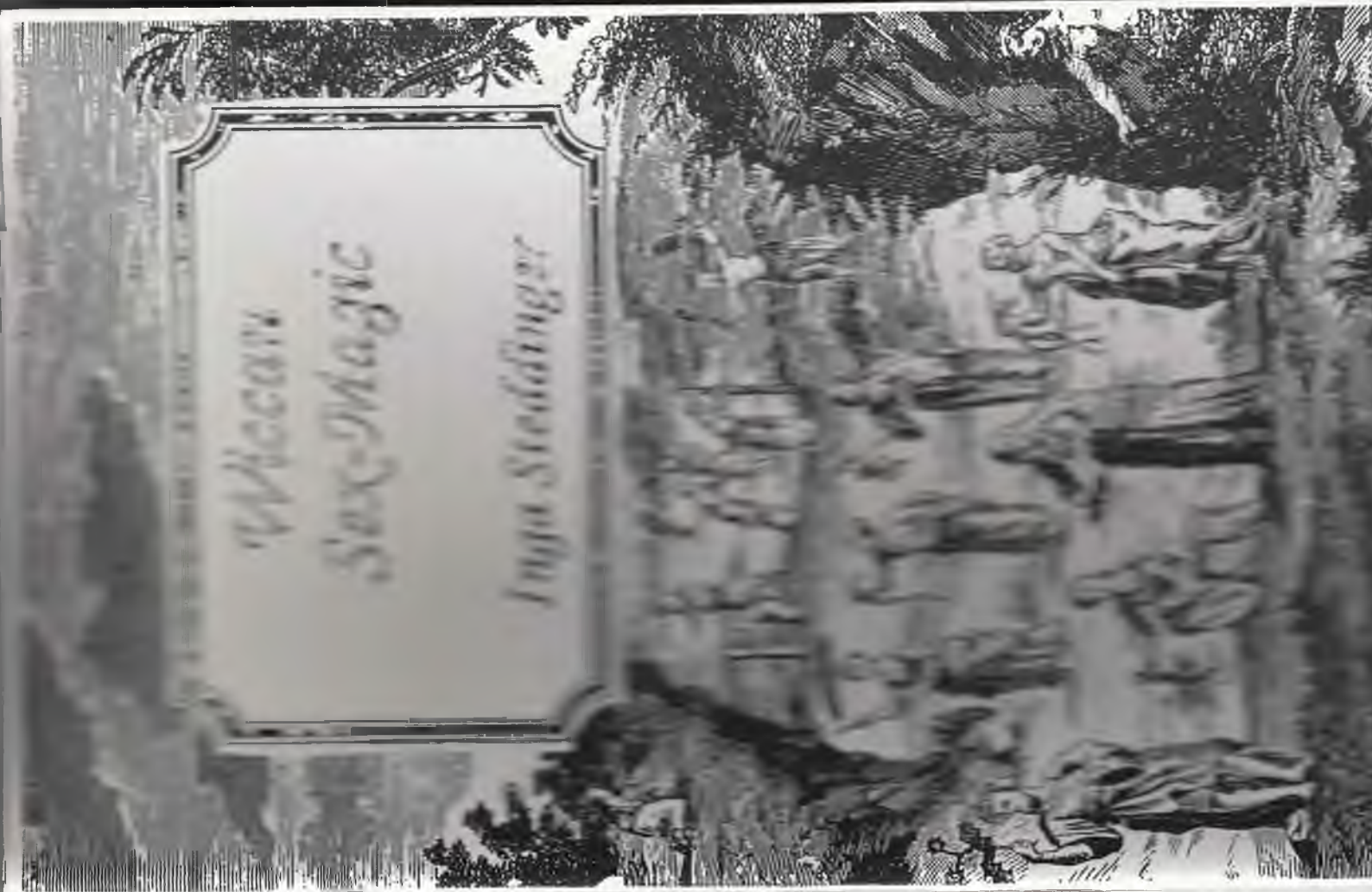


*Wicca  
Sex-Magic*

*Inga Stedding*





## Preface

In the past fifty years a new religious and magical phenomenon has swept the world. It is commonly called *Wicca*.

The basic idea of this book is that the primary *working* formula of "*Wicca*" — as originally practiced by Gerald Gardner, for example — is keyed to physical operations surrounding the techniques of flagellation and bondage (scourge and bonds) combined with sexual pleasure. This formula, although articulated and activated by Gardner, was by no means invented by him. If there is anything truly ancient about his system, it is not the theology, mythology, or ritual trappings which were borrowed from Judeo-Christian magic, but rather it is these physical methods of working that it uses.

It should be noted that when the author of this book uses the adjective "*wiccan*" it is meant as a possessive case of the term *wicca*, which the author correctly understands as a word for a "sorcerer" or "magician" and not as a term for the over all religion. The word for the whole system is generally understood by the term *witchcraft*— which literally means "the power" or "skill of the magician". So the title really connotes "the sexual magic of the (traditional) sorcerer/ess."

Witchcraft and sex have always been closely connected. The exact ways in which this connection existed in the past has been obscured by centuries of repression, followed by more recent trends toward political correctness and proponents of a therapeutic political state. *Wiccan Sex-Magic* is a work that brings the tradition back home to its elegantly wild and "savage" basis.

In this book Inga Steddinger has broken new ground in the field of *wiccan* sexual magic. She has taken what we know of the old traditions, especially those practiced around her native North Sea region, and welded them together with years of deep personal experience to arrive at something which, to me, seems the closest thing yet to a set of practices that arouses the true *primitive* nature of the experience of sexual magic as our most distant ancestors must have experienced it.

She has been able to plumb the depths of not only the literary, anthropological and folkloristic material, but also the realm of the spiritual appreciation of certain practices in the modern realm of eroticism, practices which over the years of modern development became attached to the names of the Marquis de Sade and the Ritter Leopold von Sacher-Masoch. Here she has found yet another key with which to unlock a treasure chest of atavistic power.

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## Chapter 1

### **History** **The Wiccan Way**

Since time immemorial sexuality and religion have been firmly linked together. In ancient times the excitement of sexual feelings in the human body and soul were tantamount to the raising of a holy power— for a holy power it is. Only with the coming of Christianity and its doctrines of repression did this sacred link become increasingly lost. But, of course, it was never entirely lost. The Christian view is most often that if sexual feelings are aroused in the practice of “religion,” then there is something “sinful” (to use the medieval word) or “sick” (to use the modern word) about it. In fact, the experience of erotic pleasure is in and of itself a manifestation of a divine presence. Just as another “tabooized” feeling — that of comedy — can also be considered a holy experience.

This lack of understanding is one of the greatest blocks for modern practitioners of the old Vanic way. The contents of this book are part of the greater Vana-Troth. The practices outlined here are not the only ones of the Vana-Troth, to be sure, but they are important ones nevertheless. A lack of experience of these aspects of the holy can lead to an imbalance in one’s development. (Just as an over-indulgence or obsession with them can do the same thing.)

This history of the Way of the Wanes is not a comprehensive one— our task here is to focus on the sexual rites and practices inherent in the practice of the Vanic path of *seiðr* or *wiccecraft*.

### History of the Wanes

The Wanes are the Gods of the North who stem from the Earth and Sea— from the physical universe. They were apparently most honored among certain tribes along the North Sea. The Roman historian Tacitus writes of the group of tribes called the Ingvaeones — descendants of Ingwaz — and their worship of a Goddess called Nerthus.

Most people are used to thinking of Gods and Goddesses coming from a spiritual level and descending to Earth — this is the path of the Æsir in the North — but it is sometimes more difficult to realize that there are Gods and Goddesses who well up from the physical world and make themselves manifest in our souls as well. These are the Wanes or Vanir.

Because of their intimate relationship with the physical, or fleshly world, they are most naturally connected to the sexual impulse. The Wanes are divinities of *production* and *re-production*. This kind of power is essential to the creation of *wealth*, *health* and *pleasure*. Pleasure produces and is produced by imagination— dreaming— as our ancestors called it. (A dream can be waking or sleeping. Sleeping ones are usually more *vivid* because they present themselves to our minds with fewer conscious filters.)

This physical impulse of the Wanes is one of *love*. It desires to combine and mix itself with those things it sees as being its object, or “other.” The combination of polar opposites is an important idea in the practice of *wiccan* sex-magic.

Because the *wiccan* system has much to do with the combination of opposites, it is a system which can accept elements from other systems into itself. This has been an all-too-great tendency in the modern revival, as many of



the older and more nativistic aspects have been passed over in favor of more exotic elements. This is how a system, originally one simply native to the folk of Northwestern Europe, now has in many people's minds taken on the symbols of every third-world system.

One of the most essential aspects of the old Ingvaeonic system was the importance of sexuality in the practice of the religion. This manifested itself in two ways, both of which were strong components of the original Wiccan revival, one of which is perhaps expected, one of which is perhaps not so expected.

The first of these is the practice of sexual intercourse in a ritual setting. This could either be done by "priestly" representatives of the people, or by the whole community at large—the Greeks called it the *orgeia*. The communal approach was the more usual one among our ancestors—as it generally led to more of one of the things they were pragmatically looking for—off-spring. The orgy has more than that function, however. It also binds the tribe or community together, ritually and periodically breaks down barriers, and after the society has plunges into one of these periodic chaotic episodes, it can emerge *re-created*. The orgy can not only produce new physical individuals, it can re-create the soul and the world. "Modern Wiccans" seldom have such orgies, it appears, but occasionally it survives in the "Drawing Down the Moon" ceremony.

The second sort of sexual expression might be considered somewhat "peculiar" to the Northern people: This is the practice of the magical application of techniques meant to cause pain and/or restriction of movement in connection with the worship of the divinities *and* the raising of feelings of erotic pleasure— i.e. the

Vanic impulse. Although the use of flagellation in sexual activity was so popular among the Northerners in general that it came to be called by the French *le vice anglais*— the “English Vice.” Its general use also seems to have been very widespread among the ancient Indo-Europeans, as we find plenty of examples of it in the Greek and Roman worlds as well.

On an esoteric or magical level one of the main things about the use of *pain / pleasure* practices in magic is the pattern of *transformation* it sets up. It gets the body programmed, wired, or whatever metaphor you want to use, to create patterns for *changing* things from one form into another. It has been found that such techniques, if they can be accepted naturally, have the potential for unlocking transformative energies more profoundly than any other— because they come from such a deep level in the body/soul complex.

One of the chief areas where we see these techniques applied in traditional witchcraft is in *initiation*— what we call in German *Einweihung*: “being brought into the sacred state.” This is done with an initiatory *ordeal* whereby the individual is transformed by physical trial and fixed in the transformed state by means of receiving a new name: actually their *true name*.

### **Historical Manifestations**

#### *Ancient*

In our most ancient mythology and religion there are many references to sexual practices among the Wanes. Many, if not most, of the references are to practice that some might find “deviant.”

The sexually ambiguous father/mother of the Wanæs, Njörðr, is subjected to the urolagniac attentions of the handmaidens of the etin Hymir— as noted in the “Lokasenna” (34) they liked to piss in his mouth. Njörðr himself is chosen as a husband by the etin-wife Skaði on the basis of a foot-fetishistic beauty-contest.

Freyr, the son of Njörðr by an act of incest, is known for his enormous phallus. He also indulges in incest with his sister, Freyja (“Lokasenna” 32), and sacrifices his instrument of power, his sword, for the love a beautiful etin-wife.

Freyja gains possession of her greatest magical tool — the Brisingamen — by having sexual relations with all four of the dwarves who originally fashioned the object.

The *Eddas* in general hold many more such “deviant” sexual references, and references to the techniques of pain connected with the acquisition of power or knowledge:

Þórr is forced to cross-dress (“Þrymskviða” 16-32) to regain his instrument of power (Mjöllnir). Both Loki and Óðinn are known to change sexes (to engender magical off-spring) — which is probably a reference to the practice of passive anal intercourse for the production of (sometimes malevolent) magical beings in a practice referred to by the Norse as *ergi*. Óðinn often undergoes tortures for the gaining of wisdom (e.g. “Hávamál” 138-139 and “Grímnismál” 1-3).

In general, the *Edda* could have been viewed by our old cataloger of modern sexual variations, Dr. Krafft-Ebing, with some benefit.

The use of *taboo* and the *breaking* of those taboos (personal and/or socially conditioned) are an essential part of the practice of transformational sex-magic. This element

is quite dominant in the practice of Hindu systems of *Tantra*, for example.

From the most ancient times it was common for initiations to involve painful ordeals, and as often as not there was a sexual component to this. This was especially so when, as in some systems, the initiator was of one gender and the initiate of the other, although such a sexual component was not always limited to these circumstances. The orgies too, often involved the application of whips and especially *birch branches*. These latter instruments are laden with the greatest magical connotations by the Germanic peoples. It is no accident that the Birch-Goddess (= Freyja?) was made part of the Runic system.

The birch has been both thought to drive *out* negative powers, and to drive *in* the positive forces inherent in the birch. The *substance* of the instrument of flagellation is an important part of how the magic works from a Vanic perspective.

Throughout the ancient world we find the application of flagellation for the acquisition of power and knowledge: the Romans practiced it especially at the *Lupercalia*, and the Spartan Greeks made it into a spectator sport and civil virtue. The *Rig* and *Atharva Vedas* (RV I.157.4 and AV IX.1) speak of the *madhukasha* — “honey-whip” — of the Ashvins— who are horse-shaped, third function (= Vanic) entities in the Old Aryan system. The “honey-whip” is a formula which includes the two essences: the sweetness of wisdom and the bitterness of pain. Here we are reminded of the symbolism of Yule-tide “candy-canes,” which impart a similar idea of sweetness and pain.

### *Medieval*

The erotic use of dominance and submission was not limited to ancient times. In the Middle Ages, especially in the period of the so-called High Middle Ages, from about 1000 to 1300, there flourished in Europe something which has been called the "cult of Courtly Love." In Germany this kind of love is called *Minne*, which is related to the word for "memory," for in *Minne* one *remembers* the beloved.

In the practice of Courtly Love the knight would virtually *worship* a Lady. She would, if he earned her attention through the love-songs he wrote and performed for her, allow him to come progressively closer and closer to her. In theory there was nothing *physical* about *Minne*, but many songs from the period, called *Tagelieder*, or "Morning Songs," indicate that the knight and his lady did sleep together.

One of the most pronounced aspects of this courtly culture is *Frauendienst*— "Service of the Lady." A physical, flesh and blood, woman would become the object of the knight's utter, virtually religious, devotion.

The knight would be initiated in stages by his Lady, first he would be an aspirant (who aspires for the attention of the Lady), then a suppliant (who is recognized by the Lady), then a suitor (who is allowed to come into the Lady's presence) and finally a Lover, who is formally installed with a kiss and an oath of loyalty. His virtues are: 1) *joy* (provided by the Lady), 2) *worthiness*, 3) *desire* (to please the Lady) and 4) *discipline*.

One of the knights best known for his devotion to *Frauendienst* was Ulrich von Liechtenstein. Who was known to be extremely devoted to his Ladies, and who, in

his poetry reveals such practices as drinking a Lady's bath water and other slavish erotic practices.

There is a whole set of aesthetics involved in modern *Frauendienst* in Germany which has been drawn from these traditions.

### **Modern Reflections**

The erotic and highly ritualized subculture surrounding the practice of Sado-Masochistic sexuality had been around a long time before the two noblemen, after whom these sexual variations are named, were born.

In the modern world the ever-present impulses were made increasingly *conscious*. This led in two directions: one toward the *spiritual* and/or *magical* understanding of the old practices, but also toward an increasing use of these old techniques for *recreational* sexuality. It can not be over-emphasized that our ancestors would not have noted a spacial difference between these two categories. It is only because of medieval Christian alienation from sexuality, coupled with modernistic over-rationalization that the two categories become disassociated in our minds.

No less a philosopher and magician than the Florentine Giovanni Pico della Mirandola tells us of his use of flagellation to arouse erotic passion in his treatise *Disputationes adversus astrologiam divinatricem* (Book V, section 27).

Some of the earliest treatises on the erotic uses of flagellation date from the 17th century. Two examples are J. H. Meibomius *Epistola de flagrorum usu in re venera lumborum rerumque officio* ["Epistle on the Use of Flagellation in Matters of Love "] (1639) and T. Bartholini *De usu flagrorum iu medica et venerea* ["On the Use of Flagellation in Medicine and Love"] (1679).

Already by the beginning of the 19th century there were innumerable specialized houses or “massage parlors” in cities such as London, Paris, and Berlin all appointed with a wide array of specialized equipment and staffed by experienced dominatrices — modern-day Priestesses of Freyja. All of these were aimed at providing recreational sexual services to the urbanized population.

It was perhaps first among these practitioners of the 19th century that the reconnection between the sacred and the profane uses of techniques such as flagellation and bondage and sexual pleasure took place. For certainly the connection does not have to be read about in books, it is experienced in the flesh and then *translated into books*.

### **The Modern Manifestation**

The one most responsible for the revival of modern Wicca is an Englishman named Gerald Gardner. If one reads his ritual material, one will see that much of it was drawn from non-traditional sources — from medieval grimoires of the cabalistic sort. This part of his system seems to have caused little controversy. It was the genuine and traditional parts of his “Wicca” that has been widely rejected, even by his own would-be followers— the use of scourge and bonds.

Early descriptions of the technique used by Gardner indicate that the flagellation was seen as a kind of “purification”— which is a very authentic attitude toward it. But for the ancients “purification” really meant *empowerment*. For example, the technique of flagellation — applied to the buttocks — stimulates blood-flow throughout the body, and causes the re-direction of sexual energies to the lower parts of the body.

Certain recent critics of Gardner have said that the old gentleman needed this stimulation to have sex. When one reads the old versions of the rituals it is clear that this is not the case because he has the participants stop and eat a ritual meal between the flagellatory purification and the “Great Rite” (i.e. sexual intercourse between the Priest and Priestess). If he had needed the scourge to stimulate him for sex, he would hardly have stopped for a “feast” between the experience of the whip and the sexual act. (Unless, of course, as some have read the code of the old formulas as indicating the practice of *oral* sex at that juncture in the rite.)

Gardner began putting forth his system in the 1940s, whether it was or was not “handed down from time immemorial” is not material here. What is important is that the essence of his magical technique was based on ritual flagellation and bondage— both ancient northern European techniques of magic and sexuality. As Wicca, which the religion of Gardner came to be called, grew over the coming decades the practice of flagellation and bondage in the rituals came either to be eliminated, or toned down to such an extent that they just became merely symbolic acts— not real physical experiences. Some would criticize Gardner by saying that he was just institutionalizing his own “perversions” (this is clearly not the case, as volumes could be written on the use of these techniques in magic and religion) and that such direct sexual expression has no place in “civilized religion.” Well, that latter point may be the truth, as this is not a *civilized* religion— but a profound, and purely pagan, cultural experience.



## Chapter 2

### **Theory of Wiccan Sex-Magic** **The Play and Work of the Gods and Goddesses**

The Wanes play and in their play do the work of the world. The witch of today can take the same approach to life. Since the Wanes express — in our minds and in the world — powers which are inherent and inborn in the flesh it is through the flesh we reach them.

A magical theory outlines the possibilities of miraculous results. The *wiccan* theory focuses on the *body* and its energy system, on the *productive* and *reproductive* aspect of the power of the Wanes and on the concept of *polarity* inherent in the Wanic power-structure.

Here we must talk about the way wiccan sex-magic works. The Gods and Goddesses give us the framework, but certain ways of working — ways of the play within the divine forces — provide the keys to unlocking that framework so that we can *realize* the power of the Gods and Goddesses in our lives. These ways of play are as much a matter of organic, physical experience as they are of a “symbolic” character.

### *The Wanic Deities*

To me the Wanes are the Gods of the body. They give shapes and names to forces which are present in the world and in each human body. These forces await certain experiences so that they can be released. The Wanes are a “family” of Norse or Germanic Gods. As a *family* they are different in kind from the other Gods — the Æsir — and at the same time share a common bond among themselves as Wanes.

Paramount among the Wanic deities is the Goddess Freyja. She is the Great Goddess of the North, her very name means “the Lady.” Her powers reach out to embrace all divine functions— she is herself a sovereign Goddess of magic (*seiðr*), and a Goddess to whom half of all the battle-slain go (to her abode called Folkvangr). She is in essence and origin a Goddess of (re-)productive powers: a Goddess of love and beauty and vital energy.

Her brother is the Lord, or in Norse: Freyr. He was early on identified with the Earth-God, Ingvi. Freyr is a God of vital male sexual energies. He is usually pictured with an enormous phallus.

The Lord and the Lady had what the Æsir might have called an incestuous love affair. It is said that love between brothers and sisters was common among the Wanes: Freyr himself is said to be the offspring of his father, Njörðr, and Njörðr’s (unnamed) sister.

There is an inherent play on ideas of dynamism and stasis in the myths of the Wanic Gods. Animal breeders know that in order to *fix* certain positive genetic characteristics, incest must be practiced every nine generations or so. This shows something of how the Wanic ideology intends to make things orderly in the natural,

outer world. At the same time, it has often been debated as to whether the Norse God Njörðr was originally a Goddess, who somehow underwent a sex-change. This may or may not be the case in fact: but what such an idea would point to is the notion of an *internal polar dynamic*—i.e. that within a given divinity sexual polarities are not fixed, but dynamic.

It is fairly certain that the most ancient structure of the Germanic pantheon entailed a three-functioned system focused on three kinds of power: sovereign, physical and (re-)productive. All three kinds of power are necessary to the healthy functioning of the world: divine or human. The Wanes have their center of activity in (re-)productive power. Reproductive power was, in ancient times, the key to material wealth of a people: the folk, animals and plants all had to reproduce in order to ensure prosperity and well-being. All of this reproduction involved *sex* in one way or another. Although we are no longer an agriculturally based economy, on an esoteric level the Wanic powers still rule in matters of production and wealth. The long-obvious hidden affinity between money and sex lies in their common Wanic roots. However, the essential sexual technology of the Wanes can be turned to any purpose the magician desires.

### Elements of Wiccan Sex-Magic

There are certain elements or characteristics which must be understood before practicing wiccan sex-magic. It is a form of somatic magic— a technology of the bodily vehicle, rooted in sexual energy. This energy is based on *polarities* and in practice it involves a number of techniques such as dominance and submission, as well as pain and pleasure.

## *Body Magic*

Wiccan sex-magic makes use of the human body as a magical vehicle—the ultimate magical tool, as it were. Two essential ways in which this tool is activated is by the control of blood flow and by the application of painful stimuli which are *naturally* transformed into pleasurable ones by the body.

Blood flow is controlled by either restricting it with bondage techniques or accelerating it and moving it to different parts of the body by means of flagellation. The purpose of these techniques essentially to reawaken vestigial “organs” in the body by causing the blood to flow away from the extremities into the core of the body and toward the pelvic region. This secret is touched upon toward the end of the eleventh chapter of Dr. Hanns Heinz Ewers’ novel *The Sorcerer’s Apprentice*. There this old Initiate reveals that what the mystics call “ecstasy” is in reality not a “rising up” but a “going under”—a dissolution of the distinction between the ego and the outer world. The technique of doing this is linked to the carnal experience of vestigial organs in the body that were once active in previous stages of human evolution.

The “flow” of painful stimuli transitioning into pleasurable ones is not unnatural. Epicurean philosophers such as the Roman Lucretius were fond of pointing out that pleasure is the *natural* state of the body, that when pain is introduced, it has a way of becoming pleasure *naturally*. However, in experiencing this flow of nature, and in riding this natural transformation *other* transformations and changes become possible through a secret linkage between the flow in the body/mind of the individual and the flow in the outer world.

## *Wanic Magic*

The essence of Wanic magic is tied to the concept of sexual energy. Sexual energy is always connected to the process of *production* and more especially of *reproduction*. Whether an actual child is born from sexual union or not is not the question: It is simply the nature of the energies involved to *produce* a product— some fruit will be born from all expenditures of sexual energies.

But in fact the Wanic form of magic is also closely tied to actual reproduction (in humans as well as animals and plants). The Wanes hold special secrets of eugenic practices, which were essential to the maintenance of a strong and healthy population in ancient times, but these have become extremely taboo in today's world. We hope the old spirit of the Wanes can be revived so that in the future all who are born into our world will be healthy and strong.

One essential aspect of Wanic magic, linked to its ultimately sexual nature, is the idea of *polarity*. The myths emphasize this greatly. This is the importance of the whole idea of the Lord and the Lady— the sexual polarity of the male and female. (However, because the divine Lord and Lady are actually brother and sister, it can be seen how the polarity is not an absolute dichotomy, but a polarity of forces *within* a natural system.) Other polarities are power and a lack of power (or dominance and submission), pleasure and pain, etc. . . . Wanic sex-magic works with polarities. There are power-flows from zones of high pressure to low pressure. There is a natural flow in this direction, from high to low, from divine to human, and from pain to pleasure. Wiccan sex-magicians learn how to find and then how to “ride” this flow.

## *Riding the Flow of Gandr Techniques*

There are a variety of ways of learning how to ride this flow. However this learning is not an intellectual kind of knowledge— but rather one of the soul and body. The major techniques are binding, continuous pain, flagellation, and sexual pleasure— usually culminating in orgasm: the magically creative release of energy.

Binding in and of itself can be painful especially if it is prolonged. However, it need not be so. Being bound in such a way that the worshipper can not stand or use his or her hands is one form of such bondage mentioned by the Roman historian Tacitus in the 39th chapter of his *Germania*. In other Wanic ritual techniques the worshipper may be bound to a pole, to a X-shaped cross, or in other positions. Being bound creates a sense of helplessness, or *powerlessness*, into which divine power can flow. It creates a stillness, into which dynamic powers of change can flow— if the worshipper will allow it. Binding also can create certain muscle tensions, which regulate the flow of blood to certain organs.

Techniques for providing the body with continuous painful stimuli are especially valuable for breaking down the barriers between the normal ego-consciousness and the outside world. This leads the mind into the experience of “faring forth,” which seems like an “out of the body experience”— but really it is an experience of the deep-body, wherein the world resides in its entirety.

Flagellation, which can do things similar to those provided by continuous pain, if the flagellation is *rhythmic* and continuous, is the oldest technique. Flagellation can

also be used in a discontinuous fashion to achieve other effects. It can raise certain powers, move blood to the sexual region of the body and in so doing empower the body in ways that came to be called "purification" in some circles. Really this is an empowerment of the body itself.

To these techniques of painful or restrictive stimulation are added sexual stimulation or activity. For some, who have mastered the translation of pain into pleasure, these painful stimuli will in and of themselves be sexually stimulating.

In theory the painful or restrictive techniques establish the magical structures, sexual pleasure fires the structures with power and finally orgasm brings the magic to fruition. Although some might think that in order to effect one's magical will one would have to concentrate on the magical aim intended during the course of the rite this is not the case. Actually most of the willed intent of the ritual is expressed in the very *design* and *symbolism* of the ritual structure itself. Conscious dwelling on the intent of the ritual is counterproductive. Once the conscious design is made, it is only for the wiccan sex-magician to *experience* the structure in the flesh.





## Chapter 3

### Techniques

#### The Ways of Work — The Ways of Play

The Way of the Wanes is a way of action, of physical action in the body and in the world. Other systems may depend on spiritual or symbolic experience, which is brought into the world of the flesh, but the way of the Wanes moves in the other direction— from experience in the flesh into spiritual realization.

*How* this works is largely dependent on the application of certain *techniques* in order to provide the body, emotions and mind with definite experiences. These experiences stimulate what amount to vestigial organs in the cell-structure of the body. These reconstituted structures become new (= extremely old) vessels into which consciousness is poured— and the reception of this awareness into these “organs” is felt as ecstasy. Ecstasy is the first sign of the entry of consciousness into these atavistic structures.

There are essentially six techniques involved in this process. Four of these are purely physical: binding, ordeal, whipping and sexual pleasure. The others are more complex and are different in kind: the roles enacted by the participants, and the function of the ceremonial structure itself.

## *Roles*

One of the major techniques of wiccan sex-magic is the taking on of divine characteristics by the various participants. Making use of the polarity theory, however, the relationship between the entities in ritual does not begin as one between God and Goddess— which is perhaps more orthodox, or ordinary. The relationship used in wiccan sex-magic is between a divinity (male or female) and His or Her servant (thrall). The thrall serves the God or Goddess as He or She demands, and is in the end is sometimes rewarded with congress with the divinity. The taking on of these roles is really a matter of inner magical technique. The better one's inner technique is, the more powerful the working will be. Outer techniques also include the wearing of masks by those who take the roles of the divinities. In theory the divinity gives power, and the servant receives, but because the divinity is made to give power, He or She becomes more powerful in the giving. In group workings the divinities are simply pluralized into a whole pantheon, and the servants become their cult.

## *Ceremonial Structure*

The archetypal roles played by the participants have an intrinsic power, and it can be found that once such god-forms are entered into, ceremonial structures will begin to spontaneously suggest themselves. However, there is a fairly standard ritual format which was even alluded to in the old church documents condemning practices of witchcraft.

There are essentially ten stages to a wiccan sex-magical working: 1) Wayfaring (where the participants move from

an ordinary place to a special place set aside for the festivities), 2) Ringing (where the ritual space is set apart from the rest of the world), 3) Singing (which is the invocation of the God or Goddess into one or more of the participants), 4) Playing (which is the enactment of special actions for the particular ritual, depending on season or purpose), 5) Saw (which is a short declaration of the purpose and intent of the working), 6) Weave-Work (which is an exchanged dialog between the God[dess] and His or Her servant[s]), 7) Witching (which is the application of physical techniques to the body of the servant in order to transform him or her), 8) Gifting (which is the final magical act— this is usually of an explicitly sexual nature ending in orgasm for all participants), and 9) Leaving (which is the formal closing of the ceremony). The whole is, however, followed by “Merry Making”— which may or may not be of a more unstructured sexual nature.

The use of these stages is in and of itself a magical technique. More experienced worshippers will discover other ritual structures. In effect, a ritual is a narrative which is not merely read or viewed passively, but which is experienced deeply.

### *Physical Techniques*

One thing that is intrinsic to the use of all physical techniques is that each of them must be tried practically and in consultation with anyone upon whom or with whom they are to be used. It is unlikely that our ancestors were so careful in these regards, but they were a hardier lot than we are.

### **Binding**

Binding in the ceremony is done for one of three reasons: as a sign of the worshipper's relative powerlessness, as a way of restricting respiration, blood flow and movement for its own sake, and as a method of holding the servant still for the infliction of the whip or other stimuli. This latter use will always be a part of the initiation rite.

The instruments used in binding are most traditionally soft leather strips. Some use ankle and wrist straps or "cuffs." The latter allows the worshipper to be bound and unbound efficiently and quickly. Thin cords or rough ropes should be avoided.

For purposes of binding in the fashion of the worshippers at the grove of the Semnones, mentioned by Tacitus, the worshipper should have his or her ankles tied close together, so that he or she must take very short steps, and the wrists are then tied either in front, or behind the back.

The most usual position to tie the worshipper in is face-down over the altar, which is made of wood or stone. For this the worshippers should have their hands bound behind their backs and also be bound tightly at the ankles and knees, with leather strips. Then they are bent over the altar—which is about three feet in height. Near the base of the front of the altar is a ring or hook to which the knees of the worshipper are tied. A loop is sometimes tied around the neck to the hands, this should be quite loose, allowing the worshippers to alleviate pressure on their necks by holding their hands higher up on their backs. This position is the perfect one in which to receive strokes of the whip or cane on the buttocks—generally the preferred place for the strokes to be taken!

### Whipping

Whipping or flagellation is the technique most attached to ancient pre-Christian practices of sexual ecstasy. It was, of course, carried on by the medieval Christians, but with a marked reduction in the overt sexual nature surrounding the application of the technique.

The general technique of applying flagellation in the promotion of the ecstatic state is that of starting slow and easy and working up to a more vigorous application with greater level of intensity. The flagellator must keep "in-tune" with the person(s) being whipped so as to be aware of their levels of tolerance. Once certain patterns are established, it becomes easier to achieve the right state—but in the beginning care must be exercised. An inexperienced witch-master may either start too heavy and destroy the possible magical effects, or never be severe enough to evoke power.

The actual instrument used in flagellatory magic varies from culture to culture. Most wide-spread from the most ancient times was the birch-rod or bundle of birch branches, or a multi-tailed leather whip. (Substitutes for the lithe birch branches can be found in most parts of the world.) Also quite traditional are canes or rods— which are flexible or semi-flexible single-staved instruments. In the case of a birch-rod or whip great rapidity of rhythmic strokes can be achieved, whereas with the single-staved cane or rod (usually more intense in the level of physical stimulation felt by a single stroke) a slower, deeper, pace is possible. I understand rings in America have even used a "paddle" to good effect. Experimentation will be the guide as to what is most effective for the individual worshipper. The point is always to feel a stimulus which can 1) be

turned into (sexual) pleasure most easily and 2) be most easily “ridden” into a trance-like state. Some stimuli are felt by some individuals to be too “jarring” or distracting to the mind, and are thus not effective.

### **Ordeal**

The ordeal is the use of techniques which are somehow painful in a continuous way. The most traditional ways of doing this involve binding the worshipper in a position which is strenuous or painful over time— most usually by half-suspending him or her by the wrists from a certain tree branch or specially constructed “gallows.” Do not fully suspend the worshipper, but have it so that his or her toes can only barely touch the ground. One other, now popular, way of achieving these results is by applying pinching devices (such as clothes-pins or specially made instruments) to the nipples of the worshipper. (This has the sometimes added benefit of directing stimulation to what is for most people an erogenous zone of the body.)

Another kind of ordeal is total sensory deprivation. This was done with devices known by such names as the “witches’ cradle.” The effect of the witches’ cradle can be achieved by binding a person in a comfortable, relaxed position, usually also with their ears and eyes closed up in such a way that they can hear and see nothing. (Never leave a person unsupervised in such a position.)

Other ordeals can be devised by experienced practitioners. The important thing about the technique is that it be continuous and progressive enough to cause the mind to have to work “with the pain” until the pain itself “becomes fatigued”— and is transformed into a form of ecstasy. It is during such experiences that the phenomenon of “faring

forth,” or what is popularly called “out-of-body” experience is achieved. This is, of course, not really *out* of the body— but rather a true experience of being— and *being* is beyond time/space constraints which our conscious minds usually associate with the “body-experience.”

### **Sexual Pleasure and Orgasm**

Sexual pleasure is obviously an essential ingredient in the practice of wiccan sex-magic. *How* this sexual pleasure is to be facilitated for the partners engaged in wiccan sexual practices, is, however, a matter of personal preference. No “cook-book” approach can be offered here.

Sexual stimulation is beneficial to experience at all stages of the ritual process— but orgasm should be reserved for the conclusion of the rite, or even, in some cases for the “merry making” after the main part of the rite is concluded.

### **Inner Magical Technique**

In a practical magical sense the major part of the *work* is done in the structuring of the rite and the setting of the signs and symbolic content of the actions to be undertaken. In the rite itself, the mind and body should be free to *play* out the implicit structures. However, the mind of the participants should not be allowed to *wander*. There should be a high level of concentration, but not necessarily on the *aims* or *goals* of the magical act— but rather on *experiencing* the essence of the meaning of the rite.

If you are doing the rite in order to bring wealth into your life, you will not be imagining yourself counting rolls of cash while you are whipping your thrall or bond-maid.

It will have already been pre-established in your mind (and his or hers) that, for example, your dominance of him or her will signify your ability to master the power in the world which brings wealth, and that that power is now *willingly* submitting to your will in such a way that wealth can do nothing else but come your way. But in the doing of the rite it will be most effective if the aim of the ceremony is already being forgotten in the symbolic action. In this way the symbolism of the rite is "understood" by the unconscious mind not as an abstract "something else" but as a real here and now, flesh and blood thing.

This is the inner secret of the working of wiccan, or Wanic, sex-magic: that the magical motivations do not need to be sublimated — so that the magicians have to be "thinking holy thoughts while doing unholy things," but rather they will have already realized the holiness of the thing they are doing, and experience it directly as something as real as it is holy.



## Chapter 4

### Rituals

This chapter contains everything one needs to know to begin conducting a ring of wiccan sex-magic. The rituals can not be in all cases reduced to “recipes” with fixed words and actions. This is because wiccan sex-magic is a matter of practical organic and bodily reactions. If it is traditional (which it apparently was) to give strokes of the birch or cane in so-called sets of six ( $3 \times 6 = 18$ , the number of the Birch-Rune); but the participant really needs more, or could do with less in order to get to the desired state of bodily reaction, then the practical simply *must* give way to the traditional. The point is to get to the magical state, not to rotely follow a recipe.

What is given here is an outline of ritual formats and structures to be used by individual pairs and groups in order to begin experimentation. As we believe what we are really doing is awakening sleeping atavisms, experience will guide you in the ways of wise working.

I can only offer these few words of practical advice: Develop a sense of *empathy* with your partner(s), this is the greatest aspect of playing safely and with *trust*. Do not push your partner(s) to do things which they are not ready to do. But all should also take it upon themselves to explore and push back the limits they have placed on themselves *from within*. By pushing back the horizons of

physical experience and by the breaking of the “knots” of “taboo” the flood-gates of power are opened. Be sure you want to tread this path before you ask to enter upon it.

Unfortunately, we can not reveal *everything* we know about the rituals of wiccan sex-magic, simply because so much of it is a matter not of verbal communication but of somatic communication. If you have the rare opportunity to play or even be initiated into an established ring of true wiccans, I urge you to take advantage of that opportunity.

### Initiation into Witchdom

The concept of initiation within the witchdom is a two-edged one. First, since it is an *organic* tradition all those who are *organic* (genetic) descendants of the old worshippers of the Wanes are already, in the deepest sense, initiates of the way of the Wanes. This accounts for the *religious* aspect of witchdom. Any who are descended from the worshippers of the old deities — *really descendants of the divinities themselves* — can be true to them and make deep-level contact with them simply by following the old ways as closely and as faithfully as is possible for the person at any given time. The second side, however, is more mysterious. To be initiated into the magical stream of witchdom it is best for one to receive personal instructions in the lore and sequences of physical experiences at the hands of elders of the tradition. These aspects are part of an oral and initiatory tradition particular to true witchdom.

This does not mean that one must be initiated into a ring of witchdom in order to practice it, or to be a part of witchdom itself. But those who have been so initiated are thought to form an inner ring of the tradition.

A preliminary self-initiation can be brought about through a sequence of experiences and thoughts. First, you need to do some research on your ancestry. Minimally, find out the origins and meaning of your last name. This will give you some insight into what your ancestors were like going back to, or near, the time of the old ways. For example, if your last name is “Smith,” you can be fairly certain that your ancestry goes back to a blacksmith or other craftsman in Anglo-Saxon England, and if it is “Schmidt” you can be just as certain that your ancestors were smiths in Germany. Your blood and his blood are one. He was most likely a direct descendant of a devotee of the Wanes— and thus so are you.

Find a natural setting with which you feel a great deal of sympathy. This may be a field, a mountain range, a forest or a sea-shore— the important thing is that you feel a special sense of “kinship” with the landscape. It is also preferable if the area you have chosen is remote so that you are unlikely to be disturbed. Take all the provisions you will need to spend a period of at least twelve hours (a period of one *dægur*) at the spot you have selected.

Sit on the ground and contemplate your place in time and space— think of your pure *existence* at that place and at that time. Imagine yourself in the eternal *now* and at a certain location on the face of the surface of the earth. Feel your place in time and space. Spend as long as you need with this.

Now contemplate your own life. Trace the events of your life backwards from the time and place of initiation as far back as you can go. Realize what it is that has brought you to this time and place. See your life for what it is, realize its true nature.

Expand the level of your contemplation. Let your imagination float down the stream of time and blood, back to the distant past when your ancestors knew the true names of the Gods and Goddesses. Realize your own deeply *personal*, flesh and blood, relationship with your ancestors and with the Gods and Goddesses themselves. Spend as much time in this contemplation as possible, realizing as you do so the link that is forged in your consciousness between your time and place and the time and place of your ancestors. The link is forged by *something* dwelling in your very flesh and blood.

Spend the rest of the time on your retreat looking at objects and natural happenings around you. Look at them in the light of your expedience. Look at your life as it is on that day in light of what you have learned through the experience of these ideas. Know that from that time forward a link has been forged between your life and the eternal reality of the Gods of your forebears. Sometime following this preliminary experience, you will be initiated by others into a ring of witchdom.

One of the most important aspects of the rite of initiation, and an aspect which can only be experienced with the guidance of an experienced witch, involves causing the initiate to *remember* his or her *true name*. The initiate is made to undergo various *ordeals* and/or *whippings* until the name is revealed. Only then can the rite go on and the initiation be completed. These ordeals and initiations usually take place as a part of one of the seasonal rites.

Initiations are carried out in a manner presided over by both a male and female witch who are priests and priestesses of witchdom. Although single individuals *may*

be initiated, it is most usual, for the sake of harmony and balance, to initiate a male and female at the same time, or even numbers of each.

### **Wiccan Ritual Format**

It is important to realize the basic format of wiccan workings so that further personally significant rituals can be created from the basic formula. Much of the *magic* is in the *formula*, often times much more than it is in the words or actions which fill out the formula in any given working. The specific words, and even some of the actions will vary from ring to ring, which is as it should be, but the over all formula remains traditional.

From various archaic and arcane evidence we can arrive at the basic format of the ancient wiccan rituals which followed the ninefold pattern outlined in the former chapter—

### **Wiccan Ritual Form**

I. *Wayfaring*

#### **Worship**

II. *Ringin*

III. *Singin*

IV. *Playin*

V. *Saw*

VI. *Weave-Work*

#### **Work**

VII. *Witchin*

VIII. *Giftin*

IX. *Leavin*

#### **Merry Making**

O. *Celebration/ Orgeia*

For the most part there are two segments of the working formula which are performed the same way for all rituals. These are the wayfaring and the ringing. In the following working texts, where it says "perform the wayfaring and setting of the ring as usual" you are to follow the instructions given here unless your own ring has developed an alternative tradition.

#### I. Wayfaring

This is a *processional* of the celebrants of the given festival from a starting point to the place of the actual working. In some real sense this is accounted for magically by the trip taken by each celebrant to get to the place where the festival will take place. But symbolically this aspect is usually re-enacted near the working site. The distance between the starting point and the final site can be long or short. Ideally the wayfaring would start near a more "civilized" area (for example near a house) and move into a "wilder," more natural area where the ring is set up. In this way there is a definite movement from order into the realm of chaos, or disorder of elements out of which the witches will weave a new order in accordance with their dreams and visions. It is a movement from the outermost level of reality to the innermost center of being out of which all things come. Psychologically it is a movement from the realm of the conscious — through the subconscious — into the collective unconscious (also called the super-conscious) realm wherein the archetypes dwell.

Gather the folk of the ring at the starting point of the procession. The witch-leader of the ring says:  
"Now is come the tide for us to lead away from this stead and fare our way to the ring at the middle of the world."

The wayfaring itself may be joyous or solemn, depending on the character of the rite to be performed. It should, however, always be rhythmic in its motion and be accompanied with some sort of song, or chant.

Upon arrival at the site of the ring, the company stops outside the ring area and the witch-leader declares that they have arrived at the place of working.

Ultimately the wayfaring may cover a distance from as short as that between someone's living room to the backyard, to as long as a mile or two. (Some more athletic rings may trek even farther to remote locations for their workings.)

## II. Ringing

Upon arrival at the site the witch enters the area where the ring is to be cast and place the staff at the center. The witch holds the staff upright while the warder ties a cord to it and, beginning at the northern point and moving deosil (with the sun) the warder makes his or her way around the ring marking a circle on the ground with chalk, small stones or some other substance.

After the ring has been physically established, the warder makes another round, this time every 45 degrees a staff or stake is placed in the ground just outside the ring. This marks the airts. In the north a stave is not placed at the point directly, but two staves are placed two feet to the right and left of the center point. This is the Yule-gate through which all pass to enter and exit the ring.

If the ring is a permanent one, with a standing ring marked in the earth, the warder simply walks off the ring in a ceremonial fashion.

On one level the ringing, or "casting the circle," simply establishes a working space for the ritual activity to take

place in. This is important as it sets a definite place in which the power raised by the working can be focused. But on a deeper level the ring is itself a mighty tool— or instrument of power. Cast with the airt-staves around its perimeter, the ring becomes a model of the world itself— of the cycles of being by which all happenings in the world both come into, and pass away from, being. Knowledge of how to use the ring magically is something which grows as the folk increases in knowledge and power— both individually and collectively.

After the ring is cast, the folk of the ring enter single file through the Yule-gate at the north. All take their places within the circle appointed to them for the working about to be performed.

Some very traditional groups take care never to carry ferrous metal tools inside the ring. Such tools *may* be used in building the structures of the ring, but at no time should these tools be taken inside the space where the ring is to be established. The presence of iron tools or weapons will desecrate the space. This is why some heathen temples in the North were desecrated by the Christians simply by having an iron weapon thrown into the structure or enclosure.

### III. Singing

Participants will initially call into themselves, or invoke, the magical role they will play— and will verbally recognize and acknowledge this role in their partners. This is done in some pre-arranged way, usually in a poetic form. It is important for the roles to be set in each other's minds so that the inner self of the participants can release themselves to see in the other person(s) the divinity or worshipper, respectively.



#### IV. Playing

Beyond the verbal symbolic acknowledgment there is to be an *enactment* of the roles through symbolic actions. These will vary from rite to rite, and from season to season. For example, in the Midwinter rite, when the Goddess is to be worshipped, she (either in the form of a pantheon of two or more female members of the ring or in the form of a single female member) is served in various ways. She is fed, caressed, and her every (sometimes "perverse") whim is catered to. . . This part of the rite must go on until the inner state is reached where all the participants really *feel* that they have *become* the archetypes they are enacting. Just going through the pre-arranged ritual mechanics is not sufficient

#### V. Saw

The saw is a short statement in which the purpose and intent of the working is made clear. This is usually nothing more than a statement such as: "We are come here tonight to worship the God living in the Earth" for the Midsummer religious working, for example— or something like: "We are come here tonight to bring health and healing to all the siblings in our ring" for a particular magical purpose, and so on. This simple statement is a powerful direction of the will, as it is made by those who have been transformed by means of the *playing* into archetypal forces.

#### VI. Weave-Work

This comes in the form of an exchanged dialog between and/or among the now transformed participants— that is, for example, between the God and His bond-maid, or between the Goddess and Her thrall. Remember that these



can and do often take place in workings in which more than two participants are active, so that it can be an exchange between a whole pantheon and a virtual "cult" of servants. The purpose of the *weave-work* is to bind the power and the power holders together in a sense of common purpose.

### VII. Witching

This is the point at which the application of physical techniques to the bodies of the servants begins in earnest. Up to this point the active partners have been fully transformed, the passive partners will have been made ready in an exterior way, but now the instrument which is their bodies must be utilized in order to build the power to a new level of intensity. It is perhaps the case that in the most ancient epoches this was a time when the victims of sacrifice were killed and/or tortured.

Of course, in the case of *animal sacrifice* our ancestors *never* "tortured" their victims, because the animals were seen as manifestations of the divinities being worshipped, and every effort was made to slaughter them in ways in which they felt no pain or fear. In the case of human victims, however, be they voluntary or involuntary (that is, prisoners of war or those who had committed a capital offence) torture was ordinary. In this regard our ancestors were perhaps no different than the American Indians, who would derive "big medicine" from such activities.

In wiccan sex-magic, however, the simple use of the techniques of bondage, ordeal and flagellation, combined with techniques to bring sexual pleasure provide the build-up and release of the organic energies, the *animal magnetism*, if you will, which is the fuel of the magical working.

### VIII. Gifting

This is the climax of the rite. In most instances it is characterized by sexual activity ending in orgasm. The expenditure of the energy of orgasm is the *gift* to the divinities. This is the part of the rite which came to be known as the "Great Rite" in Gardnarianism. In some instances this may be substituted for by some especially severe ordeal undergone by an elected member of the ring. However, these are advanced techniques, and should not be practiced without experience in the long-standing traditions of a ring.

The energies built up and held in by the *witching* are *released* in the gifting.

### IX. Leaving

This is the formal closing of the *ringed* part of the ceremony. The closing is simply effected by the leader of the rite stepping through the Yule-gate, and speaking the words: "And so our work is ended, and so shall it be."

### X. Merry Making

The whole is usually followed by "Merry Making"—which may or may not be of a more unstructured sexual nature. The Merry Making takes place in and in the proximity of the ring, or circle, but the formal boundaries of the ring are not observed. In the winter time, the Merry Making can take place indoors. Merry Making is an informal fest in which the participants bask in the glow of the Wanic power. They eat, talk, and play with each other in ways that are guided by the Wanes. In some rituals the overtly sexual aspects of the rite are reserved for this part of the festivities.

## *Ritual Formulas*

There are essentially four ritual formulas of wiccan sex-magic. These are linked to the fourfold mystery of the Brisingamen. Rituals of wiccan sex-magic can be undertaken at any time during the year, but as noted below there are certain seasonal correspondences. The four formulas are: Worship of the Goddess, Worship of the God, *Dwolma*, or "chaos," and *Edwenden*, or "inversion." Each also has its own kinds of practical aims which are most natural to it, although experimentation has shown that almost every formula can be used for differing practical aims.

### Worship of the Goddess

In rites of worship of the Goddess, the Lady, by whom we mean Freyja, the male members of the ring are to serve, and worship, either a single female member of the ring, who represents the Lady, or *all* of the female members of the ring, who then represent the pantheon of Wanic Goddesses. Such worship consists of verbal praise of, and physical servitude to, the Goddess(es). In the *witching* portion of the rite power is raised by the Goddess(es) through ordeals and whippings of the male members of the ring. In some instances, the ordeal may be suffered only by a single elected member. Traditions vary from rite to rite, and from ring to ring.

The force associated with the mystery of the Brisingamen for this rite is that of "drawing inward" toward the center of a ring or circle. This could be called "magnetic."

This sort of rite is most associated with the yule-tide, or Midwinter, and is linked to the northerly direction. It can be called upon for a wide variety of magical aims—

especially those in which the members of the ring are trying to draw beneficial influences into their lives from the greater world of the Goddess.

#### Worship of the God

In rites of worship of the God, or the Lord, known to the Norse as Freyr and to the English as Frea, the female members of the ring are bound to serve, and worship, either a single male member of the ring, representing the Lord himself, or *all* of the males in the ring— as a whole pantheon of Wanic Gods. The worship of the single male was apparently the origin of some descriptions of medieval witchcraft in Scandinavia where a “dark man” was seen to lead a group of female witches. Such worship sometimes consists of verbal praise of the Lord, but more often comes in the form of physical servitude to Him.

In the *witching* portion of the rite power is raised by the God(s) by putting the female members of the ring through ordeals and whippings. Occasionally these ordeals are suffered by one elected female member. However, it is my experience that a great well-spring of power is missed if all of the female energy is not opened.

The force associated with the mystery of the Brisingamen for this rite is that of “projecting forward” along a straight line. This could be called “electric.”

Rites worshipping the God are most associated with Mid-summer, and are linked to the southerly direction. Such rites can be used for a number of magical intentions— especially when members of the ring are attempting project their wills toward definite aims in the outer or inner worlds.

Dwolma

(Chaos)

*Dwolma*, pronounced “DWOL-ma,” is an Old English word for “chaos.” Old English *dwolcræft* was yet another word for *wicċecræft*. The concept of a primeval, and in some sense eternal “chaos” (cf. Old Norse *ginnung*) is a deep-seated one in the old Germanic mythology. As the world originated, or was born, out of this “chaos,” when the witch wishes to renew something, to revitalize it, then it should be returned to a state of primeval chaos, or *dwolma*. This is not to bring disorder to one’s life, but *order* under will and in a revitalized state.

Essential to the performance of rites of this kind is the practice of selecting who the worshippers will be by means of *games* of chance (or skill). The game of chance will be played in the ring just prior to the *singing* part of the rite. Dice can be thrown, or some other game played. Who will be the thralls or bond-maids and who will be the divinities is left to random “chance.” Also, the gender of the worshippers as they relate to the divinities will thus be left to chance— or to the will of the Norns.

The character of force associated with the mystery of the Brisingamen here is that of “random association.” This could, of course, be called “chaotic.”

This kind of ritual is associated with the spring, and corresponds to the eastern direction. It is most effectively used in rites to make changes in routines (getting new jobs, relationships, etc.) and to generally renew one’s self.

Edwenden  
(Inversion)

*Edwenden*, pronounced “ed-WEND-en,” is Old English for a “change, reversal, or inversion.” The chief characteristic of rites using this formula is that of an inversion of roles along a polar model— male becomes female, powerful becomes powerless. . . Rites of this kind are common in traditional cultures where the fool might become king for the day, and women dress as men, and vice versa. The essence of the formula is a *return* to the basic level of being, where in the opposite of what one appears to be is reality. In returning to this mysterious source, vital power is recovered and renewed. (See the myth of Þórr’s dressing as Freyja to go to the realm of the giants to recover his hammer reflected in the “Drymiskviða.”

Participants should enter the ring in their normal personas, and during the singing portion of the rite roles should be reversed within the ring, and the rite continued. Upon return to the mundane, shapes are once more shifted back to “normal.” However, it will be noted that the “normal” state of affairs are engaged with a new sense of vitality and strength.

The character of force associated with the mystery of the Brisingamen in this instance is that of “reversing direction.” This could be called “inversional.”

This type of ritual is associated with the fall, and corresponds to the western point of heaven. It is best used with the magical intent of reversing present trends or courses of action. It is also effective for reinforcing healthy trends or states of being, to which one will naturally return on the day after the rite.

The use of the magical technologies connected with the concepts *dwolma* and *edwenden* are more than enough to explain why the old wiccan cult was especially suspect to the medieval Christians. When this is coupled with our old unbridled use of *sexual* techniques in connection with these concepts, and the explicit worship of a female deity, the combination was a volital one indeed. Clearly there is nothing *evil* in the intention of these magical technologies, it was just that *any* deviation from orthodoxy was condemned as being “diabolical”— and when that deviation happened to include elements of the true old witch-cult it is easy to see why the old witches were singled out for special attention by medieval authorities.

The Middle Ages, however, are now past, and the modern period is drawing to a close as well. The time is at hand for the decedents of the old Wanic worshippers and ancient witches to return to the ways of their ancestors, to return to a natural religion and to a natural magic. This is what wiccan sex-magic represents. Let those who understand the contents of this book have their eyes opened, and let them return to the rings of witchdom.

## **Appendix Resources**

### **1. Organizations**

True witchdom is a “grass-roots” movement with no central authority or organization per se. The publishers of this book endeavor to keep a registry of individuals and things who are looking for others with whom to explore the mysteries of true witchdom. It is an old tradition that one may not pass the mysteries to any but those of the sex opposite your own, and that you can do this no more than nine times in your life, but that you must do it at least that many times. The passing of these mysteries is a secret thing which can not be put into words anyway.

### **2. Equipment**

The best equipment is that which is fashioned by your own hand. However, care must be taken in the making of certain items, such as whips. This is because you might make a scourge that is too severe— one that is difficult to use in the controlled manner necessary to the slow build-up of the energies which are useful in wiccan sex-magic. For this reason it is advisable to shop around at leather stores or “sex shops” to find whips of softer leather. There are many fine craftspeople who have practically dedicated their lives to creating practical and beautiful whips of the kind that are of great use in the practice of wiccan sex-magic. If you have any difficulty finding such equipment, write to the publishers of this book, and they may be able to help you. As sources tend to come and go, it is best to get up-to-date information.





## Glossary

airs: The eight directions of the horizon.

*ergi*: Magic which involves the use of “perverse” sexuality. It may or may not always imply passive anal eroticism by a male, although this is one of the old meanings. It generally seems to have denoted “taboo-breaking” acts as a part of magical technology.

etin: A “giant,” which is a living entity of great age and strength, and often knowledge. Female etins were often beautiful, Old Norse *jötunn*.

*Frauendienst*: Term for the cult of service to a royal lady as practiced by the *Minnesinger*-knights of medieval Germany.

ring: A group dedicated to the practice of witchdom. There are usually no more than twelve members of a ring, and for technical magical reasons it is best if there are an equal number of women and men in the ring.

*seiðr*: A kind of magical technique contrasted with *galdor*. *Seiðr* involves attaining of trance states and often involves sexuality. Sometimes this involves shape-shifting into animal forms. It is the kind of magic taught to Óðinn by Freyja.

Wane(s): The Gods and Goddesses of organic existence in the Germanic pantheon, governing the realms of organic and material production and reproduction, eroticism, wealth, craftsmanship and physical well-being. Same as Old Norse Vanir, singular Van.

*wicca/n*: A term that has been botched up among neopagans. *Wicca* is an Old English (Anglo-Saxon) word for a male sorcerer. (*Wicce* is the feminine form.) The possessive case of this word grammatically is *wiccan*—which would translate to “witch’s.” So when we say “the wiccan year,” we can understand it grammatically as the “witch’s year,” or the year as understood by the practitioner of *wiccecraft*.

*witch*: A man or woman initiated in the arts of sorcery in northwestern Europe. Cf. German *Hexe*.

*witchcraft*: The practice and skill practiced by a witch. Derived from Old English *wiccecraft*.

*witchdom*: The over all religion and practices and customs practiced by witches—the realm of the witches.

*worship*: Literally this means simply “to give honor (worth) to something”—and that is all that it means in the terminology of the Vana-Troth. It is also the activity involved in being the submissive partner in workings of wiccan sex-magic, or religion.

*worshipper*: This is a description of the role of the thrall or bond-maid in acts of wiccan sex-magic. He or she is the submissive, or powerless part of the equation, into whom the power of the divinity will naturally flow.

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