- - Church of All Worlds, Covenant of the Goddess, Twin Cities Pagan Pride, Paganistan/Reclaiming, and Earth Conclave.

"My work as priestess and artist has now also found a home with the the Walker Community UMC Church.Here, all of the traditions that have shaped who I am, walk together in a way that completes my circle. I am united once again with other artists who see and celebrate the Sacred within community" (Blumenauer, 2022).

6.8.4.1. BONITA BLUMENAUER'S SELECTED ART WORKS FROM THE COLLECTION

6.8.4.2. JOURNEY TO THE HOLY WELL

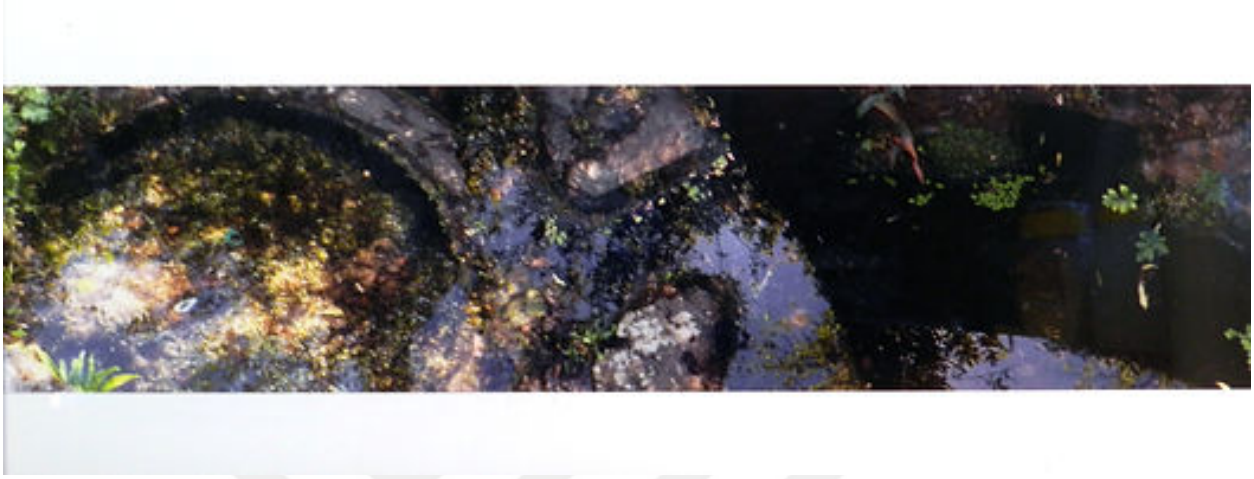


Figure 211: Journey to the Holy Well, 2010 , Digital Photograph Panorama, Wood Frame , 11.5 x 23 25

6.8.4.3. BLESSING



Figure 212: Blessing, 2013, Digital Photograph , Wood Frame , 22 x 32, An offering and honoring by Community to the Missisippi River

6.8.4.4. GOLDEN DRAGON



Figure 213: Golden Dragon, 2012 , Mache with Gauze,Foil,Fabric and Acrylic Paint, Mask (Head), 19.5 *10.5 *5.5. , Body (Woven fabric with attachments for dancing) 70 x 3.5. x 2 , A ritual performance Mask/ Puppet for Earth Conclave

6.8.4.5. EYE OF THE SUN

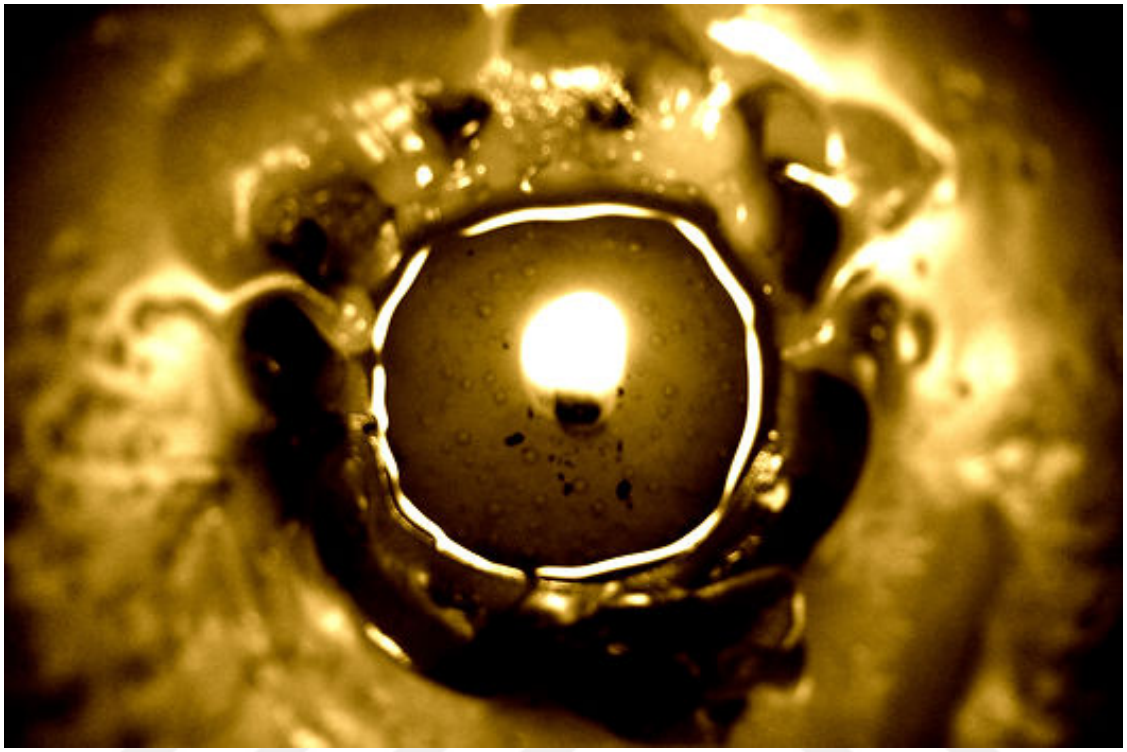


Figure 214 : Eye of the sun, 2014, Digital Photograph on Wood Panel, 20 x 30 , The glowing heart of the Sun candle blessed during a Winter Solstice celebration at Walker Community UMC Church

6.8.4.6. FINDING A GOLDEN THICKET ON A HOLY ISLE



Figure 215: Finding a Golden Thicket on a Holy Isle, 2015, Digital Photograph on Wood Panel 5 x 7

6.8.4.7. COSMIC STORY COULDRON



Figure 216: Cosmic Story Cauldron, 2013, Paper Mache with Acrylic Paint, 11 x 17 x 17

In the light of the all exhibitions, that are given from this page to the final of the thesis, it could be say that the Neopagan art has mostly had its own unique perspectives, and it has been exhibited by its own values, even roots. MCPA' s each exhibition has the different and unique Art Works, done under the touch of the creativity, and the free voice. The concepts of exhibitions, Art Works, performances, and the events, might be defined as the united inspirations in the heart of Neopagan Religion. It might be said that generally, their art works are centered by Myths (Gods / Goddesses) belonging to Ancient Pagan Religion. On the other hand, the important emphasis of their art is that they can reflect their own feelings with their free will under the roof of their religion. The colors, symbols, figures, everything belonging to their Art reflect their freedom of speeches. At this point, it could be said that Neopagan religion has the strong manner, supporting the diversity and respect towards the every mind in both their community and on the whole World. According to the one to one interviews, it is said that their exhibitions are open to the public, which is pagan or not. Their humanitarianism and love sharing are easily matched with their positive approaches. In the contemporary America, it has been still possible to visit these amazing exhibitions to win experience with Neopagan Art World and MCPA's artists.

6.9. MINNEAPOLIS COLLECTIVE OF PAGAN ARTISTS' (MCPA) EXHIBITIONS AND EVENTS

6.9.1. DOORWAYS TO THE UNDERWORLD, 2014

6.9.1.1. DOORWAYS 2014 OPENING HEXENTANZ

'' ATF and Arabic-style dancer Alana Mari presents a transformation from Maiden to Crone to Death in her "Witch Dance" (title inspired by "Hexentanz" by pioneering German dance Expressionist Mary Wigman). Stills from video captured live on Doorways opening night.''

(Minneapolis Collective of Pagan Artists,2014)



Figure 217 : Alana Mari-Hexentanz-1, 2017



Figure 218: Alana Mari-Hexentanz-2, 2017



Figure 219 : Alana Mari-Hexentanz-3, 2017



Figure 220 : Alana Mari-Hexentanz-6, 2017



Figure 221: Alana Mari-Hexentanz-8, 2017

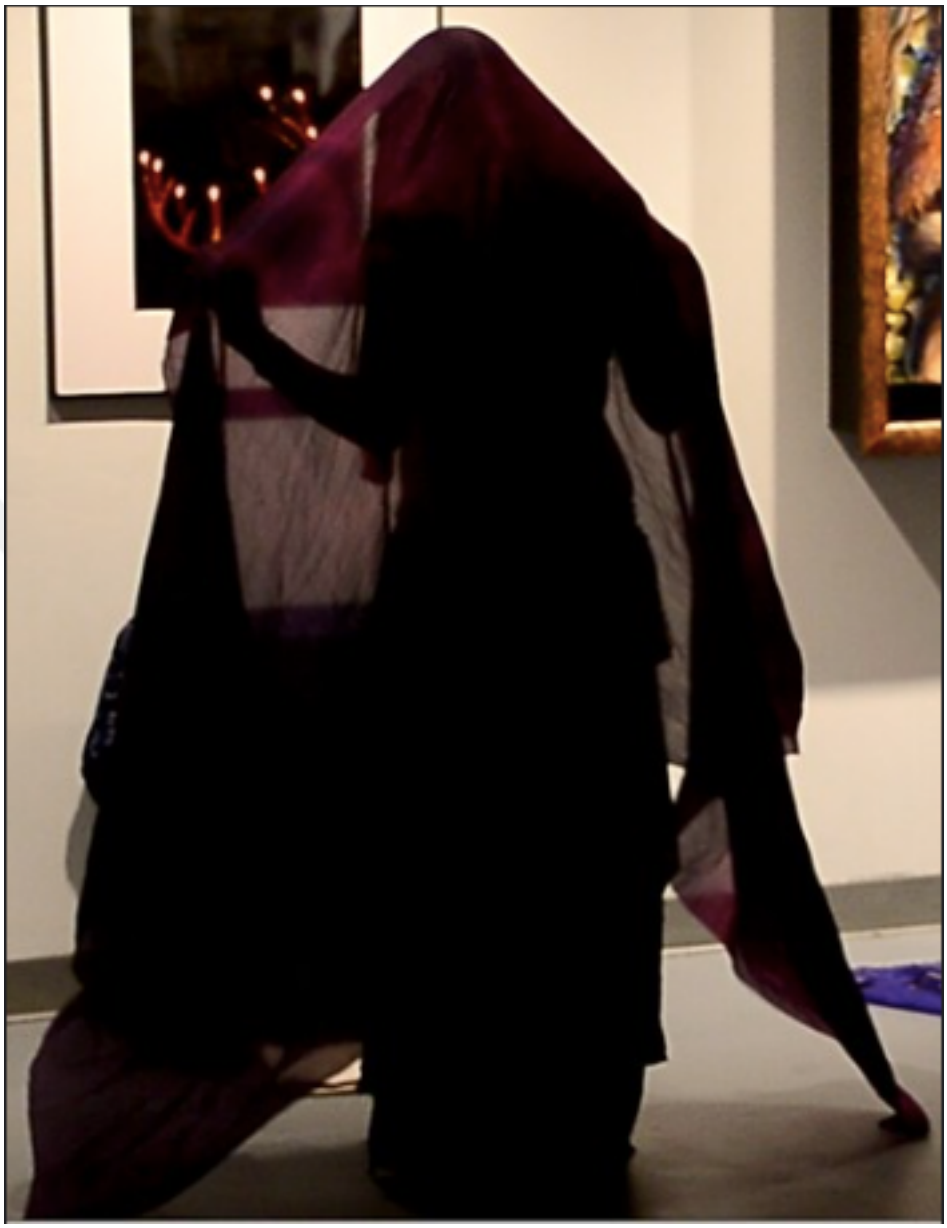


Figure 222: Alana Mari-Hexentanz-9, 2017



Figure 223: Alana Mari-Hexentanz-10, 2017



Figure 224 : Alana Mari-Hexentanz-11, 2017



Figure 225 : Alana Mari-Hexentanz-12, 2017



Figure 226: Alana Mari-Hexentanz-15, 2017

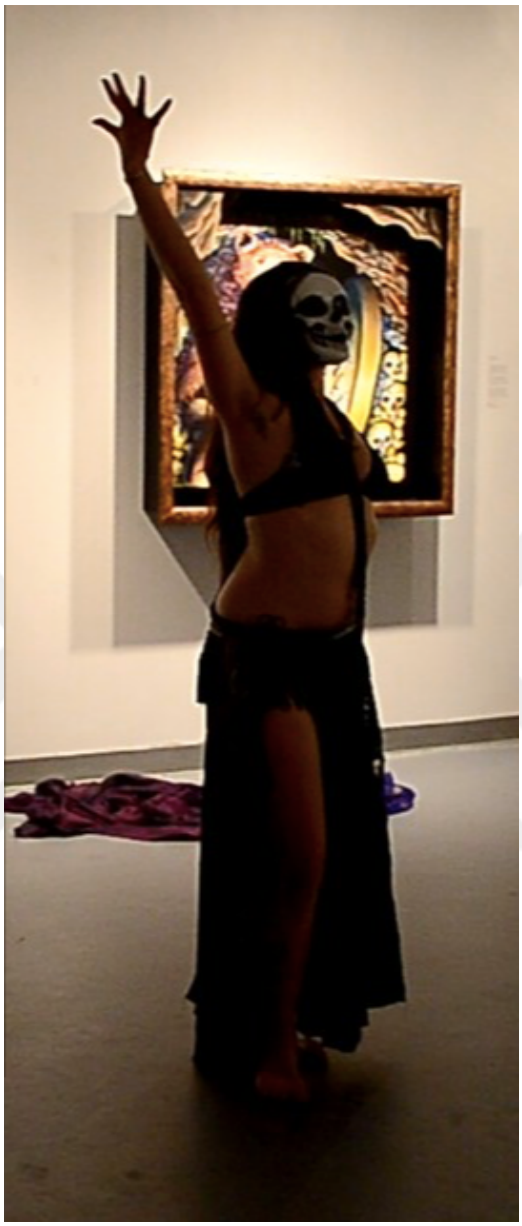


Figure 227 : Alana Mari-Hexentanz-19, 2017

6.9.1.2. DOORWAYS TO THE UNDERWORLD , 2014 OPENING AND EXHIBITION

''Pagan and mainstream are not two terms you often hear together, but they were a winning combination for a local art show in Minneapolis, Minnesota. The Minneapolis Collective of Pagan Artists presented Doorways to the Underworld in a mainstream art gallery called Stevens Square Center for the Arts, Oct. 25 through Nov. 15. The show was aimed at two audiences: Pagans who would understand the Samhain theme, and non-Pagans who were made more familiar with this spiritual path. Approximately 150 guests attended the show on opening and closing night, with an average of 50 guests attending on the other evenings that the show was open. The exhibition received positive and considerate coverage from mainstream and Pagan press.''

(Schulz,2014)





Figure 228: Doorways Exhibition Post Card-2

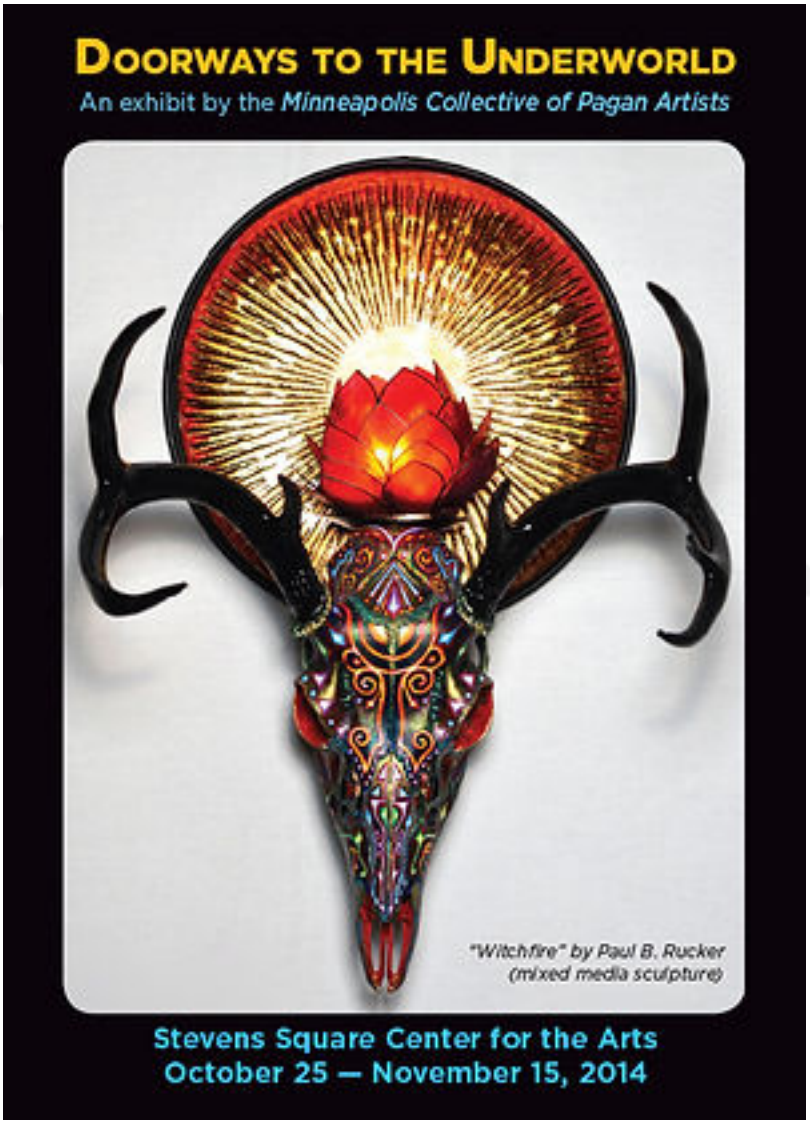


Figure 229: Doorways to the Underworld

''Roger Williamson, one of the founders of the MCPA and also one of the artists, said, "Doorways are forms of machines that allow us to move from one reality into another. My paintings are machines that move a viewer from one realm of reality into another. In the context of the show, the Doorways of the title can be understood as machines that move us from outer to inner space, inner space generally being accepted as the region of the Underworld." (Schulz,2014)



Figure 230: Left to right: "River of Blood" by Paul B. Rucker, exhibition banner, "gallery shop", 2014

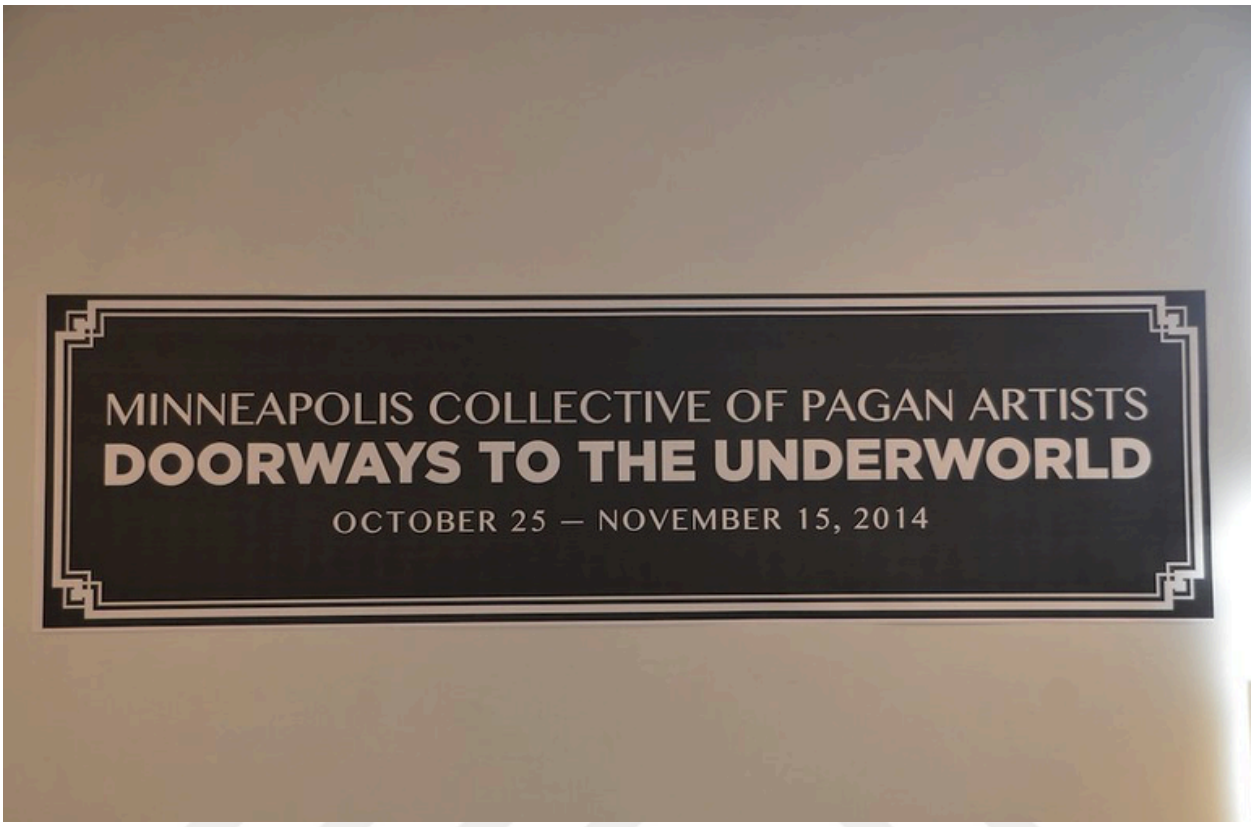


Figure 231: Doorways to the Underworld exhibition banner, near entrance to Show



Figure 232: Rucker, P, B., 2014, ‘’Painting the Bones I : The River of Blood, Mixed Media



Figure 233: Rucker, P, B., 2014, Witch Fire , Mixed Media



Figure 234: Williamson, R., 2014, ’’ Waiting for Dante, Beatrice at the Inferno’’, Oil on Canvas



Figure 235 :Clapham, K., ‘’Fire Reflections’’



Figure 236: Williamson, R., 2014, ’’Atavistic Memories, Dream Linguistics’’, Oil on wood panel



Figure 237 : Opening night



Figure 238: Bryan, E., ‘’The Ram’’, Earthenware, Metal Wash



Figure 239 :Bryan, E, Complete Installation



Figure 240 : Bryan, E., ’’Crow Funeral’’, Porcelain, Slip, Glaze



Figure 241: Bryan, E., Left to Right : ‘’Spirit Vase II, ‘’Baphomet with Wolves’’, Spirit Vase I’’



Figure 242 : Brayn, E., ‘’Messengers of Death’’, Porcelain , Slip, Glaze



Figure 243: Rivard, R., ‘’Lilith Altar’’, Mixed Media



Figure 244 :Bryan, E., ‘’Self Portrait’’, Porcelain, Slip , Glaze , Underglaze



Figure 245: Williamson, R., 2012, ’’Dance for Kali’’, Oil on Canvas



Figure 246: Opening night



Figure 247: Rucker, P. B., 2014 , ‘’Nude with Antlers’’, Digital Media print on canvas



Figure 248: Hedgewalker, H., 2014, ‘’Bear Mother’’, Acrylics on Canvas and Wood

‘’She says the experience was a dream come true and she enjoyed watching the expressions on peoples’ faces as they viewed the art. She says it has renewed her soul and she, “…want[ed] to deeply thank the Pagan community and everyone who took the trouble to come out and be a part of something that means so very much to me, building Pagan culture through the arts.”

(Schulz,2014).

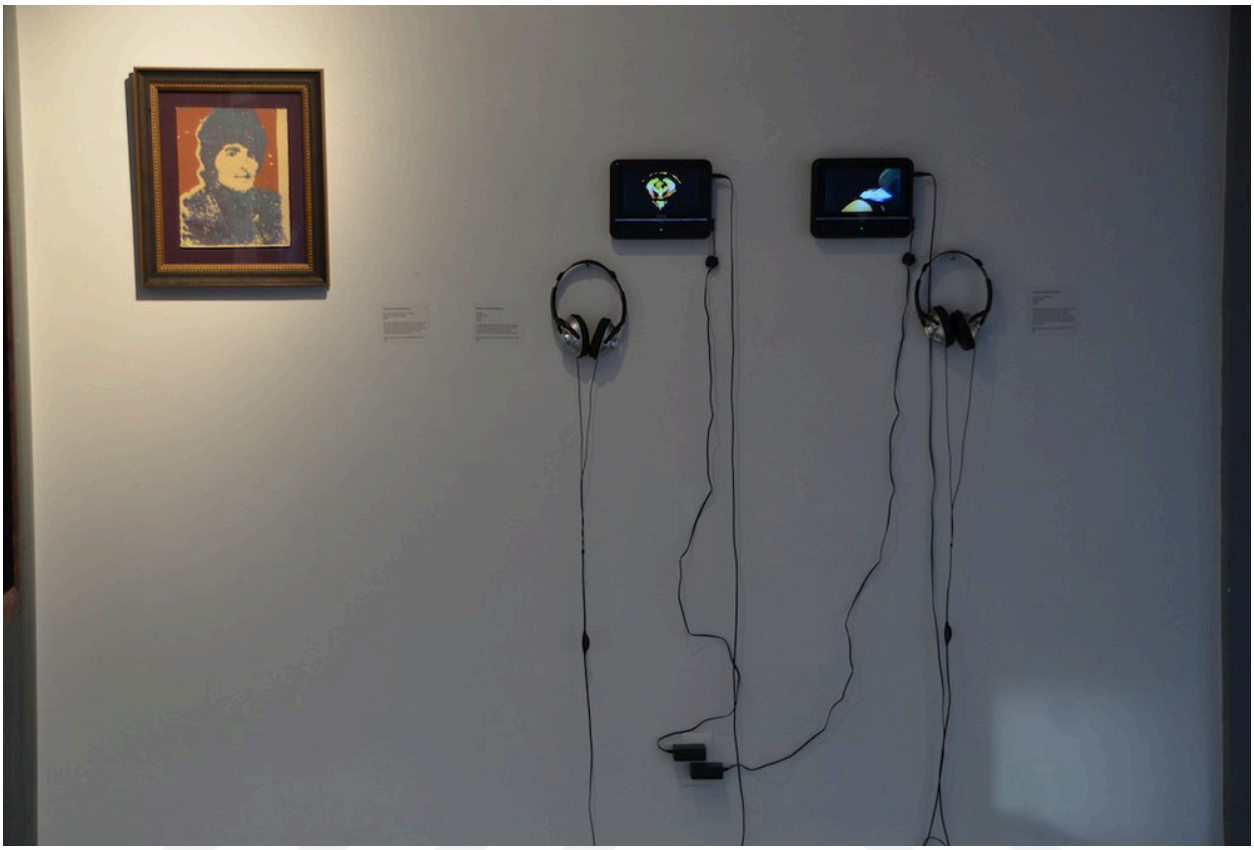


Figure 249: Beyer, A., ‘’Serenity: My Mother Was a Priestess’’, ‘’Ma Myth’, ‘’ 10 Years in 10 minutes’’

‘’The show used longer than standard descriptive labels on many of the works to help non-Pagans understand the symbolism and metaphorical language with which Pagans work. A person who has no grounding in Pagan ritual, belief systems, or traditions could understand what they were seeing. Rucker, who also exhibited at the show, said, “They can go beneath the surface of the art and grasp more of how these Pagan experiences and values shape the work. Viewing art is a form of cultural transmission that allows the viewer to learn about the artist’s intent and have a completely personal, intimate experience at the same time.”

(Schulz,2014).



Figure 250 :Beyer, A., 2005, ‘’Serenity: My Mother Was a Priestess’’, Silkscreen with Collograph



Figure 251 : Riawa Thomas -Smith in makeup fort he Doorways opening



Figure 252: Left to Right : Williamson, R., Orpheus, Clapham,K., Transition, Rivard, R., Black Dirt White Skull



Figure 253: Hedgewalker, H., 2014, Death, Mixed Media



Figure 254: Hedgewalker, H., 2014, Crow, Mixed Media



Figure 255: Hedgewalker, H., 2014, Harvest Greenman, Mixed Media



Figure 256: Hedgewalker, H., 2014, Dark of the Moon, Mixed Media



Figure 257: Hedgewalker, H., 2014, Old Witch Winter, Mixed Media



Figure 258 : Beyer, A., 2014, Sparky : His Songs Will Be Remembered, Mixed Media on unstretched, unprimed canvas



Figure 259: Hedgewalker, H., 2011, Horned God, Acrylic on Canvas



Figure 260: Crow Call Playing for Closing Night



Figure 261: jason Kesselring of Comets Ov Cupid (Opening Night)

6.9.2. SOMETHING UNDER THE SUN , 2015

‘’ The Minneapolis Collective of Pagan Artists partnered with Walker Methodist Church to exhibit "Something Under the Sun" (in honor of the approaching Summer Solstice) from June 1-12, 2015 with a "soft" opening (i.e. opened to the public without a special opening night). The show concluded with an Interfaith Solstice Ritual in which all of the artists took part (featured in a separate album). ‘’

(Something Under the Sun 2015 MCPA Artists: Ali Beyer, Bonita Blumenauer, Helga Hedgewalker, Rmay Rivard, and Paul B. Rucker. Guest Artists: Katie Clapham, Linda (Lomi) Crouch, Tamara Anderson and Riawa Thomas-Smith.)

(Minneapolis Collective of Pagan Artists,2015).

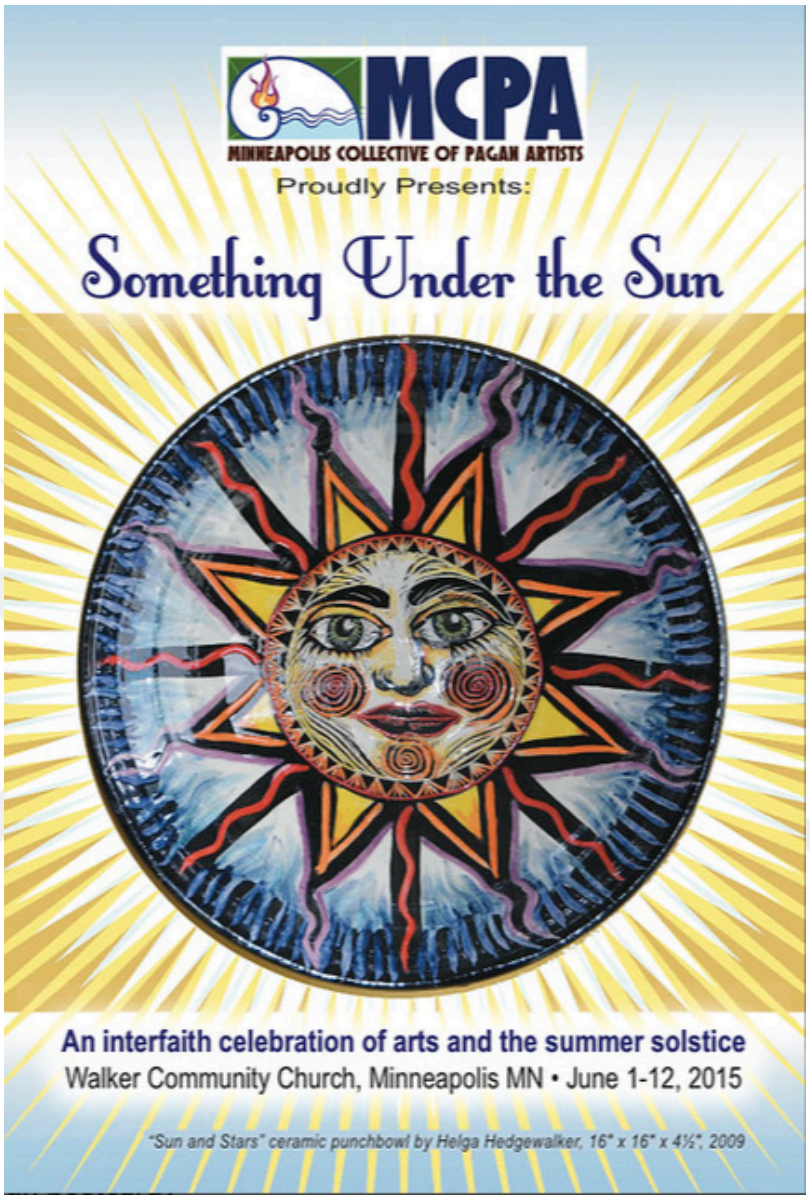


Figure 262 : Something under the sun postcard-Front

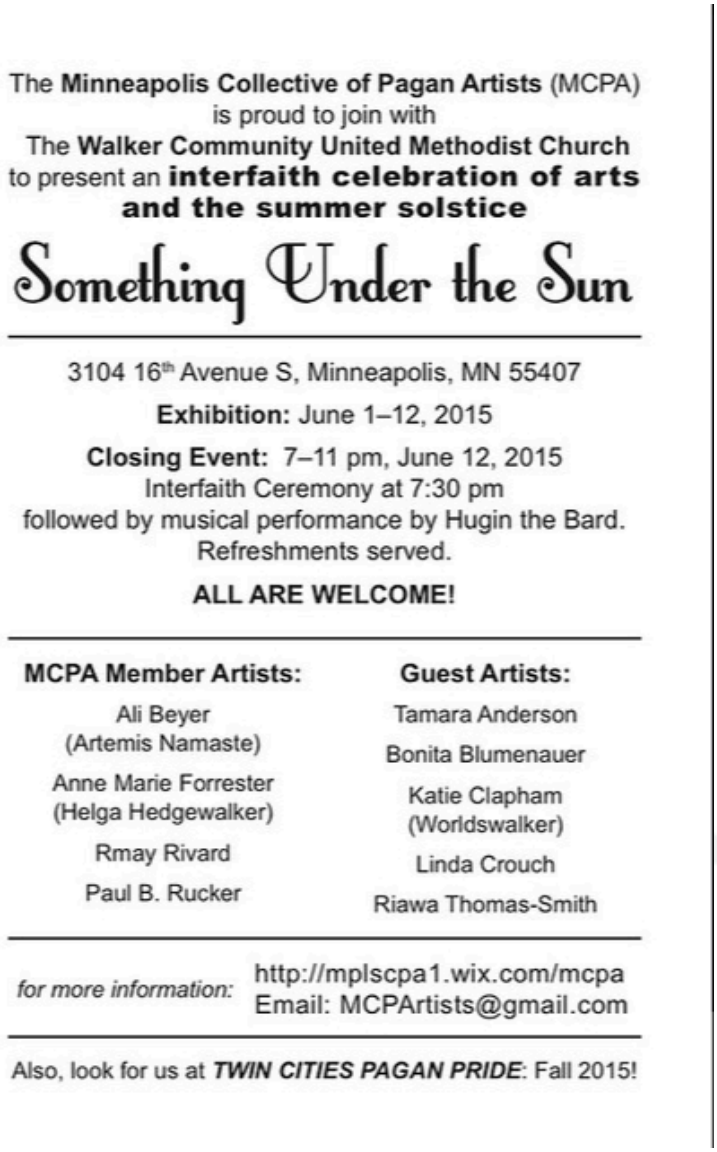


Figure 263: Something under the sun postcard-Back



Figure 264: Left to Right : Beyer, A., 2004, Sun is shining , Mixed Media on unstretched, unprimed canvas , Beyer, A., 2015, From the Autobiography of Leigh Hunt , Mixed Media

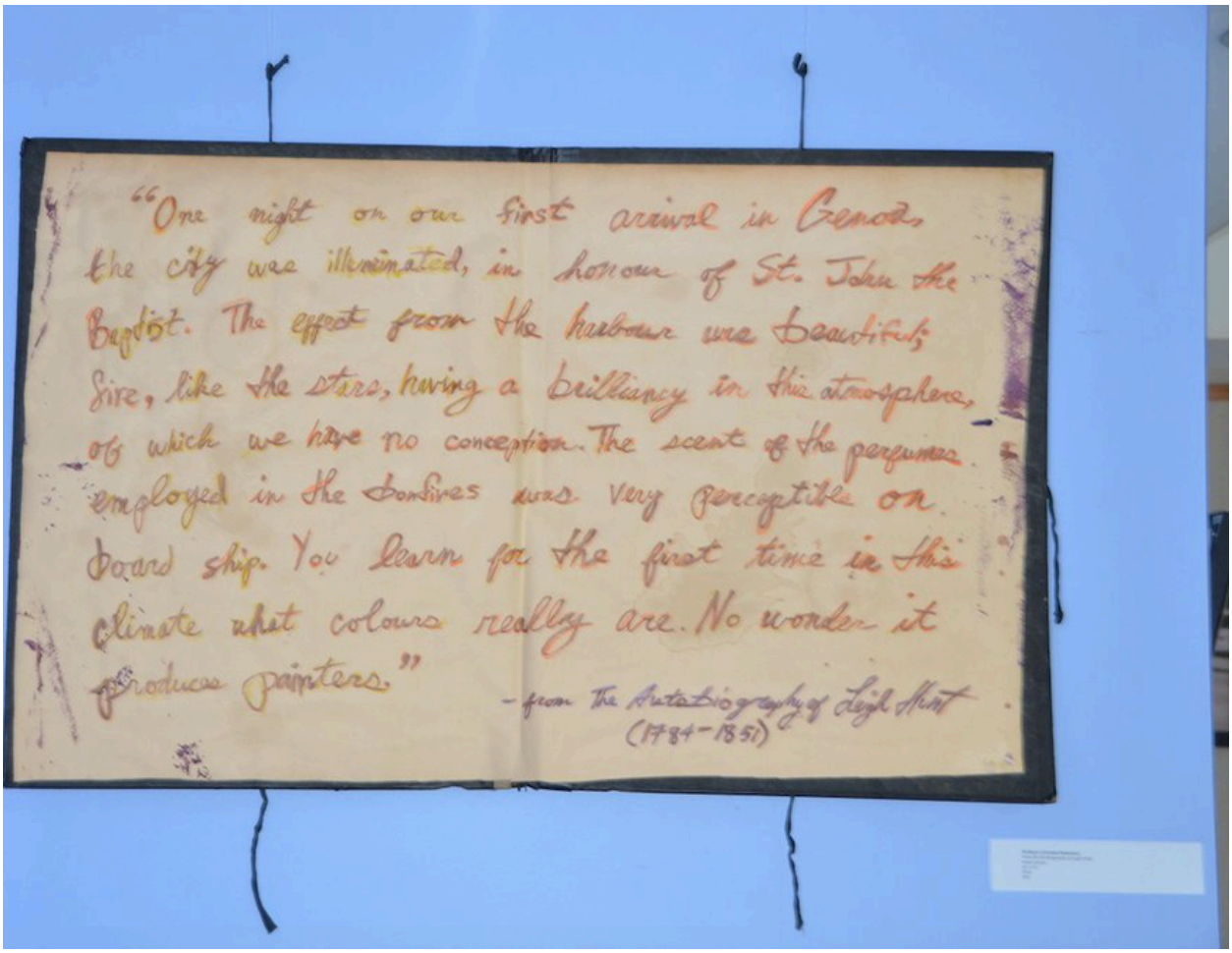


Figure 265 : Beyer, A., 2015, From the Autobiography of Leigh Hunt , Mixed Media



Figure 266: Beyer, A., 2004, Sun is shining , Mixed Media on unstretched , unprimed canvas

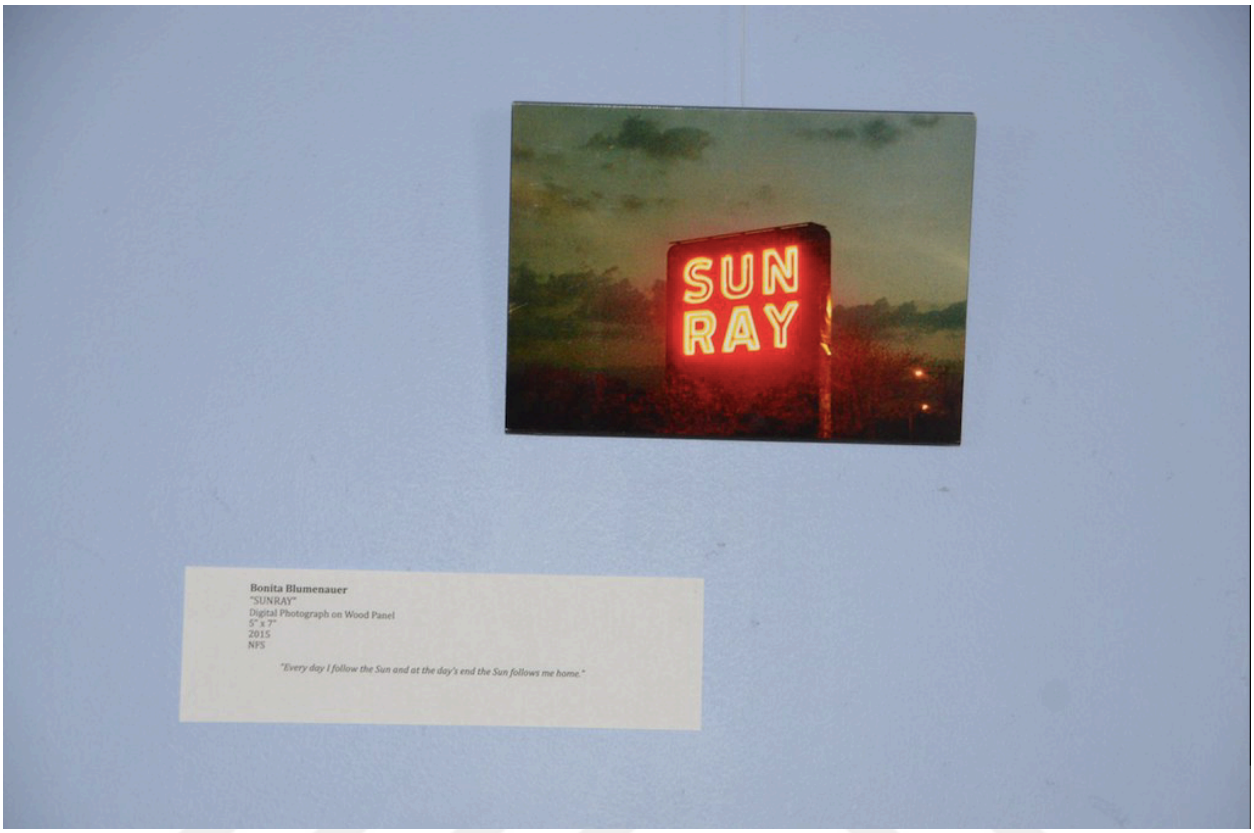


Figure 267 : Blumenauer, B., 2015, Sunray,Digital Photograph on Wood Panel



Figure 268: Clapham, K., 2004, Grain at First Light, Framed Photograph



Figure 269: Blumenauer,B., 2013, Blessings, Digital Photograph on Wood Panel

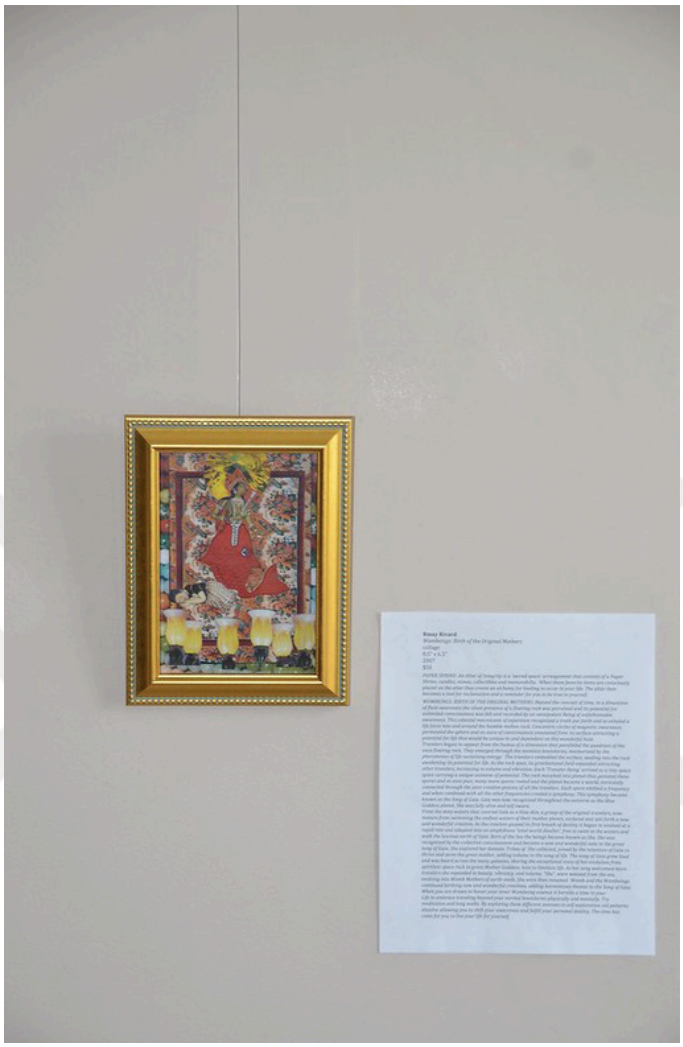


Figure 270 : Rivar, R., 2007, Wombeings, Collage

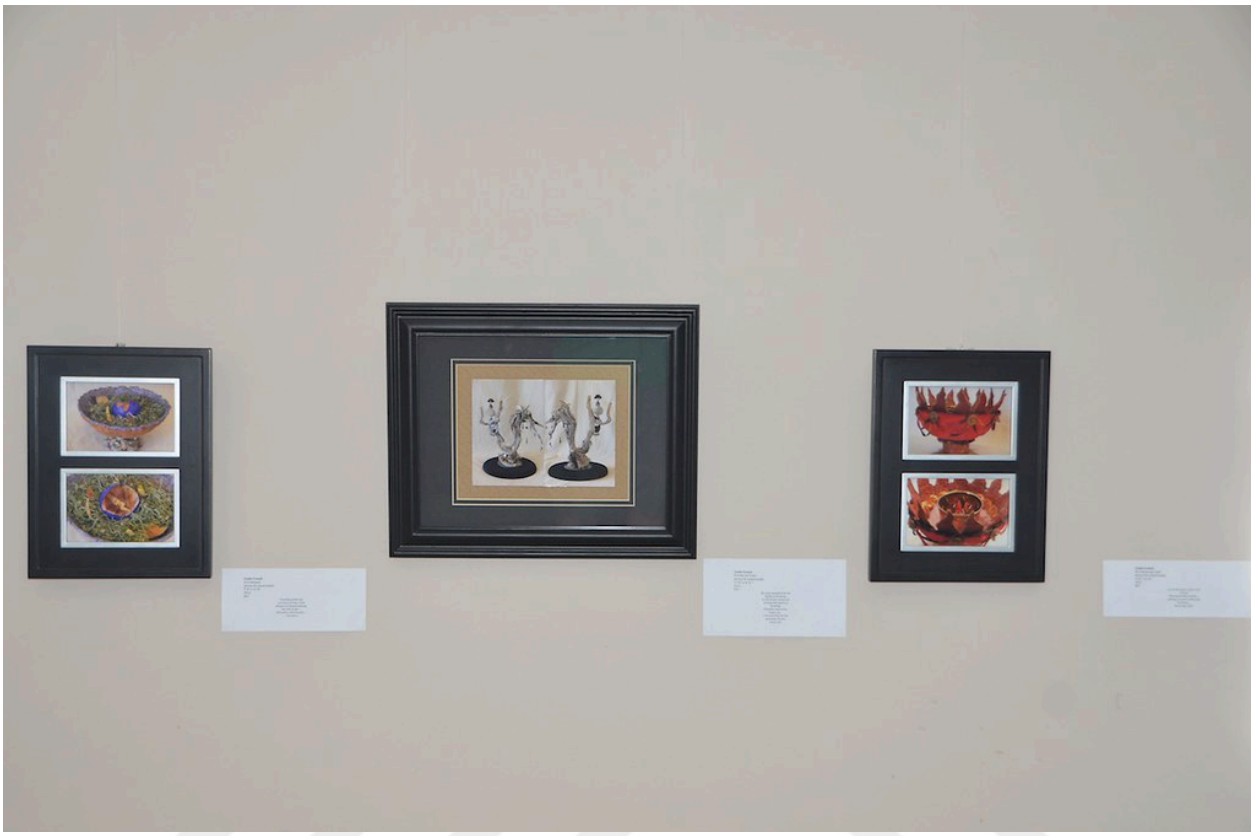


Figure 271: Left to Right : Crouch, L., 2012 , Renewal, Photo/3D mixed Media , Crouch, L., 2012 , Sacred Tones, 3D mixed Media , Crouch, L., 2012, Becoming Light, 3D mixed Media



Figure 272: Crouch, L., 2012 , Sacred Tones, 3D mixed Media

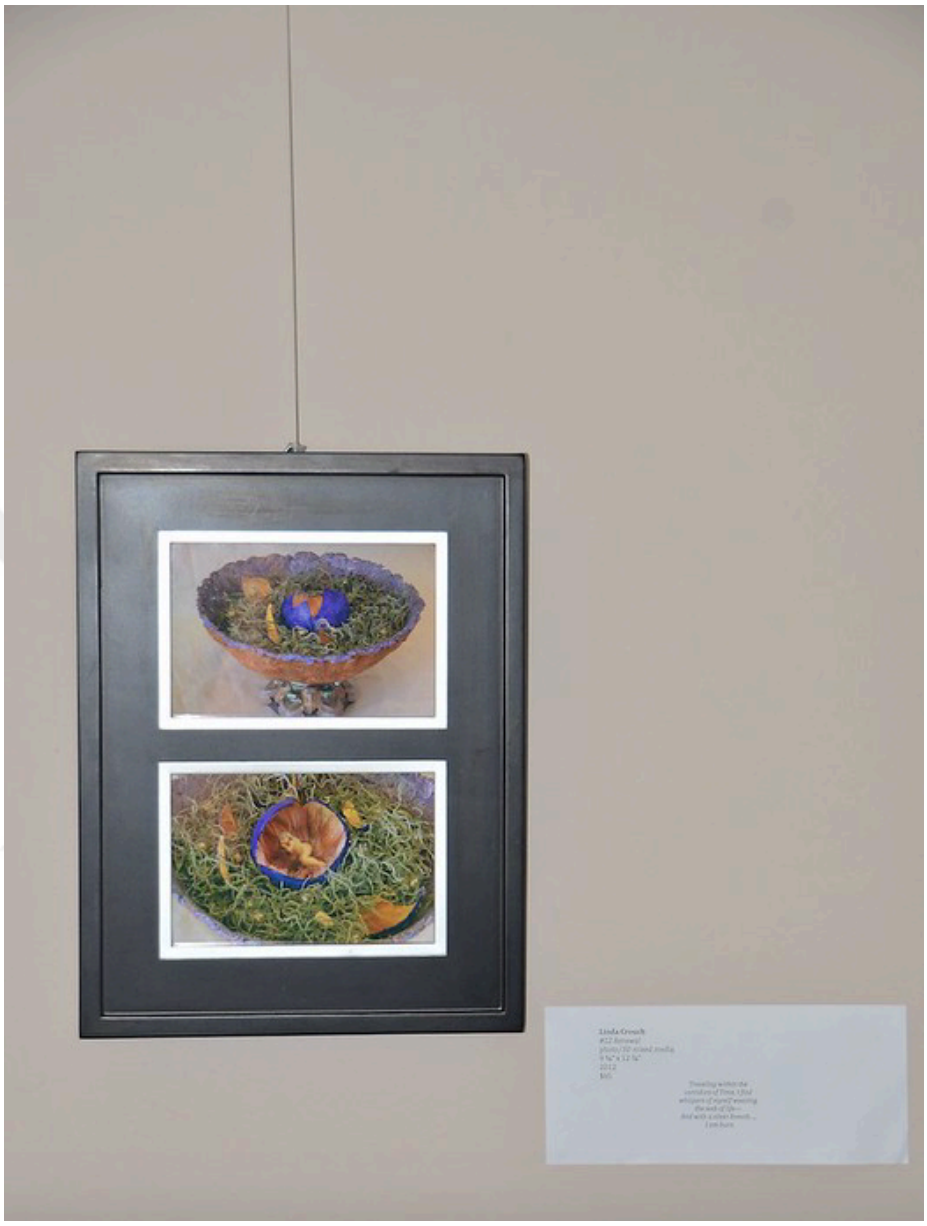


Figure 273: Crouch, L., 2012 , Renewal, Photo / 3D mixed Media



Figure 274: Crouch, L., 2012 , Becoming Light , 3D mixed Media



Figure 275: Center : Clapham, K., 2007 , Serene Lake, Framed Photograph , Right : Blumenauer, B., 2014 , Trilogy of Digital Photographs on Wood Panel



Figure 276: Left to Right : Rucker, P, B., 1996 , Oshun, Acrylic on Canvas, Rivard, R., 2007, Phenomenon Goddess of Karmic Fate, Collage, Blumenauer, B., 2014 , Eye of the Sun , Digital Photograph on Wood Panel

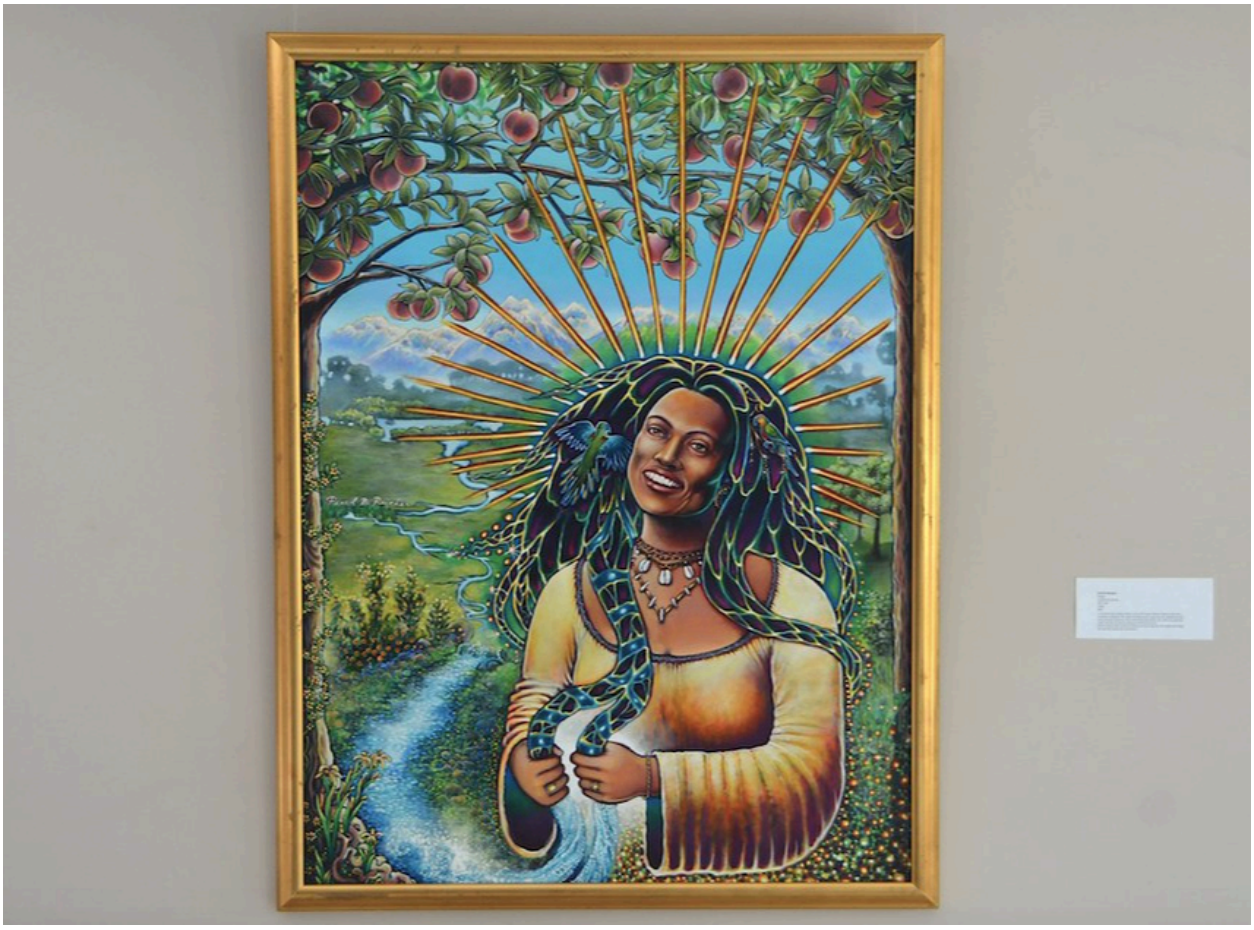


Figure 277: Rucker, P, B., 1996 , Oshun , Acrylic on Canvas



Figure 278 : Blumenauer, B., 2014 , Eye of the Sun , Digital Photograph on Wood Panel

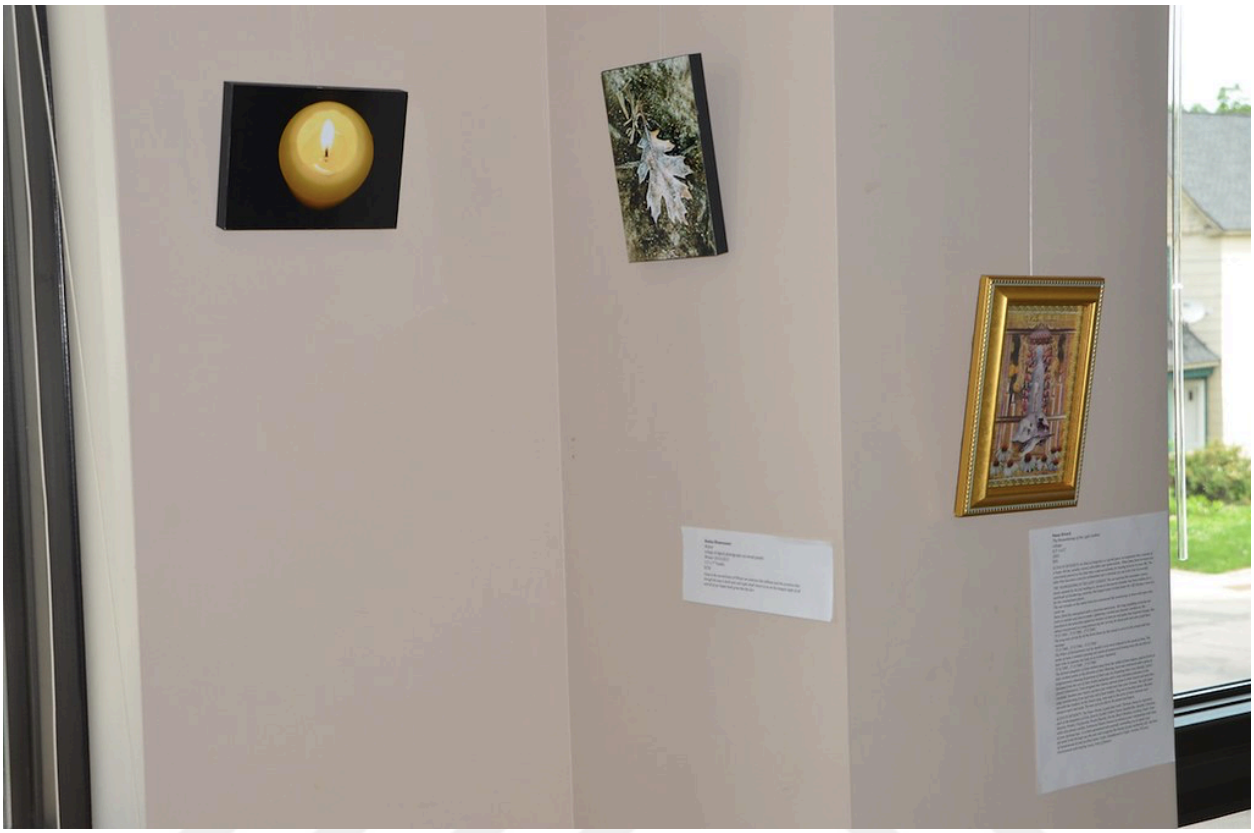


Figure 279: Left : Blumenauer, B., 2014/15, Winter , Trilogy of Digital Photographs on Wood Panel ,Right : Rivard, R., 2001, "The Reawakening of the Light Goddess" , Collage

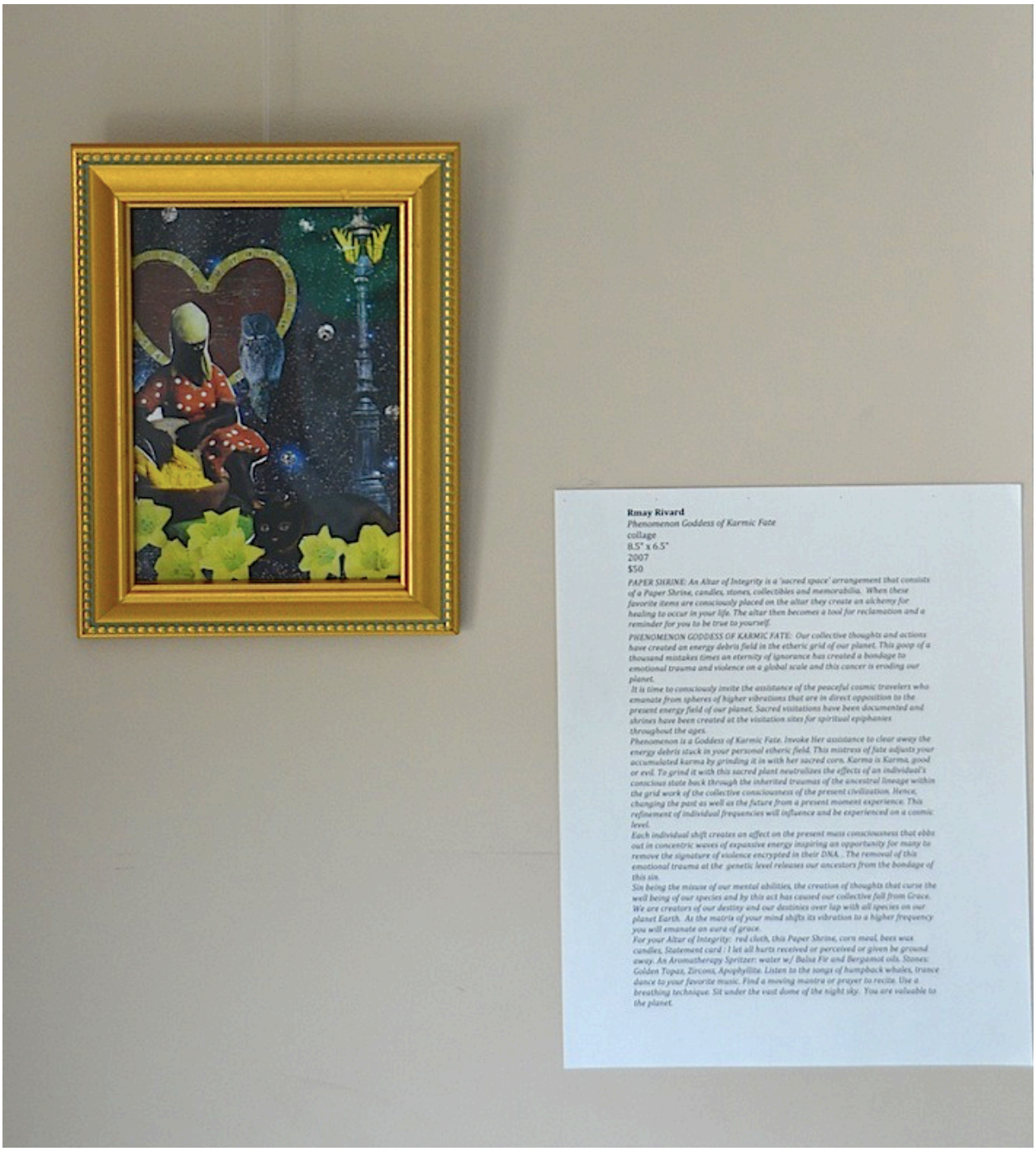


Figure 280: Rivard, R., 2007, Phenomenon Goddess of Karmic Fate , Collage

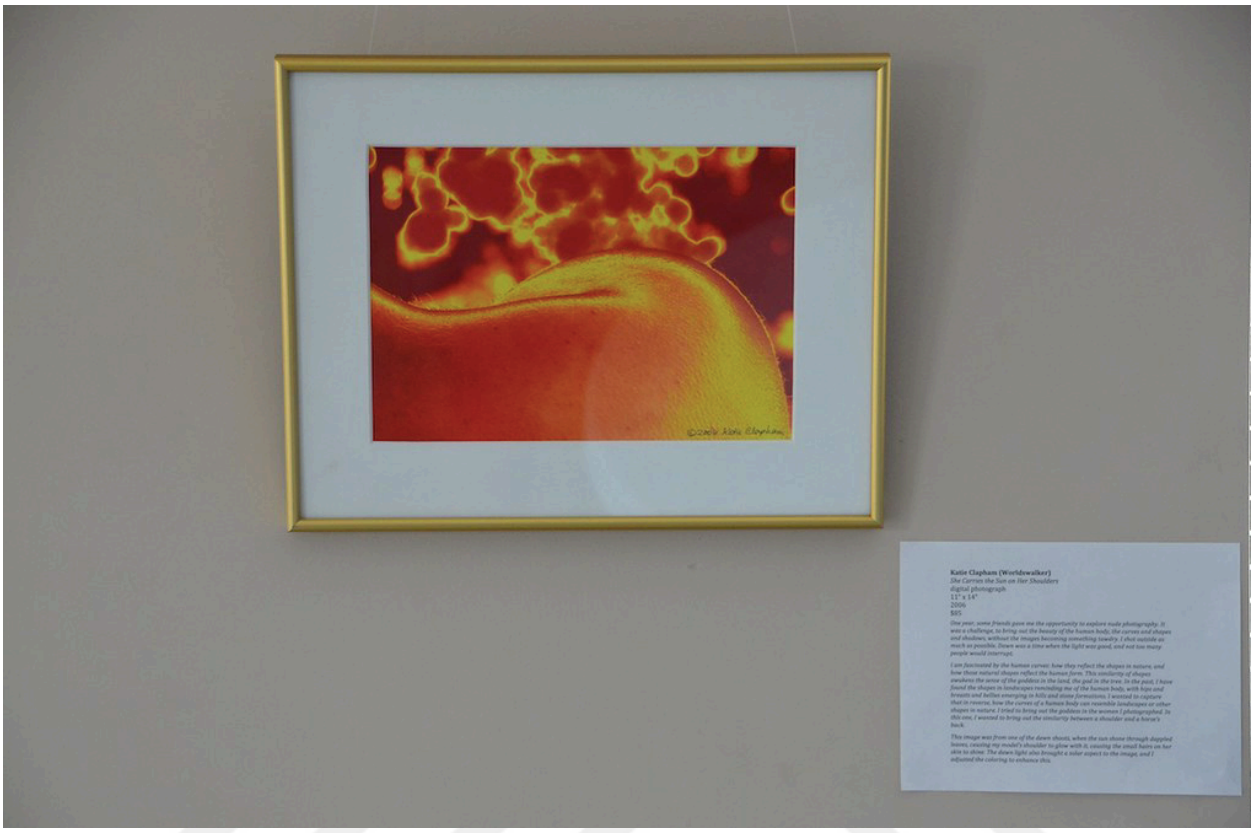


Figure 281 : Clapham, K., 2006 , She Carries the Sun on Her Shoulders , Digital Photograph



Figure 282 : Clapham, K., 2003 , Orbit , Digital Photograph

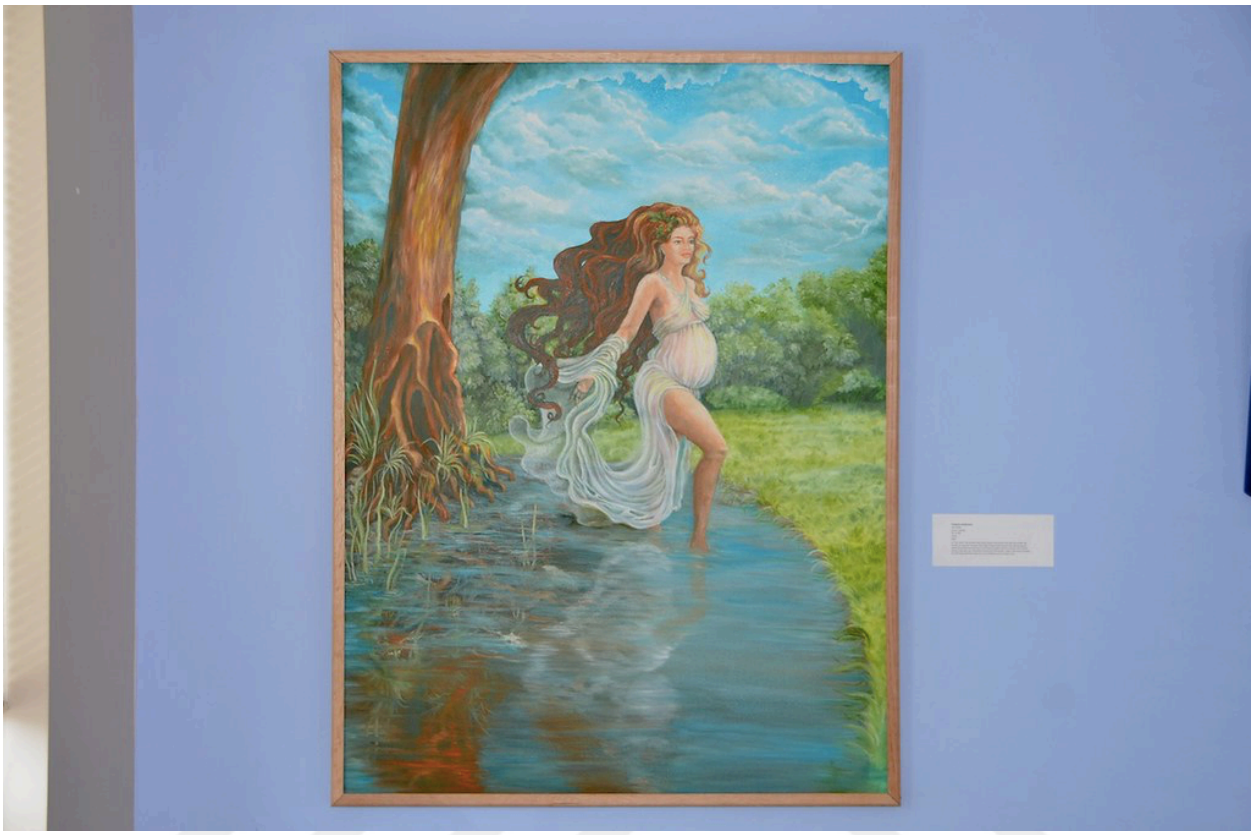


Figure 283 : Anderson, T., 2015 , Sun bath,Oil on Canvas



Figure 284 : Smith, T, R., 2014 , Water Loa, Acrylic on Canvas



Figure 285: Hedgewalker, H., 2015, Yemaya , Acrylic on Canvas

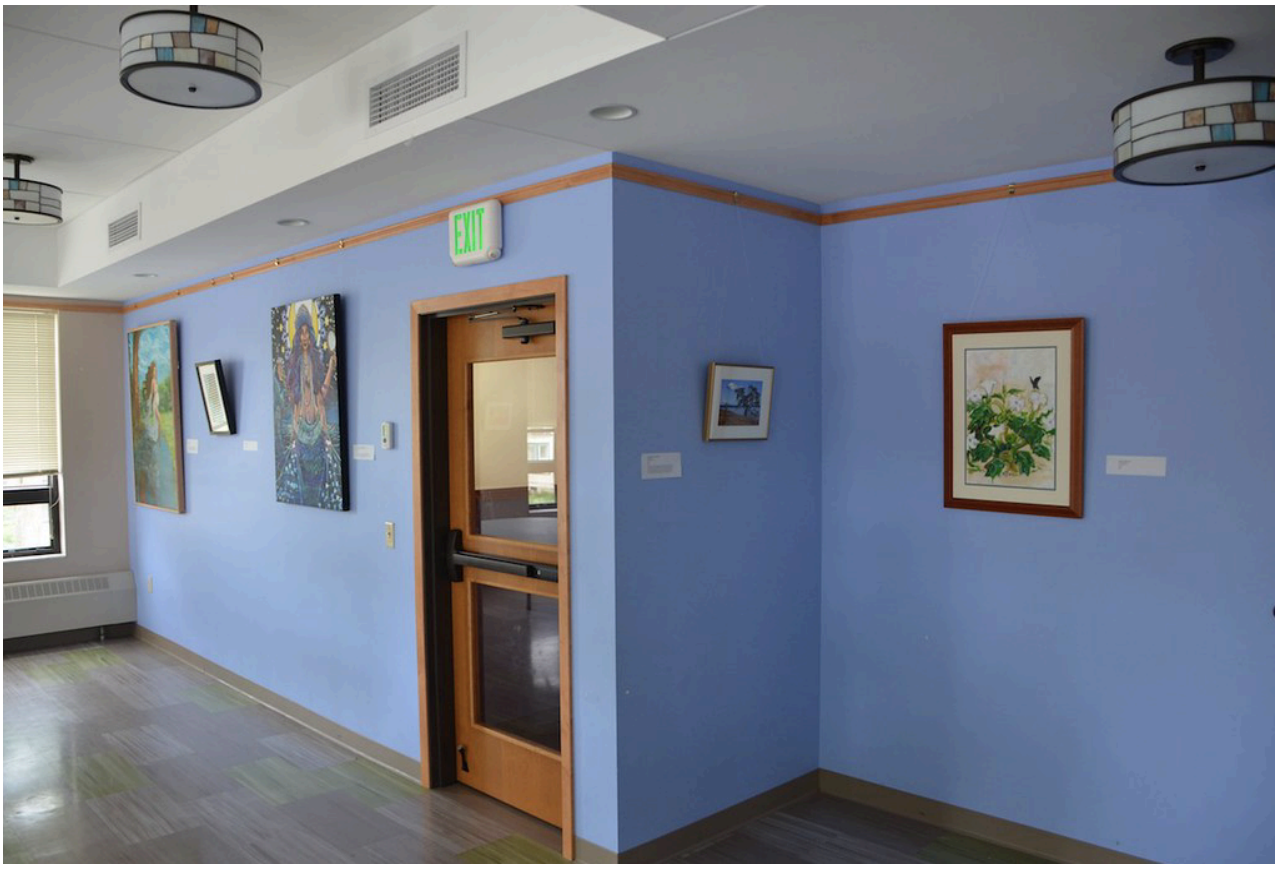


Figure 286 : Left to Right : Anderson, T., 2015, Sun Bath , Oil on Canvas, Smith, T, R., 2014 , Water Loa, Acrylic on Canvas , Hedgewalker, H., 2015, Yemaya , Acrylic on Canvas , Smith, T, R., 2015, Flowering Jimson, Acrylic on Canvas



Figure 287 : Clapham, K., 2007, Artist’s Rest,Digital Photograph



Figure 288: Smith,T, R., 2015, Flowering Jimson , Acrylic on Canvas

6.9.2.1. SOMETHING UNDER THE SUN CLOSING NIGHT EVENT

‘’ *All of the MCPA core and guest artists participated in an "Interfaith Celebration of the Summer Solstice", written and directed by founder Ali Beyer, to bring the show to its close. Most of the pictures in this album feature this ritual, some show attendants at the refreshments and discussion afterwards.*

(Something Under the Sun 2015 MCPA Artists: Ali Beyer, Bonita Blumenauer, Helga Hedgewalker, Rmay Rivard, and Paul B. Rucker. Guest Artists: Katie Clapham, Linda (Lomi) Crouch, Tamara Anderson and Riawa Thomas-Smith.)’’

*(*Minneapolis Collective of Pagan Artists,2015).



Figure 289 : Something under the sun , 2015 , Closing Night Event



Figure 290: Something under the sun , 2015 , Closing Night Event



Figure 291: Something under the sun , 2015 , Closing Night Event



Figure 292: Something under the sun , 2015 , Closing Night Event



Figure 293: Something under the sun , 2015 , Closing Night Event



Figure 294 : Something under the sun , 2015 , Closing Night Event



Figure 295 : Something under the sun , 2015 , Closing Night Event



Figure 296 : Something under the sun , 2015, Closing Night Event



Figure 297 : Something under the sun , 2015 , Closing Night Event



Figure 298: Something under the sun , 2015 , Closing Night Event



Figure 299: Something under the sun , 2015, Closing Night Event



Figure 300 : Something under the sun , 2015 , Closing Night Event



Figure 301: Something under the sun , 2015 , Closing Night Event



Figure 302: Something under the sun , 2015 , Closing Night Event

6.9.3. THE THIRD OFFERING GALLERY OF PAGANICON

''One of the more unique features of Paganicon is the Third Offering *"temporary gallery", which was created to showcase fine arts and crafts made by Pagan and Polytheistic artists, within the context of their own culture. "Third Offering" references three traditional offerings of gratitude to the Gods–* Water *(for life),* Food *(for sustenance), and* Beauty *(to feed the soul).The gallery began in seed form in 2012 with a two-person exhibition by Paul B. Rucker and Helga Hedgewalker, professional artists of long-standing reputation in the greater Paganistan area, called* "Eye of the Day, Wheel of the Year"*, featuring artworks interpreting the movements of the Sun in the ritual year. This half-day exhibition attracted so much interest, that at the request of the Paganicon board, Helga and Paul created the first Third Offering gallery exhibition for 2013 with a small group of curated local artists. Since 2013 this exhibition space continues to feature an amazing array of talent both local and from abroad, and has consistently ranked as one of the most popular attractions at the Con. To the best of our knowledge, this is the FIRST indoor Pagan conference that has featured a juried art show. For many Pagan-identified artists, whether professional or amateur, this has also been their first opportunity to exhibit work collectively from out of a Pagan cultural context. Experiencing these works has generated much interest and insight for Pagans and others. It has brought together a community of Pagan artists where no such artists' community has has been before.Past exhibitions have featured paintings, photography, ceramics, porcelain, pen and ink, colored pencil work, metal work and jewelry, fused glass, mixed media collage and digital art, as well as video pieces, a totem staff, and mixed media sculptural installations. Shrines and altars have been featured as a premier example of modern Pagan folk art. The Third Offering has a commitment to inclusivity and is welcome to selections from all*

Pagan and Polytheistic artists whether self-identified as professional, semi-pro, or amateur: it exists to show us to ourselves through our creative work.''

(Posh, 2022).

All photos,that are given under ‘’Paganicon Sections’’, are gotten from Paul B. Rucker’s personal social account.

6.9.3.1. MINNEAPOLIS COLLECTIVE OF PAGAN ARTISTS PANEL 2O15



Figure 303 : Paul B. Rucker, Helga Hedgewalker, Ali Art , 6 April 2015 , at DoubleTree by Hilton Minneapolis-Park place



Figure 304: Helga Hedgewalker explains how dreams and other influences can catalyze specific paintings, 6 april 2015, at DoubleTree by Hilton Minneapolis-Park place.



Figure 305: Figure : Paul B. Rucker, Helga Hedgewalker, Ali Art, 6 April 2015 , at DoubleTree by Hilton Minneapolis-Park place

6.9.3.2. THIRD OFFERING GALLERY AT PAGANICON V , 2015

All photos, that will be shown below, were taken by Paul B. Rucker through the Friday night's inaugural on the 13th day of March,even the strange minutes on the 14th day of March, 2015(Rucker,2015).



Figure 306: Rucker, P, B., 2015, The third offering gallery at Paganicon V



Figure 307 : Rucker, P, B., 2015, The third offering gallery at Paganicon V



Figure 308: Rucker, P, B., 2015, The third offering gallery at Paganicon V



Figure 309: Rucker, P, B., 2015, The third offering gallery at Paganicon V



Figure 310: Rucker, P, B., 2015, The third offering gallery at Paganicon V



Figure 311: Rucker, P, B., 2015, The third offering gallery at Paganicon V



Figure 312: Rucker, P, B., 2015, The third offering gallery at Paganicon V

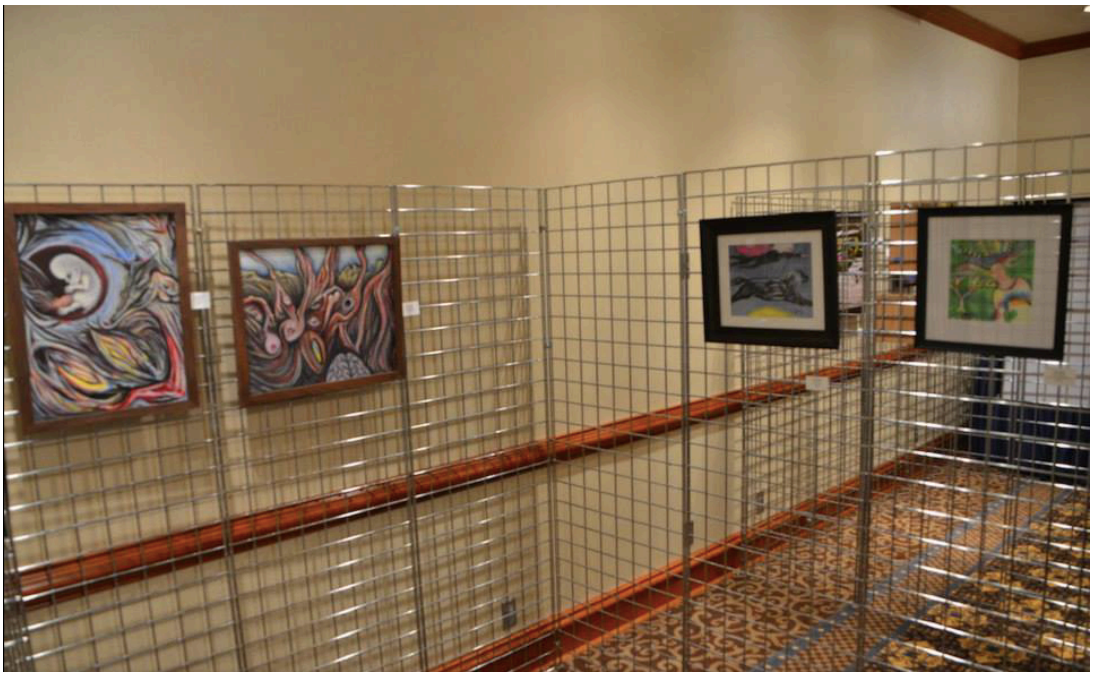


Figure 313: Rucker, P, B., 2015, The third offering gallery at Paganicon V



Figure 314: Rucker, P, B., 2015, The third offering gallery at Paganicon V

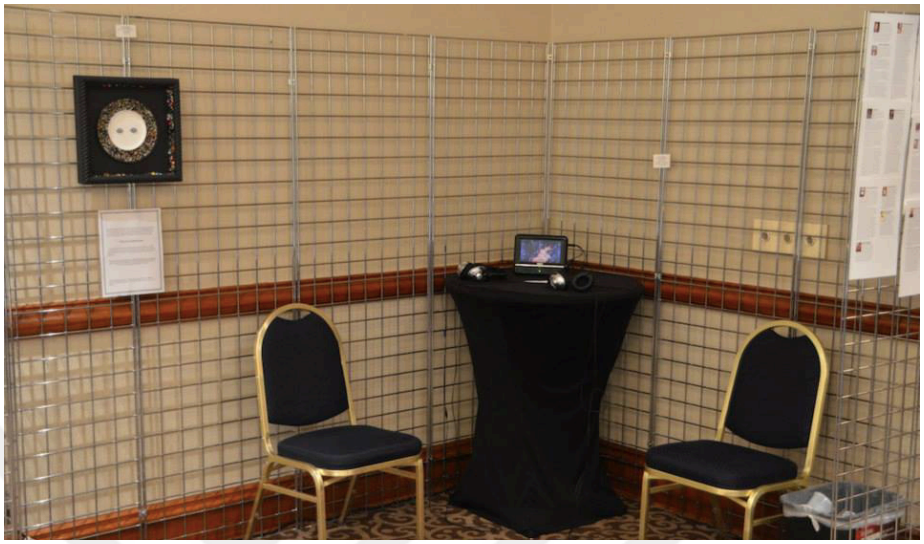


Figure 315: Rucker, P, B., 2015, The third offering gallery at Paganicon V



Figure 316: Rucker, P, B., 2015, The third offering gallery at Paganicon V



Figure 317: Rucker, P, B., 2015, The third offering gallery at Paganicon V



Figure 318: Rucker, P, B., 2015, The third offering gallery at Paganicon V



Figure 319: Rucker, P, B., 2015, The third offering gallery at Paganicon V



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Figure 320: Rucker, P, B., 2015, The third offering gallery at Paganicon V

6.9.3.3. THIRD OFFERING GALERY AT PAGANICON VI , 2016

‘’The best of my shots documenting the art show set up for 2016...’’

(Rucker, 2016)

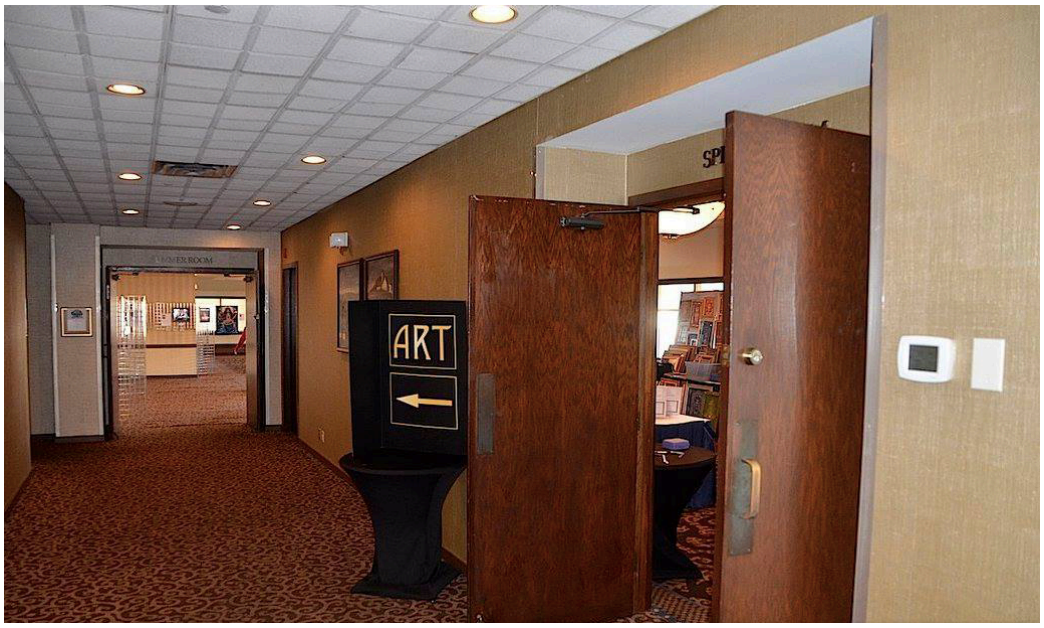


Figure 321: Rucker, P, B., 2016, The third offering gallery at Paganicon VI



Figure 322: Rucker, P, B., 2016, The third offering gallery at Paganicon VI

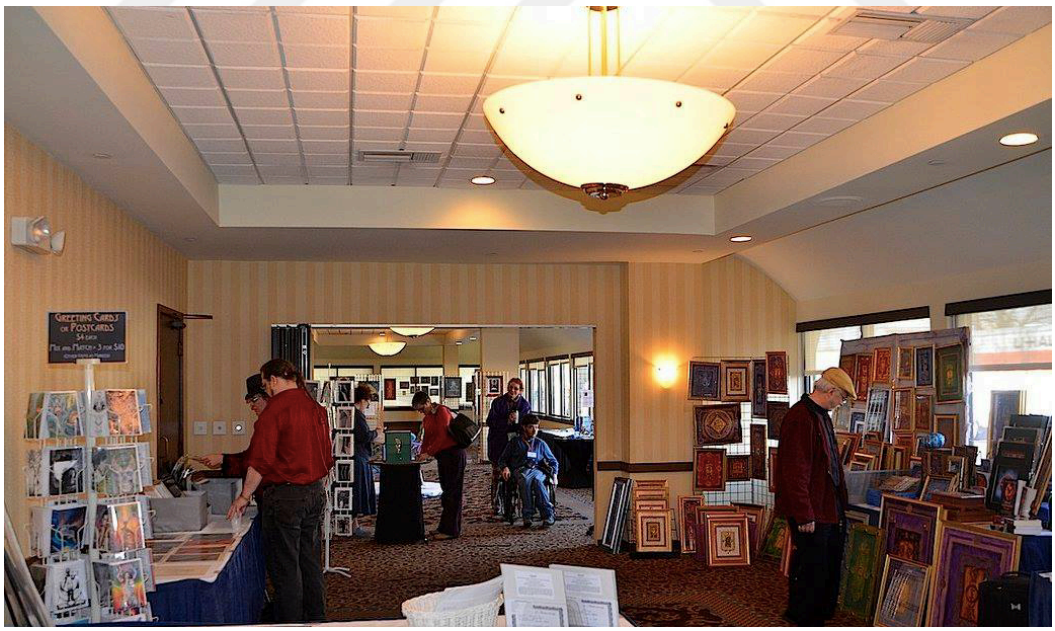


Figure 323: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 324: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 325: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 326: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 327: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 328: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

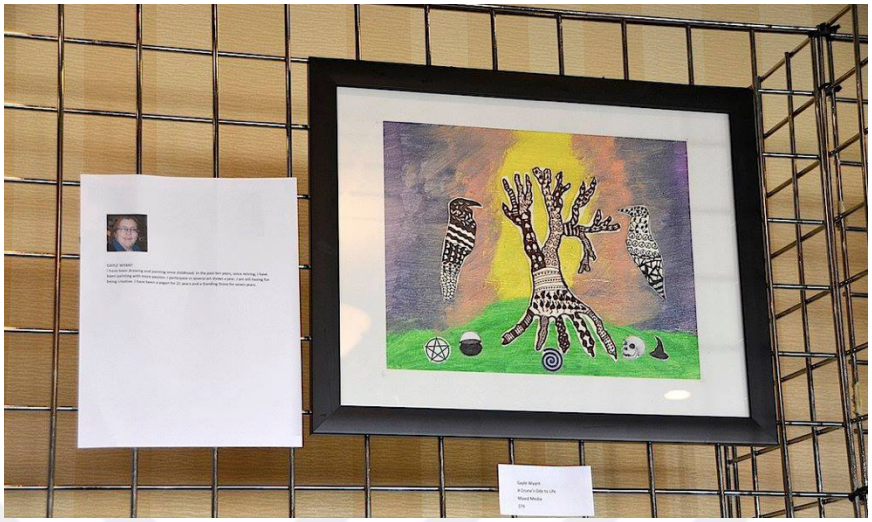


Figure 329: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 330: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

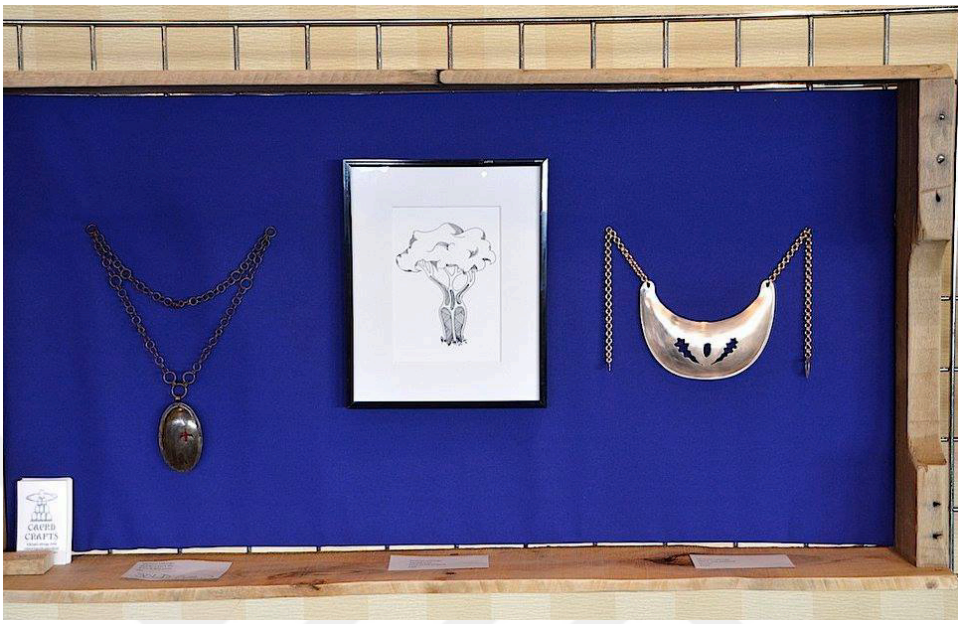


Figure 331: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 332: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

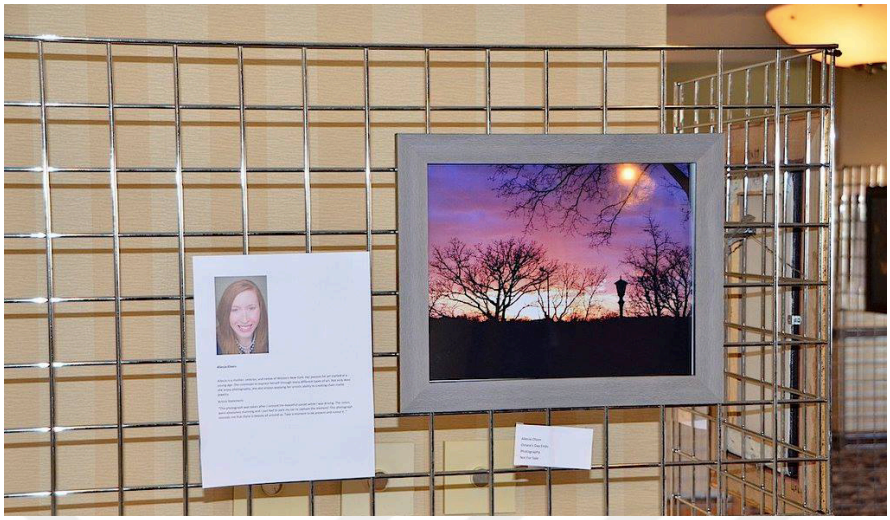


Figure 333: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

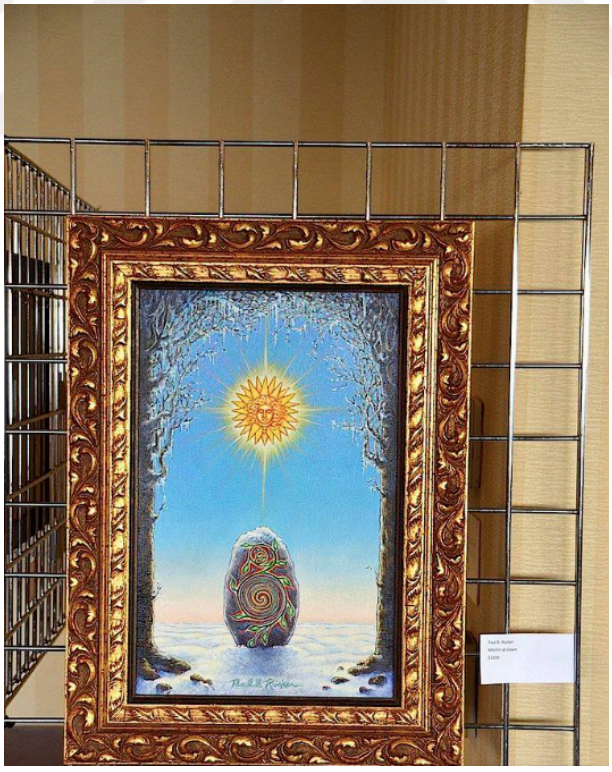


Figure 334: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 335: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 336: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

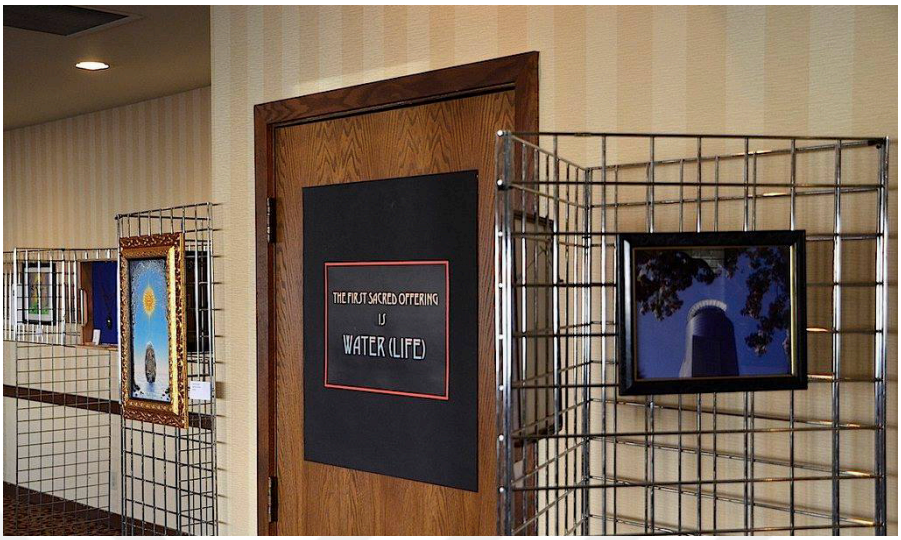


Figure 337: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

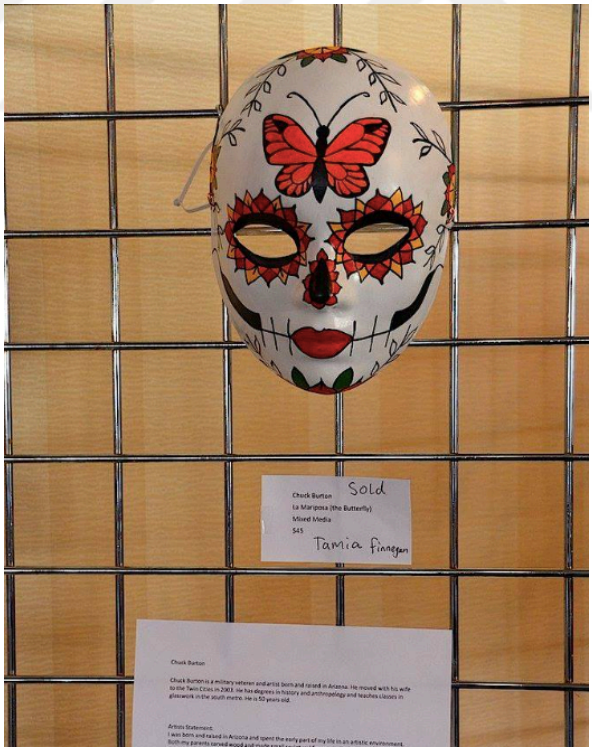


Figure 338: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

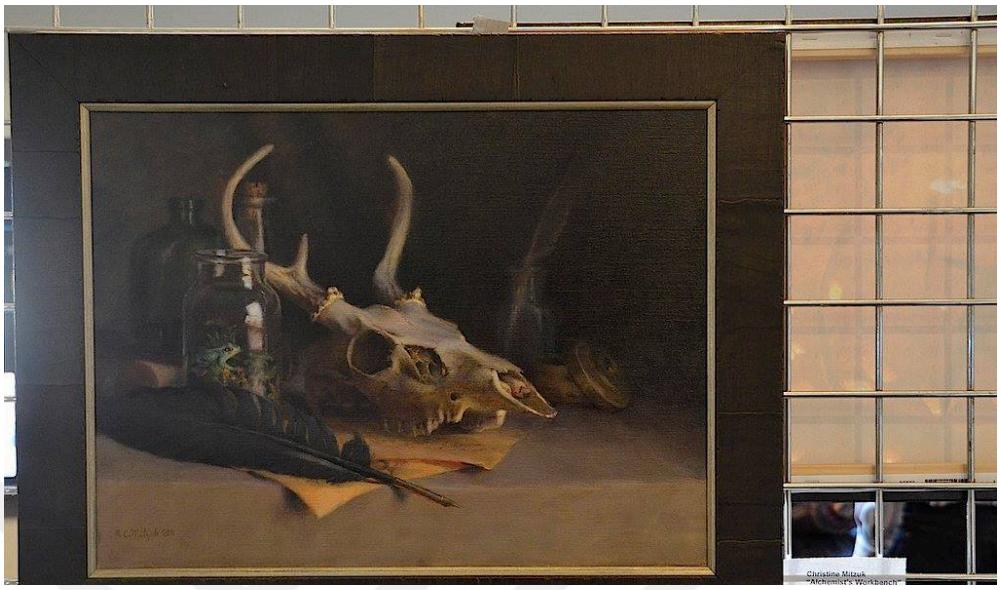


Figure 339: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 340: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

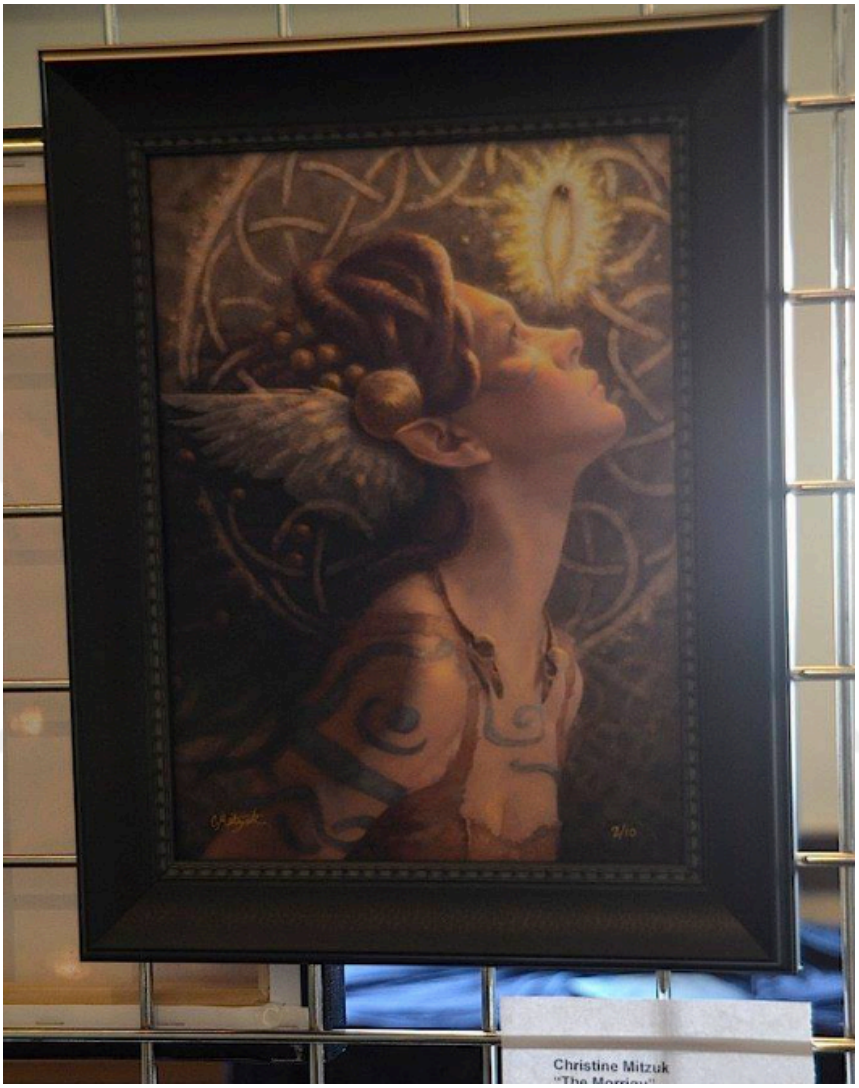


Figure 341: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 342: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

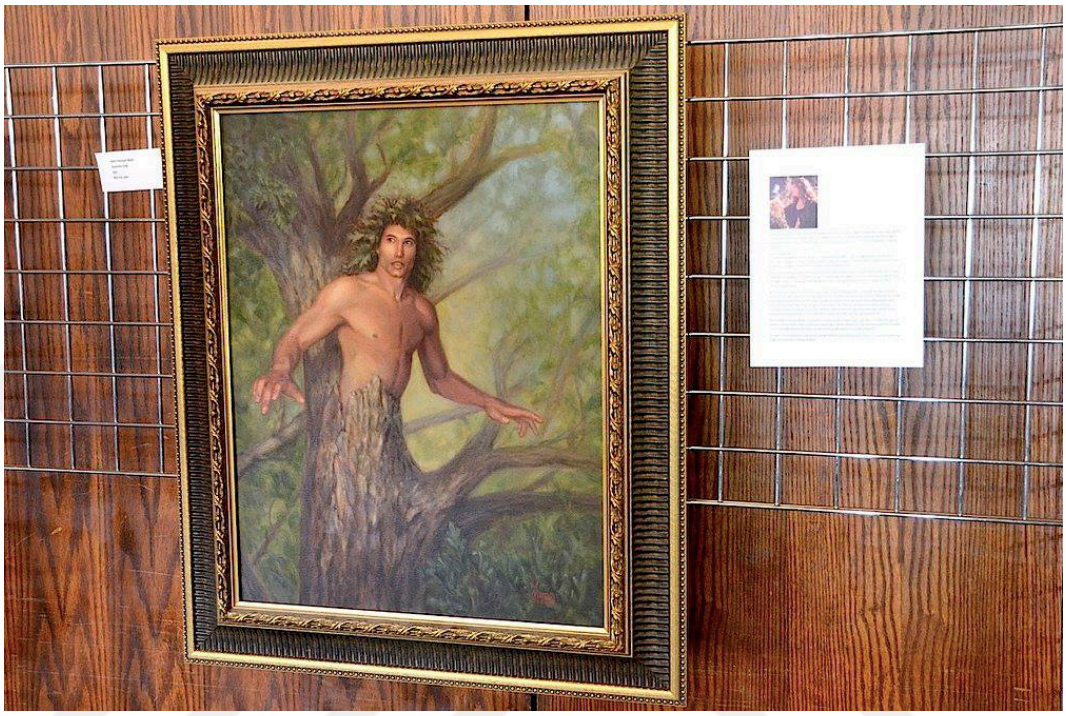


Figure 343: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

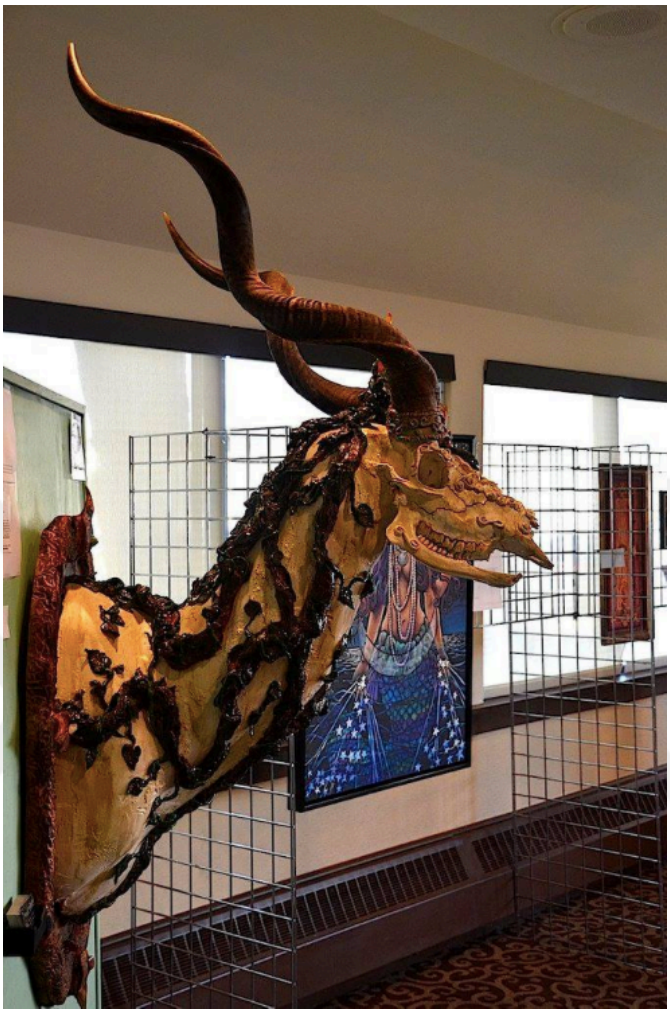


Figure 344: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 345: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

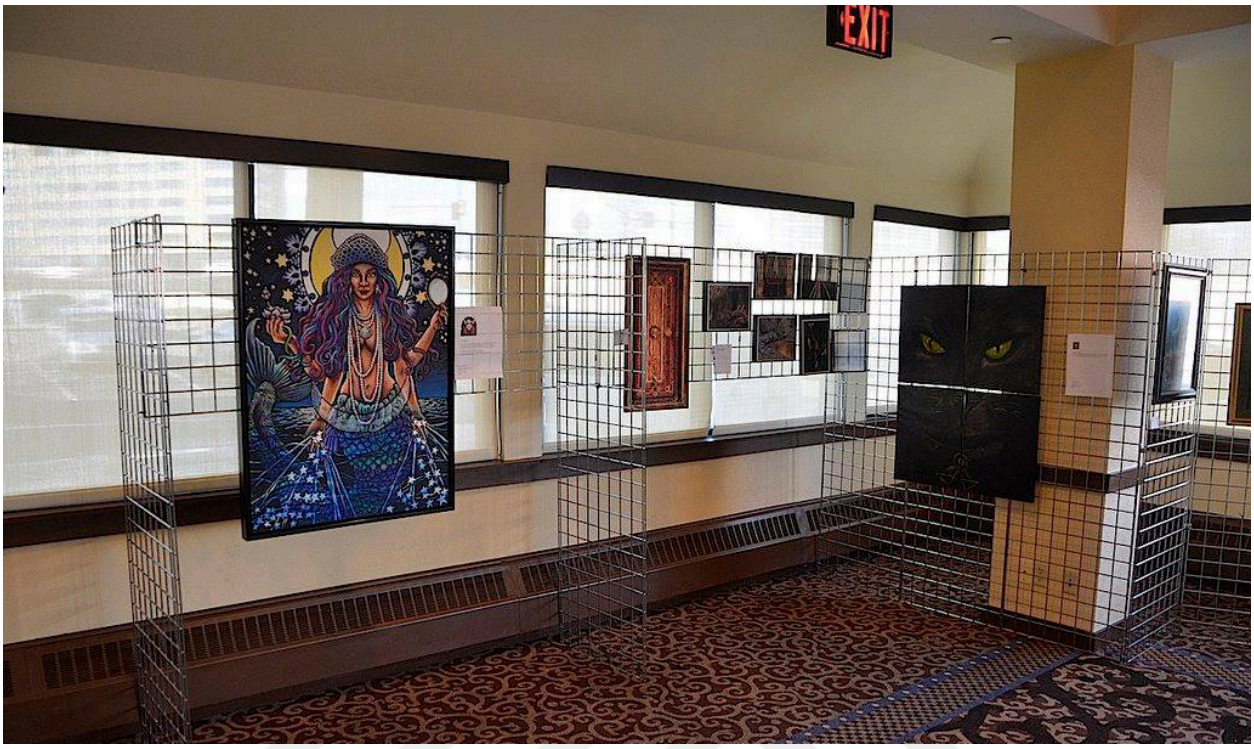


Figure 346: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

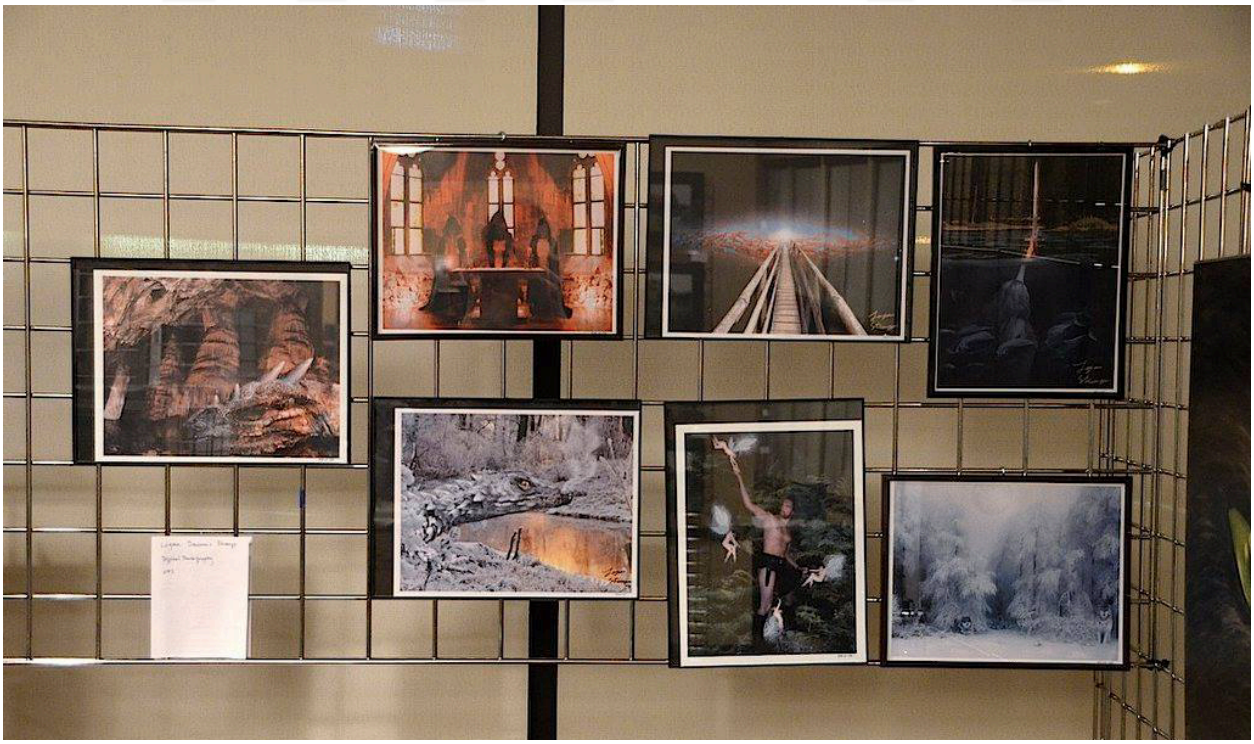


Figure 347: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

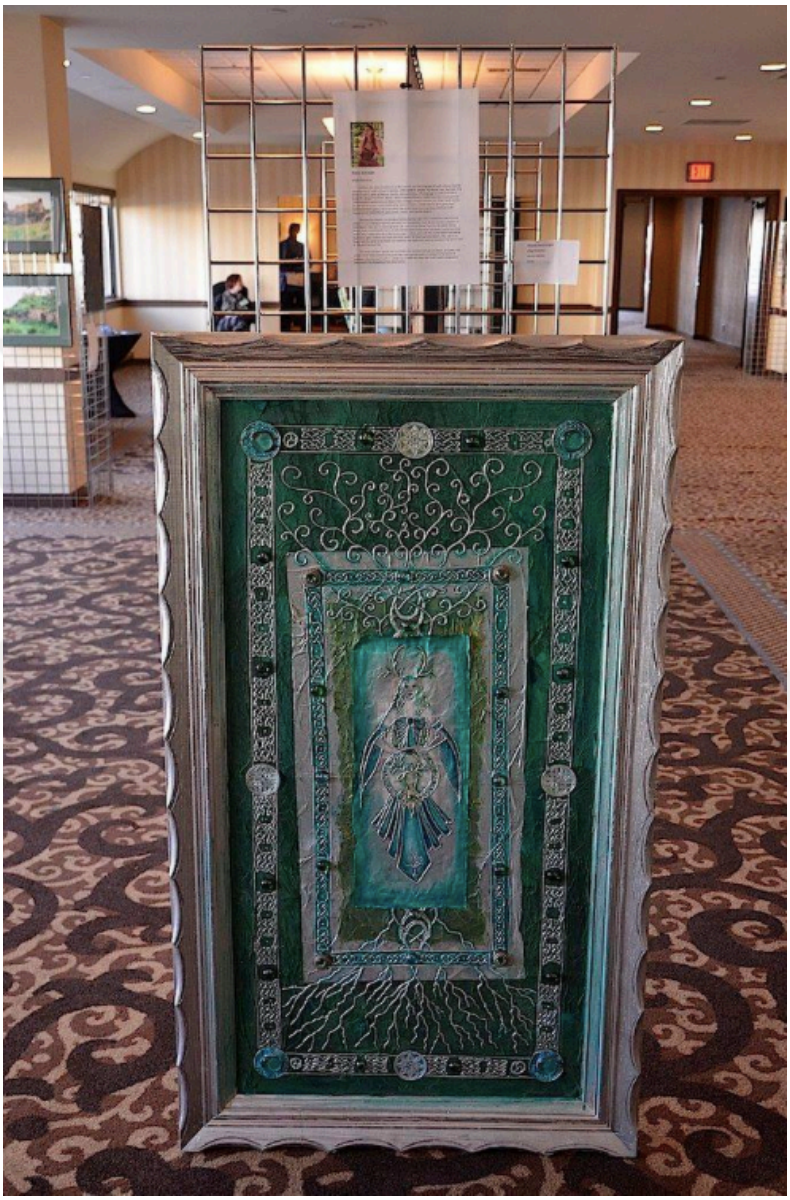


Figure 348: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

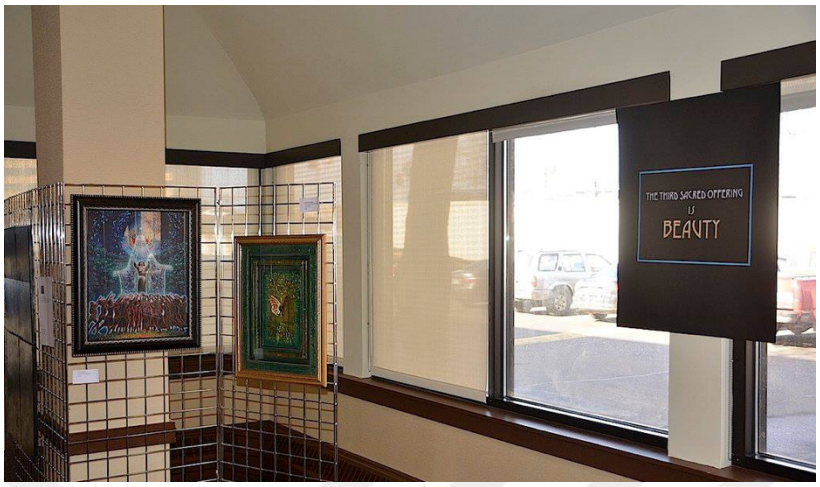


Figure 349: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

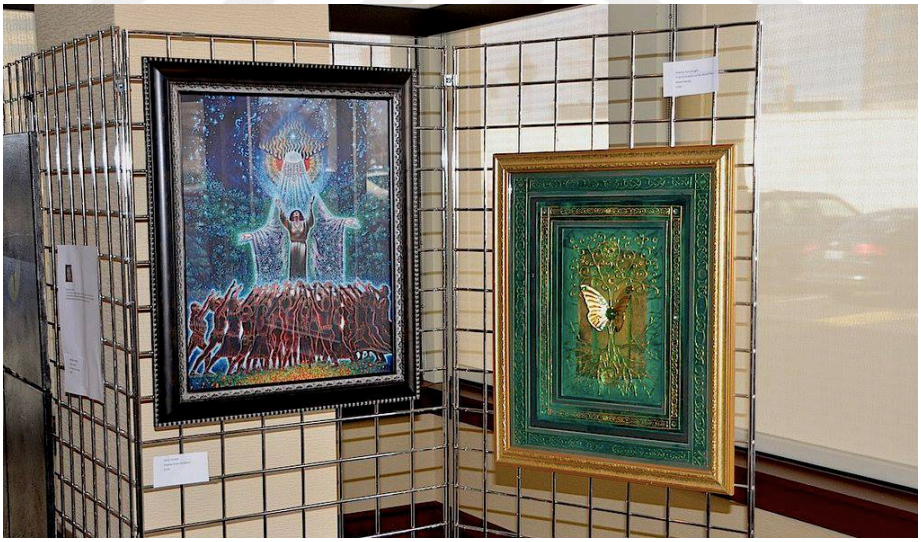


Figure 350: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 351: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 352: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 353: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 354: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 355: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 356: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 357: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 358: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

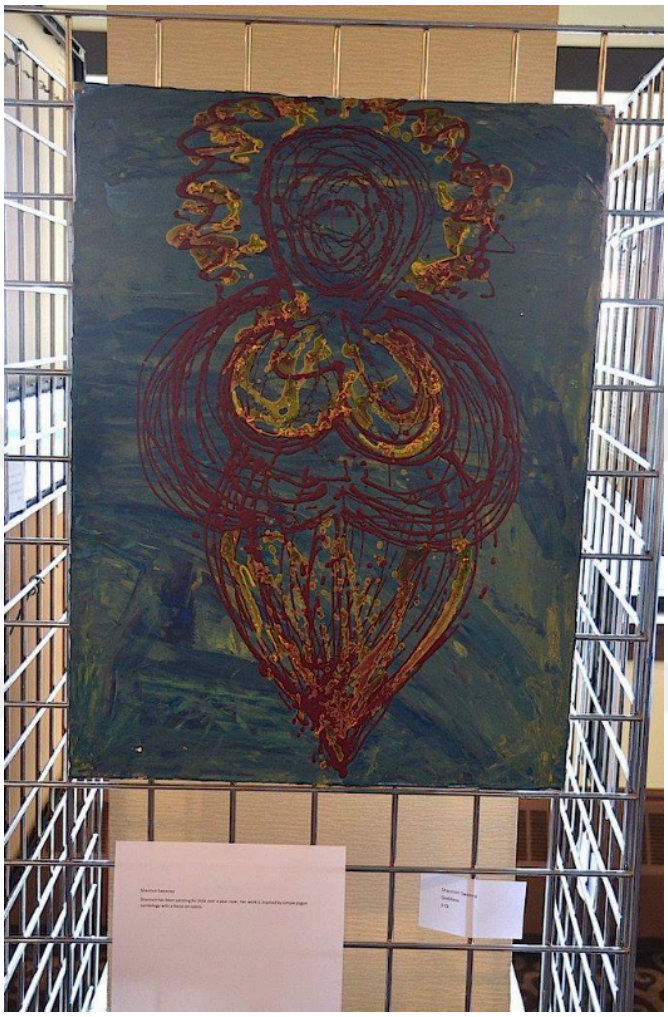


Figure 359: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 360: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

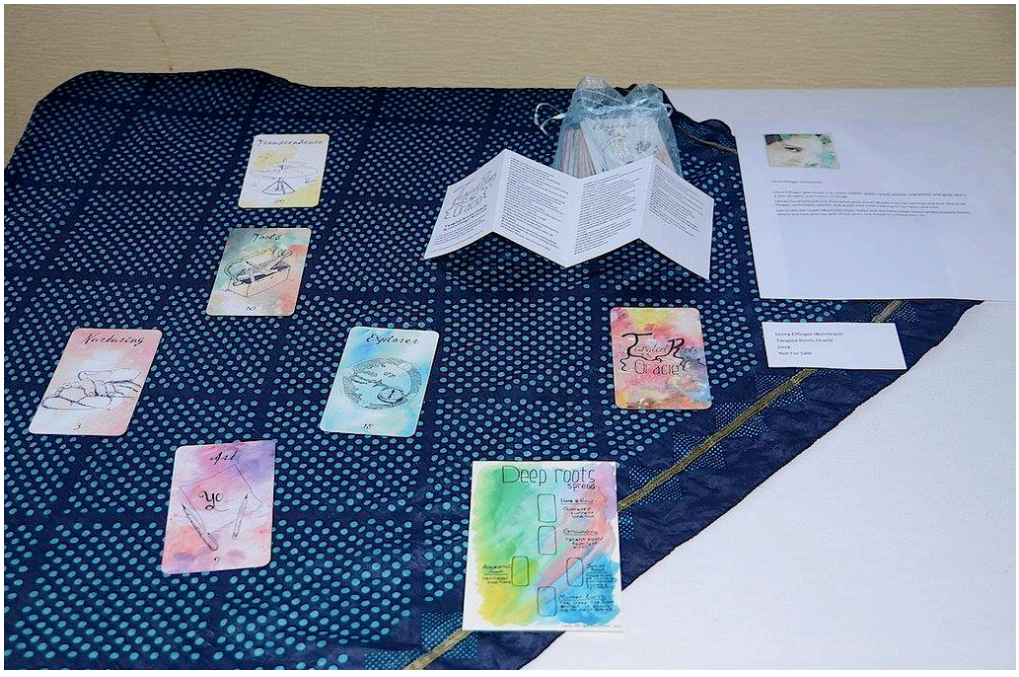


Figure 361: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 362: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 363: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

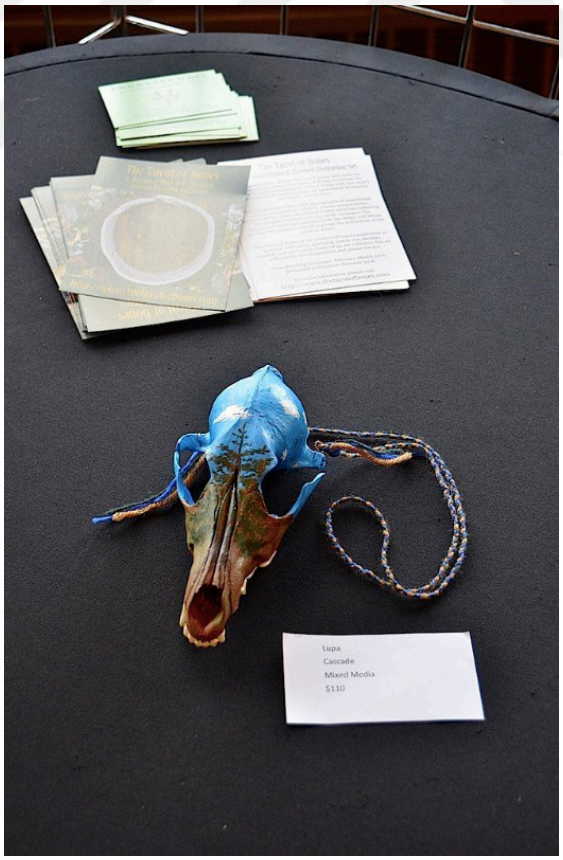


Figure 364: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

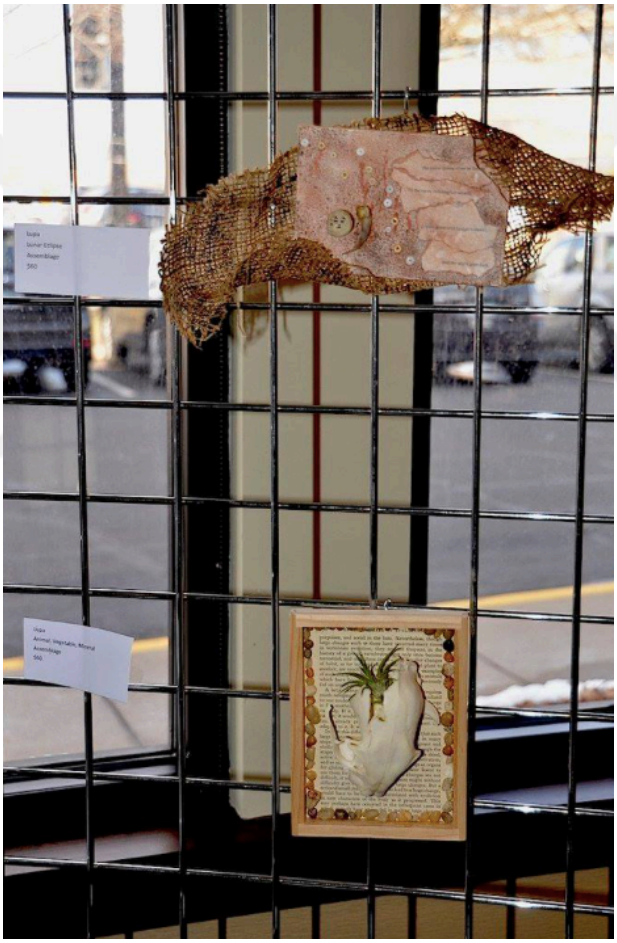


Figure 365: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 366: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



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Figure 367: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI



Figure 368: Rucker, P. B,. 2016, The third offering gallery at Paganicon VI

6.9.4. MODERN PAGANS/ANCIENT REALMS EXHIBITION AND OPENING ,2016

'' The Minneapolis Collective of Pagan Artists (MCPA) is a group of creative individuals who work in a variety of media and styles with a shared spiritual philosophy. They see their work as a way of connecting to and honoring the Divine. Additionally, they use their art in interfaith outreach and to build connections within the Pagan community itself.In this latest exhibition, the two founding members of the collective Helga Hedgewalker and Paul B. Rucker, were joined by core members Rmay Rivard and Bonita Blumenauer, and by founders emeritus Roger Williamson and Ali Beyer. Other participating artists included Jack Green, Ellie Bryan and Tony Koch.The artwork on display included paintings, sculpture, mixed media, photography, ceramics as well as a video installation. In the curatorial statement, the exhibition was described as presenting, "multiple expressions in various media which explore Midwestern Pagans' connections with this living spiritual culture, examining a spectrum of responses to the challenges of a polytheistic present, using insights from the realms of the pagan past"

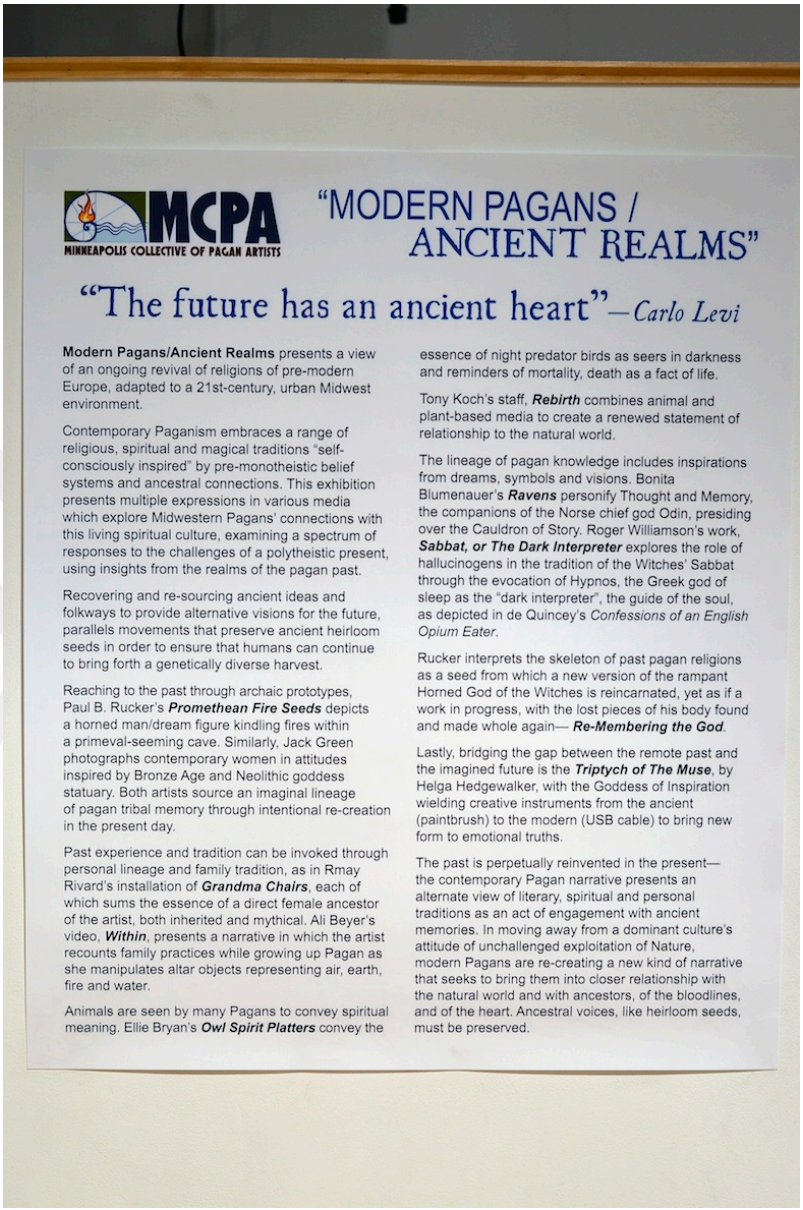
(Mckay, 2016).



Figure 369 : Modern Pagans /Ancient Realms" postcard (front)



Figure 370: Modern Pagans /Ancient Realms" postcard (back)



MCPA
MINNEAPOLIS COLLECTIVE OF PAGAN ARTISTS

"MODERN PAGANS / ANCIENT REALMS"

"The future has an ancient heart" — *Carlo Levi*

Modern Pagans/Ancient Realms presents a view of an ongoing revival of religions of pre-modern Europe, adapted to a 21st-century, urban Midwest environment.

Contemporary Paganism embraces a range of religious, spiritual and magical traditions "self-consciously inspired" by pre-monotheistic belief systems and ancestral connections. This exhibition presents multiple expressions in various media which explore Midwestern Pagans' connections with this living spiritual culture, examining a spectrum of responses to the challenges of a polytheistic present, using insights from the realms of the pagan past.

Recovering and re-sourcing ancient ideas and folkways to provide alternative visions for the future, parallels movements that preserve ancient heirloom seeds in order to ensure that humans can continue to bring forth a genetically diverse harvest.

Reaching to the past through archaic prototypes, Paul B. Rucker's ***Promethean Fire Seeds*** depicts a horned man/dream figure kindling fires within a primeval-seeming cave. Similarly, Jack Green photographs contemporary women in attitudes inspired by Bronze Age and Neolithic goddess statuary. Both artists source an imaginal lineage of pagan tribal memory through intentional re-creation in the present day.

Past experience and tradition can be invoked through personal lineage and family tradition, as in Rmay Rivard's installation of ***Grandma Chairs***, each of which sums the essence of a direct female ancestor of the artist, both inherited and mythical. Ali Beyer's video, ***Within***, presents a narrative in which the artist recounts family practices while growing up Pagan as she manipulates altar objects representing air, earth, fire and water.

Animals are seen by many Pagans to convey spiritual meaning. Ellie Bryan's ***Owl Spirit Platters*** convey the essence of night predator birds as seers in darkness and reminders of mortality, death as a fact of life.

Tony Koch's staff, ***Rebirth*** combines animal and plant-based media to create a renewed statement of relationship to the natural world.

The lineage of pagan knowledge includes inspirations from dreams, symbols and visions. Bonita Blumenauer's ***Ravens*** personify Thought and Memory, the companions of the Norse chief god Odin, presiding over the Cauldron of Story. Roger Williamson's work, ***Sabbat, or The Dark Interpreter*** explores the role of hallucinogens in the tradition of the Witches' Sabbat through the evocation of Hypnos, the Greek god of sleep as the "dark interpreter", the guide of the soul, as depicted in de Quincey's *Confessions of an English Opium Eater*.

Rucker interprets the skeleton of past pagan religions as a seed from which a new version of the rampant Horned God of the Witches is reincarnated, yet as if a work in progress, with the lost pieces of his body found and made whole again— ***Re-Membering the God***.

Lastly, bridging the gap between the remote past and the imagined future is the ***Triptych of The Muse***, by Helga Hedgewalker, with the Goddess of Inspiration wielding creative instruments from the ancient (paintbrush) to the modern (USB cable) to bring new form to emotional truths.

The past is perpetually reinvented in the present— the contemporary Pagan narrative presents an alternate view of literary, spiritual and personal traditions as an act of engagement with ancient memories. In moving away from a dominant culture's attitude of unchallenged exploitation of Nature, modern Pagans are re-creating a new kind of narrative that seeks to bring them into closer relationship with the natural world and with ancestors, of the bloodlines, and of the heart. Ancestral voices, like heirloom seeds, must be preserved.

Figure 371: Curatorial statement at entrance



Figure 372 : Entrance to exhibition on right : Beyer, A., Within , Multi-Media Video



Figure 373: Left to Right : Curatorial Statement, Blumenauer, B., Hugin & Munin, Thought & Memory; The Twin Ravens of Odin, The All-Father From Norse Mythology", Papier-mâché Puppets with Mixed Media, Blumenauer, B., “The Cosmic Story Cauldron” with “The Dreamweaver” , Papier-mâché Puppets with Mixed Media, Bryan, E., Owl Spirit Platters, Ceramic, Green, J., A modern Venus of Willendorf, Photo print



Figure 374: Blumenauer, B., Hugin & Munin, Thought & Memory; The Twin Ravens of Odin, The All-Father From Norse Mythology", Papier-mâché Puppets with Mixed Media , Blumenauer, B., “The Cosmic Story Cauldron” with “The Dreamweaver” , Papier-mâché Puppets with Mixed Media , Bryan, E., Owl Spirit Platters, Ceramic



Figure 375: Blumenauer, B., “The Cosmic Story Cauldron” with “The Dreamweaver” , Papier-mâché Puppets with Mixed Media



Figure 376: Bryan, E., Owl Spirit Platters, Ceramic



Figure 377 : Left to Right : Green, J., A young Witch Prepares, Photo Print , Green, J., A young Witch in Repose, Photo Print , Green, J., .A Witch Priestess at Work, Photo Print

''The evocative title of the exhibit had deep significance to the artists, and was a carefully chosen theme. Rmay Rivard and Helga Hedgewalker explained it in recent correspondence with The Wild Hunt. *Rivard said, "The title of our latest show Modern Pagans/ Ancient Realms conjures the feeling of being sandwiched between two mirrors where the image goes into infinity front and back and I am the fulcrum that connects the future to the past."*

"For me, " explained Hedgewalker, "It was an acknowledgement of both how Paganism looks to the wisdoms of the past to help guide our future, and how the history of art itself

is religious history. What we know of human-kind's earliest culture is because of art, and that art was religious in nature. We pagan-artists draw inspiration from those "Ancient Realms" to bring into our modern world."

(Mckay,2016)



Figure 378: Opening night



Figure 379: Rivard, R., A circle of Life, Mixed Media



Figure 380 : Front : Rmay, R., Ollie's Chair from A circle of Life, mixed media , Rear : Blumenauer, B., Hugin & Munin, Thought & Memory; The Twin Ravens of Odin, The All-Father From Norse Mythology", Papier-mâché Puppets with Mixed Media, Blumenauer, B., "The Cosmic Story Cauldron" with "The Dreamweaver" , Papier-mâché Puppets with Mixed Media

''Contributing artist and MCPA member Paul B.Rucker explained the rationale behind including this panel. He said, "Cultural appropriation is a very hot topic right now. It concerns Pagans directly because so many of our inspirations come from sources around

the world, and we have a special responsibility to be mindful of the differences between inspirations and/or sharings, and outright appropriation. Although artistic expression is often considered a "protected" form of free speech, we as Pagan artists need to look at this issue mindfully if we want to be included in the larger conversation of the art world at large."

(Mckay, 2016).



Figure 381 : Opening night



Figure 382 : Front : Rivard, R., A circle of Life, mixed media, Rear left to Right : Rucker, P, B., 2016, Re-membering the God ,Mixed media , Hedgewalker, H., 2016, "Triptych of The Muse: the Beautiful, Terrible, Fire in the Head", Acrylic on Canvas , Williamson, R., 2015, Sabbat or The Dark Interpreter; De Quincey Dreams of Levana and Our Ladies of Sorrow", Oil on Wood, Koch,T., Rebirth, Mixed Media , Rucker P, B., 2016, Promethean Fire Seeds, Digital Mixed Media



Figure 383 : Opening night



Figure 384: Rucker, P, B., 2016, Re-membering the God , Mixed media.



Figure 385 : Hedgewalker, H., 2016, "Triptych of The Muse: the Beautiful, Terrible , Fire in the Head", Acrylic on Canvas

''Bonita Blumenauer, another contributing artist and MCPA member, described the benefit of the discussion: "To mutually explore this together that day was an enlivening experience. Though our individual experiences with the topic of cultural inspiration and appropriation may vary, in talking of them together we realized how much we each value where our journeys of discovery have led us, where the sources of our inspiration come from and the respect we have for who will come to see the work we give to the larger world. The public response was amazing and more intimate than I could have imagined. Here were all these connections being made…person to person…story to story….inspirations pinging off shared stories….reactions to pieces and the whole effect of the gathered pieces/stories becoming a revelation for each of us for both the artists and those who came to the exhibit as well"

(Mckay,2016)



Figure 386: Left to right : Williamson, R., 2015, Sabbat or The Dark Interpreter; De Quincey Dreams of Levana and Our Ladies of Sorrow , Oil on Wood, Koch, T, Rebirth , mixed media , Rucker, P, B., 2016, Promethean Fire Seeds, digital mixed media

''Hedgewalker added, "I couldn't possibly have been more gratified. I've waited a lifetime to feel like my work, and the work of my fellow pagan-artist-colleges, was respected and appreciated— and this show fulfilled many of those long-held hopes and dreams. I felt so much love, from the gallery members, to the pagan-community who attended (both the opening and closing events) to even random folks who strolled through on weekend afternoons! My heart has grown three sizes this month."

(Mckay,2016)



Figure 387: Williamson, R., 2015 , Sabbat or The Dark Interpreter; De Quincey Dreams of Levana and Our Ladies of Sorrow , Oil on Wood



Figure 388 : Koch, T., Rebirth , Mixed media

''Looking further into the future, Rucker noted that MCPA is continuing to creating partnerships with venues and artists, and hopes to eventually extend their exhibit to other states. He said, "I personally feel that [what] we have started in the Minneapolis-St. Paul area should be happening in other large cities with a diverse Pagan/artist population: Pagan artists coming together to create space to show together with a shared sense of belonging to a true movement in history. I would like to see artists elsewhere joining this conversation."

(Mckay,2016)



Figure 389: Rucker, P, B., 2016, Promethean Fire Seeds , Digital Mixed Media



Figure 390: Rivard, R., Daughter of Oz chair from A circle of life , Mixed Media

6.9.4.1. MODERN PAGANS/ ANCIENT REALMS HARVEST RITUAL/CLOSING, 2016

‘’The closing night for this exhibition (July 29) coincided with Lammas/Lughnasad, an ancient Celtic festival of "First Harvest" that traditionally was celebrated on or near August 1. For modern Pagans, part of the importance of this holiday to recall mindfully where our food comes from; contemporary Paganism involves renewing a connection with nature in order to value it. For this ritual, which was open to the public, MCPA artists acted as celebrants to present a harvest ritual in which the yield of the land, the food of the body, was compared to the yield of the arts, food for the soul. Each work of art was "activated" through offerings of flower petals, incense and candle flame to become, as it were, a temporary shrine.

(Modern Pagans/Ancient Realms 2016 MCPA Artists: Bonita Blumenauer, Helga Hedgewalker, Rmay Rivard, and Paul B. Rucker. Guest Artists: Ali Beyer, Ellie Bryan, Jack Green and Tony L. Koch.)

The first images in this gallery show people gathering beforehand and preparing. There are a couple of (video) stills of the ritual itself followed by images of the works as "shrines".

(Minneapolis Collective Of Pagan artists, 2016).



Figure 391: Closing Night-- people gathering before ritual



Figure 392: Closing Night-- artist Bonita Blumenauer poses with her "Cosmic Story Cauldron’’



Figure 393: Closing night-- drummers Diane and Larry seated at entrance, helping to make the transition into readiness for sacred space.



Figure 394 : Fresh flower petals ready for offering at the "art shrines" during the Harvest Ritual .



Figure 395 : Harvest Ritual – Video Still—Bonita Blumenauer sings an invocation



Figure 396: Harvest Ritual-- video still-- Bonita Blumenauer sings an invocation

‘’The grand finale of the art show fell the evening of July 29. The closing of the show included a participatory ritual celebrating the season. Rucker explained:

Because the closing date fell so close to Lammas, we as a group felt that creating a ritual to celebrate the Harvest was highly appropriate, both as a symbolic seal on the event itself, and as an offering to the general public of another aspect of the Pagan experience. In developing our ritual plan we emphasized a connection between the literal harvest of the land that feeds the body, and the harvest of creative labor that brings forth art, to feed the soul. In accordance with this idea, the first part of the rite involved a procession of celebrants who “activated” each work of art on display as a kind of shrine, with offerings of (in order); lit candles, incense, fresh flower petals, and danced ritual gestures. Helga as lead vocalist recited a speech, which connected her personal labor to bring forth her work with the labor of harvest in general (and quite well, she has many years experience in both priestess and theatre work).The second part involved a “crowning” (“drawing down”) of Rmay as the priestess in the center of the circle of Ancestor Chairs, which made a natural “sanctum sanctorum” in this space. She blessed the “Platter of Plenty” already waiting on a shrine in the center with the aid of the women present, and from this platter two assistant priestess took up platters of bread and honey, and grapes, with which to make offerings to the crowd as the song, “Praise Be, Lady” (by Hollis Payer) was sung. The song continued as we segued into an ecstatic dance in which close to half of the (about 50) people present joined in. Two experienced drummers, Diane and Larry, led the rhythm. All of us were very impressed with the level of audience participation, because several non-Pagans joined the Pagans in the dance and the celebration in movement.We concluded with a single recitation of “Walk with Wisdom” (by Sable) and a general blessing/farewell. Before and after the ritual many people came to look

at artwork, to connect and even to visit our "museum shop" (an annex to the main gallery in which participating artists were selling reproductions and small works).''

(Mckay,2016)



Figure 397: Closing Night (after Harvest Ritual); artwork with flame and flower offerings: a "shrine" signifying creative harvest as providing food for the soul



Figure 398: Closing Night (after Harvest Ritual); artwork with flame and flower offerings: a "shrine" signifying creative harvest as providing food for the soul

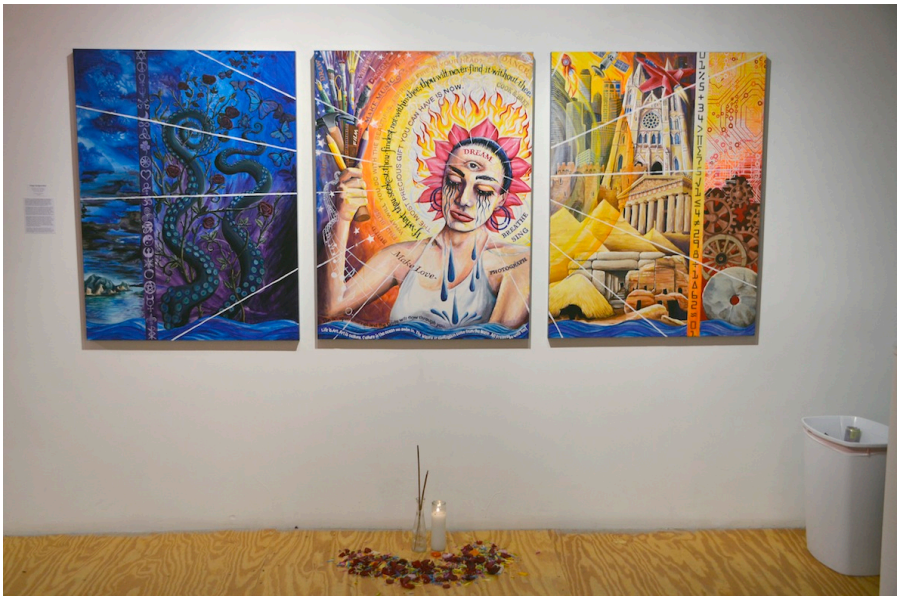


Figure 399 : Closing Night (after Harvest Ritual) ; artwork with flame and flower offerings: a "shrine" signifying creative harvest as providing food for the soul.

6.9.5. MOTHER-NIGHT – THE GODDESS IN WINTER, OPENING;PLUS CLOSING NIGHT WITH THE IDISI ,2016/7

‘’A few assorted pictures from the "Mother Night" opening and from the closing night. The Idisi, an innovative women's chorus lead by Dayna Jean Wolter, created sacred vibrational space with an immersive sonic performance, intended to formally bless and close the art and ritual space that had been consecrated to revealing and honoring the Divine Feminine throughout this exhibition.

(Mother Night 2016/7 MCPA Artists: Bonita Blumenauer, Helga Hedgewalker, Rmay Rivard, and Paul B. Rucker.) ‘’

(Minneapolis Collective of Pagan Artists, 2016/7)



Figure 400: opening night



Figure 401: Opening night



Figure 402: Opening Night



Figure 403 : Opening night



Figure 404: Opening Night-- Outdoor lights and fire pit



Figure 405: Members of The Idisi women's chorus in rehearsal for immersive sonic ritual performance-- closing event for "Mother Night"

6.9.5.1. MOTHER-NIGHT – THE GODDESS IN WINTER EXHIBITION , 2016/7

‘’ Hosted by Leaping Laughter Lodge of Minneapolis (a branch of the Ordo Templi Orientis, also known as the Order of Thelema), the MCPA exhibited "Mother Night: The Goddess in Winter" from December 17, 2016 - February 18, 2017. This show focused on the connection between the Divine Feminine in traditional northern European paganism (as seen through contemporary Midwestern eyes) and Winter Solstice (as well as Oimelc, the holiday of the Goddess/Saint Brigid, celebrated on or near Feb 1).

In collaboration with LLL, several special events were held concurrently with this exhibition: opening night with a Dark Goddess ball, a curated movie night, Thelemic rituals and lectures, a poetry slam, and a powerful "Immersive sonic ritual performance" by The Idisi to close. (Featured inseparatealbum.)

(Mother Night 2016/7 MCPA Artists: Bonita Blumenauer, Helga Hedgewalker, Rmay Rivard, and Paul B. Rucker.) ‘’

(Minneapolis Collective of Pagan Artists, 2016/7)



Figure 406: Mother Night: ‘’ The Goddess in Winter " postcard (front)

Mother Night: The Goddess in Winter

A SACRED FUSION OF ART, THEATRE AND SONG, THROUGH YULETIDE AND BEYOND

A collaboration between the Minneapolis Collective of Pagan Artists (MCPA) and the Leaping Laughter OTO Lodge

Leaping Laughter OTO Lodge
3107 California St. NE
Minneapolis, MN 55418

LeapingLaughter.org

Open to the Public:
Tuesdays 7:00–9:00 p.m.
Saturdays 6:30–11:00 p.m.

(sometimes Fridays or Sundays, check LLL website for calendar)

MCPA
MINNEAPOLIS COLLECTIVE OF PAGAN ARTISTS

Featured MCPA Artists:

- Bonita Blumenauer
- Helga Hedgewalker
- Rmay Rivard
- Paul B. Rucker

This winter, the MCPA honors the Divine Feminine. Mother Night ("*Modranicht*"), the first of the twelve nights of Yule, marks the time between the old year and the year to come, and venerates all ancestral Mothers (in Norse, the *dísir*– or the *idisi*–"the goddesses" or "the ladies"). The power of the Mothers renews the Sun in the darkest time of year.

"*Mother Night: the Goddess in Winter*" weaves the themes of myth, Goddess reverence, and creative renewal in the winter season, with an invitation to celebrate and connect with our matriarchal lineage. Libations and hearth-warming food, as well as an MCPA "gallery shop", will be offered during Opening and Closing nights. Other special events TBA during the exhibition schedule. (Go to **LeapingLaughter.org/calendar** or **facebook.com/MPLSCPA** for more.)

Opening Event: 7–11 p.m., Saturday, Dec. 17, 2016.

Ritual Theater Performance at 8:30 p.m.

"Mother Nearta and the Child of Promise"
A Winter-Solstice themed play based on ancient myths. Written and performed by MCPA members, Micheal Delving and others.

Closing Event: 7–11 p.m., Saturday, Feb. 18, 2017.

Immersive Sonic Ritual Performance by The Idisi at 8:30 p.m.

Lead by Dayna Jean Wolter, The Idisi are an innovative women's choir that creates sacred vibrational space imbued with powerful Goddess energy.



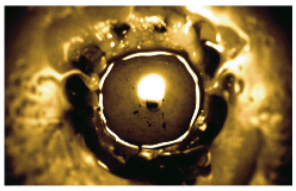
Helga Hedgewalker
Bear Mother Priestess



Rmay Rivard:
Mother Night



Rmay Rivard:
Disir Goddess of Dimensional Travel



Bonita Blumenauer
Eye of the Sun



Paul B. Rucker: *Mother Night And Sun Child*

Figure 407 : Mother Night: ‘’ The Goddess in Winter" postcard (back)



Figure 408: Left to Right: "Mother Night: The Goddess in Winter"-- curatorial statement at entrance in foyer , MCPA organization mission statement on entrance to sitting room

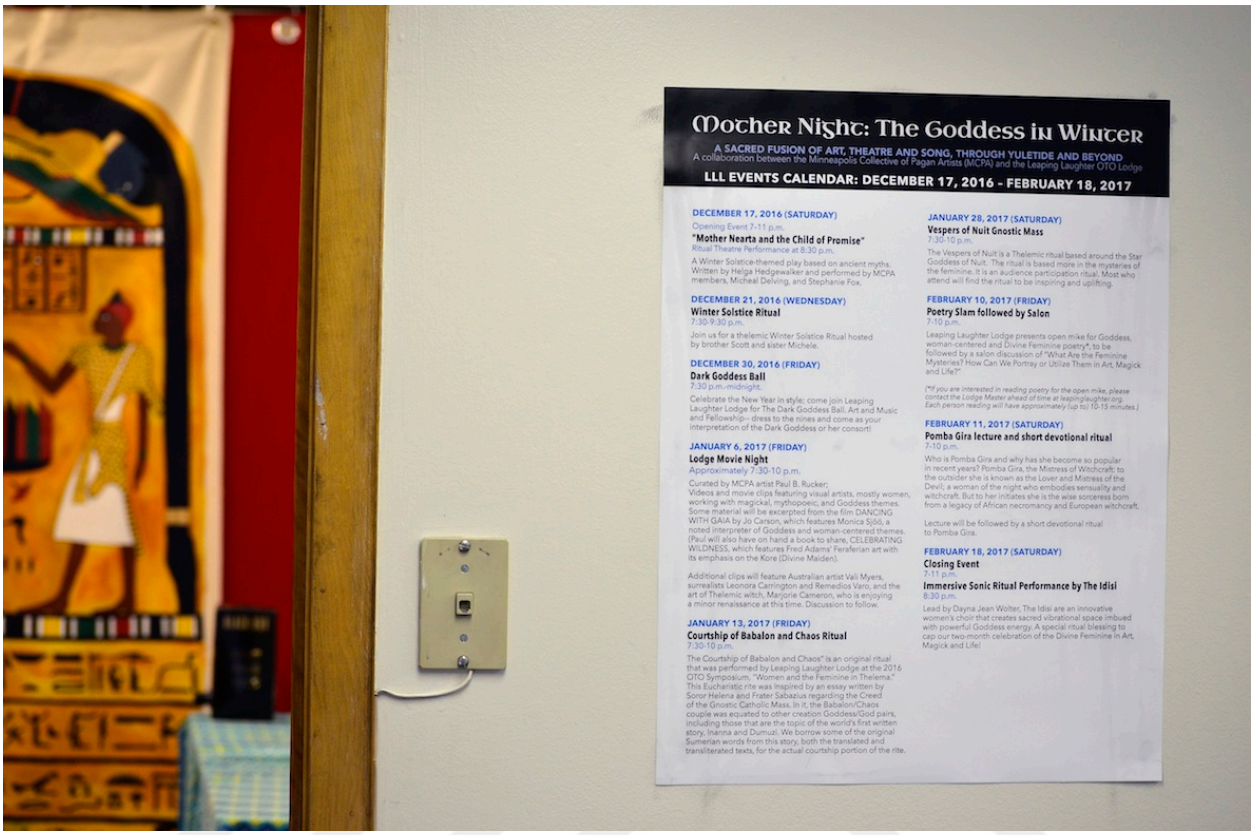


Figure 409: Left to Right: View through foyer door to sitting room ("Stele of Revealing") , "Mother Night" event schedule.



Figure 410 : Left to right : Leaping Laughter Lodge organization mission statement , Rivard, R., Disir-Goddess of Dimensional Travel , Collage / Mixed Media

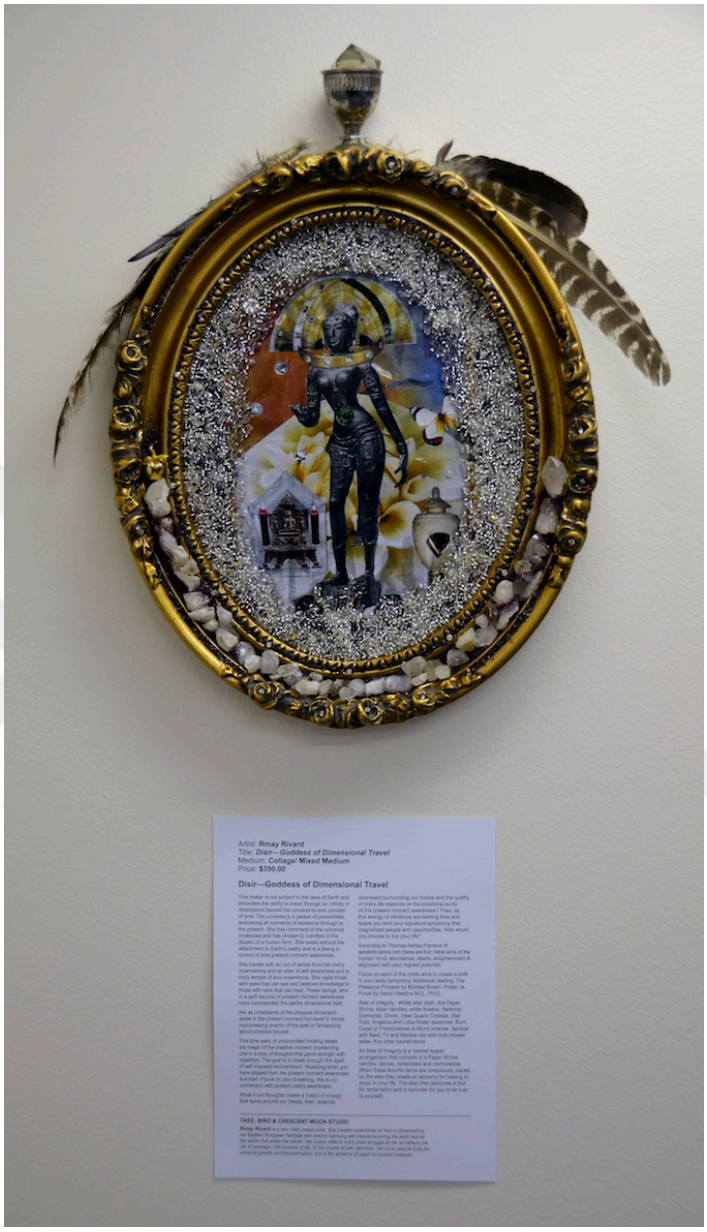


Figure 411: Rivard, R., Disir-Goddess of Dimensional Travel , Collage / Mixed Media



Figure 412: Blumenauer, B., 2016 , Forged , poured Iron Sculpture



Figure 413 : Blumenauer, B., 2016 , Forged , poured Iron Sculpture



Figure 414 : Rucker, P. B., 1997 , Grandmother By the Sea , Pen and ink on Paper

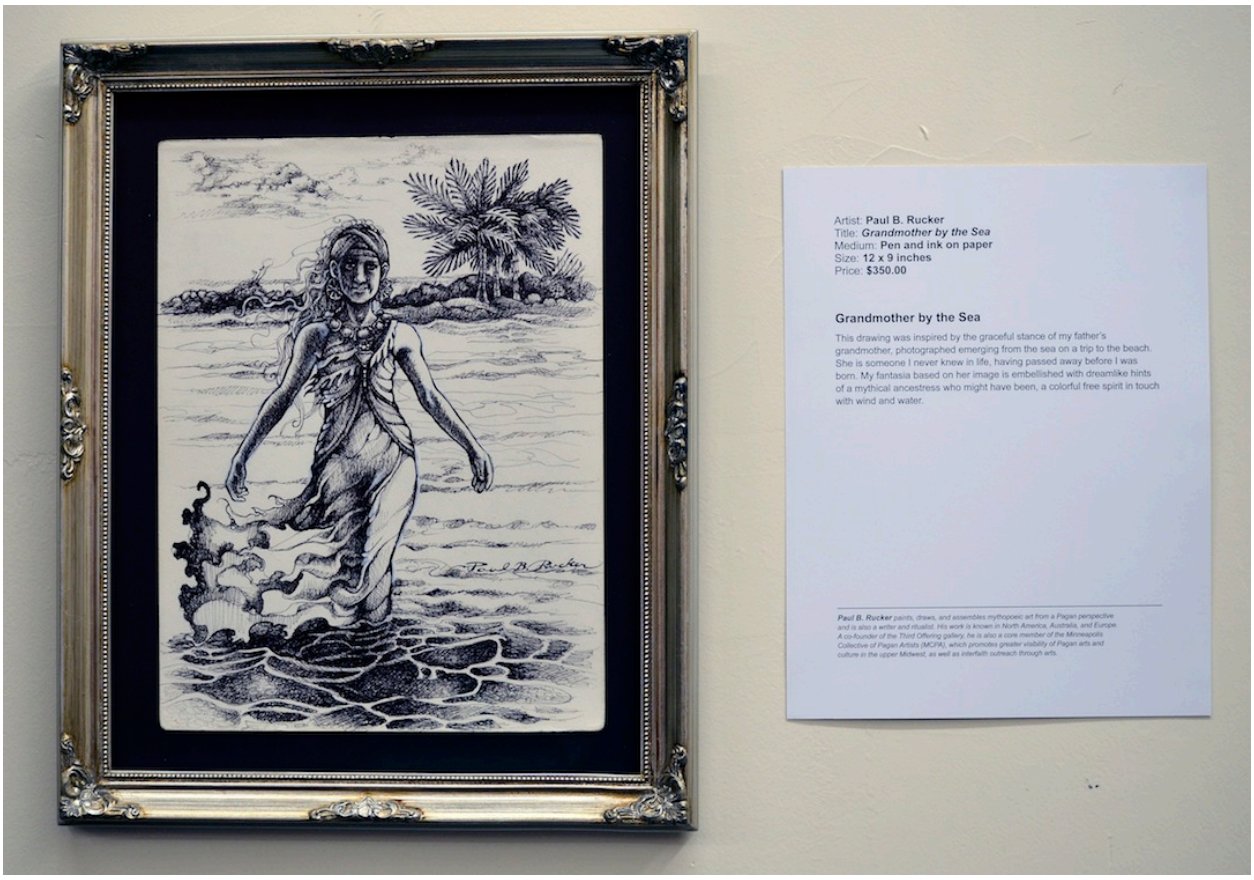


Figure 415: Figure : Rucker, P, B., 1997, Grandmother By the Sea , Pen and ink on Paper

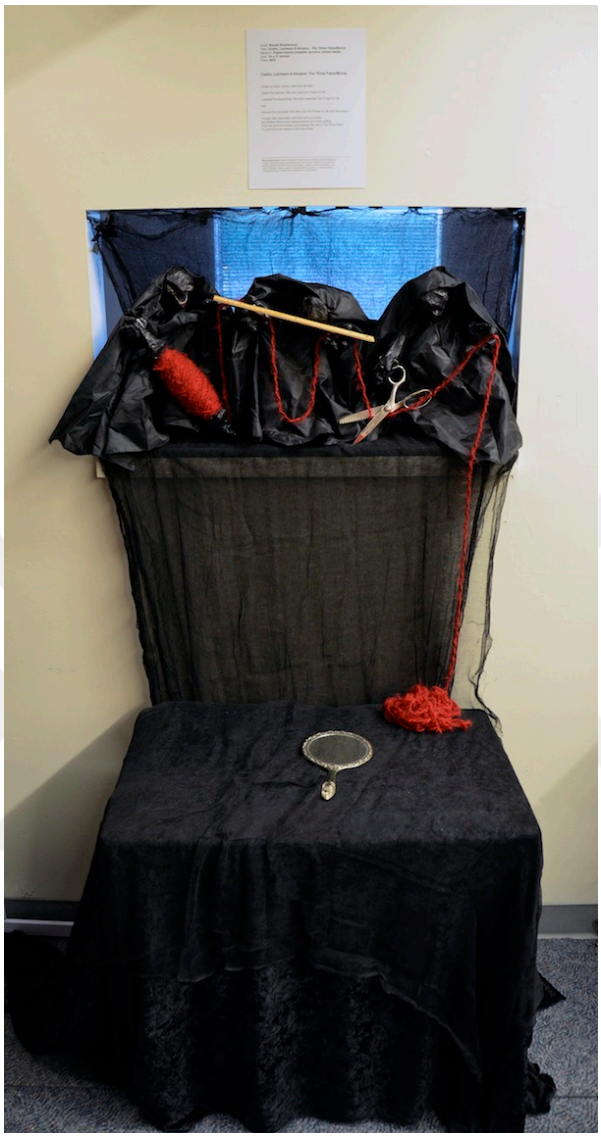


Figure 416: Blumenauer, B., Clotho, Lachesis and Atropos: The Three Fates / Morai , Papier-mâché puppets , acrylics, mixed media



Figure 417: Blumenauer, B., Clotho, Lachesis and Atropos: The Three Fates/Morai, Papier-mâché puppets, acrylics, mixed media



Figure 418: MCPA Gallery Shop



Figure 419: MCPA Gallery Shop



Figure 420: Right : Hedgewalker, H., 2014 , Bear mother, Acrylic on Canvas



Figure 421: Rucker, P, B., 2016, Ancient Mother (Nyx) , Papier-Mache, Acrylics, mixed media



Figure 422: Left to Right : Blumenauer, B., Fire Dance, Digital Photograph on Metal, Rucker, P, B., 2016, Ancient Mother (Nyx) , Papier-Mache , Acrylics , mixed media



Figure 423: Temple Room Left to Right : Blumenauer, B., Eye of the Sun, Digital Photograph on Wood Panel, Hedgewalker, H., 2013, Nuit: Queen of Heaven, Acrylic on Canvas, Rivard, R., A Light Goddess Awakens,Mixed media , Rucker, P, B., 1998, Yemaya, Acrylic on Unstrectched canvas , Rucker, P, B., 2015, Mother Night and the Sun Child, Acrylic on canvas



Figure 424: Blumenauer, B., The Cosmic Story Cauldron with The Dreamweaver papier-mache Puppets with Mixed Media



Figure 425 : Left to Right : Rucker, P, B., 2015, Mother Night and the Sun Child, Acrylic on canvas , Rivard, R., Modranigt—Mother Night Shrine , Collage / Mixed Media, Rucker, P, B., 2016, Sunna(Sister Sun) Papier-Mache, acrylics, Mixed media, Rucker, P, B., 2003, Green Sister, Acrylic on Canvas

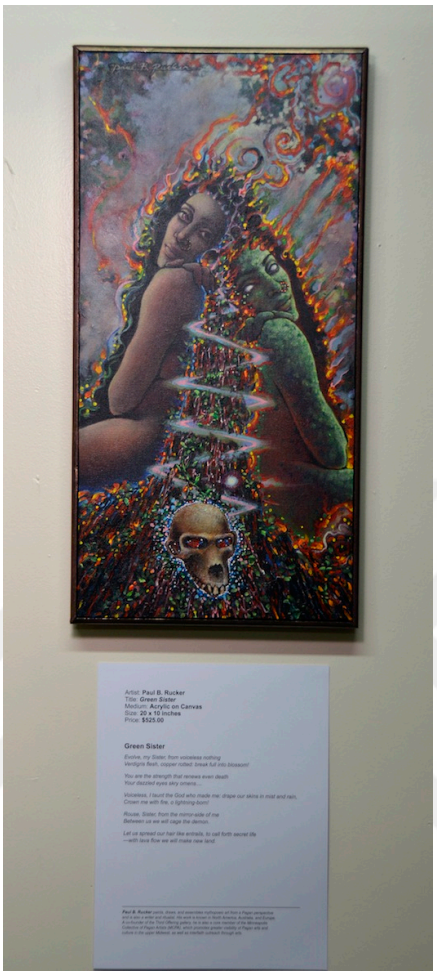


Figure 426: Rucker, P, B., 2003, Green Sister , Acrylic on Canvas



Figure 427 : Rucker, P, B., 2016, Sunna(Sister Sun) Papier-Mache, acrylics, Mixed media



Figure 428: Rivard, R., Modraniht—Mother Night Shrine , Collage / Mixed Media



Figure 429: Rucker, P, B., 2015, Mother Night and the Sun Child , Acrylic on Canvas



Figure 430: Rucker, P, B., 1998 , Yemaya , Acrylic on unstretched canvas



Figure 431: Rivard, R., A Light Goddess Awakens , Mixed Media



Figure 432: Hedgewalker, H., 2013 , Nuit : Queen of Heaven , Acrylic on Canvas

6.9.6. THE CREATIVE FIRE : ILLUMINATIONS OF BEING, 2022

''Helga Hedgewalker, Paul B. Rucker and Roger Williamson will present paintings and mixed media interpretations of the mythic symbolism of fire. From the inner fire of vision to the spark of life itself, The Creative Fire explores Fire as a transformative metaphor. The Creative Fire opens Saturday, November 5, from 6-10 p.m. with live music from The Women's Drum Center. (https://womensdrumcenter.org/) Exhibition will be open for public viewing Saturdays and Sundays through November 26. (Visit website for viewings by appointment.)Closing night will be Saturday, November 26 from 6-10 p.m. featuring a special music performance by Jason Kesselring, Comets ov Cupid. ''

(Artspace Jason Flats, 2022).

These photos, that are being given, were taken at the Opening-Night Celebration belonging to The Creative Fire : Illuminations of Being exhibition.The photos were being gotten from Helga Hedgewalker's personal social media account with her permission. The official catalog of the exhibition is found in the Attachments section, and the catalog has been shared by Helga Hedgewalker's confirmation.



Figure 433 :Hedgewalker, H., 2022 , The Opening-Night Celebration



Figure 434 :Hedgewalker,H., 2022 , The Opening-Night Celebration



Figure 435 : Hedgewalker, H., 2022 , The Opening-Night Celebration



Figure 436: Hedgewalker,H., 2022 , The Opening-Night Celebration



Figure 437: Hedgewalker, H., 2022 , The Opening-Night Celebration.facebook.



Figure 438 : Hedgewalker,H., 2022 , The Opening-Night Celebration



Figure 439: Hedgewalker,H., 2022 , The Opening-Night Celebration



Figure 440 : Hedgewalker, H., 2022 , The Opening-Night Celebration

CONCLUSION

In the light of all data obtained, It is said that Paganism has had the long term history, that had existed before B.C. After Christianity had been accepted by the most of people, the population, who had desired keeping on believe “the old ways” , which had had a frame before Christianity, was began to be seen dissimilar. Their religious difference was found a name as “Paganus”, which meant “People live out of the City”. With this way, Paganism, as description, that has been affected to the whole artistic and cultural structure of all world, firstly was born and defined by the social order in the 4th Century.

Even though there were the differences in the society between two populations defined as being distinct under the headline of religion, both showed the huge evolution in their own perspectives laying through the cultural and Artistic acts, that would be visible in the further ages, but mostly in the periods belonging to Renaissance, Declaration of Independence of America, and the Contemporary Era. Especially, with the effection of Enlightenment in Europe, both religions began to have the collective harmony at Art works, placed to the huge public areas and cities’ centers, and it is clearly visible that Paganism began to more visible; moreover, celebrated by the way of Artistic diversity called as the memorials, Paintings, Center’s fountains, the other architectural facade decorations.

By the Declaration of Independence in U.S.A., the structure of the city's important buildings was designed with the unique architecture inspired by Roman temples. During decision point, focused on architectural elements, Thomas Jefferson and Juries played major and main roles to create the Capital state identity.

By looking at the state buildings, that have still been used by President and the Government's departments, it would be true to say that the America was established with the intense Pagan Artistic-architecture.

Even though the written sources emphasize that Native Americans had their own religion rather than Paganism, When America was discovered by Columbus, Europeans had trouble to understand Native's Religion and their bond with the Nature. Natives had different types of faith, that Europeans could not easily define. Even though Paganism and Native American Religion is being defined "Different", both groups of people easily matched with each other under the discovery of America done by Columbus.

So, It could say that Paganism was come to America with population, which set foot to the land later, and the journey of Paganism came to life by people, who were officially Pagan and arrived to America. Furthermore, this landscape intensely was supported with the Independence of America by Artistic buildings, having mythological details.

In America, after 1776, the mythological god & goddesses' statues have been begun to be placed to the most of important state buildings' tops, or they carved into the architectures being connected with stairs, beams, ceilings, columns etc. Primarily in Washington D.C., the states have been serving the rich heritage the about memorials or statues, that mostly are referred to Greek Myth, and all have still opened to the public. The general landscape of America could be defined as it has been reflected ''Alive Pagan Art''.

Withal the inspiring atmosphere of 19th Century, the new ideologies begun to exist. So, the intense demand of researching about dynes begun to be visible in the social circle. Paganism mostly had positive acceptance linked with the aura of Enlightenment and Romanticism. So, within these following periods, the new 2 Religions, that still have been defined as Neopaganism and Wicca, were born and they were spread to America. Hereby this way, in 1960s, America was introduced with Neopaganism. Since those dates, Neopaganism has still been alive in the United States of America and it has been continuing to grow day by day. Neopagan population in America has the unifying function, that has had a role as certain bridge between '' the old ways'' and Contemporary Societies. In addition to these; while Neopaganism and Wicca was being existed in the the new area of 19th century from the Europe to America, Dievturiba music was founded in 1930s. It could be said that Neopagan music was born in the European Country under the principle of the different art branch, in fact it was intensely efficacious to create the new musical components in its own structure. So, It shows that neopaganism had come into the being actively in every branch of art, and it still has been continuing to be the huge part of Art in its own unique frame.

According to researches, personal conversations and interviews supporting this thesis, it might say that U.S. Neo-Pagan population mostly is being consisted of creative people, who are active in their art branches. They generally are interested with every type of art (Literature, Music, Painting, Dance etc.) and the intense cultural events besides their occupations. Their community devotions are strong, and their arts have continuity. Their art works are focused on their Spirituality and Pagan Gods & Goddesses and Pagan altars. They as artists, have expressive and free tones to emphasize their spiritual intensity and mental perception. They feed from the differences and

celebrate them. There are the unique colorful figures in every field of their arts and metaphors that refer to their religious beliefs.

Today, still Neopagan artists are dealing with Art. Although their exhibitions are open to the participation of everyone, they are open to all kinds of communication related to art. They continue to nurture Neopagan art and American Art history in general context with their inspiring and multidirectional Art works in the border lines of U.S.A.

In addition to all these informations; still the most of pagan paintings, that had been formed during the years, containing Renaissance and Enlightenment periods in Europe, have been still kept in the collections of MET, which has been known as the Metropolitan Museum of Art in New York City.

As a result; this project is based on to focus to Neopagan art, that feeds from the cultural- religional landscape of the centuries, laying through the present day. The document is shaped by the official resources, interviews and exhibitions' images, that show the real frame of Neopagan population and their artistic avenues. Although a single document has been created that collects all the pagan and neopagan data that has existed until now, neopagan art still exists actively. Therefore, this document only describes the journey of the cultural, religious and artistic perspective from the past to the present and will provide deep resources under one title for anyone, who wants to work on this subject from now on.

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APPENDIX 1 :

THE INTERVIEW WITH HELGA HEDGEWALKER ABOUT

NEOPAGANISM AND NEOPAGAN ART

1.According to the written resources, Pagans do not particularly tend to spread their religion. That's why, How did you become personally acquainted with Paganism? For further clarification, did you choose to be pagan on your own or did you already come from a Pagan family?

Helga : I did not grow-up as a Pagan. My family were strict German-Catholics, originally from farm-country of the Central-Minnesota Prairie.As such, my first religious leanings were towards praying the rosary, observing Advent and Lent, things like that. After my First Communion some of the boys my age started training to become "Altar Boys"— up in front of the people, helping the Priests with mass. I wanted to do that too! I remember being so upset when I was told "No. Only boys can do this, you're not allowed." When I asked "Why?" I remember being told it was because I didn't have a penis. Jesus had one. Boys each have one. I DID NOT.

I couldn't figure out why in the world that would matter when all they did was hold a cup or a plate of cookies for the Priest. It was the start of a lot of simple questions that the Catholic Church could not answer to my satisfaction.

At the same time, I can remember always having an intense love of all things magic as a kid. I would spend hours and hours pretending to "ride around" on a broom, talk to invisible fairy-friends, make disgusting potions out of all kinds of weird things, draw fantastical creatures, design

Halloween costumes all year-round. It never occurred to me that those things were “Witchy”. I just thought I was being creative.

It wasn’t until after my first year of art school (age 19) that a former high-school friend sent me a copy of Starhawk’s “Spiral Dance”. It was my first book on Paganism, and within a few pages I knew I found what I had somehow always been looking for, something I believed deep down, but didn’t have the words for. Like a bolt out-of-the-blue, I suddenly knew WHY I kept making paintings of the full moon. And for the first-time in my life, I had a word for the figures in my art: “GODDESS”. I have been a Proud Pagan, Priestess and a Witch ever since.

2. Could you share that what the most inspiring aspect of Paganism is for you ?

Helga : I don’t know how many people realize that Paganism can be an extremely small and intimate religion. By that I mean our Gods are not all-knowing, all-powerful, or even infallible. They are manifestations of the natural world that humans have anthropomorphized and poured their collective energy into. Our Gods exist in relationship to us and we to them.

One of the most amazing feelings I have ever been privileged to experience is being able to “Draw Down” the Goddess. It involves entering a trance-state and inviting the energy/spirit of a deity into my body so she can see through my eyes, move through my body, and speak through me to those present. In return, I get to experience a small portion of the infinite light that is the realm of the Gods. Sometimes it feels like a great-wheel turning of galaxies or the growing of billion plants at once. Sometimes it is all of time and space—weaving intricately colorful patterns beyond

description. Sometimes it is a bottle of stars that fills my chest. Once it was an ancient clay-pot full of roots and spider-webs, that in some reality forms all of our bones.
It is these “draw-downs”, either within myself or in the presence of another person doing-it, that has inspired most of my art.Plus, there is nothing quite like getting to talk directly face-to-face, one-on-one, in-person, with a being of that much love, power and wisdom.

3. Most of Pagan people generally are interested with different kinds of Art branches as writing books,painting,designing objects.At that point,You are fully connected with these categories as writer, painter even the co-owner of Sprit Parlour.Do you consider that Spiritual Journey inside Paganism triggers to the creativity?

Helga : Yes. I am lucky to belong to a Coven that encourages every member to work at “Creating Pagan Culture”. All our celebrations include singing, dancing, lots of home-cooked seasonal foods, and seasonal decorations. Everyone in the group has different talents. Many have terrible singing voices, some cannot dance. But we sing and move with enthusiasm anyways. Those who can come up with new ideas are encouraged to write new rituals or new songs or teach others. It’s an environment that makes me want to keep learning and improving.

4. As a Pagan, Could you describe both Paganism and your art in your own sentences?

Helga : I am only speaking for myself here—I believe that all things in nature have cycles, beginnings, middles, ends, new beginnings, etc. This leads me to also believe in reincarnation. As such, I feel like I have been a pagan for countless lifetimes before; and probably even a Priestess

many times before. But here and now—I have chosen to make art my life purpose for this lifetime. Yet, serving the Gods seems to be a path my soul has chosen to follow for many, maybe all, of my lifetimes.

Because we live in an age with world-wide internet technology, I suspect this is my first time as a Priest or Priestess where I have access to knowledge about Gods and Goddess from every corner of the planet. It's amazing! There are so many projects to do and so little time!
Yet it all comes back to the cycles of nature in the universe and our common humanity. Trying to show that in a meaningful and beautiful way.

5. Is there any artist, whether pagan or not, whose technique you like or whose style you like? If there is, could you share the reason with us?

Helga : My favorite artist from the past was the Czech painter: Alphonse Mucha (1860-1939).
https://www.alfonsmucha.org/the-complete-works.html?pageno=2
His most famous works are paintings of classic Art Nouveau, with titles like: "The Moon", "Fruit", "Autumn", "Rose" and "Morning Star". They are absolute perfection in composition, use of line, and color. As a graphic designer, I love the way he incorporates type into his designs. But most of all, I adore the true BEAUTY of his work. Each of his women is a Goddess. Each Goddess is deeply beautiful. There is nothing that could be more pagan than that.

My favorite living artist is the British artist: Brian Froud
https://www.ferniebrae.com/brian-froud

I think he is absolutely amazing at painting what is true. Not fantasy art— but deeply true.

I'm sure that neither of these choices are very fashionable these days, but they are my favorites nonetheless.

6.How often do you form an Art work?

Helga : I generally do one or two major paintings per year.

7. Could you remember your first Art Work? What was about ?

Helga : I once saw a drawing of a clown that my Grandma saved from when I was only 3-years-old. It was anatomically correct and pretty-damn good! But no, I can't remember when I started making art. I've always made art. It's like asking if I remember when I started to breathe.

8. Could you remember when your first exhibition or showroom of your Art works was and where ? Do you generally prefer to work with curators for the concept of the exhibition area or the design is set up by you?

Helga : I once won an "honorable-mention" spot in a national photography competition exhibition, at the age of 8 or 9. I had a couple of small gallery shows in the 1990's. But I've only really pursued my painting career since 2015. My first "real" show was the "Doorways to the Underworld" exhibit

at Steven's Square Gallery that year. But I've been a professional graphic designer, illustrator, and artist for almost 40 years now.

https://helgahedgewalker.com/exhibition-news.

(I need to update my website to get more recent exhibitions on there!)

So far, the group I've exhibited with, we have always chosen a theme— and then we all come up with art to fit that theme for each show. We have not yet had a theme idea rejected by any of the galleries we've worked with. I like having a theme to work with. It gives me a starting point and some structure, but not so much that I feel trapped. Generally, these things get scheduled a couple of years out, so there's plenty of time.

9.Do you usually improvise while creating a work of art or do you have a draft in mind beforehand?

Helga : Now that I've sent you photos of my process, you see how painstakingly I stick to my sketch once I've got a sketch I'm happy with!

The improvising part comes during the sketching process. I didn't show you what a total mess that was. I try this and that and start over and over and over. Then I go get more photos and try this and that again! Then I scan all my bits into Photoshop and move them all around and around for hours and hours. Then I print it out and trace it to see if it's what I think I've got.

Then I send it to my art-partner, Paul, for his critique. He points out all the flaws in my design— and back I go to make more sketches. But don't worry, I do the same for his sketches too!

10.What is the emotion that causes you to paint?

Helga : Our Show opening on November 5th “The Creative Fire: Illuminations of Being” has an exhibition catalog that is hopefully going to press in the next couple of days. There is an essay on page 2 that talks about this. I will try and get it to you.

11.Is there any special technique that you've used in your artworks?

Helga : See question 9. I’ll just add that once I get to the actually painting, I like to achieve that “flow-state” where creating art becomes working in a trance, you lose all sense of time, and I just become an open channel where something flows through me.

12.Which types of paint do you use while painting?

Helga : I work in acrylic on gessoed panels. Lately, it’s been gessoed aluminum panels. My next set is for a show opening 1-year from now: 3 large paintings, 40 x 60 inches each wood panels. I am seriously thinking about buying a laser-cutter to make some bass-wood shapes that could be gessoed, painted, and attached to the art to make it more three-dimensional. I think that could be really cool, but I need to research it first…

13.You have generally the large Scale Artworks.Do you consider that the sizes are directly connected with art works’ message?

Helga : Yes, sort-of. Many years ago, I used to work very small; never anything over 9 x 12 inches. (I didn’t have studio space back then, so I always worked with small-things I could hold on my lap.)

I remember talking with Paul Rucker (now, my art partner—back then, close friend) about how nobody was taking my art seriously. He suggested that my work would never be considered by the art world or galleries as long as it was too small “to have presence on a wall”. We started talking about working together to achieve some art-world status. We wrote out a list of goals and divided things into achievable steps.

Step #1 was “make art at gallery or museum-wall size”.

Step #2 was “Make art worthy of being gallery or museum-wall sized” (Have a BIG IDEA!)

14.In your art works, the colors are too shining and you consubstantiate the different shades of colours.Do they get the symbol of the diversity belonging to Pagan population,and Positive aura?

Helga : That’s a lovely idea! I think it is certainly true of Paul’s art.

In my case, I have just always LOVED, LOVED, LOVED color.

If I see someone wearing a really bright scarf or something, I will just stare at them, drinking it in. I need to remind myself not to be rude and freak people out doing things like that…

It's very hard for me not to use lots of color; sometimes even when I originally set out to do something somber and monotone, it will turn out jewel-toned. I just can’t seem to help it.

15.In your artworks, figures often matching with Pagan belief, are evident.Could your paintings be called as "the way of showing respect towards what you are believing of’’?

Helga : Absolutely yes. My art and my life as a Pagan-Priestess are completely intertwined. I hope and believe the Gods speak through my images

‘’We are a collective of artists who work in a variety of media and styles with a shared spiritual philosophy. We are all Pagans and our artwork comes from that perspective. Pagans believe in many Gods and Goddesses, have a reverence for nature, and look to the Old Ways for inspiration and guidance while being mindful in today’s world.

To us making art is a way of connecting with and paying homage to the Divine. We are also interested in using our artwork to create further dialogue about contemporary Pagan culture with those who may not be familiar with this spiritual path.

Sharing our art in this manner can be seen as a form of Interfaith work and community connections can occur that otherwise may not. This dialogue is as important to us the physical work itself and we are interested in exhibiting our work in venues where this type of interaction is most likely to occur.”

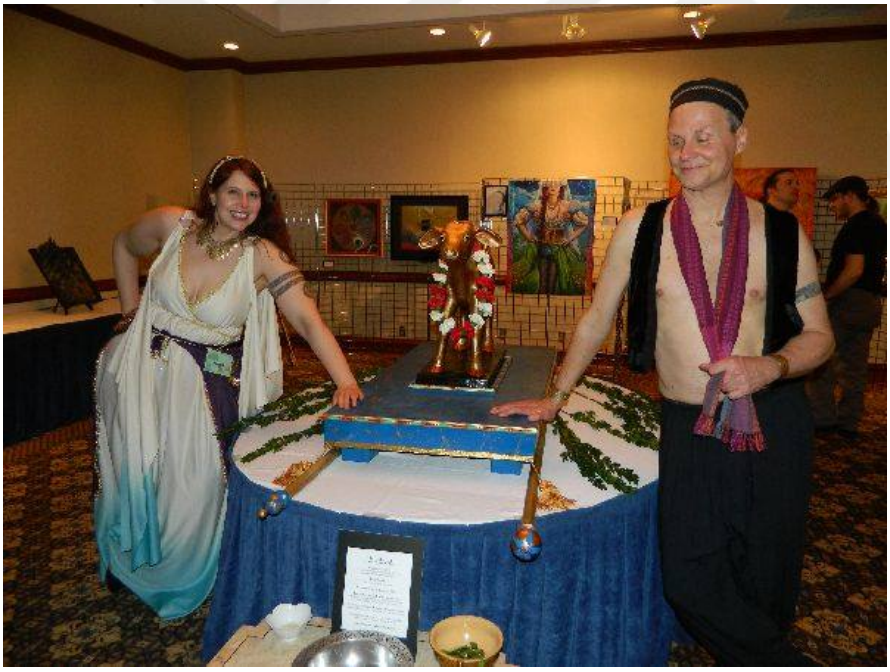
17.The text given above, taken from MCPA's (Minneapolis of collective Pagan artists) website and you are a founding member of MCPA. Could you give us more detail about how this idea was born with and how you and other pagan artists unified to establish this organization?
Helga : Oh my gosh, the quote above goes back to around 2013—so that feels like a long time ago. Paul, Roger and I are currently in the process of re-configuring our group as “Mythic Art Circle”. One problem is that the interfaith part of the above statement was a particularly strong agenda item of only one particular member who left our group about 5 years ago. The rest of us have nothing against being “interfaith”, but we found that it really took time and energy away from concentrating

on our own work and our own community. Also, Roger left the group for a few years because he was struggling with being identified as a "Pagan"; but now he still wants to show with us because all of our work is so similarly "Mythic".

As far as how we all got started together, I think many of the original group met by showing at the Paganicon's Third Offering Art Gallery in March of 2013. As far as I know, it was the first-time a large-scale venue (Twin Cities Pagan Pride Convention) had set aside an entire ballroom for an entire weekend for the purpose of displaying local pagan art. Originally, the convention's board of directors were very skeptical that anyone would bother looking at art. In 2012 they gave Paul and I a hotel room for 2 hours (see first photo below), the next year—we got a bigger room for the weekend (see 2nd photo showing an installation of a shrine we dedicated to the "Gods of Light & Shadows"), and by 2014 they were dedicating an entire ballroom to art every year! (2014 photo shows center altar shrine with sculpture of "The Golden Calf" by myself and Steven Posch—which we took on procession while singing and dancing through the entire hotel. It was epic!)
Originally, the Paganicon Board had to be talked-into allowing us use of "an expensive room" for the weekend. But it has become one of the main draws of attendees to the Convention every year. They now proudly advertise the Third Offering Art Gallery as one of their main features that brings in guest artists from around the United States and visitors internationally!







Anyhow, that is how several of the early member of the MCPA first connected. Although Paul and I have been art-partners since before those days.

18. What is the exact meaning of "Collective'' inside MCPA?

Helga : Originally, we were a group of artists that could came together in common purpose—to work towards having group gallery exhibitions—to elevate the career and standing of all the members, and Pagan-art as a genre. Actually, we were successful with that goal in our first few years. We had two major gallery shows, a handful of smaller exhibitions, and several "pop-up" vending opportunities where we worked together to help each other. Of course, all groups go through cycles. Eventually, some members burned-out from the stress, some moved away to distant cities, and others decided to go in different directions. Eventually, the group came down to just Paul and me again.

19. Is MCPA focused on only Pagan artists located in Minneapolis?, or might outsider Pagan artists get part in this structure? Originally, all the members DID live and work in Minneapolis. But now that we are "Mythic Art Circle" it doesn't matter anymore whether someone lives in Minneapolis or not.

Helga : As MCPA artists, How often do you organize exhibitions? We try to do approximately one big show per year. Of course, the COVID pandemic really ruined a lot of plans we had for 2020-2021. But it's all working itself out now.

20. Each exhibition has different headline so how do you decide the concept and artworks that will be shown?

Helga : We all sit around a table and "brainstorm" theme ideas. We talk about what art we're working on, what we want to be working on, what everyone's art has in common this year (or next year), and what sounds catchy and interesting.

21. As MCPA artists, do you sell your artworks that shown in exhibitions? And are they open to everyone's purchasing?

Helga : Yes, for the most part. It's very exciting to sell an original.

22.Have you (as MCPA artists) worked with Curators for the concept of the your exhibitions or the exhibition area's design totally is made up by you?

Helga : So far, we have always submitted proposals to gallery curators for them to accept or reject. They generally include: the show title, a curatorial statement, some sample finished art, some proposed sketches of art we will do for the show, a listing of events we will plan (for example: opening-night party, guest speakers on a certain related topic, interactive ritual theatre, closing-night party), and bios of each artist involved. Then if our proposal is accepted, we negotiate with the gallery to schedule the appropriate amount of gallery time, a promotions budget and timeline, and other details which get put into a contract.

23.For the recently times, Do MCPA artists plan to create an exhibition? If it is possible, What will it be about?

Helga : Our next show is scheduled to open next November, 2023 at the Vine Arts Center in South Minneapolis. It will be titled: "Mythic Dreaming: Encounters with Love and Death" I have just about 9 months to finish three 60 x 40 inch paintings I am calling my "Sleeping Beauties Series" that I've promised for that show.

Oi! No rest for me!... (Fortunately, the sketches are done, I just need to paint and paint and paint to get them done in time for scanning, printing, framing, etc. before the show).

24.Your painting named as Unicorn Art is shown at the Jackson Flats Art Space in Minneapolis for the long time. Could you speak of the story of the painting?

Helga : I'm not exactly sure which painting you are talking about here. But Paul and I have both participated in a show called the "Unicorn Art Show" that happens every year at Jackson Flats Art Space. It's put on by a group called the "Otherworldly Arts Collective". This same group also does a yearly show called "Gods & Monsters". They're open to all art that's fantasy, Gothic, Sci-Fi, Horror, or just plain weird. Pagan-art kinda fits in with them, depending on the piece in question.

25. You have finished '' Amaterasu' painting yet. This is too fresh Art work. It was done by you with the desire of the customer who saw your paintings in the exhibition. How did you design the landscape or vision that she ordered? Was it hard to made up the space to create her demands fitted into the Art work?

In this particular case, the client was extremely easy to work with. She told me up-front the things she wanted in her painting:

1. The Goddess Amaterasu
2. A Three-legged Crow
3. The "Heavenly Sword of Gathering Clouds"
4. The Curved-beads necklace of Imperial Japan
5. A mirror
6. 30 inches wide x 20 inches high finished size

…and she left the rest up to me.

I ended-up not getting the mirror into the final composition; and she was okay with that. She was very happy to let me be the expert. I've had previous clients who want to micro-manage everything, and in the end—those jobs are not worth the aggravation. But for this painting, we both ended-up very happy with the final result.

26. Would you personally prefer to sell your own artworks?

Sure. That would open-up room in my house for new works.

27.Is there any space that you've stored your Art works?

No, just my home.

28. Is there any your Art work that is still being exhibited in any kind of exhibition area or gallery? If it is, could you share with us its name and location?

I have two paintings on display in the permanent collection as a requested donation to the Raymond Buckland Museum of Witchcraft in Cleveland, Ohio. (See below for scans of the paintings I had made before I sent them off).

The museum specifically requested art that was relatively small: (these are 30 x 12 inches each), very "Witchy", and showed our God and our Goddess. I just happened to have something that met their needs. Furthermore, they were thrilled to learn that I had personally worked with Ray Buckland back in the 1990's when I was a book-designer at Llewellyn Publishing, and I have a

Priestess lineage that traces back to him and his wife, Rosemary. I plan to drive out to Ohio and visit the Buckland Museum in person someday in the next few years.

https://bucklandmuseum.org/



29. Would you prefer to visit often to the most known Art Galleries/Museums at the other states like NY, Boston, LA and the regions out of the USA? If you do, Which ones are your favorite and why?

When I lived in New York, I went to the Metropolitan Museum of Art ("The Met") nearly every weekend. Now that I live in Minneapolis, my two favorites are the Minneapolis Institute of Arts ("The Mia" https://new.artsmia.org/) and The Museum of Russian Art ("TMORA" https://tmora.org/), which is near my old house. They all have fabulous collections of ancient art,

multi-cultural works, and pieces ranging from the Renaissance to Pre-Raphaelite, Art Nuevo and Art-Deco. As a matter of fact, the Mia is currently showing an exhibition of Botticelli works from the Uffizi. He has always been one of my favorites-- I can't wait to see it!

If I happen to be in another city, like Chicago, I will go see their big art museum. But I don't travel as much as I would like to.

What I am not personally fond-of, is most abstract, modern, or post-modern works. Some of it is wonderful; but generally, I find most modern and contemporary art to be empty, pretentious, and meaningless. This put me at odds with most of my professors when I attended art school, and it certainly is at odds with most of my graphic-designer peers. Being into ancient or "vintage" art and not modern art has always been extremely un-cool.

30. As Pagan Artist, What is the significant for you in the Art works (Either Pagan or Non-Pagan) ? How do you evaluate to the Art work ?

One of the things I find so remarkable about ancient artifacts (from any indigenous culture on Earth), is that nearly everything—from fabric-patterns to the most mundane bit of pottery, to frescos or mosaics on a palace wall—were crafted with beauty and care. It seems like every line, shape and color had a symbolic meaning connected to plants, animals, the seasons, the sky, the fertility of the land, and/or the Gods. There was no separation between art, craft, beauty, theology and "meaning". They were all intertwined. For me, art and religion are one. I evaluate them by how much beauty and wonder they contain. "Does it stir awe in me?" Is the most relevant question.

Here is one of my favorite examples. About 10 years ago, The Museum of Russian Art in Minneapolis featured a large exhibit of artifacts from the Trypillian Culture of Eastern Ukraine. One of my coven-mates and I spent hours and hours looking at everything. We went back three different times to see more. The more we looked, the more pagan-symbols we found. It was all subtle. But if you know basic visual symbolic-language, it's there to be read, even after 5,000+ years! (If you go to this page and scroll down, you will see a sampling of similar pieces: https://en.wikipedia.org/wiki/Cucuteni%E2%80%93Trypillia_culture.)

My husband and I have had similar experiences during travels to Mexico, when looking at the Aztec or Mayan art.

31. Do you have any motto giving you inspiration, feeding you like an artist, in your personal life?

It's not a motto per-se, but Doreen Valiente's "Charge of The Goddess" is a foundational North-star in my life. There are many passages that I recite daily.

https://www.doreenvaliente.com/doreen-valiente-Doreen_Valiente_Poetry-11.php

32. As conclusion, Is there anything you want to share or say about Neopaganism in American Art?

The one topic we have not yet covered is the Pagan-relationship to local community, our "tribe" and our land.

In the U.S.A., those of us who are not Native-Americans, are a people of diaspora—immigration. As a result, Americans tend to have "no roots", no place where we belong, no connection to the land. On the whole, we are an empty consumer culture that seems lost in a reality-t.v. wasteland. Whenever I meet new "seekers", they tend to be young people, looking to fill that giant void…with something…that makes us/them feel connected to the earth, our ancestors, and a community.

Here in Minneapolis/St. Paul, Minnesota, we are lucky to be situated at the confluence of the Mighty Mississippi and Minnesota Rivers—an extremely sacred place to the Lakota, Dakota and Ojibwe Tribes that once lived here. Now, the local witches have nicknamed this area "Paganistan", and many have developed relationships with the Native Tribes. We co-exist, and we each develop relationships with and try to give honor to the local land spirits—in our own culturally appropriate ways.

Most Pagans in this region are descended from Scandinavians or Germans. Therefore, the Norse traditions are extremely popular here, and the foods of Northern-Europe are a near-requirement for any seasonal celebration pot-luck feast.

Similarly, my coven puts lots of time and effort into collecting traditional folksongs about the seasons—and we sing them with gusto every chance we get. Several of my coven-mates are also professional or semi-pro dancers, and others are writers or musicians. If you add ritual into the mix (which of course, is what we do!), you've got ALL the arts covered: theatre, costuming/fashion, cooking, baking, music, dance, poetry, and visual arts in the form of crafting tools and other ritual items. So, being a pagan is a profoundly creative path.

In its best form, the Paganism of Paganistan is a creative path that binds community together with joyful shared experiences. We are building a “pagan-culture” that honors each person’s unique contributions.

APPENDIX 2:

THE INTERVIEW WITH PAUL B. RUCKER ABOUT NEOPAGANISM AND NEOPAGAN ART

The answers of questions, that constitute the main content of the interview, were answered by Paul B. Rucker inside the long- revealing text format. The text is being given following page under the interview.

1. According to the written resources, Pagans do not particularly tend to spread their religion. That's why, How did you become personally acquainted with Paganism? For further clarification, did you choose to be pagan on your own or did you already come from a Pagan family?

2. Could you share that what the most inspiring aspect of Paganism is for you ?

3. Most of Pagan people generally are interested with different kinds of Art branches as writing books,painting,designing objects. Do you consider that Spiritual Journey inside Paganism triggers to the creativity?

4. As a Pagan, Could you describe both Paganism and your art by your own sentences?

5. Is there any artist, whether pagan or not, whose technique you like or whose style you like? If there is, could you share the reason with us?

6. How often do you form an Art work?

7. Have you ever remember your first Art Work? What was about ?

8. Could you remember when your first exhibition or showroom of your Art works was and where ? Do you generally prefer to work with curators for the concept of the exhibition area or the design is set up by you?

9. Do you usually improvise while creating a work of art or do you have a draft in mind beforehand?

10. What is the emotion that causes you to paint/ form an Art Work?

11. Is there any special technique that you've used in your artworks?

12. Which types of paint/ material do you use in your Art Works?

13.Which sizes do you generally use in your Art Works?

14. Could you give us the brief information about your last Art Work? What is the story behind? And Is it being shown in somewhere for now or was it shown?

15. Is there any your Art work that is still being exhibited in any kind of exhibition area or gallery? If it is, could you share with us its name and location?

16. Would you personally prefer to sell your own artworks? And are they open to everyone's purchasing?

17. Is there any space that you've stored your Art works?

18. Do you have network with the other Pagan artists? How often do you visit each other's exhibitions/Conferences?

19. Would you prefer to visit often to the most known Art Galleries/Museums at the other states like NY, Boston, LA and the regions out of the USA? If you do, Which ones are your favourite and why?

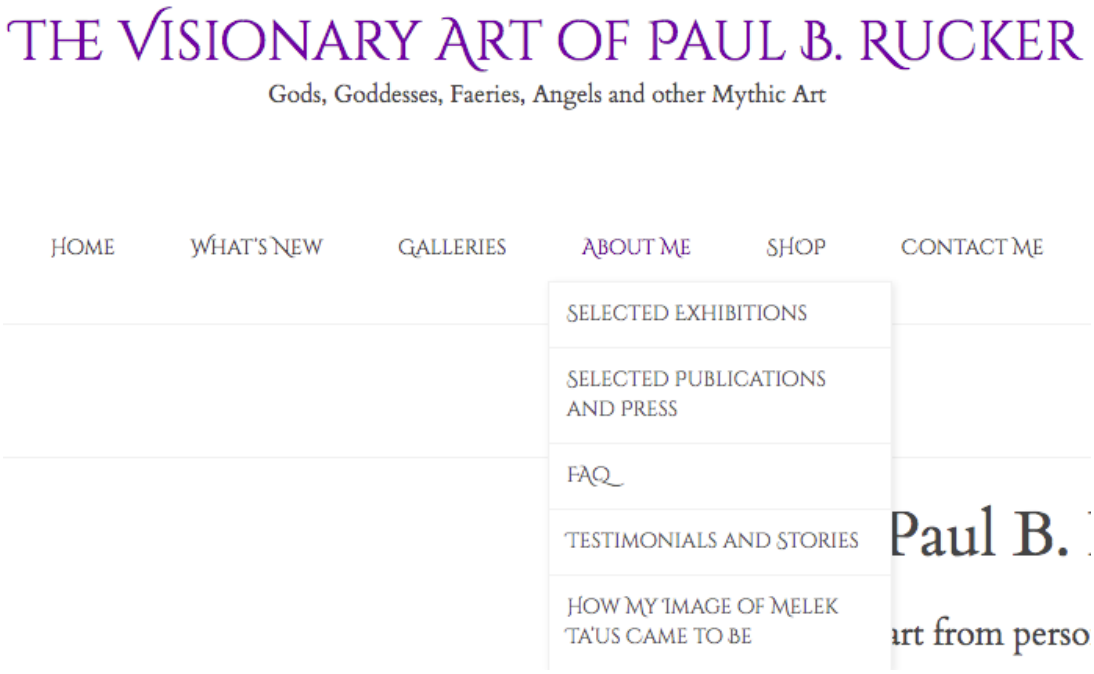
20. As Pagan Artist, What is the significant for you in the Art works (Either Pagan or Non-Pagan) ? How do you evaluate the Art work ?

21. Do you have any motto giving you inspiration,feeding you like an artist, in your personal life?

22. As conclusion, Is there anything you want to share or say about Neopaganism in American Art?

‘’I am primarily a painter (acrylic, though I have experience with oils and watercolor), but I also draw (pencil, pen and ink, mixed media), and have worked with sculpture, costuming, assemblage and painting on bone. I've done theatrical props and backdrops and had my work involved in multimedia presentations. I have also worked with makeup, photography and digital manipulation to create what I call "camera paintings". And I have created, participated in, and directed rituals, which subsume many different art forms but which in themselves are "social architecture" (as per Langer)-- an art of creating sacred space, and "virtual ethnic domain."

(https://paulruckerart.com/about-me/-- also see the drop down sections as in this image)



I create work as small as a few inches across, and my biggest work to date was about 20' long (a mural on canvas for a shop called The Gryphon's Nest in New Orleans, when I lived there).

I am pretty inspiration-driven, ebb and flow. Often I have several paintings and/or drawings going at once, but I also have fallow periods where I am not working on very much outer work. Generally those are times when I am reflecting on experiences and trying to sense what new kinds of works I want to embark on. They need to be emotionally meaningful to me; so that the work of making them becomes a journey to some new understanding. In recent years I have been specifically wanting to move away from art that is deliberately iconic-- meaning a facing-outward representation of specific and known deities-- and toward work that is more ambiguous but still charged with spiritual or metaphysical intention, yet capable of multiple forms of engagement and interpretation.

Sometimes I have an actual dream or a vision that needs to take form by being embodied in an art form. Both my "Eros" and my "Melek Ta'us" fit that category.

https://paulruckerart.com/galleries/traditional-paintings/gods/eros/

https://paulruckerart.com/galleries/traditional-paintings/faeries-and-angels/melek-taus/

(This page has more info on how this specific image was created and is another place where you can get an idea of my process when it is a visionary journey where I have little to go on, and yet am compelled to create a fully realized image in order to render the "signficant form" of the intense emotion that inspired it to begin with: https://paulruckerart.com/about-me/how-my-image-of-melek-taus-came-to-be/)

Sometimes I am inspired by ritual-- for example, my painting of "Brigid" began when I saw my very first (and still best) "drawing down of the Goddess" experience in a public Imbolc (Candlemas, Feb 1) ritual in 1988. All day long in class the next day, instead of taking notes, I worked on a drawing that captured what this epiphany of the goddess felt like to me, and a couple of years later that became the draft for a painting.

https://paulruckerart.com/galleries/traditional-paintings/goddesses/brigid/

There is generally some kind of sketch or preparatory work to explore the idea-- how to compose it, how to render it, will certain colors work for this, etc. However, the "Gremlin Fugue" is an exception. This is from a period when I was experimenting in frottage, where you spill or pour paint onto a support (a working surface, like canvas or paper) and then tease out images based on what you see. So this is a rarer example of an image created without much premeditation.

https://paulruckerart.com/galleries/traditional-paintings/fantasia/gremlin-fugue/

Two more recent works were inspired by a need to convey an important (emotionally charged) idea from the context of "Old Craft" Witchcraft. One is "Witchfire" and the other is "Remembering the God". I will send those with texts in a separate email because I don't have separate links for these on my website right now.

I also have artwork that was created specifically for, and to promote, public rituals back in 2011. I will send those plus texts separately as well because again, the texts are not on my site.

All of these above examples are specific cases of how my experience in the Pagan world has actively influenced my artistic creation.

These two sculptural/assemblage works were done in 2014 and 2016 and were inspired by key ideas in modern Witchcraft.



Witchfire (2014)

Witchfire is a sculptural interpretation of the Old Craft symbol of the flame above the (antlered) skull. Elder and man-in-black Steven Posch writes of Continental Witchcraft trials in which French witches stated that the "Devil"-- the Horned God of the Witches-- "appeared at the sabbat in the form of a He-Goat with a candle burning between his horns… The witches would then

light their own tapers or torches (as we still do) from the god's fire: the Lord of the Sabbat giving illumination to his people. The witchfire is the power of life that burns in each of us.''

To me, this symbol depicts Spirit or Consciousness crowning the (human) animal. The flame or light symbolizes illumination, gnosis, inner wisdom, self-awareness, cognition, inspiration, the indwelling presence of the divine or the sacred.

Candle flame, conjoined with the skull of a beast, connects what is elemental with what is animal. It is also one of the few symbols of humanity not incorporating a literal image of a human.



Re-membering the God (2016)

This work represents a harvest of over 30 years' involvement with the Pagan cultural revival for me: my experience of its rebirth.

Paganism and Witchcraft today are literally reassembling, re-embodying, the (collective) pagan God. Nature-based religions may have seemed to have been dead, something in the past (the skeleton)-- but like a long dormant seed they are erupting into new life.

The phallic God that emerges from the "seed" in this work is not separate from Nature but a living expression of it: the Horned/Antlered teacher and guide who appears in many ancient pagan cultures across Europe. This is not a God expressed without form, or with no connection to the earth: rather, His human body shape, and the symbolic pointers to sex, death and rebirth in this work, affirm that humans are part of Nature and the cycle of biological life.

The body of the modern God of the Witches rises from the skeletal seed of the past, like a growing plant, yet he is also shown as if in the process of being re-made, a work in progress. Thus rough edges remain. Modern Pagans are still shaping their God.

As the Egyptian Isis searched for the pieces of her slain husband Osiris in order to reassemble them and bring him back to life, so modern Pagans are reassembling the collective body of the God. Parts are found, parts are re-made; the God's body lives again but is changed.

And as the phallus of Osiris had been devoured by a Nile fish, and replaced by Isis with a phallus made by herself out of gold, so modern Pagans must re-create "the part that brings joy"-- the ecstasy, the mystic vision, the juice-- which provides the impetus for the culture to reproduce itself.

Many today have both a dire need (because of mounting ecological crisis) and a passionate desire (for emotional and spiritual alternatives) to re-connect with Nature for the sake of the earth that is our (only) home. The Pagan revival offers many rich choices for this kind of connection, and the work is intended to show what that feels like to me.

[*Steve Posch did a really cool review of the show this appeared in, that focused on his reaction to this piece: http://witchesandpagans.com/pagan-culture-blogs/paganistan/reassembling-osiris-or-flowers-for-mona-lisa.html]

In 2011 I was a "ritual curator" for 4 public rituals, each designed and executed by guest ritualists with whom I was very hands-on in production. To promote these shows I created 4 pieces of line art that also encapsulated my own religious feelings about these holidays. (That is why I am sending these as special examples of the interaction between this Pagan religious culture and my artwork.)



T hree Crowns and Three Chalices (2011)

February 1 is the traditional holiday of Candlemas (also called Oimelc, "ewe's milk" or Imbolc), sacred to the Goddess Brigid (also Bríd or Brede), who is often venerated in triple form. This illustration was created to promote a public Oimelc ritual in Paganistan* (*the greater Minneapolis-St. Paul area), in which three women embodied Brigid's aspects-- the White (Healer), the Red (Artisan) and the Black (Poet).

Each woman wore a crown of candles and carried a chalice of milk and honey to offer the people. Winter in Paganistan is a famous test of rigor, thus Brigid's day is taken quite seriously as the true beginning of spring, when the Sun rises like a promise and a blessing.

"In the snowy darkness, we charge a mighty Sending, with gifts of birch, breath, starlight and Holy Song, all for the Love of Her…." (Lalitha, ritualist)



Anima Mundi (2011)

This illustration was created to promote a public Beltane (May 1) ritual which was celebrated as a kind of "Rituale dell'Arte", a danced drama/dream of the Earth's awakening to life.

In this image, the growing Sun becomes like a flower or a force as Spring evolves into Summer. Ritual actors embodied the Sun, the Moon, the Earth, Spring (flowers), the Green God of

Vegetation (vines), and the Red God of Animals (horns), depicted symbolically in this composition.

As this ritual took place in Paganistan* (*the greater Minneapolis-St. Paul area), the Minnesota state flower, the Lady's Slipper, is included in this design.

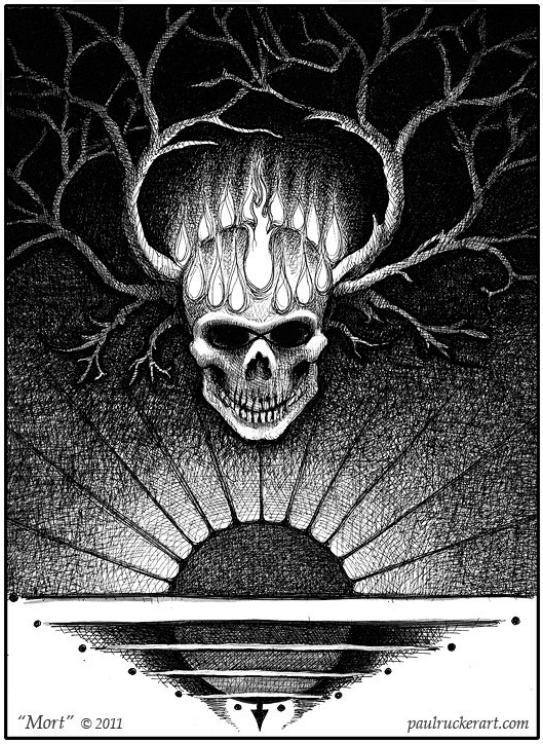
"In the warming Winds and Rain of Spring, we celebrate Life bursting forth, and witness the dream of Earth’s deepest love…."



Harvest Lord (2011)

This illustration was created to promote a public Lammas ritual in Paganistan* (*the greater Minneapolis-St. Paul area). Lammas or Lughnasad falls on August 1, and celebrates the first harvest of the agricultural year. For ancestral farmers, much was at stake in the growing of food, thus the sacrifice of the Green God in providing food for the people inspired great reverence.

The Sun at full strength is shown huge, with daggerlike rays, surrounded by the fruits of harvest and encompassing the Sickle which reaps and the corn- husk Crown/Mask of the Harvest Lord. This ritual invoked Life (fruits and vines), Death (black meander upper left), and Rebirth (white meander upper right).



Mort (2011)

I created this drawing to promote a public Samhain (Hallowe'en) ritual: “La Balle de la Danse Macabre” (or,“Death is a Cabaret!”) The Sun wanes and “dies” as Death (Le Roi Mort) rises victorious, wearing bare branches/antlers and a crown of lights with “witchfire” (the light of spiritual awareness) in the center.

This ritual, constructed as a journey to the realm of King Death and his consort by Frater Barabbas of Paganistan* (*the greater Minneapolis-St. Paul area), was inspired in part by Saint-Saëns' Op. 40, "Dance Macabre",and riffs on the idea that “Samhain is the Beltane of the Dead.” (In other words, a feast of life, in the otherworld to which the dead belong.)

The Lemniscate between the eyes of the antlered skull in this drawing, symbolizes the eternal exchange between the Worlds of Life and Death.

“Moritori edamus, bibamus, gaudemus!” (“Let us who are about to die; eat, drink, rejoice!”)

I began making art before I could talk, because I was having visionary dreams that I could express in no other way than making art about them. It was my way of bringing the magic, or the energy of that otherworld into ordinary reality.

I was hearing impaired as a result of a traumatic birth, but this was not identified until I was between 2-3 years old. So I had a longer period than most children, going without the imprinting of "how to perceive reality" that we all receive at a young age. Also, vision became my primary avenue of sense expression.

These early dreams and sometimes altered states of waking consciousness were like the "shamanic round" described by Mircea Eliade as the paradigm of shamanic training over the world. A shaman travels to the Otherworld and brings something back to be a medicine or a gift for the people. The hard part of the shaman's training was not to go "there" but to bring something back. I basically taught myself how to make art, because this was my means of bringing something back that held the import of those visionary experiences.

From a very early age I was drawing; my father once had a drawing my mother had made of me at the age of 3 or 4, drawing with a purple crayon (like the famous American story, "Harold and the Purple Crayon".) When she was alive she used to tell me a story about my first day in kindergarten-- the other children were scared and huddling against the wall, but according to her, I just went up to a table and grabbed paper and crayons and drew a big red flower.

As a very young child, my drawings were similar to most kids' but because I was obsessed with drawing and improving my work, I put in not only the time but the mental focus and objectivity that allowed me to train myself, to improve. I have had very little formal training in my life (it's especially hard to get good training in painting) so most of the time as an older child I was using materials like the Walter Foster "how to paint this-or-that" books as a guide. I did go to an art camp for two summers when I was in junior high where I received a bit of practical instruction (an oil painting teacher showed me how to make a color wheel and how to shade from light to dark, which were crucial skills that I could combine with self-training.

Although I was influenced by comic books, stories like the Oz books, and TV shows like "The Bionic Woman", my art had a Pagan bent from the beginning. No, I was not "raised Pagan" I was raised by agnostic white-bread academics in a university town in southern Minnesota (called Mankato) where my father was a professor of psychology. Neither they nor my environment, which religiously speaking was almost entirely white-bread Scandinavian/German Lutheran (practically the most boring form of Protestantism there is), connected at all with my art and my secret world.

I kept the majority of my art making pretty secret from my peers partly because I was already being bullied and didn't want to add anything further to that, and also because this thread of contact with the sacred was too important to compromise. What art I did and showed as an early teen was more conventional-- portraits, landscapes, sometimes pictures done for local theatre productions.

When I was about 8, I discovered mythology and took to it like a duck to water. My parents had a large volume called The Larousse Encyclopedia of World Mythology, which was written at an academic/college level and was profusely illustrated with images of ancient statuary, visual art, ornamentations, etc. This became a foundation text for me, although I also responded intensely to D'Aulaire's Greek and Norse myths (written and illustrated specifically for children), and the artwork of Leo and Diane Dillon, who illustrated many of the books and stories that I encountered as a child in the 1970s, that I actively responded to. I had already formed a strong preference for art that revealed beauty and enchantment-- at that historical time, the dominant influences in American culture were various forms of Modernism, which left me very cold.

Discovering myths and mythology let me put names and descriptions onto the visionary encounters I was having in my dream states. In so many of them, I was visiting other realities inhabited by what I learned to call "gods and goddesses"-- supernal personalities and environments as different from ordinary reality as the color portions of the movie, The Wizard of Oz, are different from the black-and-white parts.

At the age of 9, I became interested in ESP and parapsychology, which was another way of learning about "non-ordinary reality". It is important to mention that, at least at the time, some books on these subjects simply addressed the "phenomena" themselves, but others emphasized the idea that in the "occult" world, there were metaphysical realities that amounted to secret spiritual traditions. Time-Life books had at the time a series of books that dealt with specific phenomena such as astral travel, precognition, etc. which is how I was introduced to ideas about reincarnation (which felt instinctively right to me), karma, and the concept that the soul is evolving, learning and progressing. Another universe entirely from the "one-life, that's it" idea in exoteric Christianity.

At 11 I started learning about astrology, which dovetailed very well with mythology, esoteric traditions and ideas of soul evolution and reincarnation. At the age of 13-14, I had attained a competence in astrology (working out charts by hand in those days before software!) and I also met my first friend with whom I could discuss these ideas in earnest. She was 12 years older than me, and one of my father's graduate students. The very first time I ever visited her house, she showed me her natural talent at weather witchery-- summoning rain at a high place behind her house from what was just a handful of clouds in a blue sky. We acquired books of spells and experimented together, comparing notes and experiences. Even before I'd met her, I had been going

on peregrinations at dawn or midnight (sneaking out my bedroom window) to encounter the rising sun or the midnight moon in what I know recognize was a thoroughly Pagan-spirited way.

This friend moved from Mankato to Minneapolis when I was 17. I came to visit in March 1986, before my high school graduation, to come to the Minicon Science Fiction convention with her for the very first time. That was a fateful time. Our first morning, she said to me, "there's something about witches on local TV, I think we should watch this before we head out." Three local witches, one of whom was Steven Posch (going by "John Wesley" on air) were being interviewed. Steven later became a very important early connection to the MPLS Pagan community ("Paganistan").

At the Con, Hilary (my friend) connected with the two people who became our first HP and HPS (High Priest and High Priestess) of a coven they formed together. Through this connection she was introduced to many people in the community, including Steven. A few months later, I was receiving letters from Hilary describing ecstatic rituals that she had been to, which made me eager and impatient to move there and join this community-- this tribe-- of like-minded people. Which I did in the fall of 1986. I was given a fairly fast crash course on local Pagan/Wiccan ideas and protocols and given a first degree initiation soon after so that I could participate in ritual thereafter.

After becoming part of this community, this ethnos, especially after I'd had a few experiences of really old-school ecstatic public ritual, my art became as it were "rededicated" to encapsulating the heightened experiences I was receiving-- the magic-- into my art.

However, it was not until some years later, in 1992, when I returned to Minneapolis from having gone to college in San Francisco that I made a choice to put forth my art professionally. In San Francisco I had attended the Spiral Dance a few times, which was a truly incredible experience-- there is nothing in the world, not even a drug high, that is like dancing a spiral with 1000+ other people! This, and some other experiences in the West Coast, became influences to my art.

What was most inspiring to me in the early years of my involvement with the Pagan movement, apart from the feeling of tribal identity, was the heightened energy of many early public rituals (pre-2000s). Back then, especially in Minneapolis and San Francisco, there was a strong value placed on energy-raising and creating ecstasy, which is largely missing from most public rituals everywhere, nowadays, as those in the Pagan movement have settled into what Dr. Murphy Pizza calls in her study of the Twin Cities' metro Pagan Community, PAGANISTAN, the "congregational model"-- what I have been calling "circle church" for years. That's a much more low-energy model where people come and mainly just witness what a few celebrants do and participate quite mildly. But back in my youth, people danced up a storm-- sometimes literally.

My painting of "Dionysus" has special value to me because it was painted at the beginning of 1997, which, although I did not know it at the time, was the climax of the ecstatic current in public ritual. So it is both a depiction of the spirit of ecstasy as a god-in-ritual, and a historic marker of a particular high water mark in the culture.

https://paulruckerart.com/galleries/traditional-paintings/gods/dionysus/

A key aspect of being immersed in a community of people who related much as I did to magic, mythology, the enchantment of nature, the sense of the sacred in natural reality, and the idea of Gods/Goddess, was that I felt I had found a home audience for my art as well. As a child I kept most of what I was doing secret, so as to keep it sacred, because there was too much of a disconnect between my work and the people around me. They were not my tribe. But here, I found "my tribe" and found that I had an audience that "got me". I found ways to create reproductions and show my work, which originally was largely through metaphysical stores and other "non conventional" venues.

As Helga has shared with you regarding people's reactions to her work, I too have heard many stories throughout the years from people who have bought originals or reproductions of my work to contemplate, worship with, use in spellwork, vision boards, etc. etc. A recurring theme seems to be that somehow my inspiration and personal process, that led to a specific artwork, somehow crystallizes or puts into tangible form, other people's experiences with a divine personality or a spiritual or emotional experience or insight-- such as a visionary experience in ritual or "inner planes" communion with a divinity, dreams or dreamworking, and so forth. I also hear how people use the artwork as an enhancement to "active imagination", making portals in their own visionary imagination that let them connect with something sacred or otherwise profoundly meaningful. I would say the most outstanding example of this would be my painting of "Melek Ta'us", because as far as I know, my image really WAS the first interpretation (at least public one) in the West of a divinity that a surprising number of people seemed to have some connection with already. (One of my previous emails has some links about this.)

As of this writing, neopagan/Pagan art is still marginalized in terms of the larger art world. There is a tendency for it to be dismissed as "mere illustration" or another version of "fantasy" art. And it may very well be that many artists who operate with this label could be seen that way. My current operating theory is that this is partly because it's not seen yet as an art of an emerging ethnicity. Religious art in general is taken seriously only when it is representative of a very large or very old religious movement, like the major monotheisms, or if it is art that is representative of a spectrum of experiences from within a unified ethnicity. A great deal of the art of various non-European cultures that is on display in museums around the world has a religious or spiritual character to it (ceremonial objects, for example). It is taken seriously because it is a window to that ethnos, that culture, at specific points in time. Not because it is regarded as "mere illustration" of kooky religious ideas, or worse, an attempt to proselytize a religious position.

Neo/Paganism is still overwhelmingly represented as in religious terms, as a collective religious movement, in public discourse, which I think limits how people tend to engage with it. If we can change the framing to present it as an emerging culture-- of which religious/spiritual ideas are a part-- it will be clearer to see how important its arts are to revealing the emotional import of that culture. The artists' works reflect the interplay between the culture and their own experience.

I do sell my artwork, both as originals and reproductions. In fact, one of my major activities in this regard has been going on road trips since 1995 to visit metaphysical stores and sell prints, greeting cards, magnets and occasionally other works to them, directly; I have also sold directly at fairs and festivals and sometimes just in personal visits. One of my upcoming goals is to expand my outreach by creating a wholesale website that will allow me to vend my work to retailers online. (I have a

"shop" section where people can buy at retail remotely already.) I have sold original work through galleries, shops and other venues, but also directly, including to people whom I have never met. I am a big fan of payment plans, because this tends to make paying off a work more accessible for most people. Basically, the work is released or shipped off to them when the final payment is made.

Because my work is "under the radar" of typically accepted mainstream art, most of my opportunities to exhibit original works have been through more alternative galleries and exhibition spaces, sometimes on the walls of metaphysical shops that I have a good relationship with. In the year 2000, when I was living in New Orleans, I had my first solo show, called "Of Gods and Men" at Gallery Gorgon (which happened to be just down the street from where I lived at the time), and another solo show when I returned to Minneapolis a few years later.

My focus in the last ten years has been on group showings- either participating in group shows juried and organized by others, like those put on by the local Otherworldly Arts Collective ("Gods and Monsters", etc.), Paganicon at the Third Offering Gallery, and with the MCPA (Minneapolis Collective of Pagan Artists) which is now the Mythic Art Circle. What these group activities have in common is creating space for alternative work to be seen, rather than waiting for entry into more mainstream art world spaces. This is a rising trend with many subcultures and different interests across the board. Helga and Roger and I, as Mythic Art Circle, are looking to "step up our game" by seeking new kinds of venues such as academic galleries and spaces outside of our local area. In general, you can see that we basically do our own curation. Which means WE are in charge of how

our art is framed (no pun intended); we set the conditions in which our art is presented and contexted.

At this point, our networking with other Pagan artists as such is mostly limited to our immediate area, except for our acquaintance with Laura Tempest Zakroff and Anaar and Oberon Zell, etc. (and a long time ago with Nybor, for me-- he was a known Pagan artist about 30 years ago). When the magizine GREEN EGG (and a couple of others like MEZLIM and HECATE'S LOOM) were still in print (the 90s and 00s), various Pagan artists (including me) were featured on their covers and in interior work, which was a limited form of becoming aware of each other. The Third Offering Gallery at Paganicon is partly meant to bring people together in a venue that shows this kind of work so they can be known to each other.

Because there is not really any nationally recognized "School of Pagan Art" etc. with corresponding galleries with Calls For Art of a Pagan Nature, etc. and because artists who work out of a perspective that could be called Pagan need to DIY ("do it yourself") practically everything in order to make any money at it, most artists of this identity are busy working on "their own thing"-- setting up a booth to vend at festivals, etc. where the emphasis is on connecting and making money on hand. In my opinion, I don't think any Pagan artists were thinking of a bigger picture-- how to connect Pagan artists and exhibit work to the larger world-- until Helga and I and MCPA came along.

It seems amazing to me, considering how much creativity there is or has been in this movement, that its art and artists were not historically taken all that seriously until recently. (To whatever

extent we (MCPA etc) can claim some credit for that.) In the American Pagan cultural movement, a LOT of emphasis is/has been placed on writers/teachers and gurus and BNPs ("Big Name Pagans"); some musicians have BNP status (such as Wendy Rule or Sharon Knight) but they are the only artists per se. Visual artists and people who make other kinds of art have not been seen as makers and bearers of "cultural capital" until recently. And this is still very nascent and just beginning. I've been putting ideas about this together for several years and hope to do some public writing about it eventually. (Thank you for the compliment, that I should be a teacher or presenter-- I would like to be!) ‘’

APPENDIX 3 :

CREATIVE FIRE: ILLUMINATIONS OF BEING (EXHIBITION) OFFICIAL CATALOG



THE CREATIVE FIRE:

ILLUMINATIONS OF BEING

THE MYTHO-POETIC VISIONARY ART OF:

• PAUL B. RUCKER •

• HELGA HEDGEWALKER •

• ROGER WILLIAMSON •

MYTHIC ART CIRCLE

-Presents-

THE CREATIVE FIRE:

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An art exhibition
Artspace at Jackson Flats
November 5–26, 2022

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"I WENT OUT TO THE HAZEL WOOD BECAUSE A FIRE WAS IN MY HEAD..."

—William Butler Yeats

The journey through which art is made is not always a gentle process. It can be like smouldering coal, dropped into your being: hot, hot! It demands expression. When the impulse to create gets a hold on you, it is a burning need, it won't let go until you see it through.

Creative fire is *needfire*, a drive to make something new form from formless burning passion— as inspiration is shaped into form, the ember of its birth returns to the outer world, glowing within, passion now visible.

The Creative Fire explores interpretations of **Fire** as a transformative symbol of inner experience, challenge, attainment; the inner fire of self-realization, and also the "force that through the green fuse drives the flower," the animating fire of green life. The idea of **Fire** encompasses vision, illumination, purification, primal energy, the burning away of what is undesired, and the spark of life itself.

The artists in this exhibition draw upon myth, literary sources and wild ideas in their common pursuit of "illuminations of being." Their art is figural, and often their figures gaze outward as though the viewer sees them in a mirror— revealing not literal representations but an inner world enchanted. The "beautiful, terrible fire in the head" that gave this art birth awaits to catalyze the viewer's gaze.

It's a journey and a dance. How can we know these things within until we give them a face? And once we do, what do they say?

Themes emerge, braiding into each other, when we engage these works together. We see the image of a **nimbus or a crown of flame**, beings wearing fire as a symbol of power and attainment. (*Amaterasu, the Muse, Witchfire, Amrita, Holy Fire, Painting Toradh, Ishtar, the Golden Serpent, Praying Kerub, Pheromone Vibrations of the Kundalini Fire Snake, All My Love—Hel, Brigid*)

Bodies and whole environments appear as if made of energy, all that is literal transformed to metaphor, as in *Daughter of the Creative Voice, Dionysus, Holy Fire, Painting Toradh, the Dreamer in the Land*. Inner fire is shown literally in *The Working*, more subtly in Williamson's triptych, *Fall of Man*. Hedgewalker's *As Without so also Within* and *Elemental Devotions* altarpiece are decorated with fire, both earthly and celestial.

An obvious theme is the **mythology of fire**: inspirations appear from mythic forms all over the world: Greek myth especially, but also Japanese, Celtic, Norse, and even more specialized zones such as Old Craft and magickal traditions. Both Williamson and Rucker repeatedly reference the Hindu concept of *Kundalini*.

A subtler motif of **balancing forces (male and female, light and dark, ice and fire, inner and outer)** appears in *The Working, Hekate, Hel, Evokation, Fall of Man* and *She Enters Her Dream and Takes Back Her Mask of Power, Ishtar, Amrita, the Muse, Brigid* (fire and water); the intertwining of opposites which reminds us again that these works mark stages on an imaginal journey that is still ongoing.

Williamson's *Prometheus* points directly at the myth of stealing fire from the gods. This inner search carries a sense of rebellion, of striving for originality in a world that seeks to oppress you, an urge for freedom and completion. We seek that unknown entity within.

Conversing with this entity—call it God or Goddess, Holy Guardian Angel, Shadow Self, by whatever name; it completes you. At journey's end, fire and light and shadow are stationed together. Is the shadow independent of yourself? Can our works of art be shadows cast by the fire within?

Perhaps, in the words of poet Charles Bukowski, "what matters most is how well you walk through the fire." And, we might add, what you bring back.

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Works by PAUL B. RUCKER



AMRITA

40"H x 30"W (with frame: 43"H x 33"W), 1994.

The spiritual force of *kundalini* awakens the Cosmic Dance within the body; the self-continuous circuit of this pose here signifies a rare event of the body's spiritual intelligence: the emergence of *amrita*, the "fluid of immortality." This is a *siddhi* (magical power), which may be acquired through meditation and the accumulation of *tapas* (merit/energy). When the *kundalini* ascends to the Crown chakra, the amrita begins to flow, conferring not only longevity but everlasting youth.



WITCHFIRE

24"H x 21"W x 11"D, 2014.

Witchfire is a sculptural interpretation of the Old Craft symbol of the flame above the (antlered) skull. Elder and man-in-black Steven Posch writes of Continental Witchcraft trials in which French witches stated that the "Devil"–the Horned God of the Witches—"appeared at the sabbat in the form of a He-Goat with a candle burning between his horns... The witches would then light their own tapers or torches (as we still do) from the god's fire: the Lord of the Sabbat giving illumination to his people. The witchfire is the power of life that burns in each of us."

To me, this symbol depicts Spirit or Consciousness crowning the (human) animal. The flame or light symbolizes illumination, gnosis, inner wisdom, self-awareness, cognition, inspiration, the indwelling presence of the divine or the sacred.

Candle flame, conjoined with the skull of a beast, connects what is elemental with what is animal. It is also one of the few symbols of humanity not incorporating a literal image of a human.



THE WORKING

17"H x 11"W (with frame: 18"H x 12"W), 2022.

"For he is ever a sun, and she a moon. But to him is the winged secret flame, and to her the stooping starlight."
—Aleister Crowley, *The Book of the Law*

My magus burns with intense inner focus as he performs his working; the purifying ardor of his meditation kindles etheric fire. The architecture of his *mudra* haloes his *soror mystica*, his partner in the Inner Planes; she wears his embrace like a headdress. Her crown expands in emanations of shimmering light. In this secret place of power, they combine their potencies; with her eyes he sees through the warp and weft of hidden things.

This painting can also be seen as an image of the alignment of the three souls that is a core practice of Anderson Feri witchcraft. This female and this male are united as are the Talker and the Fetch, beneath the serene orb of the God-Self. Both interpretations symbolize *gnosis*, a *knowing* that arises from unity and completion.

Who is this flower above me
and what is the work of this God?
I would know myself in all my parts.
—Feri prayer

Works by PAUL B. RUCKER



The Golden Serpent

36"H x 12"H unframed, 2019.

"Why did I behave as if that serpent were my soul? Only, it seems, because my soul was a serpent... I wanted my serpent soul to communicate her wisdom to me."
—C. G. Jung

One of my original inspirations for this image came from author Philip Pullman's re-imagining of *daimones* or "daemons" in the *His Dark Materials* series; in Pullman's alternate universe, the anima or animus within a person manifests as an animal. (The daemon's shape reveals the person's essential nature; exceptional daemons take the form of exceptional animals.)

Classical *daimones* guided the inner lives of individuals through the manifestations of their true nature. Is the serpent a familiar? a teacher? a manifestation of kundalini? (*Kundalini* in Sanskrit means "coiled" (like a serpent). This serpent shines like alchemical gold in symbiosis with this man; they share an epiphany of the inner light.

"Where there is the tree of knowledge, there is always Paradise: so say the most ancient and most modern serpents."
—Friedrich Nietzsche



Praying Kerub

(with frame: 24½"H x 20½"W), 2006.

Kerubim are one of the highest orders of angels; and their name means "those who pray" or "those who intercede." In this image I have blended the youthful aspect of a kerub (cherub) with the many-eyed and fiery appearance of the next order of angels, the Thrones.

I believe that when angels show themselves in humanlike guise it is to signify their mediation between pure Divinity and humanity, just as this kerub's many eyes signify a multiple awareness of the Creation, and the rainbow fire in which he moves, the pure Fiery Love with which the Infinite Creator has made, is making, and participates in, all things.



Dionysus

48"H x 36"W (with frame: 53½"H x 41¼"W), 1997.

Above all, for me, he is the God of Ecstasy—of the wild surmounting of one's small self in the fierce dance of Godly energies. He is one of the few Gods in the Greek pantheon whom a worshipper could actually become in trance, thus he signifies a human link with the divine.

God of the wild women (*maenads*), of wine and revelry, of theater and masks, of mirrors and their shattering, he is called the "Lord of *telesmic* [talismanic] madness"—hinting at the wildness hidden within mere *things*, which waits for the perfect moment to inspire "greater, and greater life."

The tattoo of vines and the circle over his heart refer to the Orphic myth of his first incarnation as Zagreus, slain by the Titans and (unknowingly) devoured by the Gods; only his heart remained, from which he was reborn. He is a God who dies, torn apart, and who is born again: immortal, and enduring, as is the soul itself.

Works by PAUL B. RUCKER



Painting Toradh

20"H x 15½"W (with frame: 25½"H x 20½"W).

The Gaelic word *toradh* (pron. "torah") means effect, fruit, outcome, and yield. In faerie lore *toradh* signifies something like "authentic essence", "virtue" or "worth". The writer Orion Foxwood uses this word to mean "the living light that is poured into all."

What if such a faerie was painting the *toradh*, the fruits and the invisible energy of the land, with the elements on his palette...? Thus, *Painting Toradh*.



Holy Fire:
THE GUIDE APPEARS

20"H x 16"W (with frame: 26½" x 22½"W), 2019.

My image portrays an encounter with a psychopomp ("guide of souls") in a dark plenum bedewed with points of spirit light, a *bardo*. (In Tibetan Buddhist traditions, the spiritual plane between life and death is called a "bardo," an "intermediate state.")

The Otherworld's spirit guide appears in an unexpected guise: a blue man glowing with rainbow flames. Yet the portal, or outward-viewing mirror, that he holds reveals an ecstatic skull face alive with flowers and luminous leaves in a sky of day. This guide of souls across the rupture of life to death may be a daemonic, godly or angelic being according to inner perception—perhaps the hoop he holds is a halo, held at an angle new and strange.

What if the cessation of being is not "the end", but only the release of spiritual energy from specific form? Day-in-night, life in death, intersecting, intertwined in both the inner and the outer bardo realms—what appears next? Where will we go? What lies beyond?



Daughter of the Creative Voice

8½"H x 4¼"W unstretched canvas, 2004.

A messenger of Divine Passion, of the world-making Lust of God, my Daughter's angelic condition partakes of all sexualities and yet transcends them. From the Empyrean s/he descends to Earth to renew the Call of God's Desire.

The name I have chosen to give hir is a variation of "*Bat Qol*" ("Daughter of the Voice"—usually the stern voice of Divine Judgement); hir name here invokes the holy power of Creativity and authentic vocation: to make and do what the God within us must.

For this we need courage: the flamelike sword s/he carries and the black flame above hir head refer to "the Black Heart of Innocence" from which all acts of daring proceed.



The Golden Serpent

36"H x 12"H unframed, 2019.

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Works by PAUL B. RUCKER



The Dreamer in the Land

60"H x 48"W unframed, 2022.

Within the Earth's heart sleeps an androgynous angelic being of stellar origin, spinning out from its dreams the forms of all life on the planet. All living creatures are generated from the mingling of this being's stellar light with the substance of the Earth. They are shown here as glowing prototypes, templates of various life-forms, emerging from the Dreaming onto the surface of the land.

My *Dreamer* was inspired by the faery lore writings of R. J. Stewart and Orion Foxwood, who go on to say that when all creatural life on this world—human, animal, and faery—is awakened together in unity, then will the Sleeper awaken also and the Earth itself shine like a star. The Dreamer in the Land is mirrored within each of us as the "Child of Promise," the God-Self within. "*This Child, like its parent the Dreamer, contains our purpose for being*," fueling our spiritual quest, driving us to seek for answers. (Foxwood)



Paul B. Rucker paints visionary art in acrylic and other water-based media, and also works in pen, pencil, and mixed media. He has created theatrical backdrops, murals, collage, sign paintings, masks in clay and papier-mâché, silk painting and costuming. His most recent explorations are with mixed-media assemblages, combining various materials with hand-painted bones. He also performs face and body painting on subjects that he photographs in selected environments; the resulting images are further elaborated with digital painting techniques.

His work has been exhibited in the Twin Cities, Tuscaloosa, AL, New Orleans, San Francisco, and Chicago; and has been seen online and in print through many venues in the USA, Canada, Australia, and Europe. He is one of the founding members of the *Minneapolis Collective of Pagan Artists (MCPA)*, now *Mythic Art Circle*

More of his work, art exhibition history, and selected publicity can be viewed at PaulRuckerArt.com.



TRIPTYCH OF THE MUSE:
THE BEAUTIFUL, TERRIBLE, FIRE IN THE HEAD

3 panels: 48"H x 36"W each, acrylic on canvas, 2016.

THE LEFT-HAND PANEL OF THE TRIPTYCH represents our subconscious, feminine, dark, organic, symbolic, mysterious nature as we express ourselves through the arts.

THE CENTER PANEL: "The Muse" is an ancient Greek Goddess, (or sometimes confusingly, a group of 3, 9 or 12 Goddesses) dating back at least since 800 BCE, credited as patroness(es) of various arts: poetry, history, comedy, tragedy, singing, dance, and most especially, of music. Basically, she has been the patron of artists, actors and musicians down through the ages ever since. So many writers and poets from Shakespeare, to Byron to Neil Gaiman have invoked the Muse down through the centuries. And it occurred to me that if the Muse had a halo (like the Virgin Mary in a traditional icon of Eastern Orthodoxy), then hers would be comprised of words and poems.

As I tried to pull together symbols and images for this portrait, I kept returning to a few key ideas: how the arts communicate NOT through the usual pagan elements of earth, air, fire and water—but our human senses: sight, sound, smell, taste and touch. Therefore, the Muse is at her heart a very SENSUAL Goddess, and furthermore—the most EMOTIONAL of Gods. For what is art worth if it does not stir the emotions? And it is the Muse who stirs and sends these passions to the artist to get the process started. I mixed this with a listing of some modern, 21st century art forms. And then I gave her some art tools: paint-brushes, pens, pencils, some film, a sculpting tool for clay, and a USB cable to hold aloft—much like the statue of liberty holds aloft the torch of freedom.

THE RIGHT-HAND PANEL OF THE TRIPTYCH represents our rational, masculine, solar, technological, rational natures that humans struggle to control and express through the arts.



AMATERASU

30"H x 20"W, acrylic on aluminum, 2022.
Shown with permission of owner, private collection. Not for sale.

Amaterasu, whose name means "Shining in Heaven" is a Goddess of light, illumination, order and purity. She is the embodiment of the rising sun, queen of the "High Celestial Plain" and ruler of the Universe (all creation). She is one of the oldest and most important deities of the Shinto religion. Legend claims that she bestowed her grandson with three holy relics: a curved-beads necklace, a mirror, and the Heavenly Sword of Gathering Clouds. These items became the regalia of the Japanese royal family. Thus, they claimed her as a direct ancestor, which gave them a Goddess-given right to rule Japan in her name.



ALL MY LOVE, HEL
(ICE & FIRE)

30"H x 50"W, acrylic on wood-panels, 2018.

Winner of "Judge's Choice Award" in the 2018 Paganicon's "Third Offering Gallery" Art Show and "Honorable Mention Award" in the 2019 "Gods & Monster's Show" by The Otherworldy Arts Collective Arts at Jackson Flats, NE Minneapolis

The text on the painting reads as follows: "Creation begins and ends in the dark—where seed meets soil, sperm meets egg, and star-stuff swirls in the vacuum of space. Light is the spark of chaos that kicks it all over into becoming color, music, heat and hope. Too much light is the lake of fire, Hiroshima, Nagasaki,

and Here Comes The Sun Little Darling. How easy to slide into oblivion when darkness sings the siren-song of safe, quiet, peace. Yet the empty place will eat you away from the inside, worms must have their life too!

Please stay awhile and fight for having a life worth living first. All my love, Hel"



Circe as Scorpio

13¾"H x 9"W (21½"H x 17½"W framed), acrylic on on paper, 1996. *Originally painted for Llewellyn's 1997 Astrological Calendar.*

Circe: enchantress and sorceress from Greek mythology in the role of Scorpio, the Phoenix.

Circe famously brewed herbs into potions that turned men into beasts. This was a very Scorpio-like power of magic and radical transformation. She became known as the ultimate female temptress who wielded the frightful combination of lust, sex and potential death to those who dared to defy her. Despite Circe's outwardly-seeming fiery nature, like every water-sign—at the deepest level—was her simple desire to love and be loved.



Brigid

24"H x 20"W (28"H x 24"W framed), acrylic on aluminum-panel, 2022.

Bridget, Brigid, Brighid, Bride, Breede, Bridgit, Briget and *Brigantia* are all names for the "Bright and Exalted One" of the Perpetual Sacred Flame and the Holy Sacred Well. She is a Celtic Goddess of wisdom, poetry, healing, protection, blacksmithing, arts & crafts, and domesticated animals. Her feast-day of February 1, often called Imbolc, Candlemas, or Saint Brigid's Day, marks the beginning of Spring and the returning of the light and warmth to the Ireland and the British Isles. Weaving a "Brigid's Cross" of rushes on her feast-day and hanging it in your house is said to bring her blessings and protection to your home for the remainder of the year.

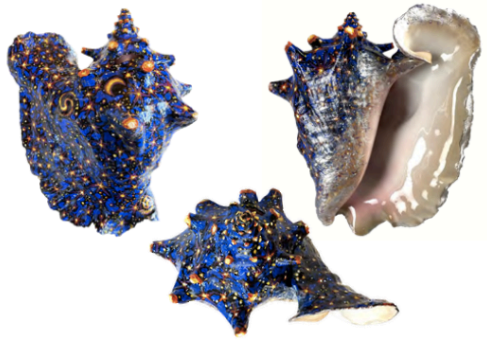


Hecate:
Sovereign of the Crossroads

22"H x 30"W (35"H x 43"W framed), acrylic on wood-panel, 2021.

Oh Lady of the Dark of the Moon,
Goddess of mysteries, magic and witchcraft,
you are She who stands at the crossroads,
upon the threshold, in the doorway—
before Whom all oaths are kept sacred.

Keeper of keys who locks or unlocks the way,
most ancient Triple-Mother who wears the crown of the Underworld,
and who runs with the hounds of Hell,
may you look upon me with your penetrating gaze
of infinite light and shadow, and find me worthy.



As Without, So Also Within:
As the Universe, So also the Soul

6"H x 9½"W x 7"D, acrylic on Caribbean conch-shell with mixed media, 2022.



Elemental Devotions Altarpiece

4½"H x 12"W x 9"D, acrylic on wooden box with mixed media, 2021.



Helga Hedgewalker is a Visionary Artist, Priestess and Witch, with decades of professional experience in print design, illustration, book design, package design, web graphics and advertising.

She is the co-author and illustrator of Color-A-Magick Spell (Llewellyn Publishing) and she is one of the founding members of the *Minneapolis Collective of Pagan Artists (MCPA)*, now *Mythic Art Circle.*

Helga is also the co-owner of The Spirit Parlour: a shop and blog of Magic, Mysticism and Spirituality, which can be found at **SpiritParlour.com**

In her spare time, Helga works in large-scale painting on canvas or wood, digital collage, and costuming. She also loves creating ritual tools, making seasonal crafts, and swimming. Someday she plans to become a mermaid and swim far away...

Her paintings and other works can be viewed at **HelgaHedgewalker.com**

Fall of Man: A Triptych

Three panels: 96"H x 48"W each, oil on wood, 2012.

Left Panel:
BAPHOMET

Having overcome fear of the unknown, represented by Baphomet, the seeker reaches for the serpent of wisdom and knowledge.

The now conscious individual has become alerted to all their previously suppressed personalities and potentials. Confronting fear, we escape the prisons of religion, society's values and our own lack of faith in ourselves.

Our deepest sense of being, representing ourselves awakening from sleep, is symbolized at the bottom left by the figure's necklace that is Kephra, the ancient Egyptian Sun at night. It is Kephra that both protects us in our journey through the underworld and releases us from its thrawlls, like the Sun is released at dawn.

On the bottom of the work, we see the sleeper is guarded by Baphomet, the Goat of Mendes. Baphomet has a dual function of deterring those not yet ready to proceed in the adventure, and as a foundation or shield to those who have gone forth. In this regard, it has similarities to the function of gargoyles on the exterior of medieval churches.

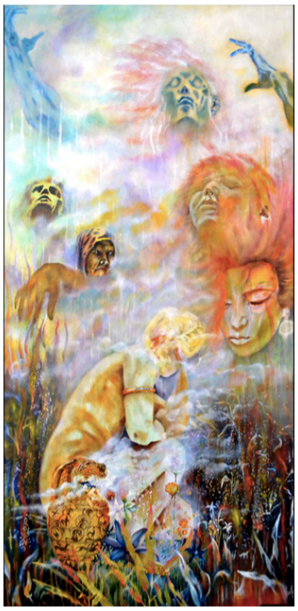
Center Panel:
ANESIDORA

Anesidora, *she who sends up gifts*, is a title of the Greek Pandora. This is not a good woman gone bad but she who releases man's opportunities: the challenges we need to overcome, from the vase given to her by the Gods.

Right Panel:
SHE ENTERS HER DREAM AND TAKES BACK HER MASK OF POWER

Having discovered what we lack within ourselves, we have the courage to express it.









Fleece at the End of the World

48"H x 48"W, Oil and gold glitter on wood, 2014.

Argonautica Four: Fleece at the End of the World

Inspired by *The Argonautica* written down by Apollonius Rhodes



She the Flowering of Istar

72"H x 36"W, oil on canvas, 2012.

This painting depicts the return of the goddess Istar from the underworld through the intervention of Enki.

At the bottom of the picture is Ereshkigal in her domain the underworld, with her nightside companions. On the right is Dumuzi, Istar's consort who walks into oblivion, the price for her return to life.

Damuzi is representative of the male aspect of oneself condemned to a dark colorless underworld, because he fails to acknowledge and express his feminine aspects. This is symbolic of his cowardice in not assisting in Istar's return from the underworld, which condemns him while releasing her.

Ishtar herself is the central figure, with her totem animal the lioness. Freed from the underworld and empowered by it, she returns to her own realm in day.

The background of the painting is Enki, the light which brings release.

Note: The Akkadian translation *Istar*, rather than the more common *Ishtar*, has been utilized; as the numerical value of this entity's name represents a specific magickal formula.



PROMETHEUS

48"H x 24"W, oil on wood, 2022.



YOUNG ATHENA

24"H x 20"W, oil on canvas, 2010.



PHEROMONE VIBRATIONS OF THE KUNDALINI FIRE SNAKE

48"H x 24"W, oil on wood, 2017.

Kundalini is a word having its origin in the Hindu language for coiled.

Understanding the nature of pheromones and how to raise and secrete them opens, a wide range of possibilities when interacting with other life forms, both in this dimension and others.

This can be compared to communities of social insects, where social control is exerted by pheromones from a queen insect. In bicameral mind theory, hallucinatory directions of an invisible directive serve the same purpose. We might consider that what we call *imagination* is the remaining residue of these long-lost voices.

This is no different from our everyday actions which bring into play situations we were not previously aware of. Our actions determine what avenues will open up to us, and for many, most actions are made without conscious thought.

Relating the Kundalini serpent to the Serpent of Wisdom of the QBL Tree of Life, we find its numerical value is 1495. This is the total number of the letters of the Hebrew alphabet and the paths travelled by the serpent on its journey up the QBL Tree. 1495 = 180, which is the numerical value of a Hebrew word meaning "to journey."

Harnessing pheromones of a zone naturally arouses and alerts following zones to our existence. Once these zones are awakened, we become aware of them and they to us, allowing communication and integration through a Psycho-Neuro web. It is through this integrated web that the adventures of our lives are realized.



LET ME TALK OVER YOUR LEFT SHOULDER:

THE RAPTURE OF TEMPTATION

11"H x 14"W, oil on canvas, 2010.

Be aware it is from over the young woman's left shoulder that temptation speaks.

Inspired and dedicated to the memory of Belgian painter Felicien Rops, 1833-1898

FÉLICIEN ROPS, born in 1833 to a bourgeois family in Namur, Belgium, was one of the country's most successful and influential artists to emerge during the nineteenth century. Lauded by Baudelaire as the greatest Belgian artist of his time, Rops achieved international acclaim as a designer and printmaker, founding journals and artist societies, frequently collaborating with contemporaries, and broadly experimenting with printmaking techniques.

Rops received excellent schooling in both visual and literary arts through private tutoring and attendance at Notre Dame de la Paix de Namur, the Athénée Royal de Namur, and the Académie de Namur. In 1851 he enrolled at the Université Libre de Bruxelles, where he developed influential artistic, social, and political networks. He married Charlotte Polet de Faveaux soon after university, but as a young man left his wife and son in Belgium to live the rest of his life with Aurélie and Léontine Duluc, two sisters who ran a fashion house in Paris. He fathered a daughter, Claire, with Léontine. Claire would later bequeath a large collection of Rops's original plates and prints to the Royal Library of Belgium. Rops died in 1898 in Essonne, just outside of Paris, surrounded by the Duluc sisters, his daughter, and friends.



Roger Williamson is a visual artist and author, residing and creating in Minneapolis Minnesota.

Born in Loughborough, England, in 1947 and growing up in Coventry; he was inspired from an early age by his Mother's artistic guidance and by the French Symbolist painters of late nineteenth century France.

These artistic influences, in conjunction with his own esoteric upbringing and practical experiences of dream control, form the matrix, a collective stimulus upon which his paintings and writings are an extension.

Williamson is the author of ***The Sun at Night*** and the creator of ***Tarot of the Morning Star book and deck***. See more at **RogerWilliamsonArt.com**



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