

...*And in strength, understanding...*

**Recommended Reading for Fanciers of Fine Fantasy**

*Julie Mabie*

The appeal of the fantasy genre is deeply rooted. It comes from the place in the back of our subconscious that remembers the primal forces of nature, when all things were attributed to the supernatural and not scientific facts. It is from these elements of wonder that fantasy first emerged. Storytellers traveled the continents, weaving tales of magic for rapt audiences. These stories honed the imagination and visualization skills. They made sense of the natural world so that people need not live in fear of the unknown.

The storytellers of today rely on the printed word to share the visions of the worlds that they create. Through these words, powerful images are given life -- images of unending battles between good and evil; messages of hope; warnings to save the world that we actually live in. Drawing from the rich heritage of storytellers of old, here are stories from their present day counterparts. Enjoy!

***The Dragon Quartet***, (*The Book of Earth, The Book of Water, The Book of Fire, and The Book of Air*) by Marjorie B. Kellogg (Daw Books Inc., pub. 1995, 1997, 2000, 2003): The appeal of this series of books is the message they send about ecology.

Ms. Kellogg paints a bleak future of a world ravaged by the carelessness of mankind, and the hope given by the few who are trying to save it.

***Svaha***, by Charles de Lint (Tom Doherty Associates, pub. 1989): In a futuristic time, Native Americans have Enclaves of their own and are sealed off from the destruction

of the outer world. One is chosen to venture out, and use his magic to save what is left of the future. Beautiful descriptions of tribal rites and songs.

***The Mists of Avalon***, by Marion Zimmer Bradley (Del Rey/Ballantine Books, pub. 1982): This is a tale of the Arthurian cycle told from the point of view of the powerful women of that legend. It has an intriguing view of what being a priestess entailed in that time period. Vivid detail of life in Avalon and the choices these women made transitioning into a time of a new religion.

***Incarnations of Immortality***, (*On A Pale Horse, Bearing An Hourglass, With A Tangled Skein, Wielding a Red Sword, Being A Green Mother, For Love of Evil, And Eternity*) by Piers Anthony (First five books published by Del Rey/Ballantine Books, 1983, 1984, 1985, 1986, 1987; last two books published by William Morrow and Company Inc, 1988, 1990): Using the magic number seven, Mr. Anthony's series of stories follows the various Gods in their quest to help mankind achieve the ultimate good. The way the author interweaves the lives and relationships of the various deities is just amazing.

***Sing the Four Quarters***, (*Fifth Quarter, No Quarter, The Quartered Sea*) by Tanya Huff (Daw Books Inc., pub. 1994, 1995, 1996, 1999): This is the first of four books depicting people with the gift of dealing with elementals. These books were chosen for the list for the wonderful visualizations of the elements themselves, and the idea of

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music and song as a language between element and humankind.

***Druids***, by Morgan Llewellyn (Ivy Books, pub. 1991): A precursor to the age of Arthur, this story is appealing because of the descriptions of the rituals that the druids might have preformed in ancient times.

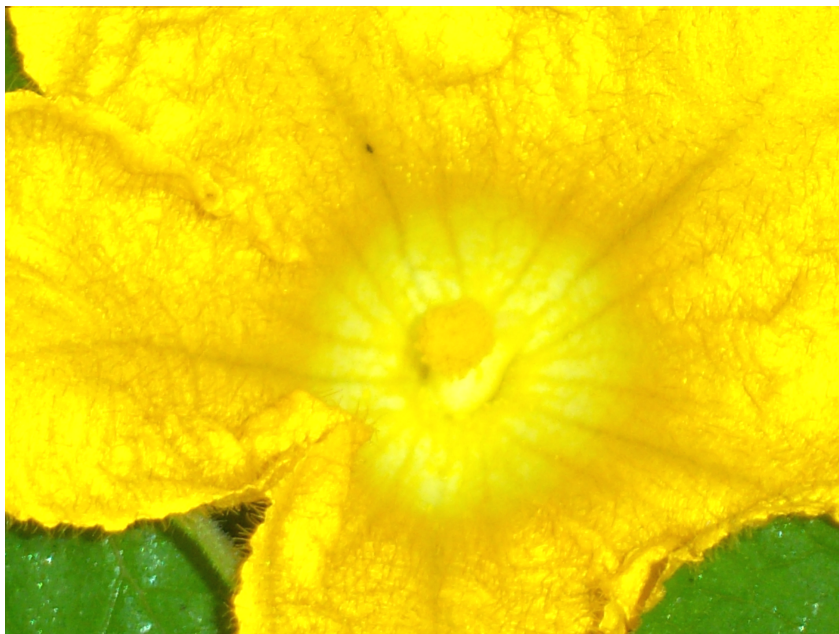
***Od Magic***, by Patricia A. McKillip (Berkley Publishing Group/Penguin Group, pub. 2005): This is a tale of what comes about as a result of authority trying to put restrictions on magic. It is a warning of sorts about the preciousness of freedom and the right to follow an individual path.

***Hogfather***, by Terry Pratchett (HarperPrism/Harper Collins Publishers,

pub. 1996): Tinted with humor, this is a story of what could happen when a mythological figure is dispatched. The tie-in with ancient lore and the impact it has on the present is especially poignant.

***The Wood Wife***, by Terri Windling (Tom Doherty Associates, pub. 1996): The beauty of the desert and the different spirits that inhabit it are themes in the tale of a woman finding her own path in life.

***The Green Man***, edited by Ellen Datlow and Terri Windling (Viking/Penguin Group, pub. 2002): For those people who enjoy short stories, the editors have done a fine job of selecting tales of the magic of the natural world.



*Squash Blossom*

**A Triad for Summer**

Three things to fill the belly:  
Sun in the sky,  
sun in the earth,  
and ready hands to receive  
the fruit of their union.

*Bob Patrick*

...*And in understanding, knowledge...*

## Encounters with the Horned God

*Ellen Evert Hopman*

I have been blessed to meet the Horned God in person a number of times. Many people seem to associate Him with rampant sexual energy but I have rarely experienced Him as the randy little Goat-footed God of the Greeks, nor has he seemed especially “horny” to me in a sexual sense. He has primarily shown Himself to me in his dignified, cosmic persona. In a recent encounter Cernunnos, a Western European Horned God, appeared right in front of me, staring directly into my eyes. He had ruddy skin, long, dark brown hair, and beautiful stag’s antlers sprouting from His head. He seemed to feel great affection for me and as I looked at Him I said: “Oh, you have brown eyes, just like me!” and He smiled.

### *Ancient Depictions*

One of the oldest images we have of the Horned God comes from the Indus Valley (of what is now Pakistan) in about the third millennium BCE, from the Harappan culture. He is depicted seated on the earth or on a small stool with His legs in “yogic” posture, both heels touching. He is nude and festooned with necklaces and bracelets. There are plant-like growths between His horns and He is accompanied by beasts; elephant, buffalo, tiger and rhinoceros. Two deer pose at His feet<sup>1</sup>. The Harappan culture also left us images of Horned Goddesses, one of whom is shown in a tree, being worshipped by women and by a man with the body of a goat<sup>2</sup>.

The Harappan Lord of the Animals evolved into the later Vedic “Shiva” who is called “*Pashupati*” (Lord of Beasts) and worshipped as a fertility God as well as a

creator and destroyer of worlds. Shiva is also known as “*Ardhanarishwara*” (half-male and half-female, hermaphrodite), Shiva/Shakti, and the Divine Androgyne. In His role as the Cosmic Dancer he wears a serpent around His neck and is often shown in union with His female consort, Parvati, or Mother Nature.

Hinduism, which grew out of Vedic culture, sometimes describes Ultimate Reality as the union of Shiva (Divine Masculine Energy) and Shakti (Divine Female Energy)<sup>3</sup>. It is said that Shiva, the *Mahadeva* (Great God) and Pure Consciousness, has power only because of His devotion to Shakti. Shiva/Shakti is in essence the force that breaks down matter so that new energies and objects can come into existence, and also continually re-creates all things anew.

This melding of the divine male energy and female energy has relevance when we examine the Horned God as He appears on the later (second or first century BCE) European Gundestup Cauldron, a metal cauldron of Celtic provenance that was found in a Danish peat bog. The most fascinating aspect of the Cernunnos depicted on it is the strong resemblance to the Prashupati seals from Harappan culture discussed above<sup>4</sup>. On the Cauldron S/he is shown with stag horns, wearing a neck-ring (called a torc) that indicates noble status. S/he holds another torc in one hand and grasps a ram-headed serpent in the other. Of interest is the fact that this figure seems androgynous (other figures on the cauldron are either obviously female or wear beards). S/he is clean shaven and sitting in the half

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lotus yogic pose. S/he is surrounded by many types of animals including a lion, a dog or wolf, and a dolphin. One theory is that the Cauldron was made by itinerant metal workers from the East. Could this be a European variant of Shiva/Shakti?

***Early European Images***

Images of the Horned God survive from many European places and cultures. The church took special pains to erase His worship; even going so far as to turn him into “the Devil” (the Biblical Lucifer is a shining bright angel who has nothing to do with horns). Images of horned Goddesses are rarer, possibly due to the deliberate destruction of these and other Goddess images by the church.

The Horned God has been found on prehistoric Danish rock carvings. A bronze pin from Gotland, circa eighth century BCE,

features a snake topped by a human head with bull horns, the classic horns and snake conjunction that we also have from the Gundestrup Cauldron and early Harrapan images and images of Shiva as discussed above.

By the fourth century BCE we begin to find horned Gods in a Celtic context. In Northern Italy at Val Camonica there is a rock carving that shows a huge antlered figure next to a smaller (human?) figure with a tail. Horned figures have also been found in German areas and ancient antlered deities occur in Spain<sup>5</sup>.

The Horned God has been found in greatest concentration near Hadrian’s Wall, in Scotland. He is also depicted all over Great Britain, Ireland, and Gaul (present-day France)<sup>6</sup>. Sometimes He is shown as a “Janiform” figure, with two faces; once



**Gundestrup Cauldron – Inside Panel**

Credit: Malene Thyssen, <http://commons.wikimedia.org/wiki/User:Malene>

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facing backwards and one facing forward, possibly relating to His ability to work in This world and in the Spirit world simultaneously, and to his dominion over the forces of change and transformation.

***Cernunnos***

Cernunnos is one of the most popular horned deities for modern Pagans on a Celtic path. His name was inferred from an inscription found on a relief in Paris that reads “\_ernunnos”. In the first century CE Gaulish sailors erected a monument to Him, possibly in the year 14 when Tiberius became emperor. The dedication was discovered in 1710 under the Cathedral of Notre Dame, the site of the capitol of the Celtic Parisii tribe. The monument depicts Cernunnos with Roman Gods such as Jupiter, Vulcan, Castor and Pollux.



**Image of Cernunnos  
Museum of the Middle Ages, Paris**

Two other plaques were found in the territory of the Celtic Treveri tribe in Luxembourg. Both are inscribed; “Deo Ceruninco” (to the God Cerunincos).

Another Gaulish inscription found in Monatgnac reads; “Carnonos”.

The root word “ker” (head or protrusion) is found in every Indo-European dialect, from India to Ireland. Old Celtic “Karnu” means horn while “on-os” may mean lord or “great-man”. “Cornu” is Latin for horn, giving us the word “cornucopia”.

“Kernenos” is Greek for “horned”.

Cernunnos is sometimes shown with a cornucopia, a symbol of plenty.

In Romano-Gaulish iconography Cernunnos sometimes appears flanked by Mercury and Apollo. He has a bag of grain or coins in His lap that spills before Him. A stag and bull at His feet eat the spilled grain indicating that He is Lord of both wild and domestic animals, linked to prosperity, and strong herds which are wealth on the hoof (as it were). Gaulish statues sometimes show him feeding ram-horned serpents<sup>7</sup>. Serpents, like dragons, are guardians of treasure.

The serpents that are shown with Cernunnos sometimes have fish tails. (There is a wonderful example in the Meigle museum in Perthshire, Scotland.)<sup>8</sup> Perhaps Cernunnos is also Lord of the treasures of the Sea.

Gaulish statues sometimes feature holes in the head of the Cernunnos figure, meaning that the figure had detachable horns. Horned animals like deer shed their antlers and re-grow them yearly, making Cernunnos a God of summer and winter, of shift and change. Coupled with the Janus headed aspect (see above) he is a God of powerful dualities; tame and wild beasts, the procession of the seasons, domestic herds and hunted animals, death and life, as well as protection for all of these and of prosperity for everyone; farmers, sailors, and those who call on Him. If we add in the vegetation imagery that

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sometimes accompanies His depiction, He is also Lord of the vegetation that sprouts in spring, grows tall in summer and is shed, like an antler, or cut like the grain, in fall and winter.

### ***Pan***

A well known figure in Western mythology, Pan is the Greek God of the flocks and of rustic, wild places. He is usually depicted with goat horns, the body of a man and hairy legs that end in cloven hoofs. According to the Greeks he plays his *pan pipes* and makes music that can delight, seduce, or cause *panic* depending upon his intentions. Pan is depicted with huge erections and many stories are told of his hot pursuit of shepherdesses and virgins. He is even said to multiply himself into duplicate bodies in order to simultaneously seduce multiple females in an orgy.

### ***The Horned Goddess***

Horned Goddess images have also been found. These usually feature antlers rather than other types of horns. A Gaulish bronze antlered Goddess from Clermont-Ferrand sits cross legged holding a cornucopia. A horned Goddess image was found on local pottery from Richborough, Kent, dating to the first century CE. There is a stone carving of a Goddess from Ribchester, Lancashire, which has horns<sup>9</sup>.

In Irish myths it was said that the Morrigan could shape shift into stag form. The Irish Goddess Flidais was called “Mistress of Stags” and traveled in a chariot drawn by deer. Elen was the Green Woman, an antlered Goddess from Britain who appeared dressed in green leaves with a dog at Her side.

### ***Consorts***

Sometimes the Horned God is shown with a consort. One example is at Aquae Sulis (Bath) in England where a divine couple are depicted; a horned God and consort with three hooded figures and a ram<sup>10</sup>.

### ***Hunting Gods and Warriors***

There are a number of other horned Gods from Celtic tradition. The Celtic God In Daghada, who is skilled in every Druidic art, is sometimes shown with horns. In England we have Herne the Hunter who is associated with the death of stags in winter. He leads the Wild Hunt, a phantom horse race that occurs during stormy weather in winter and especially during the twelve days of Yule. He is the Spirit who guards Windsor Forest and appears in times of national crisis to guide and inspire the sacred warriors. Sylvanus is an antlered God of the forest associated with the hunt and with wild places. As Divine Hunter he is often depicted naked.

Cocidius (The Red One) is a British hunting God who is also a warrior God. A sacred tribal protector deity, he is a “ram-headed” God rather than an antlered one. Camulos was another ram-headed God who gave His name to the town of Camulodunum (modern Colchester). Belatucadros (Fair Shining One, Fair Slayer) was a ram-headed Warrior God from North Britain who was worshipped by foot soldiers; the Romans equated Him with Mars. Celtic warriors often wore horned helmets to emulate and honor these deities<sup>11</sup>.

Depictions of the Horned God have been found near Hadrian’s Wall in Scotland that show Him naked or wearing only a cloak, with His foot on a stone. In these depictions

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He sports goat horns<sup>12</sup>. In ancient Wales great warriors were once called “bull-protectors” and “Bull Chieftains,” while in Gaul a bull-horned God was shown with a purse, serpents, and a ram, apparently a protector of the flocks and of the wealth of the tribes<sup>13</sup>.

*Personal Encounters*

The first time I met the Horned God, He took me by surprise because as a follower of the Celtic and Druidic path the last deity I expected to *See* was Pan. He showed himself to me in a full blown vision while meditating. I *Saw* a dark night in the forest with a full moon directly overhead. There was a lake in the midst of a thick circle of trees, which must have been evergreens as they appeared impenetrable. Suddenly all the Gods and Goddesses started to appear, dancing slowly, holding hands and barefoot, in a circle around the lake. They were colorfully attired in togas and cloaks of many hues.

There was one very tall figure, far taller than the rest, whose back was always towards me. He was holding hands in the circle with the other Gods, who were dancing in a stately pace, but He was dancing a complicated reel that resembled an Irish step dance. He was dark skinned with huge horns that looked like antelope horns and very muscular. I received the inner message that

He was the Great God Pan and that it was His dance that actually kept the universe moving. Without His dance the water would freeze and the leaves would never grow or turn colors in the fall. His dance was what kept the air moving and the planets and the solar systems and constellations in motion. He was Life and he was all movement; growth, change, and transformation.

Another encounter happened very recently. I had just come from a Sufi gathering where we had sung and danced and prayed to Allah. As I was driving away from the very warm and loving group of worshippers a stag appeared right next to my car, parallel to it, so close that I could see its eyes. I thought to myself “OK, Cernunnos, I haven’t forgotten you, even IF I just went Sufi dancing.” The next thing I knew a second stag appeared again, right next to my car. I gave thanks for the beauty and majesty of the vision and pondered on the great mystery that *All* the Gods are alive and with us all the time.

The Irish word for blessing is “*beannacht*” and the word for horn or antler is “*beann*”. When you bless someone in Gaelic you literally are saying “horns to you”. May the Horned Gods and Goddesses bless us and everything in the great circle of creation forever!

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*Sources*

1. Follow this link for an image of the Horned God from Mohenjo-daro, Pakistan (Mound of the Dead); Indus Valley: Seal, Mohenjo-daro: [http://www.indiana.edu/~isp/cd\\_rom/images/harappa/shiva\\_33.htm](http://www.indiana.edu/~isp/cd_rom/images/harappa/shiva_33.htm), January 2008
2. Indus Valley Civilization, Caroun.com, <http://www.caroun.com/Countries/Asia/Pakistan/AncientSites/IndusValleyCivilization.html>, January 2008

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3. “The Goddess Parvati is the appearance of Prakriti (Nature) also besides being shakti and the mother of the universe. All the organisms have arisen out of the Nature, hence She is called as Jagadamba. Mother Parvati is also known by other names viz : Durga, Kaali etc. But despite having so many names she is one in appearance”. Gaudiya Repercussions \_ Intersections: Spirit and Academia \_ Pre-Vedic Goddess Worship,

<http://www.gaudiya-repercussions.com/index.php?act=Print&client=printer&f=3&t=624>

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4. Mahadevi, IndiaYogi, <http://www.indiayogi.com/content/indgods/mahadevi.asp>, January 2008

5. Ross, Anne, Pagan Celtic Britain, Columbia University Press, New York, 1967, pp 127, 131-132.

6. Ibid, p 81

7. Ibid, pp 138-139

8. Ibid, p. 140

9. Ibid, pp 214, 231-232

10. Ibid., p 159

11. Ibid., p 155

12. Ibid., pp 160-161

13. Ibid., pp 167, 154

For more on Horned Gods see

Green, Miranda, *Symbol and Image in Celtic Religious Art*, Routledge, London, 1992

and

Green, Miranda, *Dictionary of Celtic Myth and Legend*, Thames and Hudson, London and New York, 1992.

*...And in knowledge,  
the knowledge of justice...*

**In Praise of Blood**

*Alison Shaffer*

All our lintels are gory  
with its security, and here  
I am with that thudding  
little secret in me, the politics  
of knowing when to break  
skin, and whose. Each  
door I enter is blessed,  
a momentary shrine  
that this embodied blood keeps  
moving, without scab  
over unstained wood.  
I call that dream mucus—  
my brain, a thick pouch  
sleeping. I roll under:  
inside, a tower falls  
over; a bureau tears  
through a papery ceiling;  
everyone is related.

*...And in the knowledge of justice,  
the love of it...*

## **Druidry and its place in a Sustainable Lifestyle**

### **One Druid's Perspective**

#### **Part One**

*Tully Reill*

*Sustainability. Sustainable Lifestyle.* Along with *Peak Oil*, these are quite the buzz words lately.

Yet, just what is “sustainability”, and how does it relate to walking a Druid Path? If you ask anyone who walks a Druid Path a question, most likely you’re going to wind up with more than one answer. Walking a Druid Path is different for each person, based on their personal experiences, actions, needs, and knowledge. In the same manner, the perception of relationship between “sustainability” and Druidry is widely varied and tailored to the individual’s actions, needs, and knowledge.

From my perspective, “sustainability” is certainly not about attempting to sustain our current lifestyle; that’s going to be increasingly difficult as time goes on. To me, it’s about attempting to sustain a “comfortable” lifestyle (and there are different levels of comfort for everyone) for one’s self and family by utilizing the resources at hand while maintaining as low of an “ecological footprint” as possible. One needs to find a balance between protecting the interests of one’s family and protecting the earth on which we depend. Yes, we live in a fragile coexistence with our environment, dependant on so many things the earth provides, but if we focus ourselves on only what is best for the earth, we can

lose sight of a factor that is just as important: the needs of our family or even our community in general. Could most of us, right now, just *completely stop* using fossil fuel related products? Would we still be able to function within our role in current society? Just how would this impact our family? What if our role within our community relied on the use of fossil fuel products, such as for emergency personnel? Would we be justified in causing a community-wide impact by the withdrawal of these services to the community due to their use of fossil fuel products?

Just like so many other things in life, we need to find that balance point. We need to strive to find the point where we can take care of both of these precious commodities, the earth and our community/family.

So, just how does Druidry figure into a “sustainable” lifestyle? Well, I’ll be flat-out honest: I don’t know. That may sound a bit strange, but at this point in time we can only speculate on how Druidry and “sustainability” will interplay in the future. We, as Druids, are literally learning as we go, developing skills and formulating ideas that we *think* may be helpful as the future unfolds. None of us really know exactly what waits for us on the downward slope of Hubbert’s Peak.

## ...the love of justice...

As we truly have no idea what will play out for our future, the past can be a valuable asset. By learning from the past, we can shape the present and thereby cause a new course for future events. We can take examples of what is perceived about the Ancient Druids and adapt those examples to modern times. Let's take one example for this article, and explore others in the future.

If we take a bit of text from Cicero's *De Divinatione*; I, XLI, 90:

Nor is the practice of divination disregarded even among uncivilised tribes, if indeed there are Druids in Gaul - and there are, for I knew one of them myself, Divitiacus, the Aeduan, your guest and eulogist. He claimed to have that knowledge of nature which the Greeks call "physiologia", and he used to make predictions, sometimes by means of augury and sometimes by means of conjecture<sup>1</sup>.

According to Webster's Dictionary, Physiologia is Latin for "physiology" – in other words, "natural science". So, we have that the Ancient Druids understood the knowledge of nature in their time. I feel that this should be one of our main focus points. We need to be knowledgeable of our surroundings, knowledgeable of the *actions of nature occurring around us*. Take the "Eightfold Year" as an example. Our forbearers didn't arbitrarily pick times to hold these Festivals; rather, they were associated with specific natural occurrences directly relating to a society with a fundamental connection to *nature* for its survival. Let's run that by once more: "*a society with a fundamental connection to nature for its survival*". In other words, it is a society that depends on nature for its *sustainability*.

Does this mean we should all run out to our local university and take classes on horticulture, biology, geology, and etcetera? Sure, if you'd like and have the available time while working a forty-plus hour a week job, in addition to all your other commitments. I'm sure it would be a great benefit, but there are many other avenues as well. There is a Master Gardener Program<sup>2</sup> that began in Washington State and has spread all across the United States. Of course, there's good old fashioned hands-on working knowledge too. My wife and I have enjoyed the time spent in our own little backyard garden. It's certainly not enough to sustain us, but it has made a nice supplement and is quite the learning experience. A person can read on "how to garden", but until you actually get out there with your hands in the soil, planting the seeds, and tending the young plants you have not *applied* the *knowledge* that you obtained while reading. The soil where I'm at in Northern Arizona *seems* to drain well and *seems* loose enough for young roots, but we found out otherwise with our sweet corn last year. Even after we did amend the soil some, it wasn't enough and the corn was quite stunted. We tried a more aggressive mixture of compost this year and are hoping for greatly improved results. Unless you have the opportunity to learn directly from a knowledgeable person, trial and error are going to be your best teachers.

Books exist in the local library on companion gardening, organic gardening, composting, permaculture, tips for sustainable living, decreasing your carbon impact on the earth, and the like. I've noticed that bookstores are following suit and carry a wide variety of titles on these subjects. Several of the home-improvement

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cable networks have many shows on gardening, and can be quite helpful.

Naturally, one does not have to be a Druid to enjoy gardening. Yet, for those of us who have a profound spiritual connection with the earth and its diversity of life, I feel the two marry quite well.

But, for some of us walking along a Druid Path, gardening in this sense isn't possible due to location or a variety of other factors. A very dear Druid friend of mine runs a large company and would just not have the time for this approach. Yet, he is the one who has told me many times that he feels Modern Druids should see themselves as "Stewards of the Land". One of the Druid Groves he is involved in frequently goes out and plants trees. No matter what you're planting, you're aiding the environment in some way.

I feel we need to add other terminology to our list of buzzwords, terms such as *Conservation* and *Preservation*, to better define what it is we are attempting. Study, knowledge, and active participation in

conservation projects for nature are one direction in which we can apply ourselves. Preservation of ecologies, historical information, technical information and skills, and medical knowledge would benefit others. If a person is unable, due to circumstances within their lives, to be active in "sustaining" the knowledge of growing one's own food, then apply your knowledge of the natural world to a different area to aid in its "sustainability". If our natural surroundings cannot be sustained, then any of our efforts towards preserving our historical information, our technical skills, etc, would be in vain.

So, we have touched briefly in this article on a three-way connection between the Ancient Druids and what they were, ourselves as Modern Druids, and "sustainability". This particular article is focused on applied knowledge of the natural world as a facet of sustainability. In the next issue we shall touch upon the historically known aspect of Ancient Druids within their roles as teachers, and how this can be utilized in sustainable living.

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### *Sources*

1. Translation by Judge Falconer, 1922, Loeb Classical Library
2. Website: <http://mastergardener.wsu.edu/>