



MAGIC MIRROR

POP-OCCULTURE

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«HOTIW A MA I»

«HOTIW A MA I»

YOU ARE A WITCH BY SAYING ALOUD;

«I AM A WITCH»

THREE TIMES, AND THINKING ABOUT THAT.
YOU ARE A WITCH BY BEING FEMALE, UNTAMED, ANGRY,
JOYOUS, AND IMMORTAL.

«HOTIW A MA I»

WHY IS IT

WHEN A

WOMAN IS

CONFIDENT



Why is it when a woman is confident
and powerful, they call her a witch?

WITCH?

CALL HER A

FUL, THEY

AND POWER-

I. THE WITCH

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HOW DOES THE
REPRESENTATION
OF WITCHES IN
MEDIA REFLECT
HOW WOMEN
ARE SEEN
THROUGHOUT
TIME ?



ЭНТЗЕ

ИОІТАИ

ИІЗЕНІЛ

ТЭЦЭЯ

ЧЕМОУ

ИІЗЭДА

ВОЧАМА

МЕМОУ

ЗАМЕЧАТЬ

СИАЗИ

? СИДЕМ



AND HOW DO
WOMEN SEE
THEMSELVES IN
SAID MEDIA ?



V. SPIRIT

IV. FIRE

I. AIR

II. WATER

III. EARTH



DON'T WITCHES WORSHIP SATAN?

THE PENTAGRAM PRE-DATES CHRISTIANITY (AND SATAN) AND ACTUALLY STANDS FOR THE FIVE POINTS OF "MAN," THAT IS HEAD, TWO ARMS, TWO LEGS. IT IS ALSO A SYMBOL OF THE GREAT ELEMENTS OF LIFE--EARTH, AIR, FIRE AND WATER PLUS THE FIFTH ELEMENT, SPIRIT.

TO SOME OF US THE PENTAGRAM IS A SYMBOL OF UNITY, OF THE LIFE FORCE IN ALL OF MANKIND, THE BONDING OF THE ELEMENTS OF THE EARTH. IT IS DEFINITELY A POSITIVE SYMBOL. TO BE SO CLEAR-CUT IN YOUR DESCRIPTION OF THE SYMBOL AS "SATANIC" IS UNFAIR AND JUDGMENTAL.

THE PENTAGRAM HAS, HOWEVER, RECEIVED SOME BAD PRESS AT THE HANDS OF SO-CALLED "DEVIL WORSHIPERS" WHO, IN MOCKERY OF THE GOOD IN MAN, HAVE INVERTED THE SYMBOL, JUST AS THEY HAVE OFTEN DONE WITH THE CHRISTIAN CROSS. NO ONE MISTAKES THE CROSS AS A SATANIC SYMBOL.

SECONDLY, THERE SEEMS TO BE A CONNECTION MADE IN THE ARTICLE BETWEEN SATANISM AND WITCHCRAFT. DURING THE DARK AGES, THE CHURCH PERSECUTED ANYONE WHO WAS NOT A CHRISTIAN, AS "HEATHENS." HISTORICALLY, THE GODS OF THE CONQUERED BECOME THE DEVILS OF THE CONQUERORS. THIS IS WHERE THE CONNECTION BETWEEN WITCHCRAFT AND SATANISM CAME FROM, AND AMAZINGLY PERSISTS EVEN TO THIS MODERN TIME.



INTRODUCING THE WITCH

WHAT DO YOU THINK OF WHEN I SAY WITCH?
WHAT COMES TO MIND IS DRASTICALLY DIFFERENT
DEPENDING WHO YOU ASK.

FOR SOME IT'S BROOMSTICKS AND POINTED HATS, TO
OTHERS IT'S A NEO-PAGAN RELIGION OR EVEN STRAIGHT UP
SATANISM AND WHAT IS SATANISM ANYWAY?

IF YOU ASK A YOUNG GIRL WHAT A WITCH IS TODAY SHE
MIGHT JUST TELL YOU IT'S A FEMINIST FIGURE AND REFER
TO HER FAVOURITE CRYSTAL SHOP.

MOST ANSWERS DEAL WITH THE SPIRITUAL AND THE
OCCULT OR RADICAL IDEOLOGIES, THEY'RE ALWAYS
INTERTWINED WITH WOMEN, SO HOW COME THE WITCH IS
SELLING OUT IN 2019?

ALL OF THE FOLLOWING CHAPTERS WILL TRY TO ANSWER
THE FOLLOWING RESEARCH QUESTION ACCORDING TO
SPECIFIC MOMENTS IN TIME OR SCHOOLS OF THOUGHTS :
HOW DOES THE REPRESENTATION OF WITCHES IN MEDIA
REFLECTS HOW WE SEE WOMEN THROUGH TIMES AND HOW
WOMEN SEE THEMSELVES IN SAID MEDIA?

FOR CLARITY WE'RE GOING TO FOCUS ON THE NON-
RELIGIOUS WITCH. THERE IS AN ABYSMAL SOURCE OF
FOLKLORE OUT THERE, AND I HAVE TO NARROW THINGS
DOWN TO HOW WE SEE WITCHES IS HOW WE SEE WOMEN.

PART I





WITCH THE

PART 1 THE

PART 1

BURNING

THE WITCH

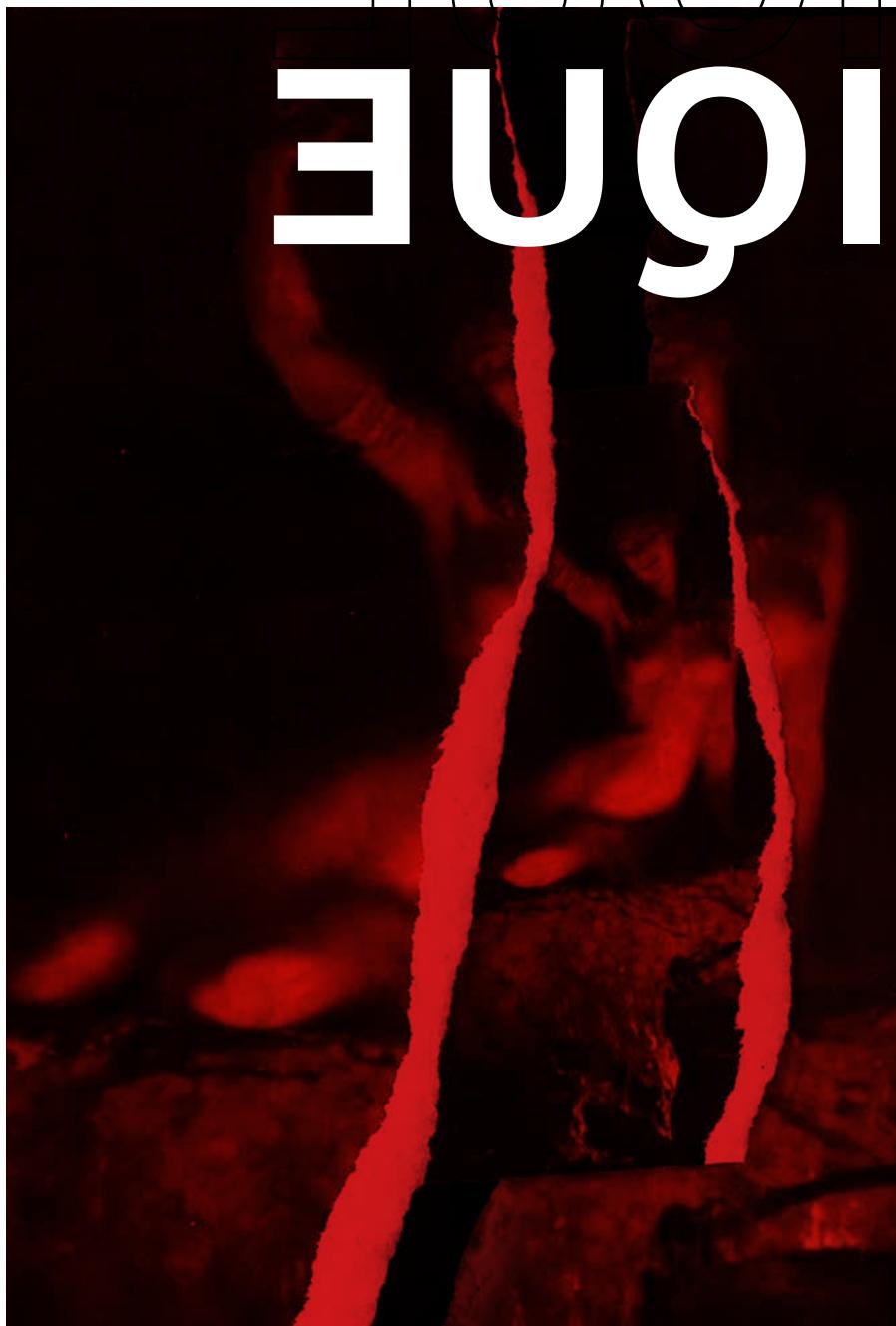
MYSTIQUE



The Mystique surrounding the witch. Why does she ride a broomstick? Where is this aura of confidence and intrigue from? An investigation in the fabric of the witch.

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“THE FIRST TIME I CALLED MYSELF A WITCH WAS THE MOST MAGICAL MOMENT OF MY LIFE.”

Margot Adler Drawing Down the Moon

Mystique is defined as a fascinating aura of mystery, awe, and power surrounding someone or something when it comes to a person. An air of secrecy surrounding a particular activity or subject that makes it impressive or baffling to those without specialized knowledge.

To Max Weber, a german sociologist and philosopher, the term charisma refers to an extraordinary power. Weber defines it as such:

“The term ‘charisma’ will be applied to a certain quality of an individual personality by virtue of which he is considered extraordinary and treated as endowed with **supernatural, superhuman**, or at least specifically **exceptional powers** or qualities. These are such as not accessible to the ordinary person, but **are regarded as of divine origin or as exemplary**.”

“in a revolutionary and sovereign manner, charismatic domination transforms all values and breaks all traditional and rational norms.” He also says: “Since it is ‘extra-ordinary,’ charismatic authority is sharply opposed to rational and particularly bureaucratic authority, and to traditional authority . . . It recognizes no appropriation of positions of power by virtue of the possession of property, either on the part of a chief or of socially privileged groups.”

Charisma can produce great good or great evil—both Hitler and Ghandi were charismatic leaders. Such persons have had an exceptional impact on history, but surprisingly many introductory sociology texts quickly skip over charisma. Even though entire books have been devoted to it.



“THIS EXPLORATION OF DRUGS AND SEXUALITY BY WOMEN IN MEDIEVAL TIME WAS ASSOCIATED WITH THE DEVIL AND THEREFORE WITCHCRAFT.”

Lilith in the Sky with Diamonds

I've always associated the flying broomstick with Elizabeth Montgomery the actress behind Samantha from Bewitched. Even as a child I had subconsciously accepted that the broom was an abstraction for traditional domesticity and, in very much in second wave feminism fashion, having a housewife riding it a metaphor for her being in charge of the house on the low. The flying broomstick represents domesticity to many, it is also a phallic object. Riding it symbolises the perversion of domesticity.

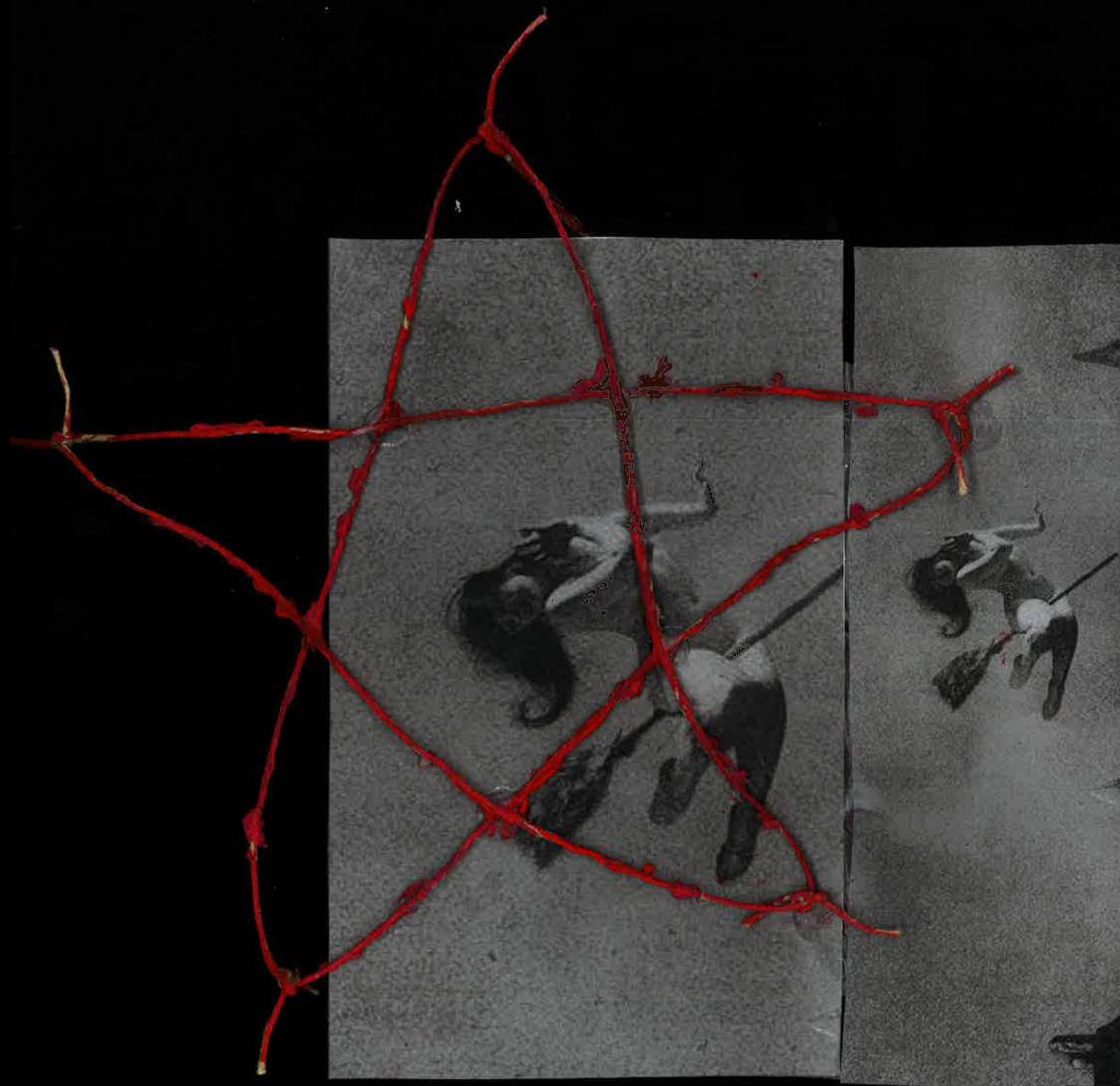
The origins of this myth are even stranger.

In Malleus Malleficarum the witch rides a broomstick using a flying ointment which is made **from the flesh of unbaptised infants.**

This belief was not Kramer's invention, at least not completely and it has to do with why until the 1900s witches were most always portrayed naked.

In medieval europe rye mold, henbane, mandrake and deadly nightshade were all plants readily accessible, they all have one thing in common : they're strong hallucinogens with **effects similar to LSD**. In 1563 MD Johann Weyer wrote Praestigiis Daemonum, an essay in which he argues that witchcraft does not exist and those who claim to be witches should be treated for mental illness instead of being punished for witchcraft. According to him these plants were all cited as ingredients of the flying ointment.

Drinking this brew would hover make you sick and likely kill you so it was ingested through other mucous membranes. The broom was used to apply the ointments and the effects of the drugs gave the user the impression of flying.





**“THIS EXPLORATION OF DRUGS AND
SEXUALITY BY WOMEN IN MEDIEVAL
TIME WAS ASSOCIATED WITH THE
DEVIL AND THEREFORE WITCHCRAFT.”**

THROUGH THE LOOKING GLASS (FE)MALE GAZE



Case study of the movie The Love Witch (2016).
Drawing the line between a campy satire and
complicated picture addressing the limitations of the
female gaze in the twenty-first century.

ЭДИКТОВАНИЕ
СЛОВАРЯ
ГЛАС

“ THE LOVE WITCH BECOMES AN IMPORTANT FILM CONCERNING THE FEMALE GAZE BECAUSE OF THE COMPLEX UNDERSTANDING OF AGENCY. ”

In feminist theory, **the male gaze is the act of depicting women** and the world, in the visual arts and in literature, **from a masculine, heterosexual perspective** that presents and represents women as sexual objects **for the pleasure of the male viewer.**

“The male gaze,” a term coined by British film theorist Laura Mulvey in “Visual Pleasure and Narrative Cinema,” is something of a staple in feminist film criticism. It implies that the lens of the camera, at least in the majority of films made in the early to middle of the twentieth century, is almost exclusively wielded by men.

Thus, the “eye” of the camera becomes the “male gaze,” everything we are subsequently shown is from a male point of view. Therefore, as women are more and more involved behind the camera in the film production process, the topic of the “female gaze” is an inevitable one. How do we re-articulate film theory from the point of view of women? And is the “female gaze” even possible? Anna Biller in her 2016 film *The Love Witch* sought to bring these questions to the forefront, as well as conceptions of the “woman as auteur,” as she had a hand in every single aspect of production, from costumes (which she sewed herself) to the cinematography.

The Love Witch is a beautiful film, a very carefully-crafted universe in which we are transported to somewhere that’s a cross between a Hammer horror film and Beyond the Valley of the Dolls. We follow the point of view of Elaine (Samantha Robinson), a young, down-on-her-luck witch facing heartbreak and rejection, who seeks to reinvent herself by moving into a new apartment and conducting new and hopefully fulfilling love affairs. But, as you might expect, they never do. In fact, her paramours have a nasty habit of dying, often through the aid of psychedelic drugs, before Elaine is able to achieve her fantasies of true love.

**“ELAINE BECAME A WITCH TO
TAKE POWER AND REGAIN
CONTROL OVER HER LIFE;
HOWEVER, THE FACT THAT
HER POWER IS DEPENDENT ON
LOVE SHOWS THAT THIS PATH
IS FULL OF FRUSTRATING AND
APPARENT CONTRADICTIONS.”**





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“ THE LOVE WITCH BECOMES AN IMPORTANT FILM CONCERNING THE FEMALE GAZE BECAUSE OF THE COMPLEX UNDERSTANDING OF AGENCY. ”

In the age of the Bechdel test and other metrics of determining feminism onscreen, where to place The Love Witch? On the one hand, it's a deeply feminine world that Biller has created from a woman's point of view.

On the other, it's still a tragic story of a woman who is brought to ruin through the pursuit of a man, which doesn't sound very feminist at all.

How are we, the savvy viewers of contemporary media, meant to interpret all of this? Is it campy satire of the Russ Meyer films of the 1960s, where women were nothing more than glorified props? Or is it a complicated picture addressing the limitations of the female gaze in the twenty-first century? **As you might expect, a complex film invites complex questions.**

One theorist in particular who might be of some use to articulating some of the problems at the crux of The Love Witch is French existentialist philosopher Simone de Beauvoir. Beauvoir, an avid fan of film herself but who never wrote extensively about it, wrote The Second Sex in 1954, a comprehensive treatise of the second-class status of women in the twentieth century. In The Second Sex we encounter a number of archetypes, such as “the woman in love,” which Beauvoir describes as if they are characters in a play.

In Beauvoir's analysis, the woman in love bases her entire identity on that of her partner and abandons her own subjectivity in the process.

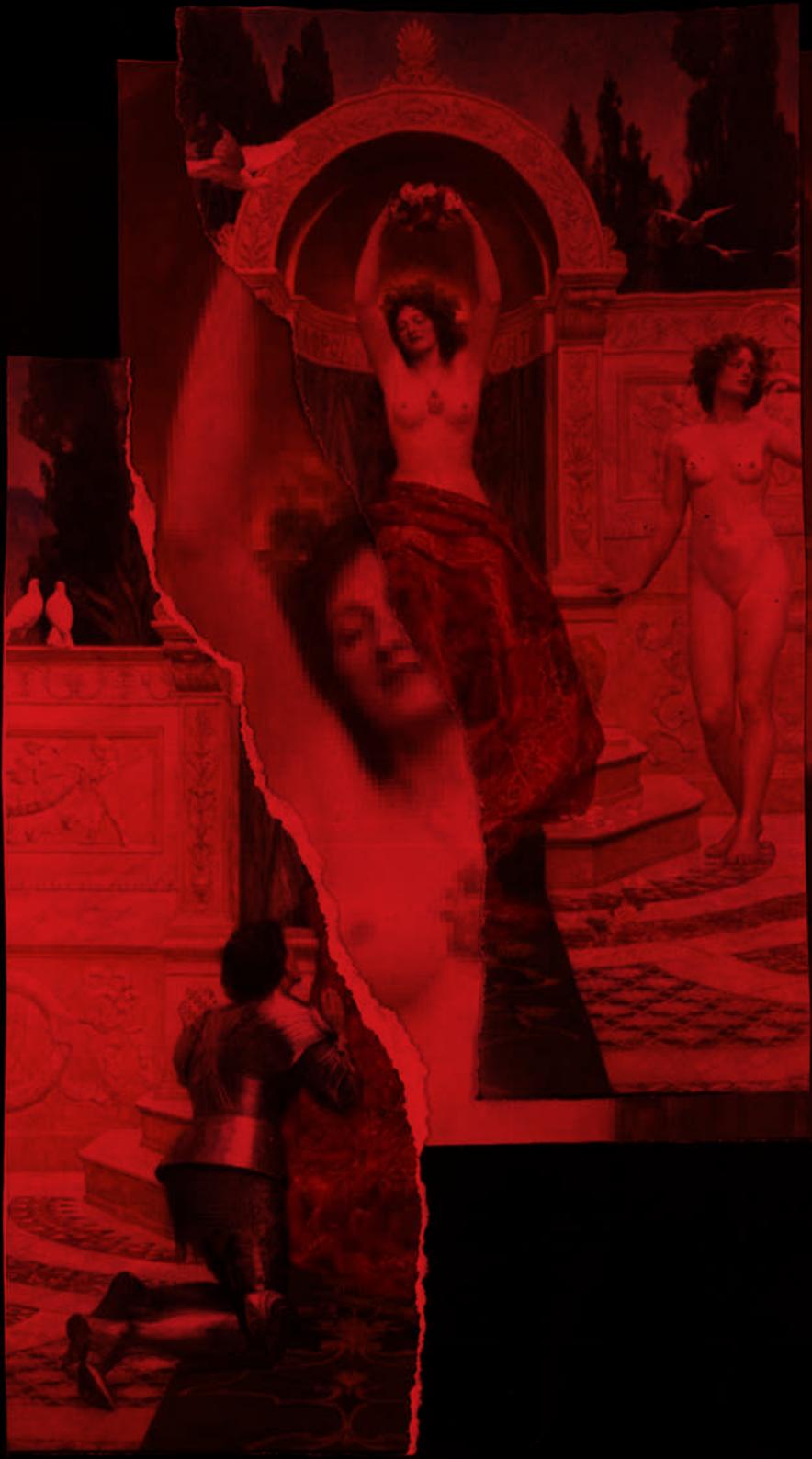
As Beauvoir explains, this is not entirely her fault: having no basis to form her own identity separate from her relationships, woman seeks subjectivity through the eyes of another, in this case, her romantic partner.

Put differently, because **there is no definition of female subjectivity that is not relation to man**, there is a tendency in women to over-identify with the object of their affections based on unfulfilled personal needs. Thus, men become “demi-gods” which women devote themselves to, only to become bitter and disappointed when they turn out to be ordinary men.

This is essentially what happens to Elaine. Having faced disappointment before, Elaine throws herself into relationships, hoping that the new objects of her affections will be different from those before. At first, she encounters the college professor, Wayne, who dies almost immediately because of a weak heart. Beauvoir notes that “virility” is the primary quality the Woman in Love seeks in her mate, which comically plays out to its logical conclusion when Elaine laments how easily Wayne succumbed. Thus, she is now attracted to the police officer investigating the death of the professor because of his hypermasculine appearance. Maybe he will survive falling under her spell.

But the main difference between the woman in love Beauvoir has constructed and Elaine is that the latter does appear to have self-awareness and subjectivity of her own. We are privy to this through her tongue-in-cheek interior monologues, explaining how she came to be a witch and how **she believes that people are scared of witches because they are unnerved by feminine power**.

However, this appears to be in direct contradiction to the almost hyperfeminine scolding Elaine gives in the tea room, in which she praises romantic love.





THE DOMESTIC WITCH

Bewitched is a 70s sitcom depicting a traditional patriarchal family in which the woman is actually wearing the pants, but secretly, never outwardly so.

“ FEW PEOPLE ARE AS HAPPY AS A HOUSEWIFE. ”

The **complications** and **tensions** surrounding the **feminine ideal** in comparison to women's actual lives and experiences continued to grow and be more explicitly explored in television of the 1960s and 1970s.

Samantha on Bewitched (1964–1972) and Jeannie on I Dream of Jeannie (1965–1970) provide two good examples of **the nervousness surrounding women's growing empowerment**.

As a witch, Bewitched's Samantha is endowed with a number of supernatural powers. **Yet, she is willing to abandon her gifts in order to marry a “mortal” and live the life of a typical suburban housewife.**

The allure of magic, however, is hard to resist, and most of the episodes' plots revolve around Samantha's attempts to correct the mayhem caused by one of her magic spells.

Similarly, I Dream of Jeannie revolves around a **blonde, midriff-exposing genie** —appropriately named Jeannie— and her attempts to please her “Master,” Tony. Jeannie is hopelessly in love with Tony and her relentless devotion eventually results in their marriage.

In both series, the female protagonists possess formidable powers, yet they choose to diminish and/or exchange their strengths in order to become happy homemakers. Like the Alice Kramdens and Lucy Ricardo's before them, **these women were constantly challenging gender norms, while enforcing stereotypes at the same time.**

Although women enjoyed starring roles in sitcoms (however clichéd in their gender constructions), in 1952, 68% of the characters in prime-time dramas





were male with this number increasing to 74% by 1973. Similar to the dramatic genres of film at this time—westerns, medical dramas, “whodunits”—these narratives were masculine in their narrative focus. **Since these dramas were most often set in the workplace, women were relegated to the periphery in supporting roles** (as victims, secretaries, nurses, and wives), while men were depicted as independent and integral in advancing the narrative plot. This “golden era” then, would become the age that defined many of the gender stereotypes that persist in television today. with men depicted as active agents—brave, stoic, and independent—and women as their dependent counterpoints—supportive, attractive, and ready to serve.

American housewives are content, asserted Gallup, because they “know precisely why they’re here on earth.” Unlike men, women do not need to “search for a meaning in life.

Practically every one of the 1813 married women in this survey said that **the chief purpose of her life was to be either a good mother or a good wife.”**

The housewives expressed deep satisfaction about motherhood and often described childbirth as the high point of their lives. But, the pollsters observed, “it takes more than motherhood to make a woman completely happy; it also takes a man.” And not just any man. He “must be the leader; he cannot be subservient to the female.”

Women “repeatedly” told the interviewers that “the man should be number one.” One woman who had worked at a paid job for ten years before quitting to get married commented that “a woman needs a master-slave relationship whether it’s husband and wife or boss-secretary.” Another explained that “being subordinate to men is a part of being feminine.”

In the perky, fluffy world of pre-second wave popular culture, the idea that girls and women might rebel against painstakingly prescribed gender roles must have been awfully frightening.

At least, that seems to be the best explanation for the increasingly outrageous premises of television



comedies of the 1960s and '70s, wherein women appeared as witches and genies whose unpredictable powers served as way-too-obvious metaphors for womanly rebellion.

Take Bewitched, which gave us Samantha Andrews, a housewife with magical powers, and her drip of a husband, Darrin, who constantly begged her not to use them. From the start, the show's comedy lay in the fact that though Samantha was the perfect wife—beautiful, charming, socially graceful—she just couldn't help using her benign witchcraft to meddle in the lives of others, especially Darrin. To complicate matters, both her mother and her daughter were also witches, a state of affairs that made Darrin both a source of pity—all those pesky women!—and a reflection of a growing real-life male anxiety about the ways modern women might overshadow and make useless the men in their lives. Bewitched wasn't supposed to make people ponder the issues of masculine supremacy and female submission, of course—it was a goofy, fun little show and a huge hit, running on ABC from 1964 to 1972.

But many feminists have seen in Bewitched a parable of early second wave feminism, and in Samantha **an embodiment of the way women might enact everyday rebellion from behind the facade of the perfect housewife.**

And Love served up a tacit awareness of male angst. Audiences understood that there could be brief periods of turmoil in a young man's life without ruining the rest of it. At the end of The Graduate, when Benjamin Braddock busts up the wedding of his crush—who just happens to be the daughter of his lover, Mrs. Robinson—and they run off together, we don't know exactly what's going to happen to him. But the ending is purposely, hopefully vague, and we can reasonably expect him to grow eventually into an upstanding, run-of-the-mill husband and father with no more than a wistful glance backward.

Because Samantha didn't use her magical powers only to clean sinkloads of dishes in an instant

or to ensure that Darrin advanced at his job, she also used them for a greater good.

She offered proof (fantastical though it was) that women might have an effect on the public sphere, not just on their own realm.

Then there was Jeannie, whose powers were literally bottled up by her male caretaker on I Dream of Jeannie. The sitcom, which ran for five seasons starting in 1964, told the story of astronaut Tony Nelson and the two-thousand-year-old genie he discovers on a deserted island.

Once he sets her free—temporarily, of course—the well-preserved, scantily clad Jeannie is indebted to her “master” and accompanies him back to civilian life. Hijinks ensue, naturally, since Jeannie is ill-equipped for modern life and, in her earnestness to serve Major Nelson—and her jealousy of others in his life—ends up being more trouble than he bargained for. And, much like Samantha’s in Bewitched, her magical powers have to be kept under control lest they make a fool out of the man in her life. Taken together, Bewitched and Jeannie were a **surreal dyad of anxiety** about female rebellion against gender roles.

They embodied the contradictions facing real women at the time, both offering a winking facet of wish fulfillment —what housewife wouldn’t want to take care of the housework merely by wiggling her nose? — and a warning of what might happen to a woman whose feminine power can be uncorked at will.

With a knowing wink, they hinted at the push toward female emancipation that was to come while simultaneously affirming the conventional wisdom that women were most fulfilled when they were assisting their male partners and assuring their success.

GENDER AND VIOLENCE



Case study of the movie «Belladonna of Sadeness»
What's the relationship between gender and violence?
Is there an historical link to seemingly new mysoginistic
ideals ?



BURN THE WITCH

In 1486 catholic clergyman Heinrich Kramer wrote Malleus Maleficarum, a famous treatise on witchcraft.

It advocated the extermination of witches.

The text predates the European wars of religion and the Catholic Reformation by a century. These events would be the highpoint for prosecutions of witches in Europe, about 80% of which were women.

At a time where it was common to burn heretics at the stake Kramer suggested the same treatment for witches which he raised to be accountable of the same crime of blasphemy.

What led Kramer to write what would come to be known as the Hammer of Witches was an encounter with an Austrian woman named Helena Scheuberin a years prior. Because of his insanity and obsession with her sex life he was expelled from Innsbruck by the bishop. He then fled to Germany where the Malleus would be published in 1487 and became the bestselling book after the Bible.

In Malleus Kramer argues that when a man or - most often - a woman becomes a witch they make a pact with the devil, without this, magic —such as flying a broomstick— (more on that later) is impossible.

Whether or not they did so consciously, the people driving the witch hunt preserved the burgeoning patriarchy. They perpetuated myths of women being associated with the devil or doing black magic.

They were intimidated by women with power (magic or socioeconomic); **their fear turned to mania**, which made them push women to the lower rungs of society, limiting women's economic opportunities and contributions to civic discourse. Women were single, widowed, old, or not often in church; if they owned too much land, or were healers or midwives; if they were spending too much time socializing with one another could give men in power cause to accuse them of being witches.

Underlying much of this suspicion was a fear of sexuality—these unattached women could lure in men with their power. “When a woman thinks alone she thinks evil,” reads the Malleus Maleficarum. The consequences for being dubbed a witch were dire—you could be adjudicated in a sham trial, then put to death via burning, stoning, or hanging.

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SHE DEVIL

To summarize this film is to present a solid argument that it's one of the most unusual ever made: "Belladonna of Sadness," making its New York premiere on Friday, **is a 1973 Japanese erotic animated musical inspired by the 19th-century French historian Jules Michelet's account of witchery in the Middle Ages.**

The reality of the movie, directed by Eiichi Yamamoto, is odder still. Opening with a jazz-rock song and lyrical, static imagery of attractive Western figures in watercolor, it features narration telling of Jean and Jeanne, young French provincial marries "smiled upon by God." But not for long. Jeanne is subjected to a brutal, surrealistically rendered gang rape by the village lord and his claque. The film then lays out an imaginative, and sometimes overwrought, narrative exegesis, **positing that the power of feminine sexuality is essentially demonic.** While weaving thread one afternoon, post-trauma, Jeanne is visited by a small, phallus-shaped imp.

"Are you the Devil ?" she asks.

"I am you," he replies. Thus begins Jeanne's triumph and ruin.

"Belladonna of Sadness" is compulsively watchable, even at its most disturbing: The imagery is frequently graphic, and still, after over 40 years, it has the power to shock. The narrative, however implausible, is seductive. And the meticulously executed visual freakouts are awe-inspiring: The Black Death, which, of course, spices up the story line, gets its own four-minute production number. The variety of graphic modes — with references to fashion magazines, pop art, psychedelia, underground comics, arty pornography and much more — is dizzying.

"Belladonna of Sadness" is undoubtedly a landmark of animated film, and arguably a masterpiece. But it's a very disquieting one. **After experiencing the picture, you are left with the nagging suspicion that its retrograde ideology and its ravishing imagery are not contradictory attributes but are, rather, inextricably codependent.**

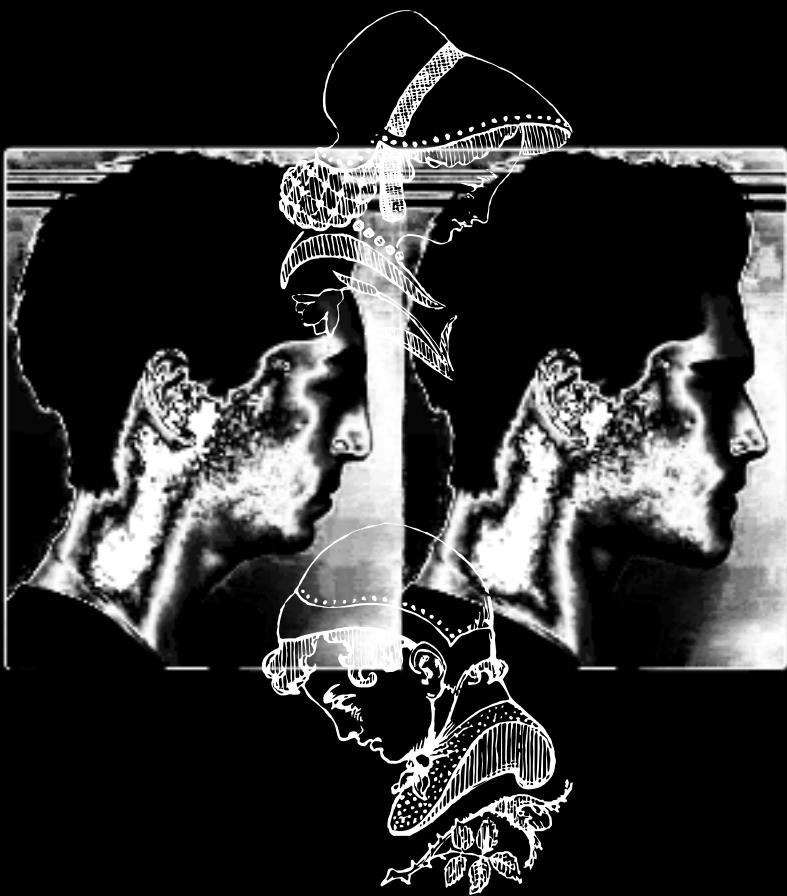
**“ MAN’S TIMID HEART IS BURS-
TING WITH THE THINGS HE
MUST NOT SAY,
FOR THE WOMAN THAT GOD
GAVE HIM ISN’T HIS TO GIVE
AWAY;
BUT WHEN HUNTER MEETS
WITH HUSBANDS, EACH
CONFIRMS THE OTHER’S TALE
— THE FEMALE OF THE SPE-
CIES IS MORE DEADLY THAN
THE MALE.”**

— Rudyard Kipling (1919), The Female of the Species

CHIARA
FERRAGNI

СЕДИ З
Я САИ З
ОИ З ЛОИ





THE IMPEDING DANGERS OF MEN GOING THEIR OWN WAY

Men Going Their Own Way is a reddit subforum where men advocate separating themselves from a society which they perceive as a threat to them.

It is openly anti-feminist. **In fact it only exist as a reaction to the feminist movement.**

The group is mainly seen as harmless because of the anti-intellectual nature of the discussion submitted there. Not taking the extreme, seemingly crazy talk of men seriously is a mistake we've done in the past. When Heinrich Kramer wrote Malleus Malleficarum he was considered an extremist and revenge obsessed. He still caused the persecution of hundreds of witches.

There are numerous factors at play here and another major one possibly driving the movement is «gender vertigo.» This is a concept put forward by Barbara Risman that deals with gender expectations and ties into the sense that we don't really know what it means to be masculine anymore.

But it's hard to listen to any concerns—valid or otherwise—coming from the «mansphere» when these groups employ such disrespectful and, at times, hateful rhetoric.

The movement's ideas are not new and in fact go back as far as Ancient Rome and Greece — if not the dawn of time itself.

This means that every country will have a natural and historic link to MGTOW-like ideas.

Heinrich Kramer's thoughts are eerily similar to those of incels.

In the following pages the beliefs of the MGTOW will be listed. And in the next section of this publication you have to guess from which woman hating publication the selected quotes are from.

The White Knight



Mindlessly jumps into battle to make women feel safe
against threats real or imagined.
AKA pawn of the matriarchy

1. Woman's intrinsic nature is hypergamous, which is to say women seek the most powerful partner they can acquire through wedlock. In contemporary Western societies, this usually means the wealthiest man possible — although in their younger years women may temporarily mate with the most physically powerful man available to them, with attractiveness here relating to power in the body alone.

2. Further aspects to woman's intrinsic nature include hedonism, incapability for long-term planning, materialism and sexual aggressiveness (though she is ashamed that she is so). In what order these traits fit together and which is causative (if any) is not set out in any schematised way. Nor would I expect it to be, after all the MGTOW movement does not yet have – and indeed may never have – a formal theory or ideology. The beliefs listed in this point, though MGTOWs have developed them from independent observation, resemble certain traditional and Christian depictions of female sexuality and long-stranding beliefs about the "childishness" of women.

3. Changes in Western societies brought about by a combination of technological advance and political action have left men at a severe disadvantage. The contraceptive pill, "no fault" divorces, child custody arrangements that tend to favour women with custody, unjust alimony claims, curtailments and disparagement of traditional masculine activities, easier access to abortion, the welfare state and a perceived victory for feminists in the US culture wars have left men completely exposed to woman's nature. As the MGTOW movement sees it, these changes have made it rational and relatively easy for a woman to trade up her partner. In doing so she allows her former husband and the state to support her. She also leaves her former partner bereft of children and home.

4. Contrary to claims made by feminists and other social observers, it is not women who are severely disadvantaged in contemporary Western societies but men. The MGTOW movement points towards higher suicide rates for men and

“WHEN WE LOOK AT THE HISTORICAL RECORD THAT’S WHAT IT SHOWS: MEN START TO GET PISSED OFF AND WANT TO TALK ABOUT MASCULINITY AND CHANGE MASCULINITY RIGHT AFTER THERE HAS BEEN SOME SORT OF TRANSFORMATION IN FEMININITY, WHEN THESE KINDS OF THINGS COME UP, I THINK HISTORIANS WOULD SAY SOMETHING SIGNIFICANT HAS HAPPENED WITH RESPECT TO GENDER INEQUALITY THAT MEN ARE FEELING THEIR POSITION OF PRIVILEGE AS CHALLENGED AND THIS IS A CULTURAL REACTION THAT TAKES PLACE AFTER THAT HAPPENS.”

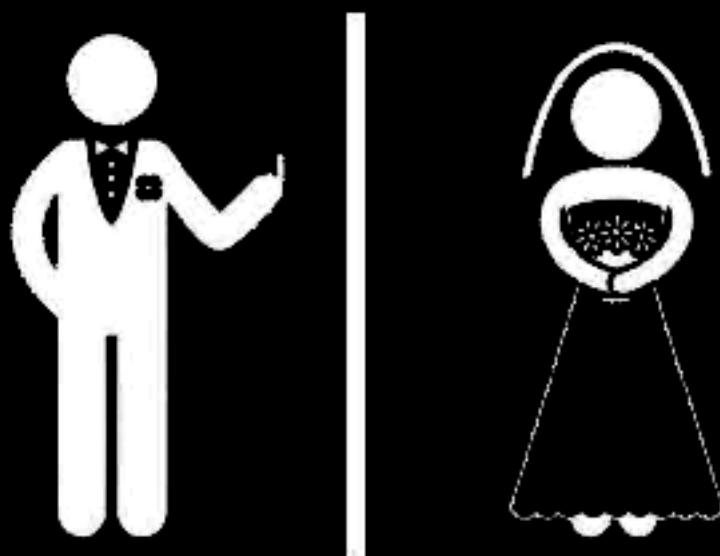
— Dr. Tristan Bridges, Assistant Professor of Sociology at the College of Brockport for Vice Magazine

higher unemployment rates. It also notes male overrepresentation in dirty, difficult and often fatal work, such as the military or road repair. Women, the MGTOW movement suggests, live longer, healthier lives at the material and emotional expense of men.

5. Women benefit from a double standard whereby men are simultaneously trying to accommodate demands for equality while conforming to a — possibly innate — desire or need to protect women. Women can have their cake and eat it in that they are not only treated as equals but also receive old-fashioned chivalric deference in certain respects. The phrase “Man up!” embodies this double standard for the MGTOW movement, for it at once demands men conform to their traditional role as a provider while enduring an unjust situation where they risk losing everything they work to provide.

6. There is a type of behaviour observed in some men, known as a “white knighting”, that amounts to what a Marxist would call false consciousness. This is to say the “white knight” believes that his actions help himself when objectively he is helping his oppressor. The white knight, as the name suggests, is a man who conforms to what remains in Western societies of the chivalric tradition. He attempts to win women over with material bribes, shows public diffidence to their social views, allows himself to be nagged and so forth. MGTOWs view this behaviour as self-defeating and hold that in the long run the white knight will merely be financially and emotionally used up before being discarded for a more powerful man. A man who has developed his white knighting to such a degree as to debase himself completely is known by MGTOW’s as a “mangina”, a vulgar and disparaging term that denotes his complete self-surrender. Such a man is likely to identify as a feminist — a position that MGTOWs commonly believe is adopted in a futile strategy to beg for sex.

7. In keeping with the false consciousness identified in the act of white knighting, some men who believe the MGTOW movement’s ideas to be true will refer to themselves as having taken “the red pill”. This is a reference to the film The Matrix (1999) where the



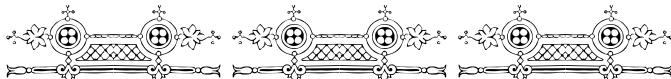
MGTOW

REAL MEN GO THEIR OWN WAY

lead character, Neo, is awakened to the world's true nature – his imprisonment in an artificial reality – by swallowing the eponymous pill. Neo's alternative was to swallow a blue pill, and so MGTOWs will refer to their former “blue pill” life before they discovered the MGTOW movement.

8. Given the above, men in contemporary Western societies cannot “win” in any relationships with women. Therefore, men must “go their own way” until such time as these societies collapse or reform. This is to protect men’s social, financial and emotional well-being — but the intent is not always simply self-preserving or selfish. MGTOW YouTubers devote considerable time to discussing how to use their lives free from relationships with women — whether that be leaving a financial legacy to their communities or some other valuable artefact for the world. For some this could amount to planning an ascetic, non-religious monastic life with a particular skill, craft or project at its centre. Further to these discussions and general propaganda for the movement, the movement provides encouragement for men tempted back to women by the desire for sex, love, or affection.

1487 OR 2019 ?



**CAN YOU TELL MALLEUS MALFERICARUM
APART FROM REDDIT/MGTOW ?**

The answers are found on the back of the quotes.







**“THEY ARE ABLE TO IMPEDE THE POWER OF
PROCREATION (THE SEXUAL ACT), WITH
A CERTAIN INCIDENTAL QUESTION AS TO
WHY THIS ACT IS SOMETIMES IMPEDED
WITH RESPECT TO ONE PERSON AND NOT
ANOTHER.”**



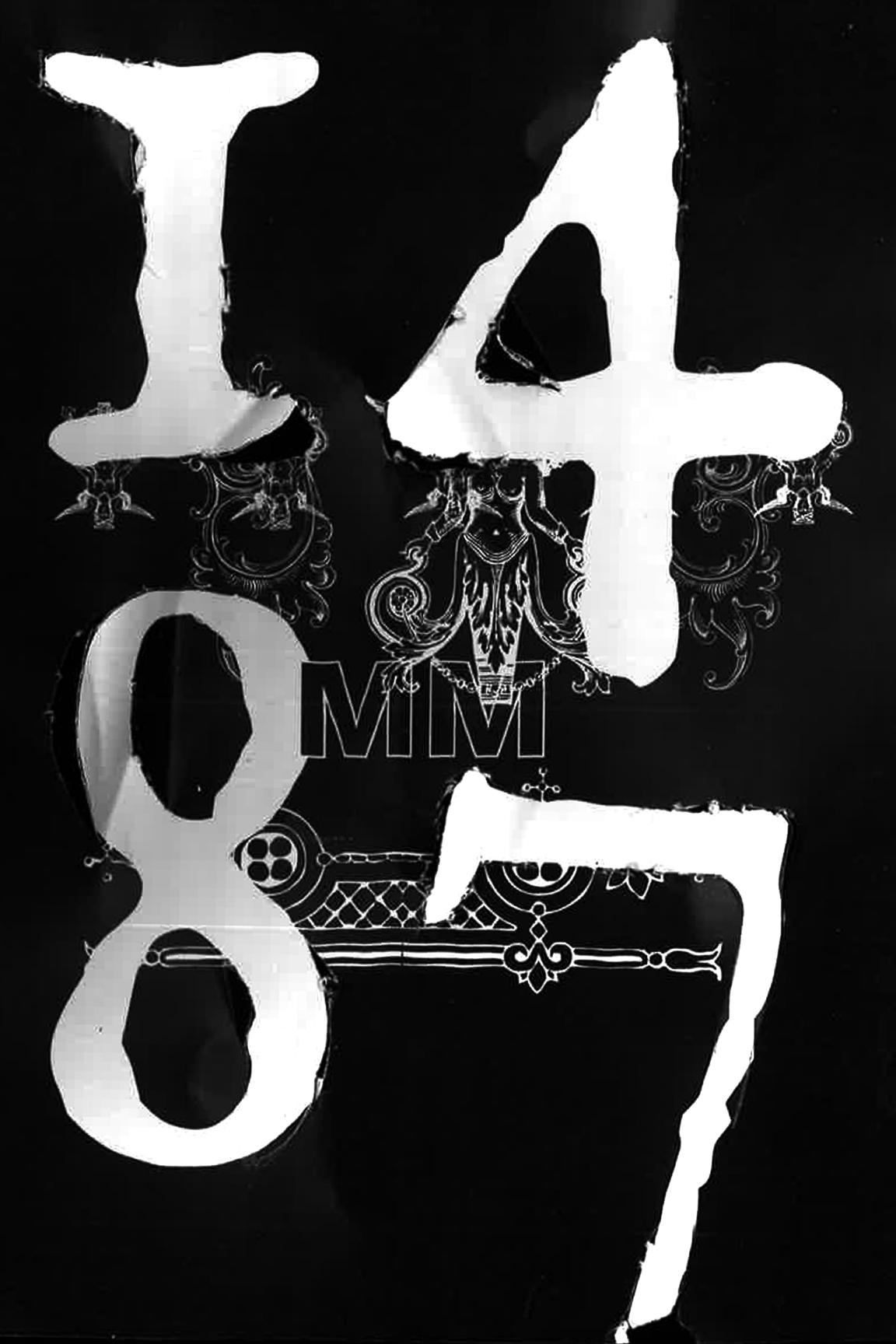


MG TOW



**“FIRST, SUCH DEMONS PRACTICE THE
MOST REVOLTING SEXUAL ACTS, NOT FOR
THE SAKE OF PLEASURE BUT IN ORDER
TO TAINT THE SOUL AND BODY OF THOSE
UNDER OR ON WHOM THEY LIE.”**







**“IT’S OBVIOUS NOW THAT THE PROBLEM
WASN’T THE MEN.
IT’S THE TWISTED MINDS OF WOMEN.
IT’S STARTING TO LOOK AS IF HALF
OF HUMANITY IS CERTIFIABLY INSANE.
MEN AND WOMEN, IF YOU COUNT THE
WHITE KNIGHTS.**

**THIS IS NOT GONNA END WELL FOR
CIVILISATION.**

**THE DE FACTO MASS PSYCHOSIS OF
NORMALCY HAS BECOME INCREDIBLY
TOXIC. ITS LIKE A TIDE OF INSANITY,
A MONSTER OUT FOR BLOOD.”**





MG TOW



**“EVIL WITCHCRAFT!
WELL, AT LEAST THEY KNOW HOW FAR OFF
THEY ARE FROM DESIRABLE.**

THIS IS FANTASY.

**THEY ARE THAT HUNGRY FOR ATTENTION
AND POWER.
NOR WILL IT END WELL FOR THEM.”**





MG TOW



**“THEY SIMPLY SNAP THEIR FINGERS
AND YOUR PLACE IN THE WORLD IS
OBLITERATED.”**





MG TOW



**“PEOPLE WOULD HAVE AN APPETITE FOR
FOOD AND SEXUAL ACTIVITIES AND THE
LIKE, AND IN CONNECTION WITH THESE
MATTERS MANY DISORDERINGS WOULD
HAPPEN IF THAT APPETITE WERE NOT
REINED IN BY REASON.
ESPECIALLY WHEN THE CORRUPTION OF
NATURE IS TAKEN AS A GIVEN.”**







“ SHE EMBODIES THE CHAOS OF THE FEMALE NATURE, REPRESENTS WITH HER FRAGILE, SEEMINGLY INNOCENT BEAUTY HOW WOMEN ARE MOVED BY COMPLETELY IRRATIONAL AND UNEXPLAINABLE FORCES THAT WHISPER IN EVERY FIBRE OF THEIR BODY.

HER CHEST JUST OPENS LIKE A VAGINA, REVEALING HOW THE FEELINGS OF THE WOMEN ARE ENTWINED TOTALLY WITH HER SEXUALITY.

SHE DOESN'T KNOW WHY OR WHAT SHE IS DOING, SHE JUST FOLLOW HER INSTINCTS, GIVING HERSELF TOTALLY INTO HER DESTINY. SHE IS THE EVE, SHE WAS BORN NOT TO COMMIT SINS BUT TO BE THE SINS THEMSELVES, TO DISPOSE OF LIFE AND DEATH, TO REPRESENT THE VERY OPPOSITE OF WHAT A MAN IS. SHE IS AN INNOCENT MONSTER, LIKE MOST OF THE WOMEN OUT THERE.”





MG TOW

VIII

**“THIS CAN BE GRASPED THROUGH
EXPERIENCE – IF A PROSTITUTE STRIVES
TO PLANT AN OLIVE TREE, IT IS NOT
 RENDERED FRUITFUL, BUT IF IT IS
PLANTED BY A CHASTE WOMAN, IT IS.”**







**“FEMALE NATURE IS IN CONSTANT SEARCH
OF MEAT, SHAME AND SINS FROM
HUMANITY, BUT WHEN YOU ARE INNOCENT
YOU WILL JUST FORGET THE DANCE AND
THE TAUNTING MEMORY LIKE SNOW
MELTING IN A SUNNY DAY.”**





MG TOW



**“DON’T LOOK FOR THE MOTHER BETWEEN
MERE MORTALS, THEY ARE JUST DANCING
UNDER THE SPELL OF EVIL.
EVEN MERE SEX IS HALF THE SIN, AND
WILL BE PUNISHED IN A WAY. DON’T
COMMIT TO THE DANCE, BE THE WITNESS
AND YOU WILL ENJOY YOUR SALVATION.”**





MG TOW



**“NOT A SINGLE MAN THERE.
IT IS AN EXTREMELY EVIL PLACE :
THERE WERE BOOKS ON ANARCHY,
SATANISM, WITCHCRAFT, AND FEMINISM.
THERE WAS A TABLE OF WOMEN PLANNING
BAD THINGS... IT'S TRUE WHAT THEY SAY:
THERE IS INDEED A SEX-WAR HAPPENING!”**





MGTOW





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PART 2
BURNING THE W
THE COVEN
THE W



WITCH

PART II



THE SAPPHIC WITCH



Case study : Buffy the Vampire Slayer

Season 4 Episode 22 «Restless»

TV Episode (2000)

Parrallels are drawn between antique greek poetry and Willow's dream.

Being a witch is used as a metaphor for her sexuality.

A black and white photograph of a person's face, heavily obscured by large, bold, semi-transparent text overlays. The text includes "СИНЕМА" (CINEMA) in a stylized font, "СИНЕМАТИКА" (CINEMATICA), and "СИНЕМАТИКА" (CINEMATICA) again, all in different sizes and orientations. The background is a grainy, high-contrast image of a person's face.

“WILLOW ROSENBERG GOES FROM A NERDY COMPUTER GEEK FILLED WITH HETEROSEXUAL LONGING TO POWERFUL WITCH AND LESBIAN.”

COMING OUT OF THE BROOM CLOSET

Buffy's Season 4 finale 'Restless' is one of the series most unique episodes. Breaking the trend of an explosive finale, 'Restless' instead shows us the dreams of each of the four core characters, and provides the best opportunity in the series to examine the characters most private thoughts and feelings.

The episode is crammed full of foreshadowing, symbolism, and layers of meaning. If you haven't seen 'Restless' – expect to be very confused in the following paragraphs. And what are you waiting for? Go and give it a watch!

The running theme of Willow being 'in costume' and people 'finding out who she is' is not supposed to be about her being gay – the end of her dream is supposed to be a twist that tells us it wasn't about that at all, and was in fact about her fears that despite a change in her outward appearance, she is still the nerdy outsider we met in Season 1.

The poem Willow is painting on Tara's back is a Greek love poem.

The black cat is supposed to be a physical representation of Tara and Willow's relationship. Tara says, "I think we should worry that we haven't found her name," though Willow doesn't seem worried: "She's not all grown yet." She's happy to enjoy their relationship right now for what it is, and isn't worried about labelling it. However the cat is later shown in slow-motion ominously stomping towards the camera, perhaps foreshadowing the dark turn their relationship will ultimately take.



**“DEATHLESS APHRODITE ON YOUR LAVISH THRONE,
ENCHANTRESS, DAUGHTER OF ZEUS: I BEG YOU, QUEEN,
DO NOT OVERPOWER MY SOUL WITH HEARTACHES,
AND HARD TROUBLES,
BUT COME HERE, IF EVER AT ANOTHER TIME
HAVING HEARD MY VOICE YOU PAID ME ATTENTION
AND LEAVING THE GOLDEN HOUSE OF YOUR FATHER
YOU CAME TO ME,
YOKING YOUR HORSE AND CHARIOT:
GORGEOUS SWIFT SPARROWS CARRIED YOU OVER THE COAL-BLACK EARTH,
THICKLY WHIRLING THEIR FEATHERS THROUGH THE MIDST OF HEAVEN'S ETHER.
SWIFTLY THEY ARRIVED, AND YOU, O BLESSED ONE,
SMILING WITH YOUR IMMORTAL FACE, YOU ASKED FOR
WHAT I SUFFERED, AND WHY AGAIN I CALL YOU
AND WHAT IN MY MADDENED SOUL I DESIRE MOST
TO HAPPEN TO ME: WHAT DEAREST ONE SHALL I NOW PERSUADE TO LEAD YOU BACK TO HER — WHO, O SAPPHO,
WRONGED YOU THIS TIME?**



**FOR EVEN IF SHE FLEES, SWIFTLY SHE
WILL PURSUE;
AND IF SHE DOES NOT RECEIVE MY GIFTS,
SHE WILL GIVE;
AND IF SHE DOES NOT LOVE ME, SWIFTLY
SHE WILL LOVE,
EVEN AGAINST HER WILL. SO COME TO MY
AID NOW,
RELEASE ME FROM MY GRIEVOUS CARES,
FULFILL AS MUCH
AS MY HEART YEARNS TO BE FULFILLED:
COME, BE MY
FELLOW-FIGHTER.”**



MOM, I'M NOT ACTING OUT.
I'M A WITCH.

Willow says, “**I never worry here, I’m safe here.**” Her relationship with Tara is new, different, and a source of comfort for Willow.

Although Tara seems more level-headed, replying: “You don’t know everything about me.” – this is foreshadowing her belief that she is part-demon, a revelation that will be revealed next year.

Riley is playing ‘cowboy guy’ in the school play. His role is simple and childish, showing Willow has the same feelings towards Riley that Buffy does – that he is unimportant, and perhaps in over his head.

On a similar note, Riley says: “I showed up on time so I got to be cowboy guy.” Some have argued this is referencing his relationship with Buffy. He showed up at the right time, when Buffy was vulnerable from her relationship with Angel, and got to go on a ‘ride’ with her as the cowboy guy.

With the overall theme of Willow’s dream being theatrical and that her life is an act, my favourite quote of hers is: “The play’s going to start soon, and I don’t even know my lines.” This is similar to Giles earlier comment that Willow has to ‘stop stepping on everyone’s lines’ – although her life feels like a play, she herself feels that she is not giving a convincing performance and, eventually, people will find out that she still has these confidence issues. When Buffy asks Willow what she did to make the first slayer attack her, Willow replies: “**I never do anything. I’m very seldom naughty.**”

This is a great example of her self-confidence issues. She’s actually come further than most of the other characters in Season 4, and is having the most radically different experiences than all of them – however she still considers she never does anything of importance.

Willow’s book report is on The Lion, The Witch and The Wardrobe – **the witch being Willow, the wardrobe being her new appearance or ‘costume’, and the lion perhaps being the first slayer?**

When Willow’s ‘costume’ is taken off and she’s revealed in her Season 1 attire, Anya describes it as ‘exactly like a Greek tragedy’. This is an interesting parallel to the Greek love poem being painted on Tara’s back in the first scene.



Giles failing to listen to correct answers from the women but accepting the same answers from the men in the school play is social commentary on sexism.

Whedon stated that the maze of red curtains on the stage in Willow's dream are not a direct homage to Twin Peaks, as some have posited, but rather represent **the safety and comfort of being with her girlfriend Tara, and are a sexual metaphor as well.**

The long red velvet curtains Willow finds Tara in are supposed to be sexually suggestive.

The fact she feels safe there with Tara is almost like a confirmation of her happiness to be in a relationship with a woman.

When she's attacked in front of her classmates, they just watch instead of helping her. She's afraid that if her friends find out she still feels like a nerd, they'll abandon her. Even her closest friends, as Oz whispers to Tara: "I tried to warn you." Willow obviously fears Oz left her not because of his werewolf crisis, but because she opened up too much to him.

Her sexual evolution is a metaphor for her sexual awakening and empowerment. Other representations of homosexual teenagers on television focus on disempowerment and social rejection, for example Jack from Dawson's Creek, Kurt from Glee, and Anna from One Tree Hill.

In contrast, Willow's exploration of her sexuality coincides with her evolution from nerdy sidekick to powerful witch. Willow is simultaneously empowered by her evolving magical abilities and her sexuality.

Through an examination of the facets that make up the character of Willow, in particular the Willow and Tara relationship.

it is evident that Willow's increasing sexual agency and magical abilities are constructed in order to empower her as a queer character.

THE POWER OF 3



Who are the three witches who predate Shakespeare and we still see characterised in media to this day?



YAW
YAW
CHAW
CHAW
SISI
SISI
SISI
SISI
SISI
SISI

WHY IS IT SO OFTEN THREE WITCHES?

The three witches of Macbeth are the obvious starting point. Shakespeare may have based those fate-deciding ‘weird sisters’ on the Fates—the Moirai of Greek myth or Parcae in the Roman version—of whom there were also three. (The historical chronicles he takes as his source material make this identification directly, making it clear that the term ‘weird sisters’ is another name for the Fates. It also offers the possibility they might have been fairies, but doesn’t actually call them witches.) The idea of the Fates may have influenced Norse belief in the Norns, also a trio of divine female arbiters of destiny.

The three witches have had a long career in literature and the media. The Witches of Eastwick, in both novel and movie form, puts the ages of the three witches on just about a level playing field, and, differing from most versions, has them specifically involved with Satan. Charmed was a long-running TV series that had its three witches as sisters, an oddly rare trope, considering Shakespeare. The Gargoyles’ animated series featured witches Luna, Phoebe, and Selene, a lunar motif I’ll look further into in a moment. The TV show Witches of East End takes that one step further, having, in Wendy Beauchamp, a fourth, dark side character, who complements the generational mix of the other three. (It’s interesting to note she isn’t from the novel on which the show is based, and was only added as a guest in the pilot episode.) At Vertigo, and in the wider DC Universe, Neil Gaiman made the classical three witches his Kindly Ones in the Sandman comic series. At Marvel, the youthful Witches Jennifer Kale, Satana and Topaz had their own title.



In pop music, from the Supremes to Bananarama to Destiny's Child, one standard formation of the girl band is the triangle (even given said triangle's tendency to put one member in front). The next workable number is five, which seems the minimum for boy bands, because nobody looks for three wizards. The girl bands have to work out for themselves the internal tensions of the mother, maiden, crone business. Consider, though, their hand gestures. We have imprinted in our minds the image of three women casting spells.

My own youthful readings in British folk religion told me that the three witches were the maiden, mother and crone, corresponding with the new, half and full moon, and that there was another, always hidden, figure, the moon in shadow. **Three witches don't make a coven**: communities traditionally felt threatened by the imagined might of lots of witches. And if you want a villain, you really only want one, so in The Wizard of Oz the Wicked Witch of the West is immediately made a solo act, though the compass point Witches point again to the three plus one model. The three witches, on the other hand, always seem relatively positive. The original three gathered around their cauldron have become comedic, and modern versions of the three are out and out heroes. Perhaps their origins as Fates indicate a basic interface between the witches and humanity. These aren't 'the other', the threatening darkness at the threshold, these are the witches we can talk to.

They're also a female response to the Holy Trinity, three separate perceptions of one power. It's when these groups work together that they display what Charmed called 'the power of three'. A group of three women can vote quickly on the best way forward, and if they're an inter-generational group they each bring different sorts of experience. The three witches represent a pretty ideal unit for challenging patriarchal power.

My own three manipulators of the numinous (not all of them see themselves as witches, indeed, one of them would be annoyed by the suggestion) are an elderly lady, Judith, and two estranged former

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съетси
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дъиев



friends of roughly similar age, Judith's accidental apprentices, Lizzie and Autumn. The book is actually named after Autumn's shop. These three are definitely on the positive side of the supernatural, protecting their town against the forces that have always been held back beyond its borders. Who's more motherly and who's more maidenly out of Lizzie and Autumn is an interesting question, one they'd probably have a long argument about. They're absolutely part of their community, not exiled from it, and indeed, the civic life and hidden horrors of a small Cotswolds town are at the heart of what I wanted to do with the book, because myself and my family now live in such a place. I think the image of the three witches can be a comfortable vision, a domestic vision. How distant are those crones of Shakespeare's from generations of women gathered around a cooking pot?

The mythic importance of the number three seems to go deeper than anything cultural. Babies are hardwired to look for the approach of three big circles, the mouth and eyes of their mother. Everything we've been talking about, and many other aspects of culture, from interior design to the alien abduction myth (Whitley Strieber's visitors were always on about threes) might be based on the inner impact of those three circles. Three, as De La Soul said, really is the magic number.

The Three Witches, also known as the Weird Sisters or Wayward Sisters, are characters in William Shakespeare's play *Macbeth* (c. 1603–1607). They hold a striking resemblance to the three Fates of classical mythology, and are, perhaps, intended as a twisted version of the white-robed incarnations of destiny. The witches eventually lead Macbeth to his demise. Their origin lies in Holinshed's *Chronicles* (1587), a history of England, Scotland and Ireland. Other possible sources, aside from Shakespeare's imagination, include British folklore, such contemporary treatises on witchcraft as King James VI of Scotland's *Daemonologie*, the Norns of Norse mythology, and ancient classical myths of the Fates: the Greek Moirai and the Roman Parcae. Productions of *Macbeth* began incorporating portions of Thomas



Middleton's contemporaneous play The Witch circa 1618, two years after Shakespeare's death.

Shakespeare's witches are prophets who hail Macbeth, the general, early in the play, and predict his ascent to kingship. Upon killing the king and gaining the throne of Scotland, Macbeth hears them ambiguously predict his eventual downfall. The witches, and their «filthy» trappings and supernatural activities, set an ominous tone for the play.

Artists in the eighteenth century, including Henry Fuseli and William Rimmer, depicted the witches variously, as have many directors since. Some have exaggerated or sensationalised the hags, or have adapted them to different cultures, as in Orson Welles's rendition of the weird sisters as voodoo priestesses. Some film adaptations have cast the witches as such modern analogues as hippies on drugs, or goth schoolgirls. Their influence reaches the literary realm as well in such works as the Discworld and Harry Potter series.

TOFINDACOVEN.COM



**Women use collective power to fight the patriarchy.
Why is the W.I.T.C.H political movement is having a
ressurgeance through social media.**



WITCHES

the
Original
Women
GUERILLA

“WE ARE THE GRAND DAUGHTERS OF THE WITCHES YOU WEREN’T ABLE TO BURN.”

Fifty-one years ago, a group of protesters calling themselves W.I.T.C.H. staged a Halloween “hex” on Wall Street. Dressed in all black, with long peaked hats, the women sneaked through the narrow streets of downtown Manhattan late into the night, making their way to the entrance to the New York Stock Exchange, where they oozed glue into the latches of its doors. The next morning, the male bankers couldn’t get in — and the Dow reportedly fell 13 points.

“We didn’t consider ourselves real witches, but we used the moniker because of what it represented: a powerful woman,” said the author Robin Morgan, one of the protest organizers, noting that the acronym — which stood for “Women’s International Terrorist Conspiracy From Hell” — probably wouldn’t go over so well today.

Today, there might be no need to sneak around. Real witches are roaming among us, and they’re seemingly everywhere.

Haven’t you noticed?

Witches are your millennial co-workers doing tarot card readings on their lunch breaks, and professional colleagues encouraging you to join them for a New Moon ceremony aimed at “career success.” (This happened to me the other day.)

Witches are influencers who use the hashtag #witchesofinstagram to share horoscopes, spells and witchy memes, and they are anti-Trump resistance activists carrying signs that say **“Hex the Patriarchy”** (also the title of a new book of spells) and **“We are the granddaughters of the witches you weren’t able to burn.”**



Witches are panelists, they are podcasters, they are members of The Wing (which calls itself a “coven”), they are in-house residents at swanky Manhattan hotels and some might say that one is even a presidential candidate, Marianne Williamson. (Alyssa Milano, of “Charmed” fame, recently fund-raised for Williamson. Coincidence?)

“I think everyone probably is the son or the daughter of a witch,” said Augusten Burroughs, the best-selling memoirist, whose new book, “Toil & Trouble,” tells the story of his own witchy coming out.

“‘Witch’ is a loaded word, but I do love it,” he said, noting that his husband thinks it needs some P.R. help. “I mean, I didn’t choose to write this book. It just came. And that tells me that something has been unlocked. It’s time.

It is the moment somehow for witches to come out — in all their vibrant diversity.”

It’s **“season of the witch,”** as Publishers Weekly has put it.

Indeed, this fall, at least a dozen new witch books have or will hit the market — so many that Publishers Weekly has declared it “season of the witch.”

The books span personal narrative, including that of Burroughs, as well as “Initiated: Memoir of a Witch,” by the first-time author and practicing witch Amanda Yates Garcia.

(She calls herself the “oracle of Los Angeles.”)

Some of the books are political, such as Lindy West’s “The Witches Are Coming” (based on a similarly titled Times column), which is not actually about witchcraft but misogyny in the **#MeToo** era. There is “Modern Witchcraft,” by the Wiccan high priestess Deborah Blake, which argues for witchcraft as a female-focused religion, and “Revolutionary Witchcraft,” by Sarah Lyons, a guide to the history and practice of politically motivated magic.

There is fictional witchery in “Hex Life,” a collection of witch stories written by female fantasy authors, and also plenty of self-help. “Bitchcraft: Simple



EDUCATION
* NOT *
DEPORTATION

@UNTRACEDITION

W.I.T.C.H.

“ I INITIALLY WAS NERVOUS TO PUBLICLY CALL MYSELF A WITCH, I WAS BROUGHT UP PRACTICING WITCHCRAFT — MY MOTHER WAS A WITCH — AND EVEN THOUGH IT DOES HAVE A LINEAGE IN MY FAMILY, EVEN RECENTLY, YOU COULDN’T REALLY SAY YOU WERE A WITCH.”

— Yates Garcia, who performs energetic healings and conducts magic workshops in Los Angeles.

Spells for Everyday Annoyances and Sweet Revenge” is pretty much what it sounds like; “Wild Witch: A Guide to Earth Magic” focuses on magic through plants and herbs. And for those who feel they may need some basics in horticulture to make use of those spells, not to worry: There’s “The Modern Witchcraft Guide to Magickal Herbs” by Judy Ann Nock, the founder of a goddess spirituality group, and “The Witch’s Herbal Apothecary,” by the master herbalist Marysia Miernowska.

“I initially was nervous to publicly call myself a witch,” said Yates Garcia, who performs energetic healings and conducts magic workshops in Los Angeles. “I was brought up practicing witchcraft — my mother was a witch — and even though it does have a lineage in my family, even recently, you couldn’t really say you were a witch.”

And yet it seems the time has come to come out of the so-called broom closet.

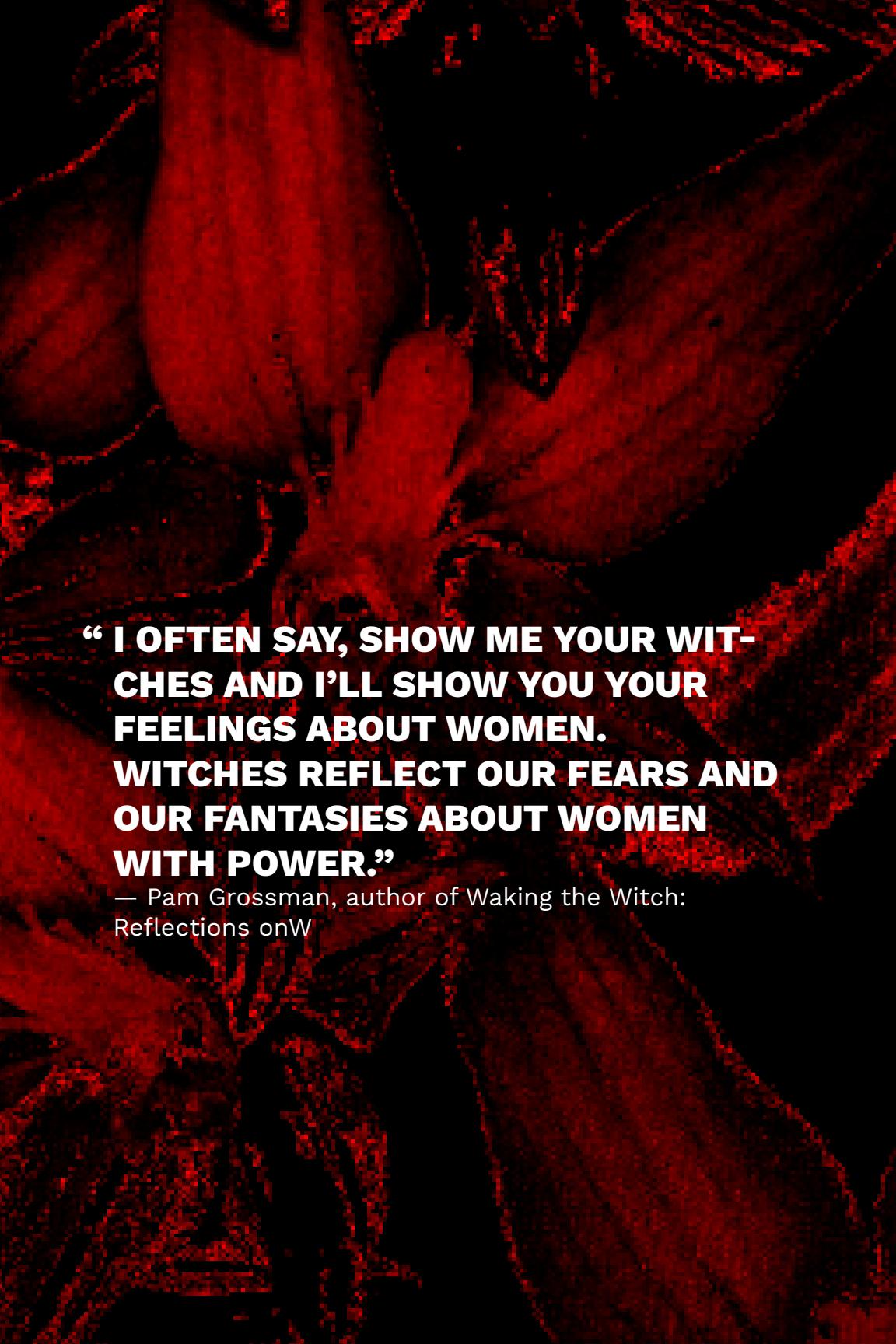
There is no perfect way of tracking witches in America, but we do know that Wicca — the religion that has its roots, at least partially, in 1950s England, with a retired civil servant named Gerald Gardner who once tried to hex Hitler — is more popular than ever, according to a number of studies.

Not all witches are Wiccan (some are pagan), and not all Wiccans or pagans practice witchcraft, but you get the point.

Additionally, **Americans of all ages and genders are more spiritual than ever:** According to a 2017 survey from the Pew Research Center that examined New Age beliefs, 60 percent of Americans believe in one or more of the following: psychics, astrology, the presence of spiritual energy in inanimate objects (like mountains or trees) or reincarnation. More than a quarter of adults in the United States say they think of themselves as spiritual but not religious.

Perhaps it should come as no surprise that witchcraft is attracting people, particularly millennial women: Interest in spirituality tends to increase in periods of upheaval, said Helen Berger, a sociologist





“I OFTEN SAY, SHOW ME YOUR WITCHES AND I’LL SHOW YOU YOUR FEELINGS ABOUT WOMEN. WITCHES REFLECT OUR FEARS AND OUR FANTASIES ABOUT WOMEN WITH POWER.”

— Pam Grossman, author of *Waking the Witch: Reflections on W*

at Brandeis University and the author of “Solitary Pagans: Contemporary Witches, Wiccans, and Others Who Practice Alone,” which came out in August.

“We’re in a period of great transition, we’re all very aware of it: There’s an increase of globalization, an enormous amount of polarization, and for many of these young people, this spirituality is speaking to them,” she said. “It’s giving them autonomy.”

And, of course, witches have long been linked to women’s issues, which are front and center in the present political moment.

“I often say, show me your witches and I’ll show you your feelings about women,” said Pam Grossman, the author of “Waking the Witch: Reflections on Women, Power and Magic,” and the host of the “Witch Wave” podcast. “Witches reflect our fears and our fantasies about women with power.”

Indeed, many believe that midwives were persecuted for being witches. Women who liked sex were called witches. In the 2008 election, Hillary Clinton was called a witch. Women who proclaimed #MeToo were, as the president himself has put it, on a “witch hunt.”

There are less political forces at play as well: 1990s nostalgia in the form of leather chokers, Lilith Fair retrospectives (Lilith, before she was a symbol of female independence, was what you might call a witch) and reboots of TV shows like “Bewitched” and “Sabrina the Teenage Witch” and films like “Practical Magic” and “The Craft.”

For more than 40 years, W.I.T.C.H. has been more or less dormant. Yet over the last couple of years, Morgan said, she has received inquiries from young activists wanting to start their own groups.

Two years ago, a group of witches in San Francisco hexed City Hall in favor of a “healthier future”; last October, a Brooklyn occult shop called Catland held a public ritual to hex Brett Kavanaugh, at the time a Supreme Court nominee.

Who knows what this Halloween will hold.

“I think the same way some women took to wearing ‘Nasty Woman’ T-shirts after Trump used that label on Hillary Clinton, women have embraced the ‘witch’ label,” said Nell Scovell, a television writer who was the creator of ABC’s “Sabrina the Teenage Witch” and an executive producer on “Charmed.”

“These days, so many women feel powerless that it’s fun to think about flinging Bill Barr into a wall with the flick of a finger.”



WITCHES' LORE

The occult arts practiced by the witch can be categorised in two categories fortune telling and conjuring. One passive the other one active. The following pages are documenting these practices.

PALM ISTRY

The three lines found on almost all hands, and generally given most weight by palmists:

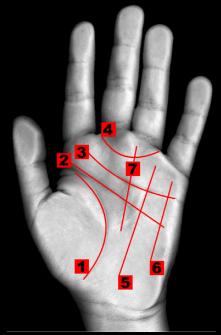
The **heart line** is the first of the major lines examined by a reader and represents love and attraction.

It is found towards the top of the palm, under the fingers. Palmists interpret this line to represent their subject's emotional life; it is therefore believed to give an insight into how the emotional side of their mindframe will act out and be acted upon during their lifetime. The line is also claimed to indicate romantic perspectives and intimate relationships.

The heart line is said to be indirectly associated with heart health: a chained heart line is purportedly associated with high blood pressure, or with an 'adrenaline junkie' attitude in life.

The next line is the **head line**. This line starts at the edge of the palm under the index finger and flows across the palm towards the outside edge. Often, the head line is joined with the life line at inception. Palmists generally interpret this line to represent their subject's mind and the way it works, including learning style, communication style, intellectualism, and thirst for knowledge. It is also believed to indicate a preference for creative or analytical approaches to information.

The **life line** is perhaps the most controversial line on the hand. This line extends from the edge of the palm above the thumb and travels in an arc towards the wrist. This line is believed to represent the person's vitality and vigor, physical health and general well being.



Some of the lines of the hand in palmistry:
1: Life line; 2: Head line; 3: Heart line; 4: Girdle of
Venus; 5: Sun line; 6: Mercury line; 7: Fate line

SPELL CASTING

The Latin *incantare*, which means «to consecrate with spells, to charm, to bewitch, to ensorcel», forms the basis of the word «enchant», with deep linguistic roots going back to the Proto-Indo-European *kan-* prefix. So it can be said that an enchanter or enchantress casts magic spells, or utters incantations.

The words that are similar to incantations such as enchantment, charms and spells are the effects of reciting an incantation. To be enchanted is to be under the influence of an enchantment, usually thought to be caused by charms or spells.

An incantation, a spell, a charm, an enchantment or a bewitchery, is a magical formula intended to trigger a magical effect on a person or objects. The formula can be spoken, sung or chanted. An incantation can also be performed during ceremonial rituals or prayers. In the world of magic, incantations are said to be performed by wizards, witches, and fairies.

In medieval literature, folklore, fairy tales, and modern fantasy fiction, enchantments are charms or spells. This has led to the terms «enchanter» and «enchantress» for those who use enchantments. The term was loaned into English around AD 1300. The corresponding native English term being «galdr» «song, spell». The weakened sense «delight» (compare the same development of «charm») is modern, first attested in 1593 (OED).

Surviving written records of historical magic spells were largely obliterated in many cultures by the success of the major monotheistic religions (Islam, Judaism, and Christianity), which label some magical activity as immoral or associated with evil



ABRACADABRA
ABRACADABR
ABRACADAB
ABRACADA
ABRACAD
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AB
A

ASTROLOGY

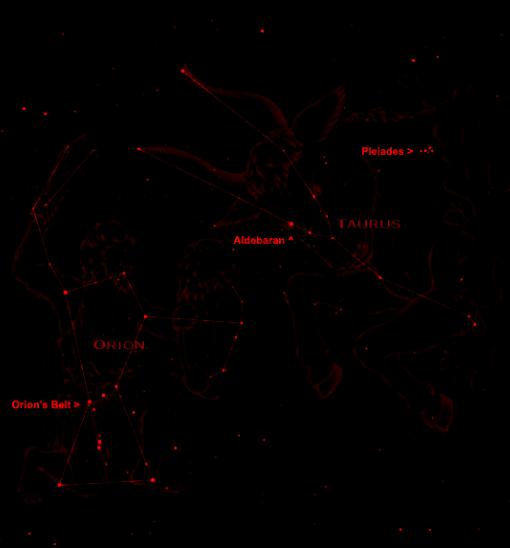
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POTION MAKING

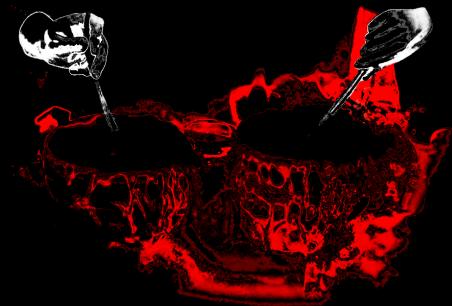
A potion (from Latin *potio* "drink") is a magical type of liquified medicine or drug. The term philtre is also used, often specifically for a love potion, "supposed to be capable of exciting sexual attraction or love".

In mythology and literature, a potion is usually made by a magician, dragon, fairy or witch and has magical properties. It is used for various motives including the healing, bewitching or poisoning of people. For example, love potions for those who wish to fall in love (or become deeply infatuated) with another; sleeping potions to cause long-term or eternal sleep (in folklore, this can range from the normal REM sleep to a deathlike coma); and elixirs to heal/cure any wound/malady.

Creations of potions of different kinds were a common practice of alchemy, and were commonly associated with witchcraft and the occult, as in Macbeth by William Shakespeare.

During the 19th century, it was common in certain countries to see wandering charlatans offering curative potions. These were eventually dismissed as quackery.

In modern fantasy, potions are often portrayed as spells in liquid form, capable of causing a variety of effects, including healing, amnesia, infatuation, transformation, invisibility, and invulnerability.



CARTOMANCY

Cartomancy is fortune-telling or divination using a deck of cards. Forms of cartomancy appeared soon after playing cards were first introduced into Europe in the 14th century. Practitioners of cartomancy are generally known as cartomancers, card readers, or simply readers.

Cartomancy using standard playing cards was the most popular form of providing fortune-telling card readings in the 18th, 19th and 20th centuries. The standard 52-card deck is often augmented with jokers or even with the blank card found in many packaged decks. In France, the 32-card piquet stripped deck is most typically used in cartomantic readings, although the 52 card deck can also be used. (A piquet deck can be a 52-card deck with all of the 2s through the 6s removed. This leaves all of the 7s through the 10s, the face cards, and the aces.)

In English-speaking countries, the most common form of cartomancy is generally tarot card reading. Tarot cards are almost exclusively used for this purpose in these places.

SAV





**“ I CAN TEACH YOU HOW TO
BEWITCH THE MIND AND
ENSNARE THE SENSES.
I CAN TELL YOU HOW TO
BOTTLE FAME, BREW GLORY,
AND EVEN PUT A STOPPER
IN DEATH.”**



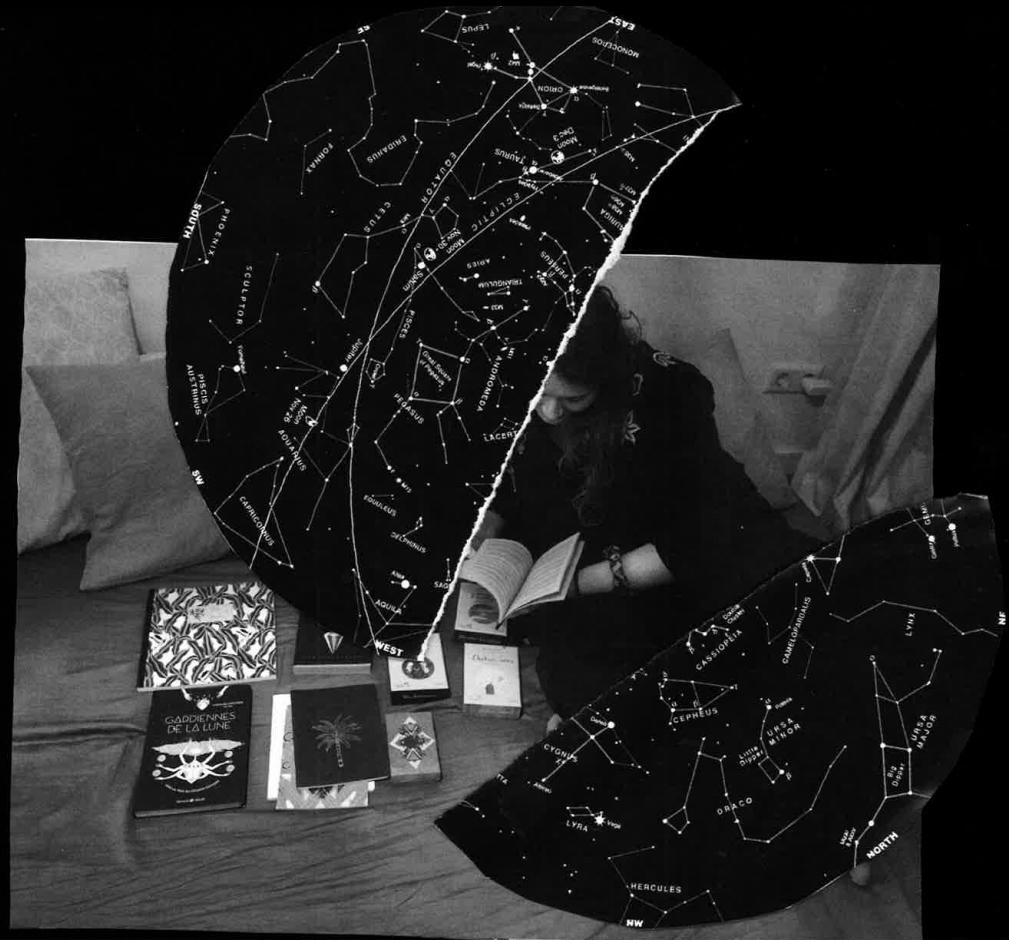
MEETING WITCHES



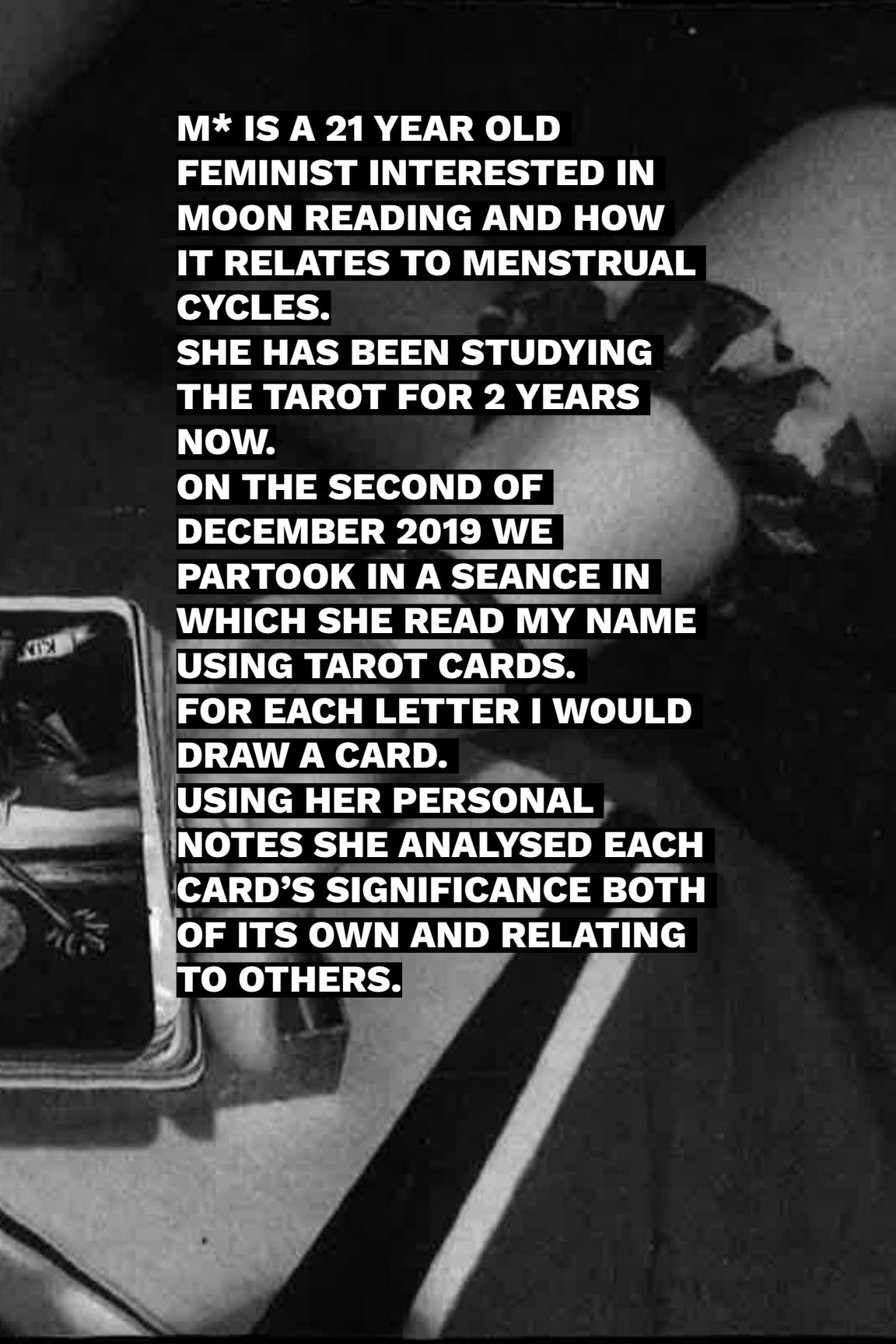
I get my name read through Tarot cards by an expert.
Also features an interview with an apprentice witch
about australian flower elixirs.

“ FEAR IS DANGEROUS, NOT THE TAROT. THE TAROT REPRESENTS THE SPECTRUM OF THE HUMAN CONDITION, THE GOOD, THE EVIL, THE LIGHT, AND THE DARK. DO NOT FEAR THE DARKER ASPECTS OF THE HUMAN CONDITION. UNDERSTAND THEM. THE TAROT IS A STORYBOOK ABOUT LIFE, ABOUT THE GREATNESS OF HUMAN ACCOMPLISHMENT, AND ALSO THE UGLINESS WE ARE EACH CAPABLE OF.”

- Benebell Wen





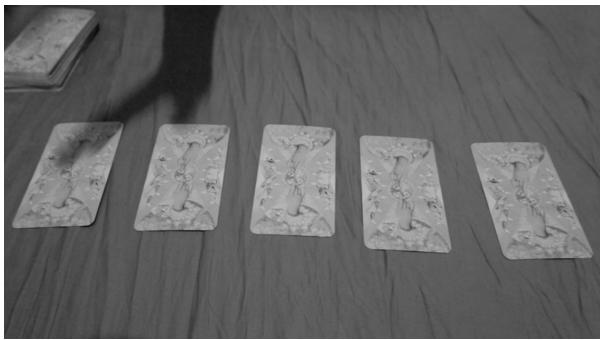


**M* IS A 21 YEAR OLD
FEMINIST INTERESTED IN
MOON READING AND HOW
IT RELATES TO MENSTRUAL
CYCLES.**

**SHE HAS BEEN STUDYING
THE TAROT FOR 2 YEARS
NOW.**

**ON THE SECOND OF
DECEMBER 2019 WE
PARTOOK IN A SEANCE IN
WHICH SHE READ MY NAME
USING TAROT CARDS.
FOR EACH LETTER I WOULD
DRAW A CARD.**

**USING HER PERSONAL
NOTES SHE ANALYSSED EACH
CARD'S SIGNIFICANCE BOTH
OF ITS OWN AND RELATING
TO OTHERS.**



S **10 OF SWORDS**



In a general context, the **Ten of Swords** is not a good omen as it can represent backstabbing betrayal, badmouthing, bitching behind your back, bitterness and enemies. It is a Minor Arcana card of failure, ruin, collapse, severing ties, goodbyes and the final nail in the coffin of a relationship or situation.

A **THE EMPRESS**



The Empress is a card of femininity and motherhood. If you are a mother, you will really come into your own and find fulfilment. Even if you are not a parent, you should embrace your softer side, allow yourself to explore the emotions you are feeling and listen to your intuition. People will be drawn to you, especially those in need of the empathy, compassion and nurturing you are able to provide.

R **THREE OF PENTACLES**



The **Three of Pentacles** is a positive card to get in a Tarot spread. It represents learning, studying and apprenticeship. It also signifies hard work, determination, dedication and commitment so whatever you are doing at the moment, you are likely to be giving it 100%. It also signifies building on success or foundations. You have worked hard to overcome your challenges and the effort you have put in should be paying off.

A THE KNIGHT OF WANDS



The **Knight of Wands** indicates that things are going better than you expected and any ventures you have taken on are likely to be more successful than you hoped. You should be full of energy, enthusiasm and confidence and should be feeling fearless and brave when it appears in your Tarot reading. It tells you to take action and put your ideas and plans into motion.

H **THE TOWER**



The Death card is usually the card people are terrified of, out of all of the cards in the deck, **The Tower** is the one you really need to brace yourself for. A negative Tower event can be akin to a bomb going off in your life.

You don't know how you will survive but somehow you will and later you will realise that while it was a tremendously difficult thing to go through and you wouldn't wish it on your worst enemy, it has made you into the person you are.



**R* IS A 23 YEAR OLD
APPRENTICE WITCH. THIS
GIFT HAS BEEN IN HER
LINEAGE FOR GENERATIONS
WITH HER MOTHER BEING A
WITCH HERSELF.
SHE READS FLOWERS,
SPECIFICALLY AUSTRALIAN
FLOWERS.
SHE THEN CONCOCTS
ELIXIRS FROM HER
READINGS. ON THE 29 OF
NOVEMBER I INTERVIEWED
HER AND SHE GAVE ME A
FLOWER READING.**



Would you consider yourself a witch?
Sometimes yes. A witch in training maybe.

A witch in training, why is that?

I'm learning to use natural things like plants with flower essences, these are things that fascinate me: discovering the virtues of plants and making them into species of essences that could provide care.

Do you have one in particular?

I do it with Australian flowers, I do not have access to these plants, I'm not the one who does the solarization process from start to finish.

I might be able to do it I only have knowledge in terms of Australian plants but I know it can also be done with Western plants

This is super specific, how come?

Well, it's actually my mother who is a witch.

[blank] [laughs]

She does this for animals. She provides alternative care using flower essences.

It helps to work on your psychic or emotional imbalances, on emotions. There are notions of traditional Chinese medicine or concepts related to

Est-ce que tu te considérerais comme une sorcière?
Parfois, oui. Peut être plus une apprentie sorcière.

Une apprentie sorcière, pourquoi?

J'apprend à faire l'usage de choses naturelles comme les plantes par des elixirs floraux en tout cas c'est des choses qui me passionnent assez : découvrir les vertus des plantes et en faire des espèces d'elixirs qui pourrait apporter des soins

T'en as un en particulier?

Je le fais avec des fleurs australiennes, j'ai pas accès à ces plantes c'est pas moi qui fait le processus de solarisation du début jusqu'à la fin. Je pourrais être capable de le faire mais j'ai plus la connaissance en terme de plantes australiennes mais ça pourrait également se faire avec des plantes occidentales

C'est super spécifique, comment ça se fait?

Bah en fait c'est ma mère qui est une sorcière. (blanc) (rires)
Elle fait ça pour les animaux. Elle apporte des soins alternatifs en utilisant des elixirs floraux.
Ca aide à travailler tes déséquilibres psychiques ou émotionnels, sur les emotions, il y a des notions de médecine traditionnelle chinoise ou des notions reliées à des organes. Ca peut avoir des effets sur le plans physique à travers certaines émotions.

Je sais pas si tu connais les fleurs de Bach?

Non.

Ca a été démocratisé il y a assez longtemps dans les années 90, je pense? Je sais pas si je dis des conneries.
C'était un docteur qui s'intéressait aux plantes occidentales il a découvert en travaillant dessus et en réalisant des elixirs floraux qu'elles pouvaient avoir des vertus sur ton psyché.
Et ça se vend en pharmacie, c'est des petits flacons jaunes avec écrit "Bach" dessus. T'en trouves une trentaine et chaque elixir a sa spécificité. Par exemple t'en as un sur la timidité, la colère... des emotions assez basiques.
Les fleurs australiennes dont je te parle elles sont un peu plus complexes, parce qu'elles font beaucoup le lien avec le plan physique. Je pourrais pas les déterminer en énonçant juste un mot. Elles ont des subtilités.

organs. It can have physical effects through certain emotions.

Have you heard about Bach flowers?

No.

It was democratized long enough in the 90s I think? I don't know if I'm saying bullshit. It was a doctor who was interested in western plants and he discovered by working on them and by making flower essences that they could have virtues on your psyche. They're sold in pharmacies, the little yellow bottles with "Bach" written on it. You find about thirty and each elixir has a different effect.

For example you have one on shyness, anger...

Pretty basic emotions.

The Australian flowers I'm talking about are a little more complex, because they are very much linked to the physical plane. I couldn't determine them by just saying a word. They have subtleties.

Can you tell me about an experience with, if you have already made or taken these essences? What does it feel like to make or use it?

Yes totally. I can relate an experience or I learned to do it during an internship with Yan White (naturopath and creator of the flower essences of the Australian Bush) who is' the initiator of plants, who is Australian and comes from a family of herbalist. He does that in Australia with his wife. He is fairly intuitive in his approach. He works a lot through meditation. He has an adventurous attitude where he goes in search of these plants across Australia. And he will find links in his meetings or through moments of meditation that helps him find the plant. And each story by anecdotes helps him to find out how the plant will act. Finally he links it to his journey to meet this plant.

So I have an internship with him, somewhere in France (places kept secret) where there were a lot of buttons of gold in one of the grounds and one day he brought us all outside and offered us to explore the virtues of this plant that we do not know. We landed on the ground we did meditation focusing on the gold button. It's very different for everyone but it can manifest itself in bodily sensations. In

Tu peux me raconter une expérience avec, si tu as déjà réalisé ou pris ces elixirs? Quel effet ça fait d'en faire ou de t'en servir?

Oui, carrément. Je peux raconter une expérience où j'ai appris à le faire pendant un stage avec Yan White (naturopathe et créateur des élixirs floraux du Bush Australien) qui est l'initiateur des plantes, qui est australien et vient d'une famille d'herboriste. Lui il fait ça en Australie avec sa femme. Il est assez intuitif dans sa démarche. Il travaille beaucoup à travers la méditation. Il a une attitude d'aventurier où il va à la recherche de ces plantes à travers l'Australie. Et il va trouver des liens dans ses rencontres où à travers des moments de méditation qui l'aide à trouver la plante. Et chaque histoire par des anecdotes lui aide à trouver comment la plante va agir. Enfin il relie ça à son parcours pour aller à la rencontre de cette plante.

Donc j'ai un stage avec lui, quelque part en France (lieux tenu secret) où il y avait beaucoup de boutons d'or dans un des terrains et un jour il nous a tous amené à l'extérieur et nous a proposé d'explorer les vertus de cette plante qu'on ne connaissait pas. On s'est posés sur le terrain on a fait de la méditation on se concentrant sur le bouton d'or. C'est très différent chez chacun mais ça peut se manifester par des sensations corporelles. Dans nos expériences tout se retrouvait un petit dans le sens où on arrivait à mettre des mots qui étaient cohérent pour expliquer le ressenti, en quoi le bouton d'or pourrait avoir des vertus. Des sensations de chaleur eau niveau du plexus solaire par exemple.

Et juste en méditant?

Oui juste en méditant. Après on était beaucoup sur le terrain et il y avait une ambiance, une énergie et chacun a son truc de manière inconsciente faut laisser aller tes pensées se faire confiance.

Après on a fait tout le rituel de solarisation. Il nous a dit que tous les éléments devaient être connectés, donc t'avais un bol d'eau où tu mettais les boutons d'or. T'avais l'élément Air, l'élément Feu, l'élément Terre et le 5e élément par l'espace, le 6e l'humain c'est à dire la pleine conscience, l'élément qui active le procédé

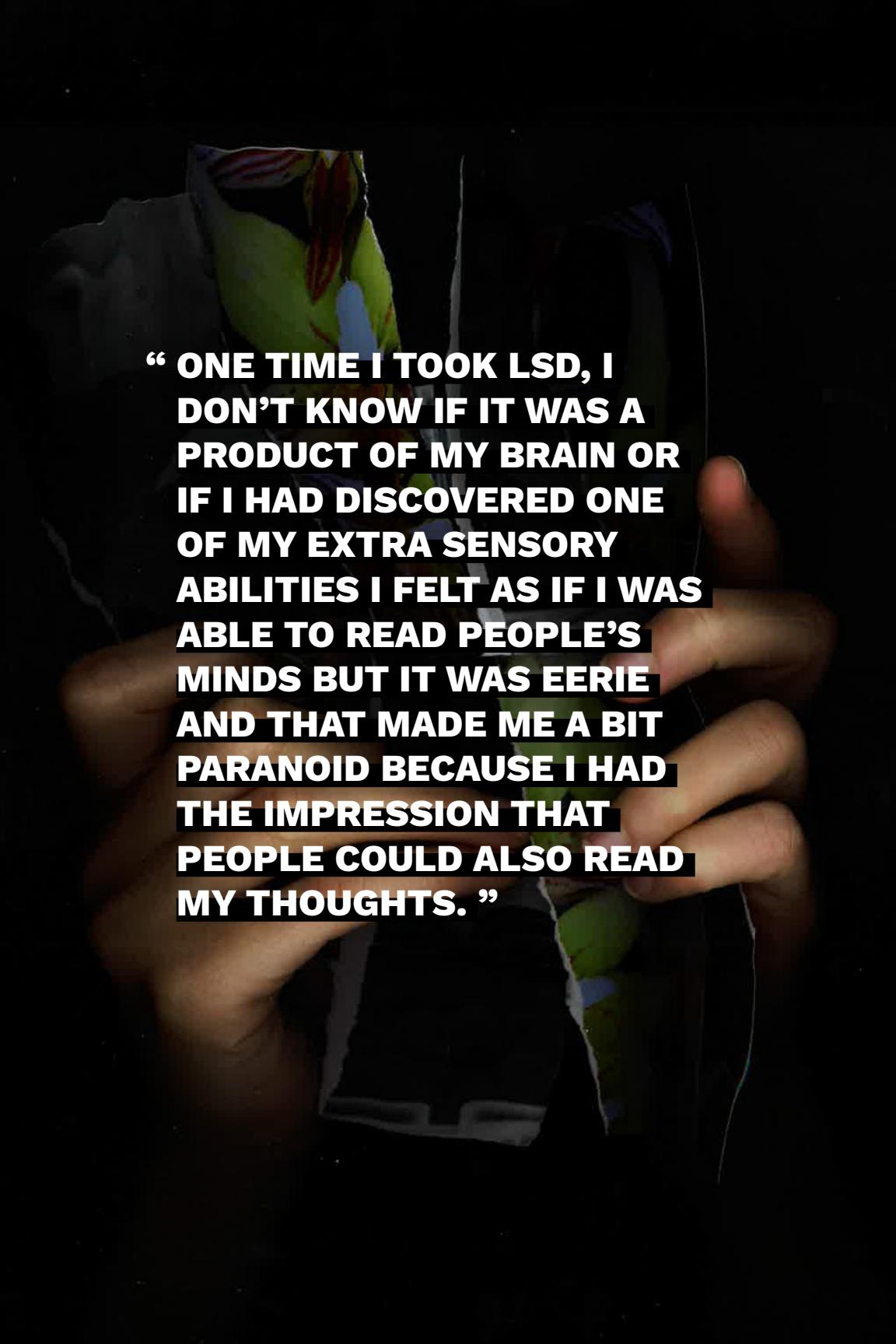
Et pour le feu t'as par exemple une bougie?

Non, non c'est le soleil, c'est le procédé de solarisation. Tu le mets dehors et tu laisses le soleil s'imprégnier des





**“ I FIND THAT IT BRINGS
A CYNICAL SIDE TO THE
CRAFT. PEOPLE DON’T TAKE
YOU SERIOUSLY WHEN
YOU TELL THEM YOU’RE
A WITCH BECAUSE THEY
THINK YOU’RE TALKING
ABOUT THIS, WHEN YOU’RE
TALKING ABOUT SOMETHING
ELSE. ”**



**“ ONE TIME I TOOK LSD, I
DON’T KNOW IF IT WAS A
PRODUCT OF MY BRAIN OR
IF I HAD DISCOVERED ONE
OF MY EXTRA SENSORY
ABILITIES I FELT AS IF I WAS
ABLE TO READ PEOPLE’S
MINDS BUT IT WAS EERIE
AND THAT MADE ME A BIT
PARANOID BECAUSE I HAD
THE IMPRESSION THAT
PEOPLE COULD ALSO READ
MY THOUGHTS. ”**

our experiences everything was found a little in the sense that we managed to put words that were consistent to explain the feeling, in which the golden button could have virtues. Sensations of water heat level of the solar plexus for example.

And just by meditating?

Yes, just by meditating. Then we were a lot on the ground and there was an atmosphere, an energy and everyone has their own thing in an unconscious way. Let your thoughts go and trust each other.

Then we did the whole solarization ritual. He told us that everything had to be connected, so you had a bowl of water where you put the gold buttons.

You had the Air element, the Fire element, the Earth element and the 5th element through space, the 6th the human, that is mindfulness, the element that activates the process.

And for the fire you have for example a candle?

No, no it's the sun, it's the solarization process. You put it outside and you let the sun soak up the petals so that they can dissolve in the water and that is exile it Sea for example. It was funny because we were all in a circle and he poured the elixir on our heads like ok. (n.b. translation from french; funny, in this context, is used to mean the atmosphere was joyous) It seems to me that this elixir you mix it with 50% cognac for conservation.

Do you think anything alcoholic and narcotics is related to witchcraft?

(long pause) Yes, well yes I think so, clearly.

Do you think it can help you connect to other things you might not have thought of, for example? To be on another level?

Ah yes clearly, another level of consciousness where you have the impression of discovering things a little nonexistent. Once I had taken LSD, I don't know if it was the product of my brain or if I had discovered that it was possible to do something but I had discovered one of my extra sensory capacities I think the impression of being able to read people's minds but it was very creepy and that made me a bit fooled

pétales pour qu'elles puissent se dissoudre dans l'eau et ça c'est l'exilir Mer par exemple.

C'était marrant parce qu'on était tous en cercle et il nous versait lelixir sur la tête genre ok. (n.b. marrant dans le sens de bonne ambiance)

Il me semble que cet elixir tu le mélange avec 50% de cognac pour la conservation.

Tu penses que tout ce qui est alcool et stupéfiant ça a une relation avec la sorcellerie ?

(longue pause) Oui, bah oui je pense clairement.

Tu penses que ça peut t'aider à te connecter à d'autres choses auxquelles t'aurais pas pensé par exemple? A être sur un autre niveau?

Ah oui clairement, un autre niveau de conscience où t'as l'impression de découvrir des choses un peu inexistantes. Une fois j'avais pris du LSD, je sais pas si c'était le produit de mon cerveau ou si j'avais découvert qu'il était possible de faire quelque chose mais j'avais découvert une de mes capacités extra sensorielles j'avais l'impression de pouvoir lire dans les pensées des gens mais c'était très flippant et ça m'a un peu fait péter un câble parce que à contrario j'avais l'impression que les gens pouvaient aussi lire dans mes pensées.

J'étais hyper sensible, je ressentais tout corporellement.

Quand t'es sous stupéfiants t'as un peu l'impression d'avoir d'autres capacités en parlait la dernière fois avec l'extasie quand t'avais l'impression de savoir ce qu'il se passait entre les gens et pour moi c'est connecté, je sais si tu considérais ça comme une forme naturelle de magie mais ouais t'as ce truc où ça t'aide à bridge faire la connexion avec des choses que tu pourrais savoir autrement, que tu serais pas en position parce que tu te sentirais limitée à cause enfin je sais pas.

Comme si t'allais au delà de tes limites qui sont pré-conçues par la société

because on the contrary I had the impression that people could also read my thoughts. I was super sensitive, I felt everything bodily.

When you are on narcotics you feel a little like you have other abilities spoke of it the last time with MDMA when you had the impression of knowing what was going on between people and for I'm connected, I know if you would consider this as a natural form of magic but yeah you have this thing where it helps you bridge making connections with things you might know otherwise, that you would not be in position because you would feel limited because I don't know.

As if you were going beyond your limits which are pre-conceived by society

Do you find that witchcraft becomes instrumentalized by capitalism, when you are sold clocks for example instead of making them, this kind of thing. Do you feel represented by the witches that we see in the media, on TV for example or do you find that it is completely off the mark?

I think that there is a part of representation which is true but which is completely caricatured and taken out of context and which is a little pessimistic. When we see the representation of the witch in popular culture it gives us a very specific image of the witch. So yes clearly.

Because it's not floating objects, I find that it brings a cynical side to the thing. People don't take you seriously when you tell them you're a witch because they think you're talking about this, when you're talking about something else.

Well it's completely discredits, after I think there are levels of reading in there, it's like the bible when we talk about the virgin mary and the baby jesus. Because Marie is not a virgin. It is a level of reading that is not necessarily accessible.

**“YES, IT OPENS YOUR MIND
TO THINGS AND IT'S PART
OF MY BELIEFS BUT I
WOULDN'T USE THE TERM
RELIGION. I AM OPEN TO
OTHER TEACHINGS ON
PLANTS THAT COULD BE
BROUGHT TO ME BY OTHER
PEOPLE.”**



Est-ce que tu trouves que la sorcellerie devient instrumentalisée par le capitalisme, quand on te vend des pendules par exemple au lieu de les fabriquer, ce genre de chose. Est-ce que tu te sens représentée par les sorcières qu'on voit dans les médias, à la télé par exemple ou est-ce que tu trouves que c'est complètement à côté de la plaque?

Je pense qu'il y a une part de representation qui est vraie mais qui est complètement caricaturée et sortie de son contexte et qui est un peu pessimiste. Quand on voit la représentation de la sorcière dans la culture populaire ça nous donne une image très spécifique de la sorcière. Donc oui clairement.

Parce que c'est pas faire flotter des objects, je trouve que ça apporte un côté cynique à la chose. Les gens ne te prennent pas au sérieux quand tu leur dis que t'es une sorcière parce qu'ils pensent que tu parles de ça, alors que tu parles d'autre chose.

Bah ça décrédibilise complètement, après je pense qu'il y a des niveaux de lecture là dedans, c'est comme la bible quand on parle de la vierge marie et de l'enfant jésus. Parce que Marie est pas vierge. C'est un niveau de lecture qui n'est pas forcément accessible.

Tu connais des médias qui sont des representations juste de la sorcellerie?

Non j'en connais pas.

Ca semble logique comme c'est quelque chose d'un peu secret en fait.

Oui.

Est-ce que c'est quelque chose transmis de personne à personne où est-ce qu'internet peut aider?

Moi je me renseigne pas sur internet sur ce sujet là et j'ai pas de livres non plus mais après je pense que tu peux trouver des informations sur internet après c'est comme tout sur internet c'est à toi de sélectionner l'information.

Faut savoir ce que tu cherches quand même je pense
Oui voilà exactement

Do you know of media that are good representations of witchcraft?

No, I don't know any.

It seems logical as it is something a little secret actually.

Yes.

Is it somehow passed from person to person where can the internet help?

I do not inquire on the internet on this subject there and I have no books either but after I think you can find information on the internet after it is like everything on the internet it is up to you to select the information .

You have to know what you're looking for anyway I think

Yes that exactly

So it's a bit of a thing between some initiates.

Also yes, completely.

Do you consider that as a form of spirituality?

Yes, it opens your mind to things and it's part of my beliefs but I wouldn't use the term "religion". I am open to other teachings on plants that could be brought to me by other people

What do you think of tarot cards?

I learn to read them - my mother also reads them

Do you think if you learn something from cards but the person shouldn't know it you read it or not?

It depends, I wouldn't say for Death (major arcane tarot card) for example because it's more psychologically violent. It is not a truth either if you are able to understand reading you can also change things in relation to this line but afterwards there are inevitable things. And I'm interested in astrology from afar, it gives me reading keys for moments of introspection whether it resonates with me or not.

Tu considères ça comme une forme de spiritualité ?
Oui, ça ouvre l'esprit sur des choses et ça fait partie de mes croyances mais j'emploierais pas le terme "religion". Je suis ouverte à d'autres enseignements sur les plantes qui pourrait m'être amenés par d'autres personnes

Tu penses quoi des cartes de tarots?
J'apprend à les lire - ma mère les lit également

Tu penses que si t'apprends un truc grâce aux cartes mais que la personne devrait pas le savoir tu le lis ou pas?

Ca dépend, je dirais pas pour La Mort (carte de tarot arcane majeure) par exemple parce que c'est plus violent psychologiquement. C'est pas une vérité non plus si t'es en capacité de comprendre la lecture tu peux aussi changer les choses par rapport à cette ligne mais après il y a des choses inévitables. Et je m'intéresse de loin à l'astrologie ça permet de me donner des clés de lecture pour des moments d'introspection que ça résonne en moi ou pas.

Et du coup l'expérience de ta mère avec les animaux c'est un peu ce qui t'as amené à apprendre ces trucs là et à être ouverte à ça? Tu penses que les animaux ont une part dans la sorcellerie?

Oui, je pense que eux aussi on une compréhension de la nature différente à la notre. Bien sûr qu'ils sont connectés à nous et au reste d'une certaine manière. Je vais raconter une anecdote qui est très bizarre mais en fait ma mère elle connaît une femme qui est très connectée spirituellement, très très connectée. Elle fait des dons de lumière; elle accueille des entités en elles qui sont sur - s'interrompt - je sais pas si je devrais le dire ça.

T'es pas obligée de le dire, on peut passer au reste
Et bref et du coup quand j'étais petite elle était venue chez moi elle a dit à ma mère qu'elle avait reçu un message d'un de mes chiens qui lui disait que j'étais en danger et que j'allais peut-être mourir d'une hydrocution -choc thermique t'as trop chaud tu sautes dans une piscine par exemple- et selon elle le message venait de mon chien - elle travaille aussi avec les animaux comme ma mère et c'est pour ça qu'elle se connaissent- elle avait décrit ma meilleure amie de l'époque alors qu'elle avait jamais vue, et elle avait des cheveux très très longs elle avait décrit une jeune fille avec un carré blond ce qui collait pas trop un jour elle est revenue à la maison et elle s'était fait un carré.

So your mother's experience with animals is what led you to learn these things and to be open to that? Do you think animals have a share in witchcraft?

Yes, I think they too have an understanding of nature different from ours. Of course they are connected to us and to the rest in some way. I am going to tell about an anode which is very strange but in fact my mother knows a woman who is very spiritually connected, very very connected. She donates light; it welcomes entities in them that are on - stops - I don't know if I should say that.

You don't have to say it, we can move on

Anyway when I was little she came to my house she told my mother that she had received a message from one of my dogs telling her that I was in danger and that I might be going die of hydrocution - thermal shock you are too hot you jump in a swimming pool for example- and according to her the message came from my dog - she also works with animals like my mother and it is that she knows herself- she had described my best friend of the time when she had never seen, and she had very very long hair she had described a young girl with a blond bob which did not match enough to worry. one day she came home and had a bob.





PART III





CH

PART 1

INTBURNING

**PHYSICAL
REALM**

(OC)CULT FASHION

Spells are woven and so are clothes—so maybe it's not a stretch to see Alessandro Michele's new Gucci collection as a doorway to the occult. See all the power symbols he used on the catwalk...and what they might mean if you adopt them as talismans (aka status bags) for yourself.

JOAN F/W 1998

ALEXANDER MCQUEEN

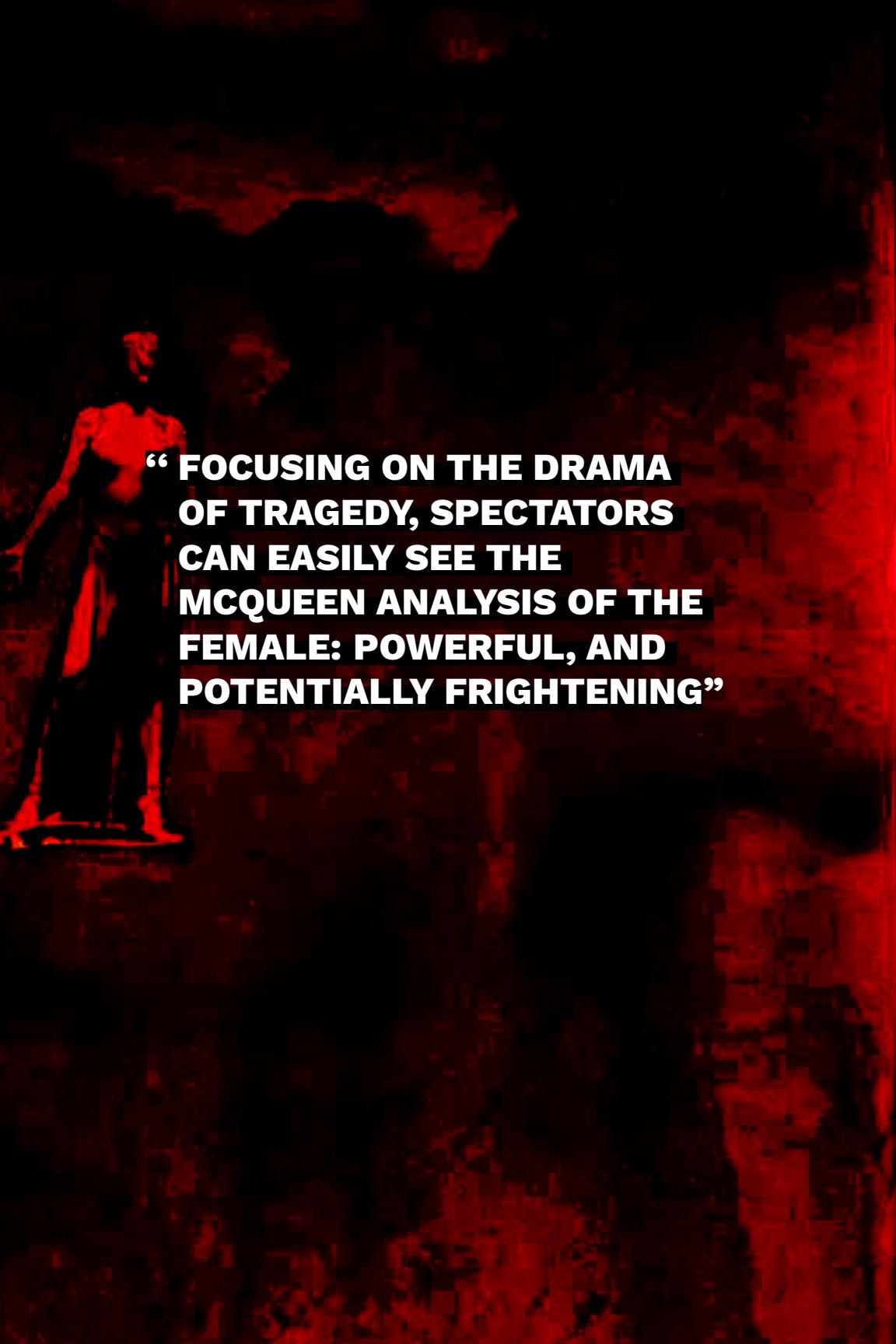
Inspired by the murders of Joan of Arc and of the Romanov family, Alexander McQueen's Fall 1998 show took on a dark, sinister feeling. Models had peroxide blonde hair worn in medieval-inspired styles (sans eyebrows), and sported blood-red contact lenses. The collection itself was very tough; tailored, sequined, patterned with prints of the Romanov children. In keeping with the Joan of Arc theme, several models wore dresses of chainmail, and the color palette featured blood red, black, and silver. His signature tartan was present, and the red lace dress covering the face was worn by Lady Gaga at the MTV awards a decade later. There were even pieces of armor, as shown above in the fourth figure. It was the finale of the show, however, that would garner the most attention. The final model, wearing a beaded red dress that covered her face, was encircled in a ring of fire (a direct reference to Joan of Arc, who was burned at the stake). She writhed and moved around as the fire grew.

In the words of Andrew Bolton:

"The finale of this particular collection involved a woman walking down the runway styled like molten ash that has solidified. And at the end of it, she had centered herself on the catwalk and a ring of fire sprung up around her. The collection itself had many references to Joan of Arc—garments that were made out of chainmail, but also garments inspired by menswear. Joan of Arc was famous for contravening the conventions of gender in her dress. McQueen rarely used supermodels, beyond Kate Moss. He preferred models who were not that well known, or if they were, he liked disguising their features on the runway with treatments that in a way obliterated their identities. So this particular piece is quite typical of McQueen in terms of the fact that it is covering her face. We are totally unaware of who the actual model is. He did really want the artist to focus more on the artistry of the clothes, rather than the identity of the model."







**“FOCUSING ON THE DRAMA
OF TRAGEDY, SPECTATORS
CAN EASILY SEE THE
MCQUEEN ANALYSIS OF THE
FEMALE: POWERFUL, AND
POTENTIALLY FRIGHTENING”**





F/W 2018

ALLESANDRO MICHEL FOR GUCCI

Strange and interesting accessories in the Gucci F/W show in Milan complete with severed heads and baby dragons. The show was a theme based around post humanism and hybridization.

It featured a mashup of futurism and fantasy with occult and esoteric symbols with some models as cyborgs and others wearing horns on their skulls and third eyes on their foreheads.

The clothing of course, in Gucci signature style, was embroidered with bold designs and a myriad of eye-catching clashing prints and patterns that draw your eyes to each piece of clothing individually while seeing it worn as a complete outfit.

The severed heads were one of the most attention grabbing accessories as models carried extremely life-like severed heads that looked identical to their own – an accurate replica. The severed heads sported a slight expression that was not entirely emotionless – a strong contrast to the faces of the living models who carried them – although only capturing one “face” of the model who held it.

The dragons and snakes carried were intensely realistic as well – an homage to creators and artisans in many different industries especially those not typically affiliated with fashion – along side and in collaboration with creative director Alessandro Michele and Gucci.

The freakish and eccentric props that make you do a “double-take” were quietly paralleling the role of the models, the clothing, the observers and the critics. One might even say the entire fashion show itself achieved this in a subtle yet mind-stimulating or – “severed head” stimulating way.

With these accessories, Gucci drew out the inner truths and the inner illusions we internally carry within us in a visual rendition based on external stimulation. An outer glimpse of the insight.











F/W 2017

MARIA GRAZIA CHIURI

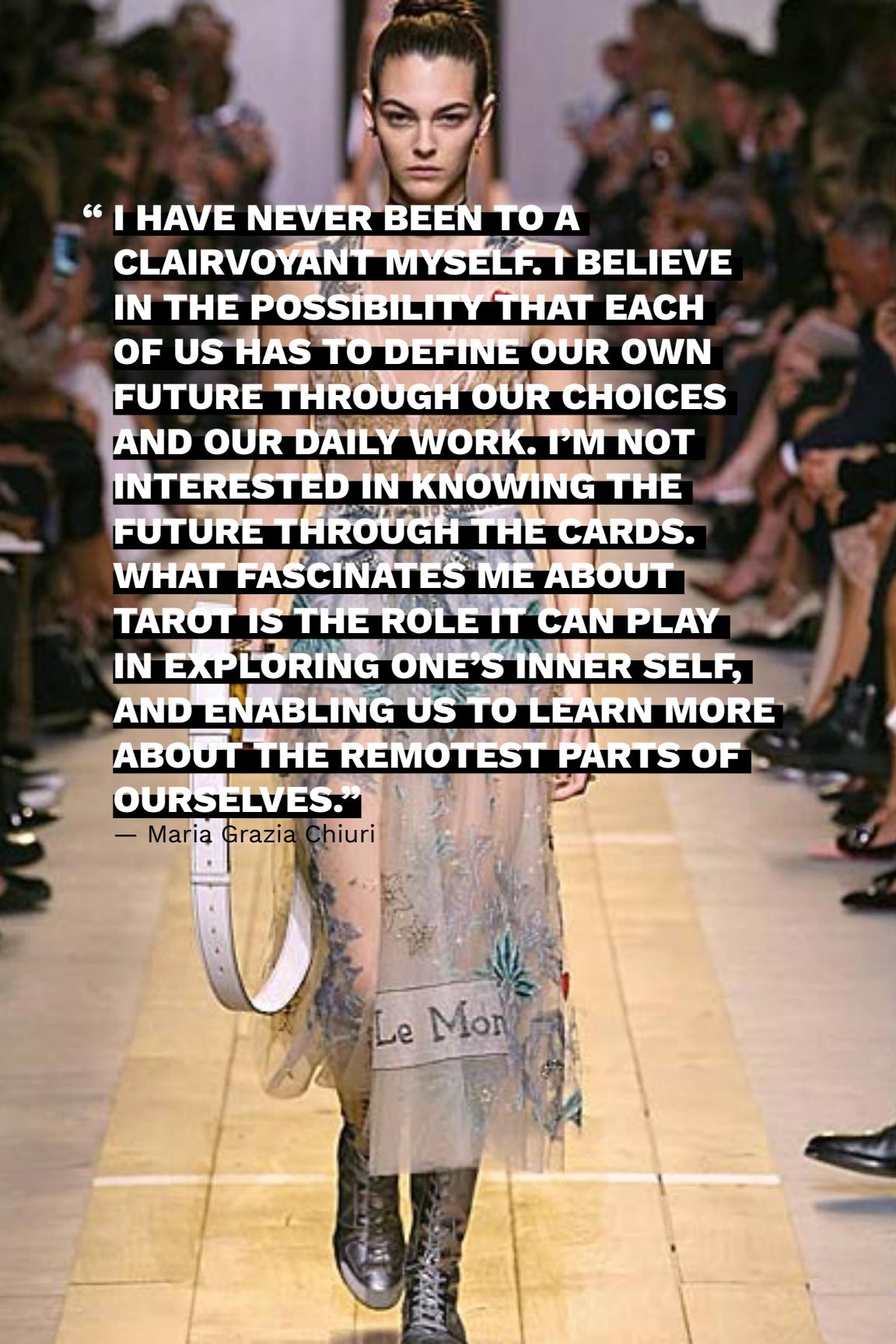
FOR DIOR

Tarot has always held a special place for the house of Dior. The brand's eponymous founder was deeply superstitious and is said to have had his cards read before each show. Dior's current creative director, Maria Grazia Chiuri, has woven elements of the tarot into various shows, but it was perhaps most pervasive in her cruise 2018 collection, in which she incorporated images of Motherpeace's feminist tarot cards on numerous looks. Dior has also opened a number of international pop-up stores where the beautiful illustrations will be on display, alongside pieces from the themed collection.

«I have explored tarot cards in various collections, their iconography and symbolism. Tarot cards were something that fascinated Monsieur Dior, a material object evoking a spiritual world, and this is why they took root in my imagination. For this collection, I was interested in the work of Niki de Saint Phalle, an extraordinary artist who used the tarot as the inspiration for developing one of her most remarkable works: the Tarot Garden in Tuscany, Italy. A magical place inhabited by huge and fantastical figures, it conditioned my vision and my design choices for this collection.

«I believe that people who turn to tarot do so to be reassured and comforted. Even without believing in divination, 'playing' with tarot cards is a wonderful and fascinating way to investigate the deepest parts of our ego. There is always a transcendent force insinuating itself into our daily life, and that influences us without our being aware of it. My tarot reading is spiritual: I think tarots are useful for getting in tune with our 'inner life', putting it in communion with the greater themes of human existence. In this way, tarots help us in transcending our everyday life and allow us to open our eyes and become better aware of what is happening around us.»





“I HAVE NEVER BEEN TO A CLAIRVOYANT MYSELF. I BELIEVE IN THE POSSIBILITY THAT EACH OF US HAS TO DEFINE OUR OWN FUTURE THROUGH OUR CHOICES AND OUR DAILY WORK. I'M NOT INTERESTED IN KNOWING THE FUTURE THROUGH THE CARDS. WHAT FASCINATES ME ABOUT TAROT IS THE ROLE IT CAN PLAY IN EXPLORING ONE'S INNER SELF, AND ENABLING US TO LEARN MORE ABOUT THE REMOTEST PARTS OF OURSELVES.”

— Maria Grazia Chiuri





«I don't know the precise reason Tarot is making a comeback but it is interesting that people sometimes decide to learn to read the tarot by themselves. For me, this is a sign that many want to symbolically take their destiny back into their own hands, and in this way learn to get to know themselves better, also accepting those parts that are not immediately visible and understandable. I think it's a way to get in touch with our most hidden aspects.»

POP GOWN

It's the week of the witchonista!
Plaid, velvet and silk, the TV witch
through a serialized format explores the
fashion of her time while incorporating
traditionally witchy fabrics and
silhouettes.

BEWITCHED

1964-72



TWEETED

SABRINA THE TEENAGE WITCH 1996-2003

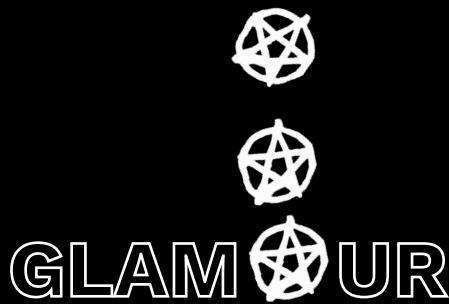


ЭТО ВСЕ
ЧИТАЙ
ХОТИШЬ
ВСЕ

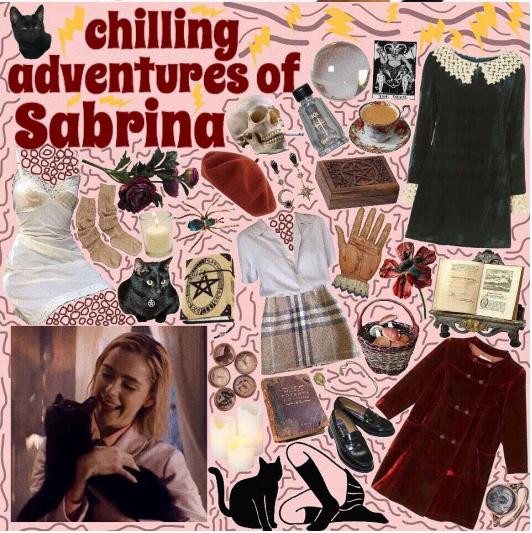
CHILLING ADVENTURES OF SABRINA 2017-NOW



СИЛЫ
ЧИНЕЦА
СЕЯУ



Glamour is a form of Magic, an illusion based on a projection of one's magical energy altering the awareness of a physical form in order to trigger certain emotion(s). In other words it makes objects and/or living things appear different from what they really are.



That weird girl that thinks she's a witch



Cosmic witch @PERSEPHONES_TEARS

"We are travelers on a cosmic journey,
Starstruck,
swirling and dancing in the eddies and whirlpools of infinity.
Life is eternal,
we have stopped it to encounter each other,
To meet,
To love,
To share,
This is a precious moment..."



she looks after both worlds, both sides of the 'hedge'

Guess the Netflix show



@purborn

chilling adventures of sabrina aesthetic



PART IV 3

THE WITCH

PART 1 P

THE WIT

BURNING

THE WITCH

WITCH TH
PART 1
BURNING

METAPHYSICAL REALM

INCANTARE



Hath you a Crampe? Toothache? Skabbie Hands?
Or are You in need of a quick Talk with a Spirit?
Good news: there's a 17th-century charm for all that.

**“ NO!
BAD IDEA!
NO!
HAVE THESE PEOPLE NEVER
SEEN A SINGLE HORROR
MOVIE? ”**

Twitter User @ premeesaurus

Two unknown people in England—presumably witches—hand-wrote a book of charms in the 1600s. Somehow, the volume survived an era of persecution of witchcraft in Europe and the British colonies, and came to reside at the Newberry Library in Chicago. Now the independent research library has placed The Book of Magical Charms and two other rare witch-related manuscripts online, in high resolution, along with an open invitation to anyone who would like to help transcribe the olde-English handwriting into type.

Volunteers can access The Book of Magical Charms, The Commonplace Book and Cases of Conscience Concerning Witchcraft in the Newberry Library’s “Transcribing Faith” portal; some have already gotten to work. The pages and translations are fantastically interesting to peruse for a sense of how witchy wisdom was passed on, and for their insight into contemporary social behavior. Cases of Conscience, for example, tells the story of a Puritan leader involved in the Salem Witch Trials, who contemplated the ethics behind the decision of whether to hang, or not hang, a suspected witch.

Take a few drops of the partie
in herds or in a linnen cloth, but
altogether: & full.

Pro sōdem.

Drye a littlē of the partie blow
on a firebowl over the fire, blow
wth a Quil into his nostrills.
This seldom or never fayleth.

To Stop the bleeding of a woun
The dried bloud of the partie app
Herron to doth it fubst all other f.

To helpe the Crampes.

Take a piece of Pareynim as mu
as will goe about yo^r Legg in the
gartering place; write theron the
folowing wordes Gut⁺ Gut⁺
Egit⁺ Getaul⁺ and weare it
next your bare Leg. It will helpe.



For excessive bleeding at the nose.

Take a few drops of the parties bloud
in herds or in a linen cloth, burne
alltogether: Et fecit.

Pro eodem

Drye a little of the Pacients bloud
on a fireshovel over the fire, blow it
with a Quil into his nostrills.

This seldom or never fayleth.

To stop the bleeding of a wound.

the dried bloud of the partie applied
therunto doth it when all other faile.

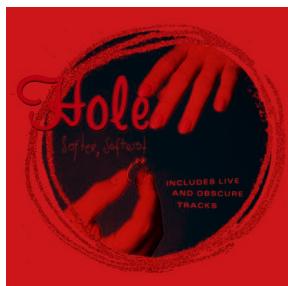
To help the Crampe.

Take a piece of Parchemint as much
as will goe about your legg in the
gartering place; write theron theis
folowing words Gut + Gut +
Egul + Getaul + and weare it
next your bare leg. It will help.

STRANGE MUSIC



The influence of the witch on music, creating a persona and mystique around women writers and utilising fame to hex misogynists.



I tell you everything
And I hope that you won't tell on me
And I'd give you anything
I know that you won't tell on me

Pee girl gets the belt
Your milk makes me mind
Your milk is so sour
And I can only cry
And I can only cower
And I can only cry
You have all the power

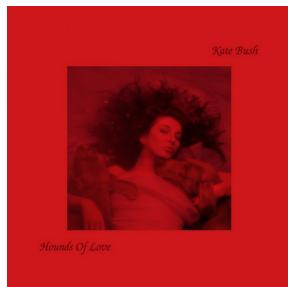
I got a blister from
Touching everything I see
The abyss opens up
It steals everything from me

Pee girl gets the belt
Your milk makes me mind
Your milk is so sick
Your milk has a dye
Your milk has a dick
Your milk has a dye
Your milk has a dick

Burn the witch
The witch is dead
Burn the witch
Just bring me back her head

Pee girl gets the belt
Your milk makes me mind
Your milk is so mean
Your milk turns to crime
Your milk turns to cream
Your milk turns to cry
Your milk turns to cream
Your milk turns to cry
Your milk turns to cream
Your milk turns to cry
Your milk turns to cream





What is it, child?
 Bless me, father
 Bless me, father
 For I have sinned, uh
 Help me, listen to me, listen to
 me, tell them, baby
 Red, red roses
 Help me, baby!
 Red, red ro...
 Talk to them

Listen to me, listen to me,
 baby
 Help me, help me, baby
 Talk to me, talk to me
 Please talk to me

You won't burn
 Red, red roses
 You won't bleed
 Pinks and posies
 Confess to me, girl
 Red, red roses
 Go down

Spiritus Sanctus in nomine
 Spiritus Sanctus in nomine
 Spiritus Sanctus in nomine
 Spiritus Sanctus in nomine

Poor little thing
 Red, red roses
 The blackbird
 Pinks and posies
 Wings in the water
 Red, red roses
 Go down
 Go down
 Pinks and posies

Deus et dei domino inferno
 Deus et dei domino inferno
 Deus et dei domino inferno
 Deus et dei domino inferno

I question your innocence
She's a witch!
This blackbird!
There's a stone around my leg
Ha! Damn you, woman!
 Help this blackbird!
 There's a stone around my leg
 What say you, good people?!
 «Guilty! Guilty! Guilty!»
 Well, are you responsible for
 your actions?
 This blackbird!
 «Not guilty!»
 Help this blackbird!
 Wake the witch

 «Get out of the waves!»
 «Get out of the water!»





Would you stay if she
promised you heaven?
Will you ever win?
Will you ever win?

Rhiannon
Rhiannon
Rhiannon
Rhiannon

Rhiannon rings like a bell
through the night
And wouldn't you love to love
her?
Takes to the sky like a bird in
flight
And who will be her lover?

**All your life you've never seen a
woman**

Taken by the wind

Would you stay if she promised
you heaven?
Will you ever win?

**She is like a cat in the dark
And then she is the darkness
She rules her life like a fine
skylark**

And when the sky is starless
Once in a million years a lady
like her rises
Oh no, Rhiannon, you cry, but
she's gone
Your life knows no answer, your
life knows no answer

All your life you've never seen a
woman
Taken by the wind

She rings like a bell through
the night
And wouldn't you love to love
her?
She rules her life like a bird in
flight
And who will be her lover?

All your life you've never seen
a woman
Taken by the wind
Would you stay if she
promised you heaven?
Will you ever win?
Will you ever win?

Rhiannon
Rhiannon
Rhiannon

Taken by, taken by the sky
Taken by, taken by the sky
Taken by, taken by the sky
Dreams unwind
Love's a state of mind
Dreams unwind
Love's a state of mind





Day one, take me to my
favourite show
Day two, hold my hand and
pull me close
Next to me, kiss my cheek,
'cause it's early days
Day three, take me to a deep
river
Steal a kiss when I'm lost in
the mist

Will you still be there for me,
once I'm yours to obtain?
Once my fruits are for taking
and you flow through my
veins?
Do you still think I'm beautiful,
when my tears fall like rain?
My love is so bountiful for a
man who is true to me

For a man who can follow his
heart
Not get bound by his boys and
his chains
For a man who can follow his
heart
And stand up in my holy
terrain
(I try, I try, I try, I try for you)

I'm blue when the Moon hits
my skin right
Hot pink when you open up my
sweet thighs
Pull you in, and your life can
begin, 'cause it's early days

But will you still be there for
me, now I'm yours to obtain?
Now my fruits are for taking
and your fingers are stained
Do you still think I'm beautiful,
when you light me in flames?
My love is so bountiful

For a man who can follow his
heart (I cry, I cry)
Not get bound by his boys and
his chains (I try, I try, I try for
you)
For a man who can follow his
heart (I cry, I cry, I cry, I cry)
And stand up in my holy terrain
(I try, I try, I try, I try for you)

For a man who can follow his
heart (I cry, I cry, I cry, I cry)
Not get bound by his boys and
his chains
(I try, I try, I try for you)
For a man who can follow his
heart (I cry, I cry, I cry, I cry)
And stand up in my holy terrain
(I try, I try, I try, I try for you)

I cry, I cry, I cry, I cry





Love, I said real love is like feelin' no
fear
When you're standin' in the face of
danger
'Cause you just want it so much
A touch from your real love
Is like heaven takin' the place of
somethin' evil
And lettin' it burn off from the rush,
yeah, yeah
(Fuck!)

Darlin', darlin', darlin'
I fall to pieces when I'm with you, I
fall to pieces
My cherries and wine, rosemary and
thyme
And all of my peaches are ruined

Love, is it real love?
It's like smilin' when the firin'
squad's against you
And you just stay lined up, yeah
(Fuck!)

My rose garden dreams, set on fire
by fiends
And all my black beaches are ruined
My celluloid scenes are torn at the
seams
And I fall to pieces (Bitch)
I fall to pieces when I'm with you
(Why?)

'Cause I love you so much, I fall to
pieces
My cherries and wine, rosemary and
thyme
And all of my peaches are ruined
(Bitch)
Are ruined (Bitch), are ruined (Fuck!)





I PUT A SPELL ON YOU



Playlist for a witchy mood; I suggest playing it while you read the rest of the publication.



EVERYONE IN THE WORLD IS DOING SOMETHING
EVERYONE IN THE WORLD IS DOING SOMETHING
WITHOUT ME - THE FUTURE SOUND OF LONDON

SEASON OF THE WITCH - DONOVAN

STRANGE MAGIC - ELECTRIC LIGHT ORCHESTRA

SADNESS - ENIGMA

SADNESS - ENIGMA

HOW SOON IS NOW - LOVE SPIT LOVE

ANDROMEDA - WEYES BLOOD

STORM - BJORK

ANOTHER DAY - THIS MORTAL COIL



HEX-ATHON



The true story of why pop-singer Lana Del Rey joined
a coven to hex Donald Trump.

“YEAH, I DID IT,” SHE REPLIED. “WHY NOT? LOOK, I DO A LOT OF SHIT.”

Lana Del Rey, an earth-bound sea witch born from primordial goo and singer, asked her fans to cast a spell on Donald Trump in February. Remember February? The inauguration was still fresh. It wasn't clear whether Trump would make it to summer in office or ever leave Mar-a-lago.

Sean Spicer was just warming up.

At the time, the performer tweeted a mysterious message that only offered four dates and these cryptic instructions: “Ingredients can b found online.” Swiftly, Internet sleuths did what they do and traced the tweet to an international witch effort to “bind” Trump. The dates corresponded to monthly waning crescent moons; the instruction were indeed found online.

And now, months later, when President Trump is still president for worse or worse, Australian outlet NME asked Del Rey whether she actually did cast a spell on Trump.

“Yeah, I did it,” she replied. “Why not? Look, I do a lot of shit.”

Remarkable. Best read in an exasperated Brooklyn teen voice. She added, “I’m in line with Yoko [Ono] and John [Lennon] and the belief that there’s a power to the vibration of a thought. Your thoughts are very powerful things and they become words, and words become actions, and actions lead to physical changes.”

“I really do believe that words are one of the last forms of magic and I’m a bit of a mystic at heart,” she continued. “And I’ve seen how I feel about changing those people’s lives and I’ve been on the



other side of that as well—on the other side of well-wishes and on the other side of malintent. And I've realized how strong you have to be to be; bigger than all of it, even bigger than your own vibrations."

Did the hex work? It was meant to bind Trump, that is keep him from mucking things up with his words and his tweets, and deliver the U.S. safely from any harm he's capable of. So . . . sort of? He hasn't been able to get too much done, and though no aide has successfully wrestled his phone from his grip, the tweeting has turned on his own kind: Jeff Session and Republican senators standing up to the health-care bill. Eh, it couldn't hurt, then.

Go forth and hex, Lana.





Lana Del Rey 
@LanaDelRey

 Follow



At the stroke of midnight
Feb 24, March 26, April 24, May 23



Ingredients can b found online



© Twitter

WHICH KIND OF WITCH ARE YOU ? ? UOY

WITHIN THE WITCH COMMUNITY - LIKE ANY OTHER SUBCULTURE - THERE IS AN ELEMENT OF MAKING YOURSELF INTO SOMEBODY YOU WISH TO BE.

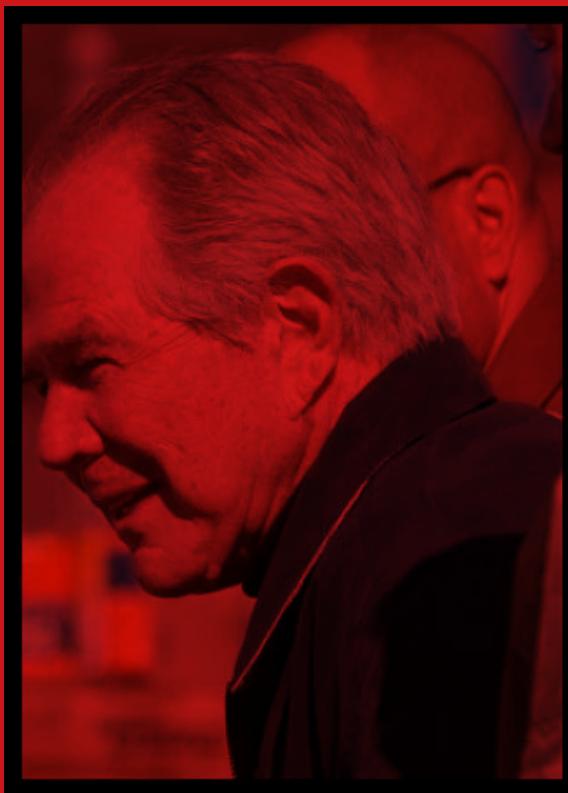
THIS CAN BE DONE BY DRESSING A CERTAIN WAY TO GAIN CHARISMA. YOU PUT ON YOUR BLACK VELVET DRESS TO ADD THIS ELEMENT OF ROMANCE AND MYSTERY IN YOUR LIFE.

NOW THAT YOU ARE HERE, DO YOU KNOW WHICH KIND OF WITCH YOU MOST CLOSELY DEFINE YOURSELF AS?

YOU MIGHT BE THE SPIRITUAL WITCH :
YOU ARE LOOKING FOR ANSWERS FROM ANOTHER REALM, FROM A NEWER GENERATIONS TURNING TO SPIRITUALITY INCREASINGLY.

YOU MIGHT BE THE POLITICAL WITCH :
JOINING A COVEN YOU HOPE TO GAIN POWER AGAINST A FRIGHTENING EMERGING NEO-MASCULINITY THROUGH ACTIVISM.

AND YOU MIGHT JUST BE THE WTH WITCH :
LOOKING FOR A SUPPORT GROUP INCLUSIVE OF ALL WOMEN BECAUSE WHY THE HELL NOT.



Feminism is a socialist, anti-family, political movement that encourages women to leave their husbands, kill their children, practice witchcraft, destroy capitalism and become lesbians.

- Pat Robertson -



soulshinetarot

@soulshine_tarot

them: every girl is into astrology and
witchy shit now. basic. trendy. *eyeroll*

me: maybe it's basic and trendy. or
maybe it's a global feminist awakening
wherein we collectively return to our
true nature before we overthrow the
patriarchy and devour your very soul,
KEVIN.

8:22 AM · 19 Nov 19 · Twitter for Android

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