



# LESSON VIII

## GARB

In preceding lessons we have discussed the nature of the universe and of magic. We have talked about how we purify our space, cast our circle, call the Quarters, invoke Deity -now for the most crucial question of them all; what to wear?

What is the well-dressed Witch wearing these days?

Well, the most common answer to that is -the same thing everyone else is. At rituals, gatherings, private workings -all manner of occasion -most Wiccans wear street clothes. The same clothes they might wear to do any other activity. Granted, they might choose special "romantic" or "Witchy" clothes -big swirly skirts, exotic fabrics, interesting jewelry- but these would be things they could wear elsewhere too.

Overwhelmingly for most Wiccan events people wear pretty much anything they want to. There are however some exceptions.

## ROBES

Many groups like to wear robes. Sometimes only the presiding clergy will be robed. Sometimes everyone will be robed. The robes may all match to stress the Temple's *esprit de corps*, or each persons robe may be different and individual. These are all decisions that are up to each individual Temple.

People wear robes for several reasons.

### 1) They look cool.

Robes, like other accessories, can act as **KEYS** to the Higher Self. Robes can help us to feel magical, and that helps us to shift our consciousness and become magical.

This is probably the best reason for wearing robes.

## 2) They create a sense of “belonging.”

Having a special garment, such as a robe, that everyone in a group wears, creates a feeling of “specialness” -of belonging to a distinct and individual group. Like any uniform, wearing a robe creates a sense that we are doing something different from everyday life. And when everyone is wearing a robe, there is a sense of solidarity -that “we’re all in this together.”

This is another good reason for wearing a robe.

## 3) To aid the flow of energy.

In times past people sometimes felt that clothing restricted the flow of psychic energy. It was believed that anything tied around the body, or anything intricately constructed -such as stitching- slowed down or stopped the flow of energy. (You can see a vestige of this belief in the Christian Amish, who still believe buttons, zippers, and -heaven forbid!- velcro, are harmful -though the Amish have forgotten the original reasons for the belief.)

Perhaps at an earlier point in human development this may have been true, but few people believe it today. The Gardnerian author Doreen Valiente has pointed out that if psychic energy can’t be stopped by walls, a thin layer of clothing should be no impediment to it [Doreen Valiente, *ABC of Witchcraft*].

Still, many people feel that their energy moves better when they are wearing less restrictive clothing. For this reason they advocate loose robes or other simple clothing, that doesn’t bind the body. They would say that a loose comfortable robe with little or nothing underneath, makes it much easier to do magic or psychic work, as there are no tight waistbands or complicated structures to impede the flow of energy.

While we would not take the view that clothing restricts energy, we certainly would agree that wearing loose comfortable clothing makes pretty much anything easier, including magic. Obviously comfortable clothing is easier to relax in, and being relaxed helps us to work magically or psychically -nothing impedes the flow of energy like tension, that’s why we clear and release before every working.

Few things are more comfortable than a robe, or less restrictive of movement. As long as we treat it as a preference and not a necessity, this too is a good reason to wear a robe.

### TYPES OF ROBE

Whether we belong to a Temple that wears robes, or we want one just for our own personal use, our next question is -“Where do I get one?”

The answer, usually, is that we make it.

There are stores and companies that sell commercially manufactured ritual robes. Usually these companies’ primary business is selling medieval or renaissance garb for historical recreationists,

renaissance faires, and theatrical production companies. Some of these robes are very nice, but they also tend to be very expensive.

Making our own robes is both cheaper, and more personal. By doing it ourselves we put our own energy into the robe, attuning it to ourself from the start. When we make our robes ourselves, it is uniquely and truly our own.

Of course for many people, not knowing how to sew can be a bit of an impediment to this process. But most robe patterns are very simple, and a couple of straight seams and a hem will usually do it.

In making a robe we will want to consider several things.

### FABRIC

Choose a fabric you can work with. Silky fabrics feel great, but they can be hard for a beginner to sew. Stretchy fabrics are hard to sew, too. A cotton or cotton blend is often your best bet.

Also, consider how the fabric will feel. Rituals are often held indoors, and many involve dancing -you don’t want a fabric that’s going to be too hot. Though a velvet robe might be magnificent to behold, it may also give you heatstroke. A lighter fabric is usually preferable, unless a robe is being made specifically for outdoor use.

### CUT

There are many styles of robe, and we include diagrams for several at the end of this lesson, but the most common type of robe is the simple



"T" style favored by the ancient **CELTS** and passed on to the medieval period. This style is simple to make and easy to move in.

Another popular style is the caftan, a very unconstructed robe whose simplest versions rather resemble a long poncho sewn up the sides. This was a pretty universal garment in antiquity and can be very striking.

Some people prefer a more Grecco-Roman style of robe. These often feature a peplos -a decorative fold of fabric hanging down from the shoulders. Some Grecco-Roman styles of robe are very simple and are simply pieces of fabric wrapped and pinned in place.

There are many, many styles of robe, and in choosing one -unless we belong to a Temple which asks its members to wear a particular style of robe, as some do- our primary consideration is what style makes us feel most spiritual and magical.

## COLOR

Again, there are many colors for robes, and what color we choose largely depends on whether we belong to a Temple that requires specific colors, or have only ourself to please. All colors have symbolic meanings, and every color is appropriate for some ritual, if not necessarily for all. Many Temples however will require a certain color for robes -often black or white.

It is very common for a Temple to wear black robes at New Moon and white robes at Full Moon. Or to wear Black robes in the Dark Half of the year and white robes in the Light Half. Other Temples may have a single specific color for robes, and all their robes will be made in that color, regardless of the occasion.

Another common color scheme is for members to dress in the Quarter color associated with their astrological sign.

If we are not affiliated with a particular Temple, or our Temple doesn't ask for a particular color scheme, then we can choose pretty much whatever color we want.

## DECORATION

Many people decorate their robes, to make them more individual. Even when we belong to a Temple which asks for a specific color of robe, we may still be able to decorate it as we wish.

There are many ways to decorate a robe. The most common is by putting a border at the hem of sleeves and skirt. Sometimes too, people will place metaphysical symbols on the body of the robes - astrological, elemental, runic, or seasonal symbols for example.

All manner of material can be used to decorate a robe -beads, sea shells (especially cowry shells), ribbon, embroidery, fabric paints, and many more. The only limit is your creativity.

Decoration can add greatly to the beauty,

symbolic value, and individuality of your robe. But don't over-do it, as too much decoration may tend to be distracting.

## OTHER DETAILS

In making a robe there are also certain practical considerations we should pay attention to.

1) Make sure the neck hole is big enough to get your head through.

2) Don't make sleeves or hem so long or wide as to be dangerous; remember there are likely to be candles, and you don't want to set yourself on fire. Nor do you want to trip over your hem while dancing. Few things disturb the solemnity of a ritual like someone taking a pratfall in the middle of it.

3) Make sure the robe is wide enough to move in. Remember you will want to be able to dance in this garment, to move comfortably and easily. The Morticia Addams fish-tail skirt look is not necessarily what you're going for here.

## OTHER KINDS OF RITUAL GARMENT

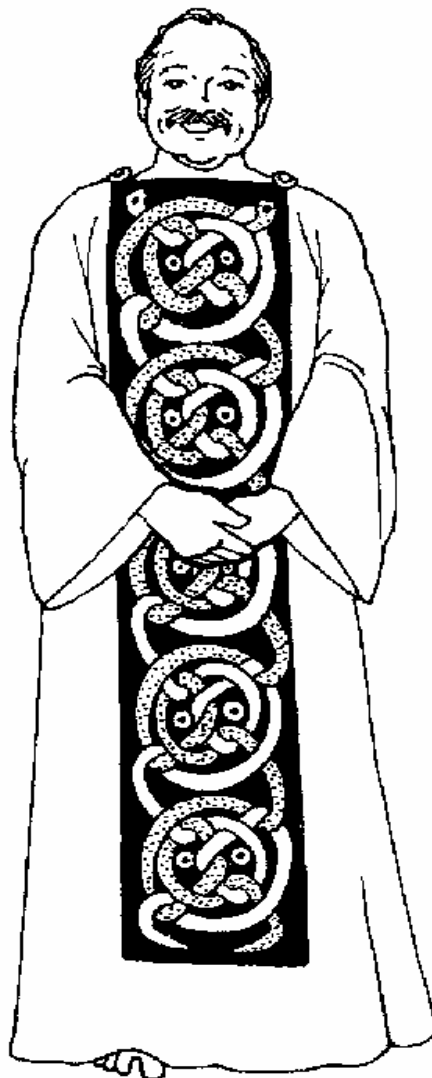
### THE TABARD

A tabard is a simple rectangle of cloth that hangs down the front and back of the body, but has no sides.

The tabard is an ancient Celtic garment, essentially a very narrow poncho. In Celtic times they were worn;

1) to give extra warmth to the torso, when made of heavy fabric;

2) as an apron, to protect one's



*Man in robe and tabbard*

clothing, when made of a cheaper fabric;

And 3) for added decoration on a formal occasion, when made of a dressy fabric.

In later times tabards were primarily used to display the insignia of an organization to which one belonged, rather like a kind of uniform. The most famous example of this that most people would be familiar with are the tabards worn by fiction's "*Three Musketeers*".

In Wiccan ritual it is not uncommon to see tabards used to indicate who will perform certain roles - as for example who will call which Quarter. They are also sometimes worn to indicate rank (though if a Temple is using them to indicate rank, they will tell you). Sometimes too, tabards are worn purely for decoration.

Tabards are easy to make, and can be used to dress up a basic robe, or worn over street clothes in place of a robe.

### THE STOLE

The stole is a narrow band of fabric worn around the neck and hanging down in front.

The stole may be quite decorative, but it is never worn just for decoration. Only certain traditions use the stole, but if you see one you can be sure that it has a meaning beyond just being "pretty".

In some groups the stole will be worn only by the Chief Priestess or Chief Priest. In others it may be worn by all initiated clergy.

In the Correllian Tradition the stole is worn by all initiated clergy, dedicants, and full **OUTER COURT** members, especially for more formal ceremonies. The stole is used to indicate membership, and its color and markings indicate rank. Initiated clergy wear purple stoles. **HONORARY** clergy members wear lavender stoles. And dedicants wear white stoles. **Outer Court members** wear green stoles.

Many different Pagan Traditions use the stole, as do some of the **BOOK RELIGIONS**, though for very different reasons.

Christians use the stole as the last vestige of the Roman **TOGA**. The Toga, originally a large cloak-like garment worn wrapped around the body, assumed the form of the stole during the **BYZANTINE** period, in the opening centuries of the **AGE OF PISCES**.

Certain Pagan Traditions of Mediterranean origin wear the stole for this same reason.



*The Stole*

Usually however, Pagans wear the stole not as a modern version of the Roman Toga, but as a modern version of the **TORC**. The torc was a metal necklace used by the Celtic peoples as a symbol of initiation. the torc represented death and rebirth. The torc looks rather like a horse shoe, and it is believed that the idea of hanging horse shoes in a house to bring good luck may have arisen as a replacement for an earlier practice of hanging a torc.

In this sense then the stole represents initiation and rebirth, and the continuation of the ancient past.

The stole is cognate to the collar. Another modern version of the ancient torc, the collar is a band of cloth worn around the neck just as the torc once was. The collar may be worn when the stole is too cumbersome.

### VESTMENTS

A vestment is a sacred garment which is only worn for ritual or other religious occasions. It is believed that by wearing the vestment only for religious purposes, its ability to act as a key to aid in the shift of consciousness is increased. This is because if we wear the vestment only for magical and spiritual activities, then every time we put it on, our Inner Self will know that we're going to do something magical and spiritual, and will automatically shift the consciousness to align with the Higher Self.

In some groups all robes and other garments used for ritual are considered to be vestments, and are worn for ritual purposes only -never for anything else.

Though each Correllian Temple is free to establish its own policies, as a Tradition Correllianism takes the position that a robe is a garment, like any other garment, and that the only actual "vestment" is the stole. It may be bad form to wear certain robes for non-religious purposes, but only the stole has a sanctity unto itself.

### STATE ROBES

State robes are robes which are worn to indicate rank, and should only be worn by persons who possess that rank.

Full Correllian state robes are rarely worn. Each part of the state robe has a meaning -a red tabard for example, is worn by a Third Degree High Priestess or High Priest; a gray tabard by an Elder of the Tradition; a purple tabard by the heads of the Tradition when acting in that capacity. A black Clavis, or narrow tabard, is



*A Celtic Woman wearing a Torc*



devised by Rev. Traci Logan-Wood.

## JEWELRY

There are several pieces of jewelry which are associated with Wicca. All manner of necklaces, bracelets, and rings are readily available with Wiccan or Pagan themes or symbols, which can be worn by anyone. In addition, some Temples have special medallions, pins, or rings, which are available only to their members, and which may or may not symbolize rank. the exclusivity of such symbols should be respected, as a matter of good manners.

Moreover there are two particular pieces of jewelry which are commonly used to symbolize rank.

The first is the **GARTER**. The Garter is a piece of fabric or leather tied or buckled just above or below the knee, or the elbow. there are many variations on how the Garter should be made, what color it should be, etc... These details vary according to the Tradition one is dealing with. Some Traditions use the Garter to indicate a variety of ranks. Most often, however, the Garter represents the Third Degree, or High priesthood, and should only be worn by its' members.

The second item is the coronet or tiara. the coronet also represents the Third Degree, and should only be worn by Third Degree clergy or Second Degree Temple Heads. Many kinds of wreath or headband are worn for many reasons by many people in Wicca - especially floral wreaths. But the coronet is something

worn by heads of Temples.

The most commonly used part of the Correll state robes is the stole, whose color and symbols indicate the rank of the wearer. Outer Court Members wear green stoles, Clerical Dedicants wear white stoles, and Clergy wear purple stoles. Honorary Clergy wear lavender stoles. This system was

distinct, usually made of metal and mounted with a moon, sun, or other symbol. Sometimes a coronet may be worn by someone taking part in a specific ritual or mystery play because of the role they are taking -but in that case coronet belongs to the role, and not to the person. Usually however the coronet is the reward of many years study and service, and should be left to those who have earned it.



*Coronet*

## SKY CLAD RITUAL

Another ancient, but somewhat mis-understood form of ritual garb is going "skyclad" -that is to say naked. This practice arises from the idea that psychic energy is restricted or inhibited by clothing, especially tight or binding clothing. As we have said, most people no longer believe this, but it was once taken very seriously.

Another reason for the idea of skyclad ritual is that since we are born naked, we are only truly "pure" when in that state. If we approach Deity nude, we are laying aside the preconceptions and prejudices of the physical world to reveal our inner, spiritual selves. By going without clothes we lay aside the social distinctions and self-deceptions which clothing often represents, opening ourselves to the light of the Goddess. This aspect is especially clear in the skyclad **SADHUS** of India -holy people who go naked to show that they have moved beyond the outer form to the inner essence of being.

On a more pragmatic level, the kind of clothing that was worn in earlier times was not very practical for dancing or dealing with fire.

Skyclad ritual is a very ancient custom, but is not very common in modern Wiccan practice. Many Wiccans only go skyclad when they are working alone, or with a romantic partner.

There are certain distinct advantages to skyclad ritual however, and it can be very good to experience it at least once. Most people have many issues about their bodies -working skyclad helps you to become familiar with your body, and to accept it as it is. Clothing and fashion impose many false and unrealistic ideas on our relationship with our bodies. By accepting our bodies as they are, we can break free of these socially imposed ideas. Also many people use clothing as a mask, placing their physical self esteem in external items of dress. But external items are purely illusory and not always under our own control: by accepting our bodies as they are we can put our self esteem where it truly belongs -within.

You are not going to encounter skyclad ritual in most Temples, but in your own personal practice - especially if you are not "model-perfect"- you may find it very liberating.

## EXERCISES

At this point in your development you should be doing Exercises #7, #8, #9, and number #13 every day, plus Exercise #10 periodically.

The following exercise is meant to follow Exercise #13 directly.

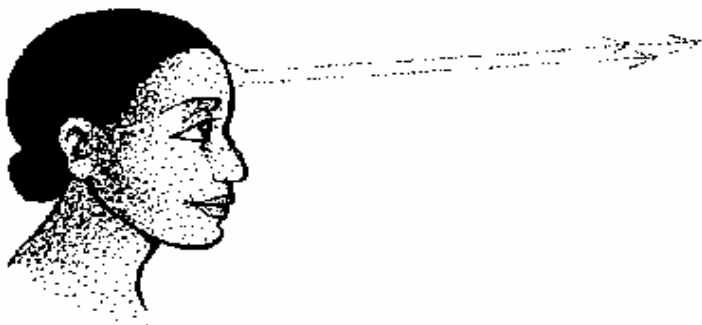
### Exercise #14

When you have finished Exercise #13 -the beam of light from the palm Chakra- instead of closing down as usual, turn your attention to your Third Eye.

The Third Eye is located in the forehead. Because each Chakra is actually a collection of many points, the exact location may appear to vary from person to person, according to their individual development. Your Third Eye may be centered in the middle of your forehead, placed toward the top of your forehead, or located between your eye brows. If you have a strong feeling for any of these places, use it as the Third Eye -otherwise we recommend using the approximate middle of the forehead.

From your Third Eye, send out a beam of clear red light -just as you have learned to do with your palms. Project that beam out to a wall approximately 5-6 feet away. Imagine the beam as clearly as possible, the light as bright a red as possible, and hold it there for as long as you're comfortable -just as you did with the palm in Exercise #11. Then retract the beam of light back into your Third Eye.

You may find that this gives you a headache. In



most people the Third Eye is not used to getting much exercise, and it may hurt a bit. If this happens, there is a simple solution to it -one that may be used for any other Chakra as well. Run yellow light through it. Imagine a ball of yellow light in the Third Eye -as clear and bright as possible. Continue to see the yellow light until the headache dissolves.

After this you may do Exercise #10 if you like, or go straight to closing down the Chakras as usual.

### Exercise #15

When you have become comfortable extending the beam of red light from your Third Eye, you may replace Exercise #14 with Exercise #15.

As you might imagine, Exercise #15 is just like Exercise #14 up until you have extended the beam of light from the Third Eye. Now use that beam of red light to draw simple designs on the wall, just as you did with your palms in Exercise #12. And just like in Exercise #12, when you have mastered simple designs, try writing words with the beam of light, using cursive letters.

As you get better, try drawing the designs in mid-air, and at different distances.

This will exercise and develop your Third Eye, which is extremely important.

And, as with Exercise #12, you can do Exercise #15 anytime that you wish -on the bus, at the store, out of doors. Just remember that this is in addition to, not in place of, your daily exercises.

When you have finished, retract the beam of light into your Third Eye, do Exercise #10 if you wish, then close down your Chakras as always, and ground and release.

### Exercise #16

Exercise #16 is (you guessed it) just like Exercise #15 -except that instead of using red light, you will use multi-colored light. This increases the effect of the exercise, in all other respects do it just the same way as Exercise #15.

## SPELL OF THE MONTH

### "The Shadow Knows..."

In **LESSON VIII** we talk at length about what people wear for ritual. Near the end of this lesson, we discuss the idea of ritual nudity -the idea of wearing nothing at all during ritual.

Ritual nudity is an ancient custom based on the desire for freedom of movement, an unencumbered flow of psychic energy, and the belief that when we are nude -as we were born into this world- we are most honestly who we are as well as closest to Deity.

In modern Wicca ritual nudity is very rare. It is generally reserved for solitary ritual, or ritual between romantic partners.

Many contemporary Wiccans are not comfortable with the idea of ritual nudity at all, except in the most abstract sense. This is because so many people have been taught to feel badly about their bodies.

Non-Pagan segments of society tell people to feel bad about their bodies. They are too fat, or too thin, their breasts are imperfect, their buttocks sag, their penises aren't big enough, their noses are too large, they smell bad, they are too hairy or not hairy enough,

they're too old...

Society tells us these things to control us. No matter what you do, you can't get away from your body. If you feel badly about it, you feel badly about yourself - and if you feel that you aren't good enough, then you will be susceptible to others who can convince you they are better.

Society does the same thing with our sexuality. And our psychology. And our financial and social position. If we can be made to feel badly about these things, we feel badly about ourselves, and when we feel badly about ourselves, we can be controlled.

All of these things are part of our **SHADOW**.

Our shadow is the part of us which we do not normally think of, but which holds us back. The shadow is made up of all the fears, anxieties, and insecurities which we carry around with us. The shadow is composed not only of what society does to us, and what our families do to us, but most significantly what we do to ourselves.

Working to heal the shadow is one of the most important parts of the Correllian Wiccan path. No amount of knowledge or ability has any benefit for you, if you are controlled by your shadow. Luckily, the shadow can be worked with.

In Wicca it is not our goal to suppress or repress the shadow. rather we seek to heal it.

Healing the shadow is an ongoing process which gets progressively deeper as we grow. If you have been doing the **SPELLS OF THE MONTH** in these lessons, you have already been working on this -as early as **LESSON 1** the **SPELL OF THE MONTH** dealt with releasing aspects of the shadow.

Shadow work always has an effect, though sometimes it must be done several times to completely heal an aspect of the shadow. The farther you progress in Correllian Wicca, the more you will heal of the shadow.

This spell is for working with the shadow aspects of our self-image.

You will need;

- \*A black candle
- \*A red candle
- \*A mirror, preferably a large one
- \*time to be alone
- \*Two sheets of paper
- \*A burning dish
- \*A stick or knife to maneuver the burning paper
- \*Some drawing utensils (a box of crayons, markers, or colored pencils are ideal)

Begin by completely undressing.

Look at yourself in the mirror. If it is a hand held mirror, hold it at every angle. Study every part of yourself. Look at things you don't normally look at.

Now take your paper and drawing implements, and find a comfortable position. Draw yourself.

Draw yourself -nude. Be honest. Show yourself

as you really are. Include all the lines. All the sags. All the things you don't like about your body. Include the good things too, but this is meant to focus on what you are not comfortable with.

Don't worry about the quality of the drawing. This is for a spell, not an art show. Put into the drawing what you see and what you feel about yourself, but don't worry what anyone else would think about it.



When you have finished your drawing, think about all of the things you don't like about your body. On the edges of the paper, around the drawing, write these things down.

Now write down everything else you don't like about yourself -bad habits, behaviors you wish to change, things that make you insecure, etc...

Write all of these things down on the paper.

Now take the drawing to your altar.

Clear and release all excess energy.

Light the black candle -black here is for releasing.

Hold the sheet of paper in front of you. Visualize a ball of white light around the paper. Concentrate on all the things you have written.

Now make an incantation to this effect:

*"There is One Power in the Universe  
And I am a perfect manifestation of that  
Power.  
And as such I release all of these things*

*Which I have drawn and written on this paper*

*That they may limit me no more.  
May they be healed and transformed  
And their energy reused by the Mother  
In new ways as She sees fit.  
By my will, with harm toward none  
So mote it be."*

Now touch the paper to the candle flame.

Continue to imagine the paper surrounded by white light as it burns. Concentrate on releasing all that the paper represents.

When the paper is aflame, set it in the burning dish. Use the stick to lift it so that it can burn underneath. Let it burn until it is completely gone.

Make a final affirmation like;

*"And it is done."*

Extinguish the black candle. Remember not to blow it out, but rather snuff it out to show respect.

Clear and release all excess energy.

Now go back to your comfortable position. Take up the second sheet of paper.

Draw yourself again. Still nude. This time focus on the things you like about your body.

Think about all of your best traits and abilities. Write these down around your drawing.

Now add traits and abilities you wish to develop or to strengthen.

Go back to your altar.

Clear and release again.

Light the red candle. Red here is for manifestation.

Visualize the paper surrounded by a ball of white light. Repeat the incantation, but this time say something like;

*"There is One Power in the Universe  
And I am a perfect manifestation of that Power.*

*And as such I will that these things  
Which I have drawn and written on this paper*

*Will grow in strength and increase in my life  
May they come to me as surely as the river goes to the sea*

*As surely as the rain comes to the ground  
By my will, with harm toward none  
So mote it be."*

Let the paper burn as before, but now focus not on releasing but on increasing those things that the paper represents.

Let the paper burn itself out.

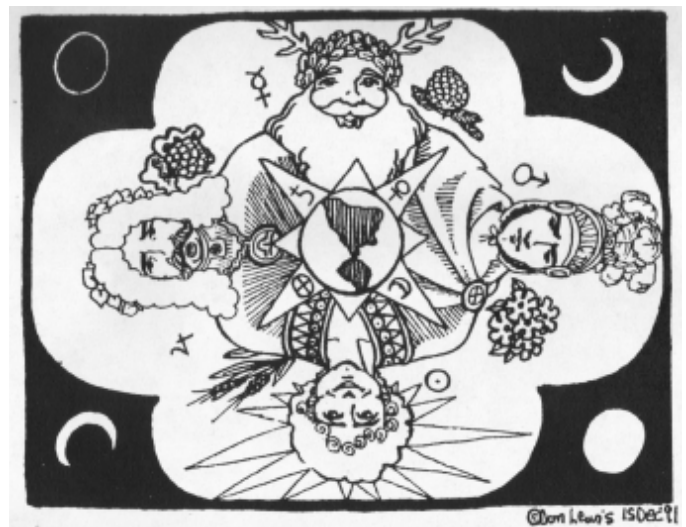
Make an affirmation as before, if you like.

Now extinguish the candle, clear and release.

The spell is done. You may not immediately feel all of its effects, but they will rise to the surface in the days to come. And it may be that some of these things may require additional healing -the spell may be repeated as needed. But you will find a pronounced effect that only deepens with time.

## **GOD OF THE MONTH THE HERO**

The God has two basic forms: The Young God of life, growth, and evolution. And the Old God of death, transformation, and involution. Each of these in



tun has two forms: The Young God -the Hero and the Lover. The Old God -the King and the Sorcerer. These might be thought of as the temporal and spiritual polarities of the two God forms: the Hero being the temporal aspect of the Young God, the Lover being the spiritual. Similarly, the King would be the temporal aspect of the Old God, and the Sorcerer the spiritual.

The Hero then is the temporal or outward aspect of the Young God's energy. The Hero is the God of the spring, of dawn, and of beginnings. His festival is the Spring Equinox and He is associated with the astrological sign Aries.

The Hero God represents independent young manhood. Energy, vitality, and growth are His attributes, as well as courage and strength. In former times the Hero was often thought of as a warrior, but He is also an athlete, an adventurer, a follower of quests.

The Hero is idealistic and virtuous, brave and true. The Hero is noble and chivalrous, a protector of the weak and defender of the just. The Hero is the bearer of new life, and the bestower of knowledge. He is the opener of new doors and the blazer of new trails. The Hero subdues and overcomes all problems.

The Hero represents the energy that pushes against all odds and eventually succeeds -He is the



Like the Maiden Goddess, the Hero God is a patron of arts and sciences, a disseminator of knowledge. He is the "Culture Hero" Who teaches humankind the skills of civilization. It is the Hero God Who brings to humanity the Goddess' gift of agriculture: the Greek Triptolemus Who receives the gift of grain from Demeter, the Cherokee Inagi Who brings the world the corn and beans which Selv Tvia has produced from Her own body.

In the story of King Arthur, where the ancient Gods are portrayed as people, it is the Hero God in His form as Percival (or in some versions Galahad) Who successfully quests for the Grail, then brings it back to heal the stricken King: that is to say, the Hero uses the energy of the Goddess, here symbolized by the Grail, to renew the Earth after winter.

**APOLLO** -Venerated by the Greeks and Romans, Apollo is the God of life force and vitality, creativity and self-expression. Apollo is the God of beauty, Master of all arts and crafts. He is the Lord of prophesy and healing, Patron of both physical and spiritual medicine. Apollo is also God of music, which to the Greeks had mathematical significance and represented cosmic order. In later times Apollo was viewed as the Sun God and Lord of the Year. In one legend He is made to win a musical contest with a satyr names Marsyas, representing the triumph of Spring over Winter. In later times His polar opposite is Dionysus, Lord of satyrs. Brother of Artemis/Diana, Apollo will readily be seen to be the God portrayed in the Vangelo Delle Streghe as the Lord of Light, Master of the Physical World.

**MARS** -Although usually thought of as a God of war, the Roman God Mars is actually much more than this. Mars represents the Summer season, the growing crops, the warmth of the Sun which fertilizes the Earth. Mars represents courage, strength, and action -the ability to accomplish goals and move forward. Mars represents strength and honor, virtue and personal integrity. Mars is associated with Venus and Vulcan in





King Arthur as the Knight who finds the sacred Grail, which restores the stricken King to health. In the earliest versions of this ancient tale it is not King Arthur, but the Fisher King whom Peredur must heal. In the castle of the Fisher King Percival witnesses a sacred procession. Two men, dressed in polar colors, carry a huge spear, which drips blood. Behind comes a maiden carrying a Chalice, with an image of a head (Celtic symbol of the soul) inside it. Asked what this procession means, Percival remains silent. He is later told that had he answered, the Fisher King would have been cured of His lameness -that is to say the Old God of Winter would have been reborn as the Young God of Spring. The secret of this procession, which Percival did not speak, is this: the blood-dripping Spear is the God-force, overflowing with life, which comes out of the Goddess represented by the head in the cauldron, representing the consciousness of the womb of creation.

**THOR** -Originally called Thunar, or "Thunder", Thor is the Germanic God of storms and fertility. Son of the Earth Goddess Lord, Thor embodied the vitality of the life force, and the masculine virtues of courage and integrity. Thor was pictured as a red bearded man carrying the sacred thunder-hammer *Mjollnir*, or in some versions a sacred thunder-axe. With this magical implement Thor made thunder and lightning, and sent the fertilizing rains upon the Earth, His Mother. Thor was also strongly linked to sacred trees and sacred groves, and was sometimes represented by a tree.

## GLOSSARY

**KEYS** -Keys are outer forms (items or concepts) which are used to help a person to shift their consciousness, and connect with Higher Self. Anything which makes a person feel more spiritual or magical can serve as a Key. Robes, incense, many kinds of atmospheric trappings are commonly used as Keys, as are all the techniques and ingredients of spellcraft. Keys are very useful, especially to the beginner, as they help people to make shifting consciousness easier and more automatic. The fully realized magic-user however, requires no external stimuli to aid in their work, though they may still enjoy them.

**CELTIC** -The Celtic people are believed to have developed in central or eastern Europe sometime around 700 BC (500 Aries) and spread through western Europe all the way to the British isles -though some scholars believe their origin to be much earlier. Interbreeding with the pre-existing peoples of western Europe, the Celts developed a distinctive and highly mystical culture. Absorbed by the Roman empire, Celtic culture had a strong influence on medieval Europe and consequently the modern world. The Druids, the Celtic priesthood, have been a subject of fascination for

a seasonal myth in which Mars is the summer season, Vulcan the winter season, and Venus the Earth which forever moves between the two. Mars is a God of personal achievement, action, and success.

**PERCIVAL** -Percival or Peredur figures in the legend of

subsequent generations, and are believed to be a major contributing strain to modern Wiccan thought. The great Greek philosopher Pythagoras cited the Druids as a primary source for many of his teachings as well.

**OUTER COURT** -many Temples have both an Inner and an Outer Court.



*Orpheis Caroline High Correll  
Founder of the Correllian Tradition*

In such Temples the Inner Court is made up of the actual clergy of the Temple, while members of the Outer Court are free to free to attend Temple ceremonies but are not expected to train for the clergy.

**BOOK RELIGIONS** - According to Orpheis Caroline High-Correll, progenator of the Correllian Tradition, there are two religions in the world: Native (or Pagan) religions, and the Book religions. Pagan religions are living religions which grow

out of people's direct experience of Deity through Nature and metaphysical experience. Pagan religions change and develop as culture and peoples' abilities develop. The Book religions descend from the Bible and Koran and they believe themselves to be "revealed religions" -that is, that they are perfect in origin and must never be changed.

**TOGA** -The Roman empire dominated ancient Europe during the Age of Aries, collapsing just before the advent of the Piscean Age. Beginning as a Republic, Rome gradually slid into despotism over the course of centuries. A garment which could only be worn by Roman citizens, the elite of the empire, the Toga was a length of white cloth worn wrapped around the body and fastened over the lefts shoulder. The Toga took different forms in different periods, beginning as a relatively simple cloak and ending as a version of the "stole" -a long thin piece of fabric wrapped around the body or worn hanging over the shoulders.

**BYZANTINE** -The Byzantine empire is a term used to describe the last phase of the eastern Roman empire. Toward the end of its long history Rome broke into two portions -the Western empire with its capitol at the ancient city of Rome itself, and the Eastern empire with its capitol at the city of Byzantium, also known as Constantinopolis, today's Istanbul. Although the Western empire fell at the dawn of the Age of Pisces

(400 AD) the Eastern Roman empire continued for another thousand years, falling to the Turks in 1092 Pisces (1492 AD). From the Western Roman empire developed the Roman Catholic Church, while the Eastern empire created many Orthodox Christian Churches. Because of the extreme animosity between these churches -typical of the Book Religions- the people of western Europe preferred to call the Eastern Roman empire "Byzantium" and considered it Greek rather than Roman, which the latter considered insulting.

**AGE OF PISCES** -The Correllian calendar is organized into Zodiacal Ages, which take their names from the twelve Zodiacal signs, as inspired by the precession of the equinoxes. According to this system of dating the Age just ending is the Piscean Age, which occupied the years 400-1999 AD in the Christian calendar. The new Age beginning is the Aquarian.

**TORC** -In Celtic religion the Torc, a circular metal necklace, was a symbol of initiation and of the Divine Mysteries. The Torc's circular shape reflects the cyclical nature of reality and the ancient concept of Ourobours -the snake swallowing it's own tale, representing the idea that all things ultimately return to their source. Sacred to Cernunnos-Secculos-Dagda, the Celtic Lord of the Dead and of the Spirit realms, the Torc was not only worn as a symbol of initiation, but was also used as a symbol of all things magical and spiritual, and was frequently hung up in a house to confer protection -in which use it was later replaced by the horse shoe. Suppressed first by the Romans and then by the Christians, the Torc survives today in many altered forms, not least of all the "stole" -a narrow band of cloth worn around the neck as a symbol of Priesthood.

**GARTER** -A band of cloth, leather, or metal, worn around the leg just above or below the knee, or on the arm just above the elbow, the Garter is an ancient garment still in use as an item of dress. The Garter is also used by Wiccan High Clergy in certain Traditions as a symbol of rank. There are many variations on exactly how a High priestess' or High Priests' Garter should be made, and these vary with the Tradition. Perhaps the most famous example of the Garter from history comes from the reign of England's Edward III. Tradition has it that a noblewoman, perhaps the Countess of Salisbury or the Fair Maid of Kent (consort of the Black Prince) dropped her Garter at a royal ball. The King picked up the Garter, saying "Let none think ill of it," and proceeded to found the Order of the Garter in honor of the event. It is believed that the lady was a Priestess of the Old Religion, and that in doing this the King extended his protection to her. According to Margaret Murray there are many things to suggest the active promotion of Pagan religion by England's Plantagenate dynasty.

**SADHUS** -A Sadhu is a kind of holy person in certain sects of the Hindu and Jain religions, who pursues a life of meditation and spirituality. Often Sadhus wear little or no clothing, to symbolize that they are dealing with the inner essence, rather than the outer form. A famous example of such a holy person is Mahatma Gandhi, who adopted a loincloth as his principle item of dress. In the Jain religion, founded by Mahavira, holy people go completely naked, eschewing even a loincloth, after Mahavira's own practice. It is Mahavira who coined the term "skyclad."

**SHADOW** -Shadow is a term we use to describe feelings which we do not normally think of, but which function as limitations in our lives. The shadow is made up of all the fears, anxieties, and insecurities which we carry around with us.

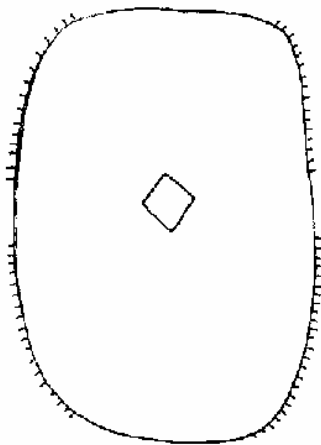
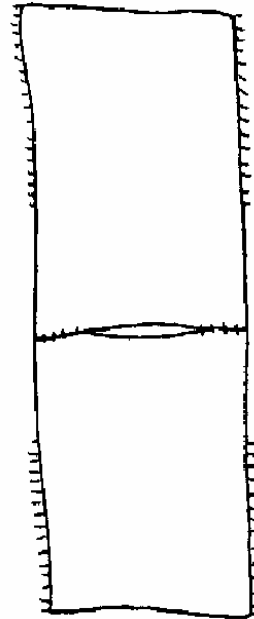
## **Exam for Lesson VIII**

You may take the exam online at WitchSchool.  
<http://www.witchschool.com>

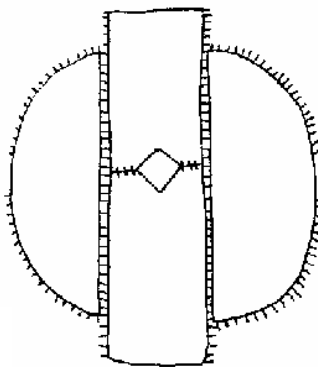


### PATTERN I

This simple, sleeveless robe is both the most ancient and the simplest style of sewn robe. Take a rectangle of fabric measured and cut to the appropriate length and width to fit you, double it and sew two thirds up each side, leaving the last third as a sleeve hole. Cut a hole for the neck. Hem sleeves, neck, and bottom.



Style A



Style B

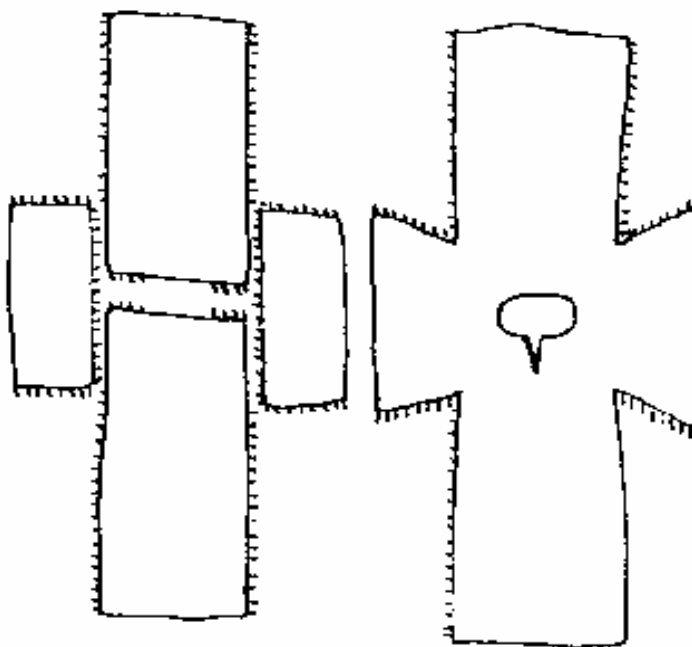
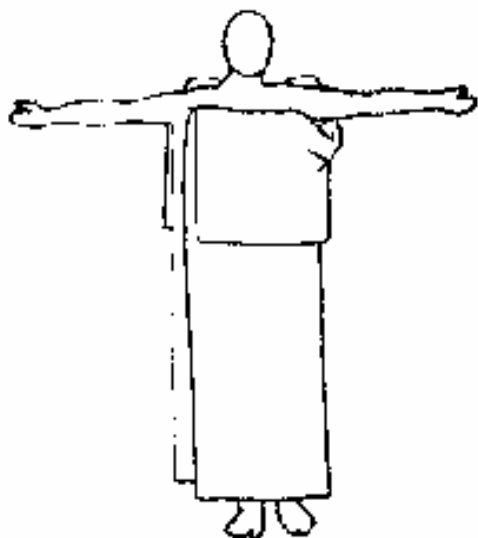
### PATTERN II

The caftan is one of the most dramatic styles of robe. Shown are two patterns for the caftan, one simpler, one more complex.



### PATTERN III

A Grecco-Roman style robe may be no more than pieces of fabric attractively draped and pinned, like the one shown at right. Or it might be a formal Greek Chiton, as shown in the pattern below.



### PATTERN IV

The most common style of robe is the medieval "T" robe. Shown are two patterns for the T robe, one simple, one more complex.