

# THE FAMILIAR 2021



Motherland: Fort Salem



Christopher Penczak



Jessica Sutton



Da'at Darling



Chaotic Witch Aunt



J. Allen Cross



Eliot Laurence

## Witchcraft: The Next Generation



The Witch Of Wonderlust



Witch Of Southern Light



Warrior Witch Nike



Temperance Alden



Lawren Leo



Credit: (Freeform)

## About the Cover

Our cover was inspired by the genealogical tree from the opening sequence for Freeform's drama 'Motherland: Fort Salem' in anticipation of the opening for the second season on June 22, 2021. Lawren interviewed both the creator, Eliot Laurence, and one of the star actors, Jessica Sutton, who plays Tally Craven.



Credit: (Freeform/David Bukach)

# THE FAMILIAR 2021

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## Witchcraft: The Next Generation

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# Letter from the Editor

The 2021 issue of *The Familiar* departs radically from the format we've followed over the past eight years: We're happy to present a collection of eleven interviews with some of the most influential voices in the world of Witchcraft today from two generations - with an accent on the new one.

We open with the players changing the face of Witchcraft on television with the creator of Freeform's TV series 'Motherland: Fort Salem', the elegant visionary Eliot Laurence, and one of its star actors, Jessica Sutton, who has opened her heart and that of her character, Tally Craven.

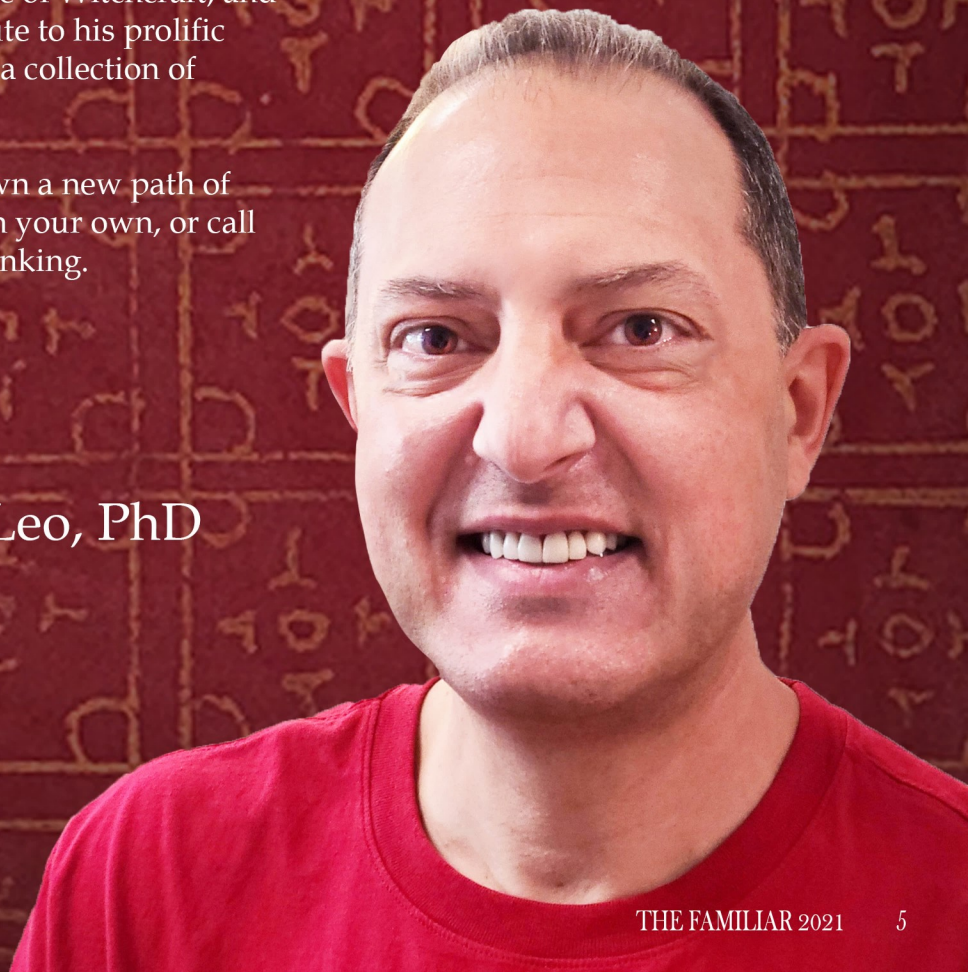
Next comes a pair of mutual interviews with probing questions and the revealing, unexpected answers by young content creator and best-selling author, Temperance Alden, and author, psychic, owner of New Moon Books, Crystals & Candles, and founder of *The Familiar*, Lawren Leo.

A different group of people impacting the world of Witchcraft dominate the world of social media, with a collective 2M followers (and growing!). They are commonly called 'influencers' for the power they exert as modern-day town criers and new thinkers. We learn that common threads among their voices are a zeal for activism and reform in an age when women and the LGBTQIA and BIPOC communities still feel the sting of prejudice and misunderstanding. Witchcraft itself, as a way of life more than a 'religion' per se, has almost never been more popular or confusing - especially for the 'baby witch', or new follower; and this group shares a desire to end misinformation and old ways of thinking. They are a manifesto in motion!

Finally, we are proud to present an interview that could literally be a chapter in a history book with the prolific Christopher Penczak, who speaks candidly on spirituality, his personal path as an author and founder of *The Temple of Witchcraft*, and *Queer Activism*. We end with a tribute to his prolific career (which is far from over!) with a collection of his publications to date.

I hope these interviews lead you down a new path of spirituality, situate you firmly within your own, or call you to question your very way of thinking.

My best,  
Domenic Leo, PhD



# Contributors



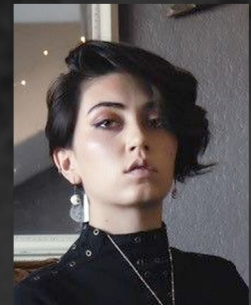
Temperance Alden (AKA WildWomanWitchcraft), author of *Year of the Witch* (Weiser 2020), is a teacher and folk witch based in South Florida. She began her spiritual journey with family traditions, and has devoted her life to developing her personal path of witchcraft and paganism. She runs the online community Wild Woman Witchcraft and loves teaching folk witchcraft to the next generation of witches. Follow Temperance on YouTube at [youtube.com/wildwomanwitchcraft](https://youtube.com/wildwomanwitchcraft), on Instagram at [@wildwoman\\_witchcraft](https://www.instagram.com/wildwoman_witchcraft), on Twitter [@temperancealden](https://twitter.com/temperancealden), on TikTok [@wildwoman\\_witchcraft](https://www.tiktok.com/@wildwoman_witchcraft), or her website, [wildwomanwitchcraft.com](https://wildwomanwitchcraft.com)



J. Allen Cross (AKA OregonWoodWitch), author of *American Brujeria* (Weiser, 2021), is a practicing Witch of Mexican, Native American, and European descent whose craft was shaped by his Catholic upbringing and mixed family culture. He lives in Oregon where he works as a psychic medium and occult specialist for a well-known paranormal investigation team. He enjoys providing spells and potions to his local community, exploring haunted and abandoned places, working as a consultant for other workers, and, of course, writing about witchcraft. Follow Jay on Instagram at [@oregon\\_wood\\_witch](https://www.instagram.com/oregon_wood_witch) and on Twitter [@witchoregon](https://twitter.com/witchoregon)



Matt Fellman is an independent artist and Witch who recently relocated from the Florida swamp to the Appalachian mountains. He uses his skills as a seamstress, graphic designer, illustrator, and craftsman to create magical items for the community through his online Etsy shop - Spell You Later. As a firm believer in the healing powers of laughter, he can also be found entertaining audiences on YouTube (Spell You Later) and Instagram ([@mattmystic](https://www.instagram.com/mattmystic) & [@spellyoulater](https://www.instagram.com/spellyoulater)). Keep an eye out for his oracle deck, Flower Boys Oracle, coming to a bookstore near you!



Olivia Graves (AKA TheWitchOfWonderlust) is a twenty-four-year-old, traveling creator who makes her living with YouTube videos, photography and by teaching pole dancing. She loves inspiring others to find a sense of playfulness and curiosity. She got her start as a Witch on YouTube where she explores her Craft. She shares her resources and findings on social media. When Olivia is not working, she's filling sketchbooks, visiting museums, reading, traveling, and most likely drinking tea. Follow Olivia on Instagram [@thewitchofwonderlust](https://www.instagram.com/thewitchofwonderlust) on Twitter [@wonderlustwitch](https://twitter.com/wonderlustwitch), and on TikTok [@thewonderlustwitch](https://www.tiktok.com/@thewonderlustwitch)



Marshall Hatley (AKA WitchOfSouthernLight) was born in Texas where he has been a hairstylist for fifteen years. He adores his two eleven-year-old Yorkies and loves working on art projects and writing in his journal or charm book. He has an Etsy shop featuring hand-crafted, one-of-a-kind wands. His interest in folk magick is inspired by tales like 'Dancing Devils' and 'Moonlit Flight'. He cohosts Southern Bramble: A Podcast of Crooked Ways. You can find Marshall on TikTok and Instagram at [@witchofsouthernlight](https://www.instagram.com/witchofsouthernlight), and on Twitter [@MarshallWSL](https://twitter.com/MarshallWSL)



Eliot Laurence created and serves as showrunner for Freeform's drama 'Motherland: Fort Salem', now in its second season. This series is set in an alternate, present-day America where witches ended their persecution 300 years ago by cutting a deal with the U.S. government to fight for their country. Laurence is best known for creating the hit dramedy 'Claws', which will return for its fourth season on TNT. The show follows the lives of a group of manicurists who enter the world of organized crime. Laurence also wrote the feature film 'Welcome to Me', starring Kristin Wiig. Follow Motherland on Instagram [@motherlandtv](https://www.instagram.com/motherlandtv) and on Twitter [@motherland](https://twitter.com/motherland)



Nike Laurier (AKA WarriorWitchNike) is a practicing Witch, astrologer, and artist. They were born and raised in Florida, but moved to the chilly northern end of the country as a teenager where they first discovered Witchcraft. From there they devoured information and dove headfirst into the community. Nike started creating content to document their path through spirituality and Witchcraft and to help others learn. They use their skills as an artist to deliver straightforward content for any level Witch. Follow Nike on Instagram @warriorwitchnike on Twitter @warriorwitchn, and on TikTok @warriorwitchnike



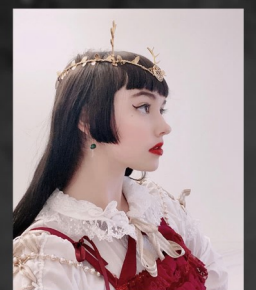
Domenic Leo is the buyer for New Moon Books, Crystals & Candles, Inc., and editor-in-chief of The Familiar e-zine. He holds a PhD in art history from NYU's Institute of Fine Arts, specializing in medieval and ancient Greek art. He taught between Youngstown State University, the Art Institute of Pittsburgh online division, and Duquesne University for 15 years and is widely published in the academic field; he also co-authored the award-winning *Horse Magick*. Follow Domenic on Instagram @domenicleo1 and on Twitter @domenicleo11



Lawren Leo is a spiritual counselor, teacher, and practitioner of esoteric philosophy and the magical arts. He is the owner of New Moon Books, Crystals & Candles, Inc., a metaphysical boutique in Pompano Beach, FL. He founded, co-edits and contributes to The Familiar e-zine. He is the author of three books, including the award-winning *Horse Magick* (Weiser, 2020). Follow Lawren on Instagram @lawrenleo and on Twitter @lawren\_leo



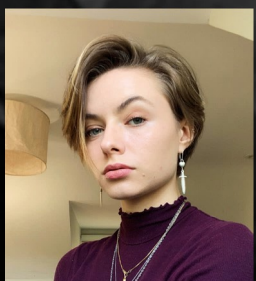
Christopher Penczak is a modern Witch working in the Temple of Witchcraft tradition and community he helped to co-found. His practice focuses on the intersection of Love, Will, and Wisdom as an ethos for today's Witch, and focuses upon relationships with the plant realm, the patterns of astrology, and the use of trance in the Craft. He is the author of many books, including the *Temple of Witchcraft* series and *The Mighty Dead*. His vision is of an evolving Witchcraft culture making magick accessible to all. For more information, visit christopherpenczak.com and templeofwitchcraft.org. Follow Christopher on Instagram @christopherpenczak and on Twitter @penczak



Georgina Rose (AKA Da'at Darling) is a Thelemite occultist who began with regional folk magick but quickly discovered ceremonial magick and has been a solitary practitioner for six years. She creates content under the name 'Da'at' Darling on YouTube, Twitter, TikTok, Instagram, and Patreon. Her podcast, "Occultism With A Side Of Salt," opens doors for people new to the occult and combats misinformation in the esoteric community. She is based in New York City. Follow Georgina Rose on Instagram, Twitter, and TikTok @daatdarling



Jessica Sutton stars as Tally Craven on Freeform's original series, 'Motherland: Fort Salem'. Tally is a kind, strong-willed and curious Witch who enlisted despite her mother's passionate disapproval. From Cape Town, South Africa, Sutton is best known for her role as Mia in the Netflix feature film 'The Kissing Booth'. Other film credits include 'Escape Room', and 'Inside Man: Most Wanted'. On television, Sutton had a supporting role in the National Geographic miniseries 'Saints and Strangers' as well as the AT&T/Audience Network series 'ICE'. Follow Jess on Instagram @jessicalaurasutton and on Twitter @jesslaurasutton



Frankie Wilkin (AKA ChaoticWitchAunt) is an eclectic folk practitioner of seven years who creates content on TikTok, Instagram, and YouTube. They love dialoguing and learning as much as they can, and dedicate their platforms to comedic and educational content. They are known as 'Chaotic Witch Aunt', have a tarot business, are a devotee of Freyja, and are currently working to reclaim their Italian-American heritage and to learn Italian reconstructionist witchcraft (stregoneria). Follow Frankie on Instagram @chaoticwitchaunt, Twitter @auntchaotic, and TikTok @chaoticwitchaunt



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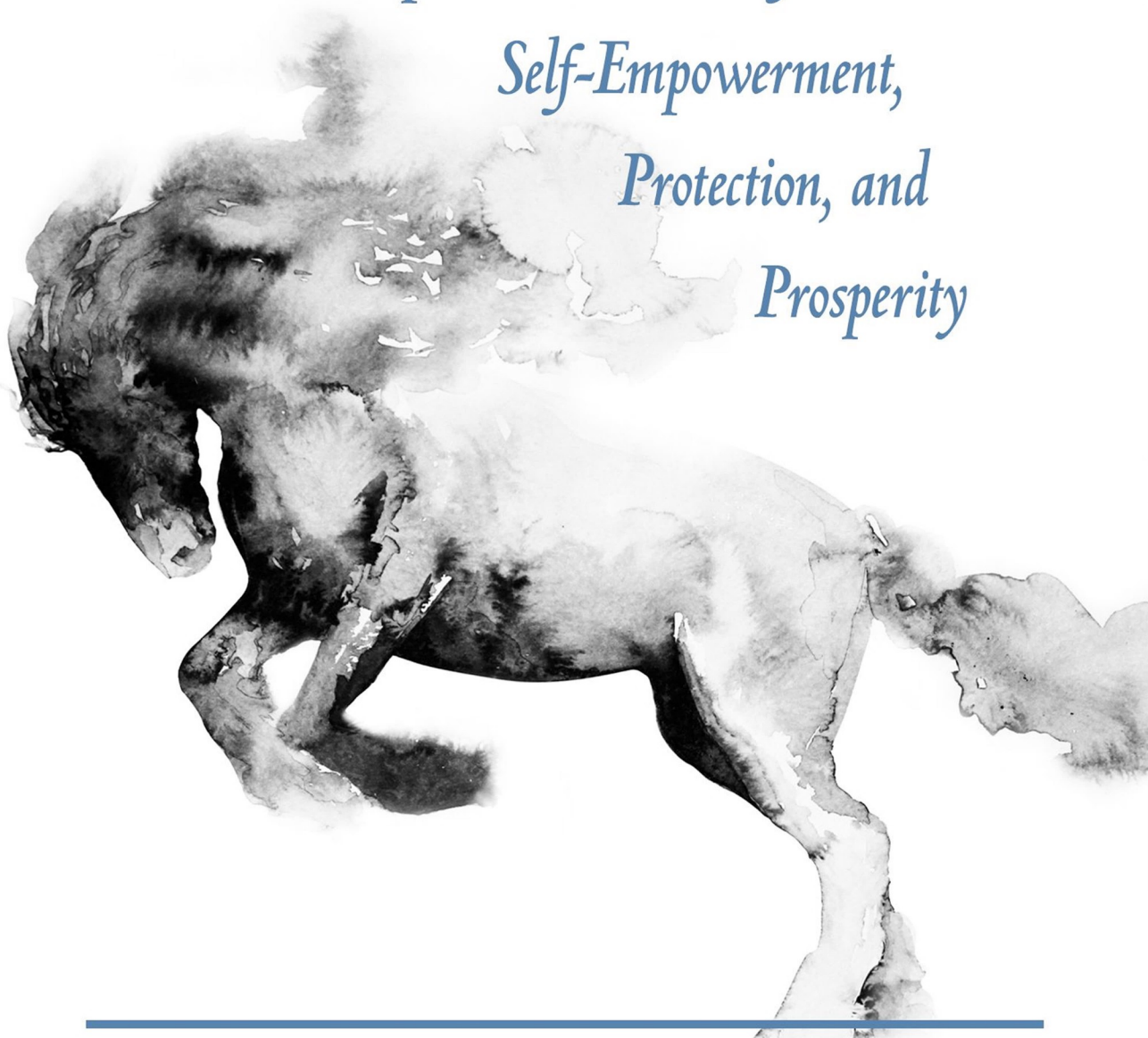
# HORSE MAGICK

*Spells and Rituals for*

*Self-Empowerment,*

*Protection, and*

*Prosperity*



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LAWREN LEO WITH DOMENIC LEO

# PRAISE FOR HORSE MAGICK

History, psychology, and magic blend nicely in this equine book of spells from Lawren (*Dragonflame*), a spiritual counselor, and Domenic, a former art history professor at Duquesne University. Drawing from a variety of traditions of horse imagery, including Greek mythology, Native American shamanism, and voodoo, the authors present a vast array of spells and rituals intended to furnish a better understanding of the ways the spirit of the horse acts upon everyday human life. Each spell includes explanations of steps and supplies, as well as information about the specific horse archetypes and spirits involved in the ritual. For instance, the jade horse of Chinese mythology promotes good luck, and the Leos recommend an offering using a borrowed bowl, hay, flower petals, and a jade piece (preferably a horse figurine), while the winged horse of Greek mythology can be a catalyst for lucid dreaming through a ritual using water, anise pods, and a moonstone. Though “no contact with actual horses is required” for these rituals, this enchanting guide provides pleasant reflective rituals for contemplating the connection between horses and humans.

*Publisher's Weekly* June, 2020

Carefully researched and delightfully written, Lawren Leo brings to life the core energy of ancient horse magick. Enjoy the ride as you welcome, empower, and guide your inner shaman. Myth, magick, spells, chants, rituals, and practical information gallop across the page to promote, challenge, and enhance your true essence. Powerful and profound, a tool to help choose and shape your destiny, you will love this marvelous book!

**Silver RavenWolf**, author of *To Ride a Silver Broomstick*, *Poppet Magick*, and many other books of magick

Horse Magick is sure to bring strength, vitality, and empowerment into all aspects of your life. Through tapping into the symbolism and spirit of equine energy, the Leo brothers show you how to harness this force into your magickal practice to yield fantastic results. This approachable, clever, and well-researched book, will assist you in getting your magick to work at full horsepower!

**Mat Auryn**, author of *Psychic Witch: A Metaphysical Guide to Meditation, Magick and Manifestation*

BORN WITCHES. MADE WARRIORS.

# MOTHERLAND

## FORT SALEM



**F**reeform's **T**hree hundred years ago, Witches ended their persecution by cutting a deal with the U.S. government. In an alternate, present-day America they fight for their country. Watch the highly-anticipated second season of Freeform's drama 'Motherland: Fort Salem' this summer.



# Jessica Sutton

Tally Craven in Freeform's series  
**Motherland: Fort Salem**  
An Interview with Lawren Leo



Credit: (Freeform/David Bukach)

*Lawren Leo: Are you a Witch in real life? If not, what's it like taking on the persona of a Witch as an actor?*

Jessica Sutton: I have come to understand the word 'Witch' to mean awakening into one's power. Erica Jong puts it beautifully, "...waking the witch, waking the woman." I confess, I'm on the journey of awakening into my power.

*LL: What did it teach you?*

JS: A lot about power and how magic is available to us in this world – the magic of self-possession, courage, love, trust, and kindness. Playing a character who is not afraid to come into her power showed me the ways I was afraid to step into mine. She showed me where I could be braver and kinder.

Tally has been described by some as "a living exclamation point" but to me, she has always been a question mark. The question here is one of courage – Can you keep your heart open despite the pain? Can you be your all?

I see this as the ultimate act of rebellion: to fully inhabit yourself, to own up to more than just the nice pieces and acceptable parts. That's how this character taught me to define power.

*LL: The Witches in 'Motherland' have this amazing power that they conjure when they vibrate their vocal cords. It reminds me of Tibetan monks chanting in prayer or the characters in the novel/movie 'Dune' waging war. What did you draw on to enrich your character?*

JS: I love your parallels! Both are perfect references and I'm sure our creator Eliot Laurence would agree. I found myself reading a book by Erica Jong titled *Witches* (first published in 1981) at the time I landed the role of Tally. It was pure synchronicity because this is the same book that inspired Eliot as a boy. It's been my constant companion for the past three years of shooting the show. I kept it close for the moments when I needed inspiration. It's an illustrated book of poetry, and I think when I seek references, I seek what moves me and then I use that to get me where I need to be.

Another reference point for me has always been music. I construct playlists for each season. Music is magic for me. It takes me from wherever I am to somewhere else. When I pair the right song with the right scene it's like walking through a door inside myself.



LL: *As an actor, you create an immediate connection with your audience even though you're a Witch. What resources did you draw on?*

JS: 'Connection' is the key word. I love how the painter Piet Mondrian put it, "The position of the artist is humble. He is essentially a channel."

That's how it feels for me when I take on characters and live in their shoes. There's this sort of magical exchange. It's energetic. Maybe that's the trade-off an artist has to make – letting the art really work through you, letting yourself be changed in the process.

I draw on my preparation to connect with people, but my acting is mostly about collaboration. The environment I get to play in on the set of 'Motherland' is like a circus where I'm bouncing off the most brilliant artists. When everyone pours that amount of love and integrity into the act of creation it becomes magic. I believe if anything draws the viewer in it's that.

LL: *Although Witchcraft is en vogue today with young people on social media, being a genuine practicing Witch means expecting discrimination. How do you feel about this?*

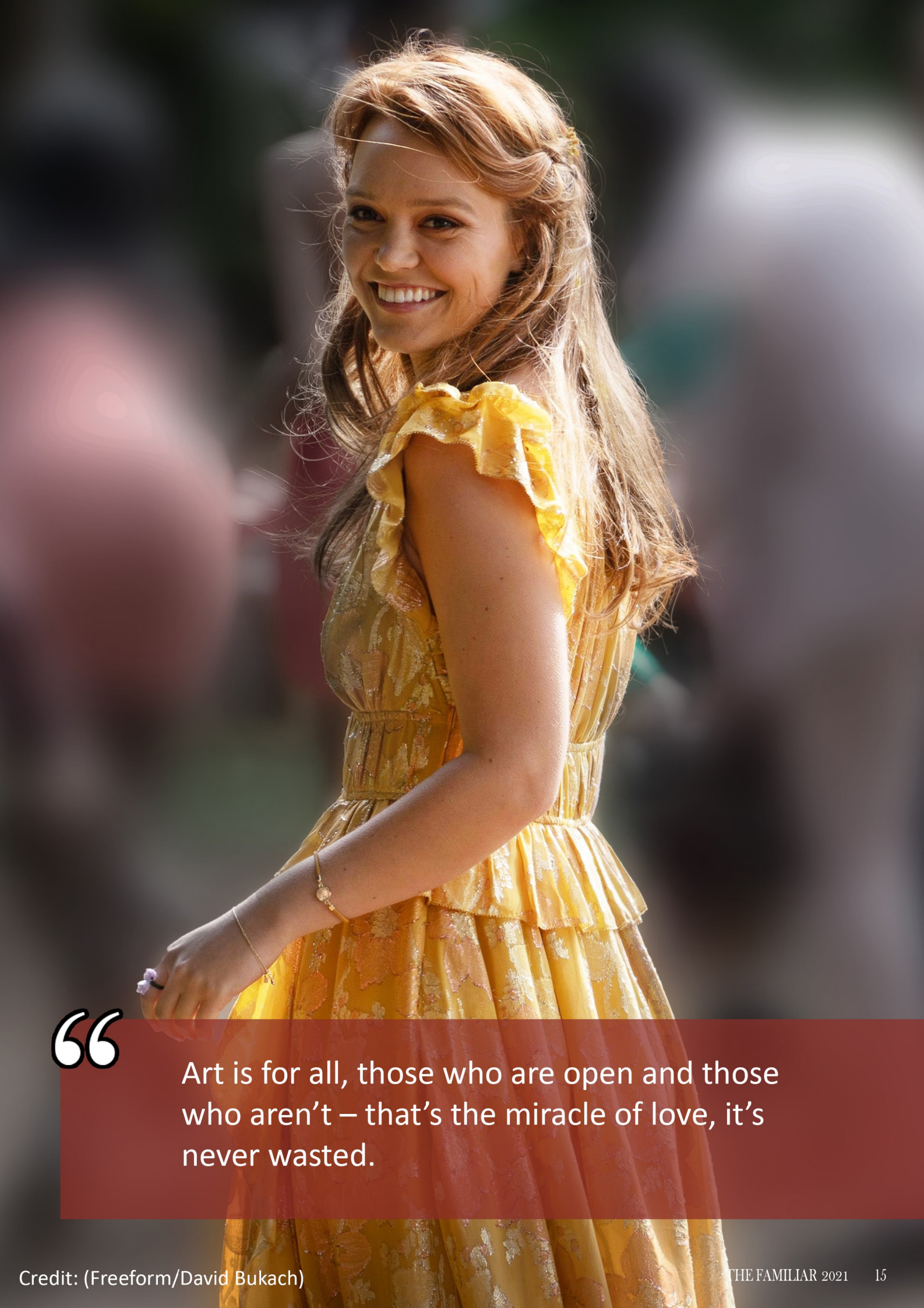
JS: That Witchcraft is trendy these days seems fitting. Lots of necessary change is taking place, and whenever humans are faced with change there's resistance and fear of what we don't know and can't control. Fear has its uses, but it keeps us closed. I know when I have acted from a place of fear it has blocked my channel to the world. I think being human is not for the faint-hearted and to be human and to choose to keep your heart open – these are rare qualities.

So, how do I feel about the possibility of discrimination as a woman or for my work? I feel stubbornly hopeful. I know what I stand for and what the show stands for, and the people who made the show made it with the greatest amount of love. Art is for all, those who are open and those who aren't – that's the miracle of love, it's never wasted.



“

I have come to understand the word 'Witch' to mean awakening into one's power.



“

Art is for all, those who are open and those who aren't – that's the miracle of love, it's never wasted.



*LL: Witchcraft is more than a word, it's a form of spirituality. What does it mean to you?*

JS: I would agree. My personal research into Witchcraft and the historical and mystical symbol of the Witch has really been a profound invitation to wake the woman in me. But I was raised Christian, and I remember a time when I feared such things, equating Witchcraft with devil worship for instance.

*LL: Are you an active member of a particular religion?*

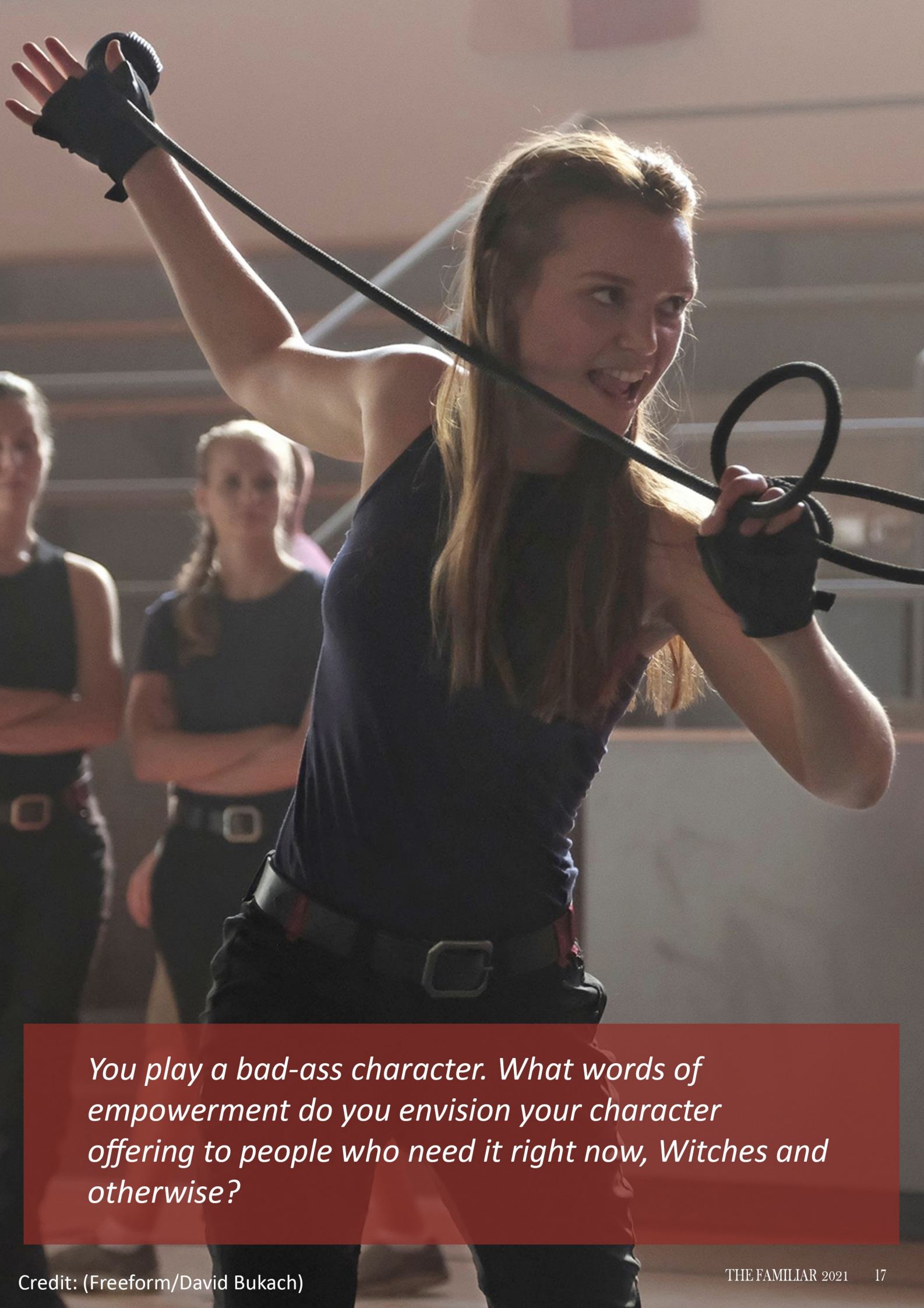
JS: When I was thirteen, my nuclear family abandoned the faith and since then I have had the freedom to choose my own path. So, I have walked on both banks of the river.

Today I try to walk through this world giving and showing thanks as often as I can. I have built my own rituals around grace and gratitude; through breath work, meditation, yoga, candles, cards, writing, nature, books. I think creativity, like faith, is a quality I that I want to fuel my life each day. I want my life to look like an artwork and to feel like a prayer.



“

I want my life to look like an artwork and to feel like a prayer.



*You play a bad-ass character. What words of empowerment do you envision your character offering to people who need it right now, Witches and otherwise?*

# Tally Craven's Letter to a Young Witch

by Jessica Sutton

To a friend,  
When you have been forgotten  
When you can't see  
When you can't feel  
When you fall  
When you doubt  
When you lose

Know this:  
*I know you.*  
*I see you.*  
*I am you.*  
*You are who you have been waiting for.*  
*My word for you is champion.*  
*Welcome back and see you out there.*

Yours,  
*Tally Craven*



“ I am so proud to be a part of a project that paints a new vision.

Credit: (Freeform/David Bukach)

*LL: How do you feel Motherland's theme of an elite military corps of women reflects the military today?*

JS: Well, it doesn't! That's the brilliance of Eliot Laurence who loves to flip the tables on the status quo. His mind goes where most fear to tread. I remember when we were shooting the pilot he said, "We may piss some people off. Oh well..."

As artists we've got to risk creating what we want to see out there in the world; how the world responds is the fascinating part.

*LL: Motherland tackles a lot of modern-day issues. Four minorities in particular: women, women of color, Witches, LGBTQIA. How do you feel about this?*

JS: I am so proud to be a part of a project that paints a new vision. When I read the script, I saw glimpses of myself in each character, all of them were real people. That's when I knew the story had a heartbeat and really good bones. Getting to work alongside a diverse, all-female cast from around the world has been one of the most impactful and nurturing experiences of my career. On top of that, to have had the audience respond to our show the way they have reminded me why I wanted to be a storyteller. Stories are not words after all but, in the words of Mary Oliver, "...fires for the cold, ropes let down to the lost, something as necessary as bread in the pockets of the hungry."

**LL: SPOILER ALERT!** At the end of Season One your character plays a pivotal role. She changes the dynamic of the series when she sacrifices her youth to revitalize General Alder's life force by turning into one of the elderly biddies. How did you prepare for this, and how did it affect you?

JS: There was no lack of emotion to draw on at the time we were filming. It was the finale, and we were all so bloody exhausted, cast and crew. Then, there was the added grief knowing the band was breaking up and I had to say my goodbyes to these strangers who had become like family and to the show that changed my life and to this wonderful character. At this point the dam had broken, the water had come crashing through, and all I needed to do was stay on my board and catch whichever wave I could.

Again, it comes back to connection. Despite the magnitude of the moment and what it meant for my character and the plot I only had one thing to do. Look Lyne Renee in the eyes and offer her my life. Just another day at the office and one for the books!





# Eliot Laurence

Screenwriter, Creator & Showrunner of

Freeform's series, **Motherland: Fort Salem**

An Interview with Lawren Leo

*Lawren Leo: Can you discuss the creative process behind the series Motherland?*

Eliot Laurence: Many moons ago, I tried to launch the world of 'Motherland' as a series of five novels. So, much of the lore and the big plotting comes from this work. In terms of influences, there are many. For one, I rabidly consume anything Witch-related and have been like this since I was a kid. More recently, I've been obsessed with movies like 'Let the Right One In' (2008) and 'Under the Skin' (2014), which both bring something utterly new to their genres – vampires, in the former, aliens in the latter. That newness and "I haven't seen that before" vibe was definitely what I was after in creating 'Motherland'.

*LL: Can you comment on your role as a man writing about female Witches from a broad spectrum of sexualities?*

EL: I try to be a good listener. Beyond that, I consider myself quite female-identified in terms of the kinds of stories I'm interested in both consuming and telling.

*LL: How would you define your spirituality?*

EL: I was raised by two hardline atheists, so I rebelled by becoming hardline woowoo. I've always felt a sacred connection to nature and believe that there's so much we don't understand about the world, or even our very brains. I prefer to embrace the mystery of it all, noting all the wonderful coincidences and synchronicities in life that remind us that we're all connected and influenced by something greater.



“

I've always felt a sacred connection to nature and believe that there's so much we don't understand aboutt the world, or even our very brains.

*LL: Do you feel there's a message for young Witches of all genders in Motherland?*

EL: As General Alder would say: Find your voice, and use it!

*LL: Why did you choose the military as the central thematic thread for Motherland?*

EL: I was always looking for a Witch project that I could funnel all my obsession into, but never felt like I had a new way in until the Witch military thing happened one day in my brain, like a radioactive peanut-butter-and-chocolate moment that would not be ignored. The “what-ifs” came flooding into my mind – “What if one of the Salem witches were a real witch? What if she fought back and cut a deal, making a place for Witches that was admired, but still feared?” – and I was off to the races.

Because it’s a military show, we talk about ethics, the use of necessary force, the human cost of war, and in Season 2, we definitely get into a larger critique of how the great machine of war-making is run.



Credit: (Freeform/David Bukach)

*LL: We are all awaiting Season 2 of ‘Motherland’. Can you tell us what to expect?*

EL: Goddess protect, it’s a wild one! We address the question “What makes a Witch?” in dangerous, complicated ways. We’ll get up close and personal with the Witches’ ancient enemy. We’ll dig deeper into the mythology of the sentient, mycelial network that dwells beneath Fort Salem. We’ll see sworn enemies fight for their lives, side by side, and we’ll start to see the cracks that will eventually remake the world.




*LL: The concept of the 'biddies' stands out to me because it is a reverent commentary on the importance of a woman who might otherwise be thought of as past her prime. I sense a story here. Am I correct?*

EL: Yes, you are correct. And in *Witchcraft*, especially, the image of the Crone is imbued with such power. This was true of another show I created – ‘Claws’, on TNT (2017-ongoing) – which is very much about women whom society might mistakenly think are past the point of dreaming about better lives. Powerful, dangerous, wise women of a certain age will always inhabit the worlds I create.



“

Powerful, dangerous, wise women of a certain age will always inhabit the worlds I create.



*LL: Good writers pay attention to details that the casual viewer, in this case, often overlooks. What might I have missed?*

EL: We are particularly proud of the journey of Raelle’s mom’s combat charm. Her mom left it for her when she went on her last deployment and Raelle took it with her on her first deployment (S1 finale). Then she gave it to a scared boy, who was rescued, and then gave it to Khalida to give back to Raelle.

The Mothertongue teacher, Channing Grafton, whom we meet in S2, was mentioned by Anacostia in S1 as a Beltane fling. It’s particularly amusing picturing them together.

Abigail mentioned drama last year with her cavalier (a High Atlantic debut thing) and we get to meet him this year – Gregorio.

The “deathcap song” that Scylla did in the graveyard to impress Raelle early in S1 is the same sonic pathway Raelle uses to communicate and forge a stronger link with the Mycelium.

*LL: Finally, is there any aspect of your persona at play in Motherland?*

EL: Full disclosure, they’re all me – whether it’s Abigail’s impatience, or Tally’s hopefulness, or Raelle’s snarl – but what’s truly uncanny is how completely our actors inhabit their roles and match their essences. It’s always a co-creation, but with this show, it feels like there’s some magic involved.



“

It’s always a co-creation, but with this show, it feels like there’s some magic involved.



# Lawren Leo and Temperance Alden A Discussion

# HORSE MAGICK

*Spells and Rituals for  
Self-Empowerment,  
Protection, and  
Prosperity*



LAWREN LEO WITH DOMENIC LEO



# YEAR OF THE WITCH

*Connecting with Nature's Seasons  
through Intuitive Magick*



TEMPERANCE ALDEN

*founder of Wild Woman Witchcraft*

*Temperance, as an influencer you have the power to create and to destroy. To what extent does this motivate or shape the information in your posts?*

The word 'influencer' packs a lot of baggage so I'd like to break it down before answering this question. Being an influencer means impacting the way at least one person thinks about something, and this can help them to question the information they already have or even to dive deeply into information they might be unfamiliar with. Following this line of thinking, we're all influencers and the only things that separate you from me are effectiveness and scale. Some people influence their friends and family, others have a couple hundred strangers watching them on a blog or YouTube channel, but then there are others who can do this on a level where it affects thousands and thousands of viewers.

I'd also like to point out that not every person who influences uses the word 'influencer' to describe what they do. Personally, I refer to myself as a blogger, content creator, and writer. Online influencers usually have a product to sell or an agenda to push. I just 'exist' in that space and discuss ideas and give intense commentaries. I influence thoughts; I don't push brands. And I am very aware that no matter what I write someone will disagree with me.

I create my content because it feels important to me or I'm excited to share it. I invest very little time in drama, although I have been known to enter the occasional heated discussion. I'm very careful when I choose my words and tone, knowing they might have an adverse effect, and this causes me a lot of stress. Since I've been doing this for a long time now, though, I've learned what to say and how to say it – but it was absolutely a learning process.



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*Lawren, I thought we could just jump into the profound matter and skip the topical questions. We all make mistakes in Magick at some point. What lesson was your harshest teacher and does that affect the way you practice today?*

Learning that a personal philosophy, a cornerstone that helped shape my own imagination, could change – and so suddenly – was an unsettling lesson! But over the years I found beauty and solace in the process: watching one philosophy transmute into another more refined philosophy. It has taught me to value the law of personal evolution. It has also allowed me to transcend traditional ideas. The sum of my magickal experiences did not, and does not, create monotony or programmed steps. And in return, practicing magick remains stimulating.

*You are the author of multiple books within the occult genre. These books are all immensely different in tone, but each imparts honed wisdom. What is the driving force behind making this information public through publishing?*

My joys and psychic experiences and magickal philosophies are all a part of my writing. They are all fundamental energies which continue leading me towards happiness, success, personal evolution, and spiritual enrichment. I wish these shimmers of light for everyone. But the key, this psychic knowledge, needs to be accessible and within easy reach. Publishing is the quickest way to disseminate it to a substantial amount of people.

*In your book ‘Horse Magick’ your spells have an ethereal, lyrical quality. Can you explain your writing process for spells in detail?*

Every spell is a journey – into my Self. Our subconscious is a treasure chest of inspiration and creativity dressed in a full spectrum of hues waiting to be explored. One way I gain access is through a trance state, specifically Alpha State. Lucid dreams, spontaneous illuminations, psychic experiences, and out-of body-experiences are also useful gateways. As for the details, I think there are some components that just need to remain a mystery.



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Every spell is a journey – into my Self.

*Temperance, many would say that ‘influencing’ is just one more tool to manipulate marketing in a capitalist society. Could you comment on this?*

I’m honestly not sure I’m the best person to answer this from a socio-political point of view. As a visible content creator, I’ve never taken money to advertise something and I don’t typically promote specific products unless I personally use and enjoy them. In the modern Western world, there’s absolutely no way to escape capitalism. I’d really like to redirect the question: I think a better question is whether capitalism can ever be ethical! I don’t think I’m manipulating the system, and I don’t believe that capitalism can ever become ethical. We’re paying the price for the mess industrialism made, and we’ve strayed pretty far from sustainability. We’re really just starting to feel the aftershock. Yes, it’s nice to have air conditioning – but at what cost? We should be asking ourselves what our use of the internet takes from us and how far are we willing to bleed into a system that returns far less than we give.

*Lawren, there’s been heated debate on the internet over the past few years about who has the ‘right’ to be a psychic. Some people believe that psychic ability is a muscle that can be trained and strengthened, whereas others view psychic ability as an inherited gift that you either have or don’t have. What’s your opinion?*

Psychic ability exists as a sixth sense in everyone. The answer to whether everyone can achieve it with a certain degree of success is a little tricky. For some, it is easily grasped, either momentarily or consistently. For others, try as they may, it remains out of reach or tenuous. I believe it is still important to train the mind, whether through meditation or yoga or another modality. If you would like to try to strengthen the sixth sense, or beyond, do it!

*Temperance, some would say there is more division than harmony right now in the Witchcraft community due to social media. How do you feel your work as an influencer can bring harmony?*

As awful as this might be, I don’t believe my role is to bring harmony to the community. Right now, the online esoteric community is going through a ‘Tower-card’ moment – that means discord, calamities, a general breakdown in philosophy. Outdated institutions must fall to make way for the new thinkers of the next generation to rise. I see my role within the community as a guide. I help seekers to bring spiritual depth to their personal journeys and hopefully this will increase their sense of inner harmony. But I refute the idea that it is my responsibility to carry community-wide burdens. Only when individual seekers find the peace they need to walk their paths in these turbulent times will the community be at peace as a whole. There are other content creators who focus on healing the community but I prefer to work in a one-on-one space and retain a spiritually liminal existence. You see, I’m intimately involved in the community but I live outside it as well.

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*Lawren, you entered the professional metaphysical world at a fairly young age. What's been the hardest part about being in this industry?*

Frauds and scammers.

*Conversely, what has been the most rewarding part about being in this industry?*

Guiding and healing through spirituality. Meeting other creative minds and different personalities is also somewhere near the top of the list.

*Temperance, you are open about wrestling with anxiety. How has the burden of fame impacted this area of your personal life?*

I don't think I'm famous in the way that people define that word. I understand that a lot of people see me online but when I'm in public very few could pick me out in a crowd.

How has being online impacted my anxiety? Frankly, it's been awful. Anxiety has been an issue since about 2011 when I left a cult-like setting and re-entered society. Between 2007-11 I had no access to news or events and I wasn't aware of popular culture. I didn't know how to connect with people who hadn't shared the experiences I'd endured. But over the years I've readjusted to modern society and caught up on everything for the most part. For example, I was recently 'rickrolled'! I didn't even know what this meant. According to Dictionary.com, 'rickrolling' is "When you troll someone on the internet by linking to the music video for Rick Astley's 1987 hit song 'Never Gonna Give You Up' – the most popular example of bait-and-switch linking."

Oddly enough, though, in some ways 'being famous' has really helped me! Let me explain. I'm now able to connect with people and learn about aspects of culture that I'd missed out on and to stay up-to-date. And I have a lot more confidence in the social arena than I did before. You know, on a very personal level, I'm frequently attacked for minor things and if I'm having a low day, it's just one of those things that builds up and piles on the stress. I wouldn't give up what I'm doing just yet but one day I hope to retire from being so publicly available.



## YEAR OF THE WITCH

*Connecting with Nature's Seasons  
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TEMPERANCE ALDEN

*founder of Wild Woman Witchcraft*

*Lawren, since COVID-19 forced people into lockdown, many people turned to the internet and spirituality as a distraction. This has caused a resurgence of interest in metaphysical and New Age ideas, particularly in online spaces. As a store owner, you have seen first-hand how ideas hop straight from TikTok into books and teenagers coming into buy moldavite. What direction do you see our community taking with these new influences at play?*

The power of persuasion has been used throughout history, but never had the reach it does now. More social media platforms will be created, people's attention will migrate from one to another, fortunes will be lost and made and lost again, and through it all evolution will be taking place.

Developing minds and egos are victims to trends. In fact, the ego can only exist because it is in competition with other egos! Andy Warhol understood this years ago in the 1960's when he predicted a future where everyone would attain fifteen minutes of fame. He was certainly on point. A confluence of influencers who understand the necessity of ethical structure will duke it out with their archenemies. Ethics, for the most part, will win. And a new heart-centered structure of learning will crystalize. Misinformation will be canceled because correct information will become a new commodity, as valuable as clean water.

Presently, and continuing into the near future, social media is and will be centered around cautionary tales. It is developing a new and peculiar ego structure that swings in opposite directions from harming the ego and self-esteem to nurturing a healthy ego and self-esteem. One person uses it to follow trends and listen to opinions, losing their voice and their Self in distractions along the way. Another person uses it to harvest 'likes', to gain popularity, and to increase their finances. Yet another person, seemingly the rarest, first uses it out of curiosity and to learn, and then uses it out of need, checking and re-checking the sources until confirming them as non-biased and correct. This last person will be the wave of the future in social media. They will force equilibrium and ethics to take their place in the scheme of things.

Humans want everything as fast as possible. This desire for rapid self-satisfaction was hotwired into our brains during evolution. AI (artificial intelligence) will be created to weed out opinions – distractions – and to place them in a separate category far away from where they may harm the developing ego. The facts, which will also be checked while the errors are weeded out, will be placed in a superior category. New algorithms will evolve along with this process. Algorithms that the human mind cannot conceive. This will occur because the algorithms will be created with a more sophisticated mechanism, a type of robotic or inorganic mind, as opposed to our simpler, organic mind.



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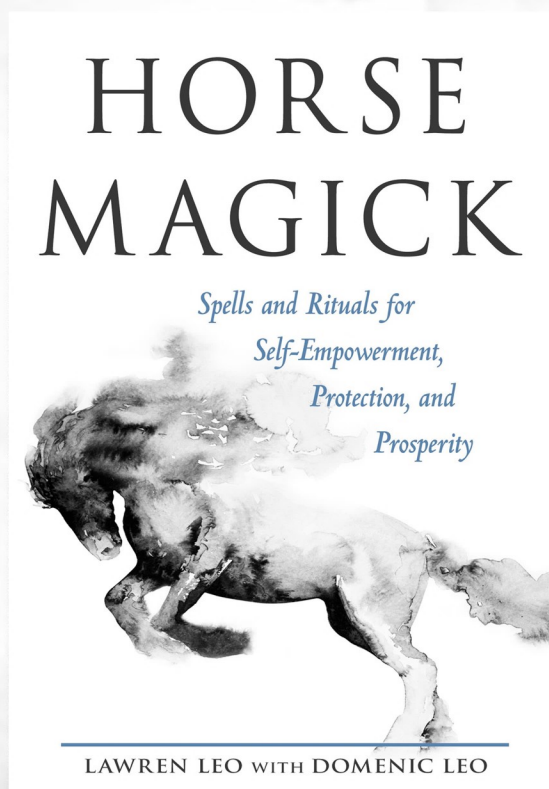
Slowly, tech will be introduced into our bodies (organic matter) and the human civilization will no longer exist. A new civilization, cyborgs, is the next step in evolution. The five senses, as well as the sixth sense and beyond, will also be enhanced, most likely through technological means. It will bring a new definition to the word 'creation'. But this will take a long time. If we were able to see it in action now, it would seem nothing short of miraculous and incomprehensible. This will help put it into perspective: Imagine Neanderthals peering into a crystal ball and seeing Homo Sapiens taking selfies. I touch on this in my book Horse Magick in chapter 21, 'The Apocalyptic Horse'.

*Temperance, what is the next step in the evolution of social media?*

Social media will continue to grow as people find new ways to create virtual connections and intimacy in a world where it's becoming harder and harder to foster them in real life. I'm not sure which platforms will rise and which will fall but I foresee occultists continuing to have heated debates about what is and isn't a permissible or ethical part of their practice. Whether or not we want it to, social media will continue to shape the esoteric world. It's beyond our control, so strap in for the ride!

*Lawren, we all have a living legacy – what is yours?*

I want to leave writings and teachings that will allow everyone to have a supernatural experience; that will accelerate humanity's evolutionary process; inspire, heal, and help create equality and a new world.



“ Imagine Neanderthals peering into a crystal ball and seeing Homo Sapiens taking selfies.

# Witchcraft: The Next Generation

Interviews by Domenic Leo  
Curated by Temperance Alden

THE FAMILIAR



## Witches

2M >

ChaoticWitchAunt

Da'at Darling

WitchOfSouthernLight



## Witches

2M >

WarriorWitchNike

TheWitchOfWonderlust

OregonWoodWitch





# Frankie Wilkin



“ (AKA ChaoticWitchAunt) is the superstar in this group of influencers with over one MILLION followers on TikTok!



Her charisma is undeniable, enough so that I could imagine a casting agency from the film industry giving her a call soon. The sky's the limit here! She has a bubbly, sometimes-comedic-sometimes-dramatic persona and gives off this vibe like she could be anybody's friend in a matter of minutes – but don't cross her boundary lines! I wish her well in all her endeavors.

*What do these words conjure for you?*

*Medium* – An identity, a way of life.

*Tarot* – An intuitive process, a business.

*How long have you been involved in the Craft?*

I've been a practicing Witch for around seven years! For the most part I have really lost count, only because I know I've been identifying as a Witch/Pagan since the age of sixteen, but my notes and written studies really source back to 2017 (when I was nineteen).

*Could you sketch out a timeline of your rise to the staggering number of followers you have?*

I've only been a creator for about a year! I joined TikTok around March, 2020, and started creating on YouTube around May, 2020. I hit one million on TikTok around March, 2021.





*How seriously do you take your roles as the person who can literally shape a viewer's spiritual formation and/or awakening?*

I take this role pretty seriously. Probably more seriously than people think when they see me on the internet. I try to be lighthearted but am also honest with my followers. This is mostly because of the high expectations I set for myself and for the level of the content in the presentations I make, knowing that they go out to the world. But I'm also aware that I'm someone that people look up to. I try to take this into account by providing the best information I can and by trying to be as kind as possible. I've had a few situations where my videos – initially intended for my followers –

have 'blown up' and done really well...but not had the effect I expected. I'm thinking of the time when there was a trend where people were 'hexing the moon'. I did a dramatic video in reaction to it and then, instead of dispelling rumors on the subject, it added fuel to the fire. Since then, I've been a lot more careful with what I post.

*Do you write and are you planning on publishing?*

I do write! I've actually been writing for much longer than I've been a Witch, since I was in the fifth grade. I've always dreamed of becoming a published author. So, I'm really excited – and proud – to announce that I have a book coming out soon with Orion Spring (UK) and Andrew McMeel (USA). The UK launch is October, 2021, and the USA launch is around January, 2022. It's mostly a book on Witchcraft for beginners that includes an explanation of how to create a foundation for the Practice!

*How has fame affected you? I noticed that your feed had been interrupted or 'cancelled' when I started following you.*

Fame has definitely changed my life, for better and worse. Recently, I've been learning the rather harsh lesson that I can't always do something 'right' and that there will always be someone who will find a reason to hate me. Like, even if I was the best peach, somebody would still find a reason to dislike my way of being a peach. I'm learning that it's a process. I'm setting boundaries and realize that I won't be able to make everyone happy, and that there will definitely be people who have strong feelings against me – even if I've never spoken to them, even if there's absolutely no reason. From the standpoint of mental health, I've had some serious issues with anxiety after years of being relatively okay with my disorder. I suffer from GAD (Generalized Anxiety Disorder). I was first diagnosed in high school and was promptly medicated. But this is the first time since then that I've had a severe relapse. So, this is new, and it kinda sucks.



My life now is an ongoing process. I'm learning not to take things personally, to get a thicker skin on the internet, and also to continue being the best I can and being open to criticism when things are wrong or someone is upset with me, especially if they are willing to have a conversation about it. I can't be bothered to give the time of day to people who just make an angry video, who decide they hate me for no reason, or misconstrue the content in my posts and assume things about me when these things don't really have anything to do with what they're saying.

As you can tell, I think a lot about this stuff. It takes up a lot of my energy and that's brought about the biggest change in my self-awareness. Now I'm taking a serious look at the internet. I'm focusing on trying to understand it and trying to understand other people.

*How would you describe your brand of Witchcraft?*

I consider my Craft to be primarily based in Folk Magick and Chaos Magick. I use Sigil Witchery in almost everything I do, and I am rather practical in my approach. I would describe my belief system broadly:

I'm an Omnist, an Animist, and a Neopagan, and tend to incorporate ideas from both traditional Italian folk practices and books like Phil Hine's *Condensed Chaos: An Introduction to Chaos Magic* (New Falcon Publications, 1995). The closest thing I can find to my brand of Witchcraft in a book is *Six Ways: Approaches & Entries for Practical Magic* (Red Temple Press, 2018) by Aidan Wachter. It really resonates with me.

*You play a lot with white-ing or black-ing out your eyes in your videos, which is simultaneously humorous and chilling. Have you had frightening experiences with disembodied entities and/or spirits?*

As a medium, I have definitely had lots of interesting experiences, but I can really only describe one or two as frightening. I don't really get scared by spirits because I grew up with them and am used to the way they behave. The weirdest and spookiest experiences I've had took place on a family vacation in Maryland. Over the course of about five days, I saw two or three corporeal apparitions but also saw something like a bear or bison which I later found out is probably a folkloric creature native to the area. I also 'heard' things clairsentiently while I was there for the first time. For instance, I 'heard' someone walking up to the door of the house. I figured it was my dad coming in and was surprised when the door never opened. When I went over to open it and walked out, he was over by the driveway, a good fifteen feet away. But I had very clearly 'heard' someone step up to the door! It turns out that this area of Maryland has a lot of active spirits, and this must have triggered my sensitivity to them as a medium. Eventually, this led to an influx of entities coming in to say "Hi." Nothing really scared me, but it was just a lot of "Ok, I see you. Aaaaand I'm looking away. I'm going to leave you alone."

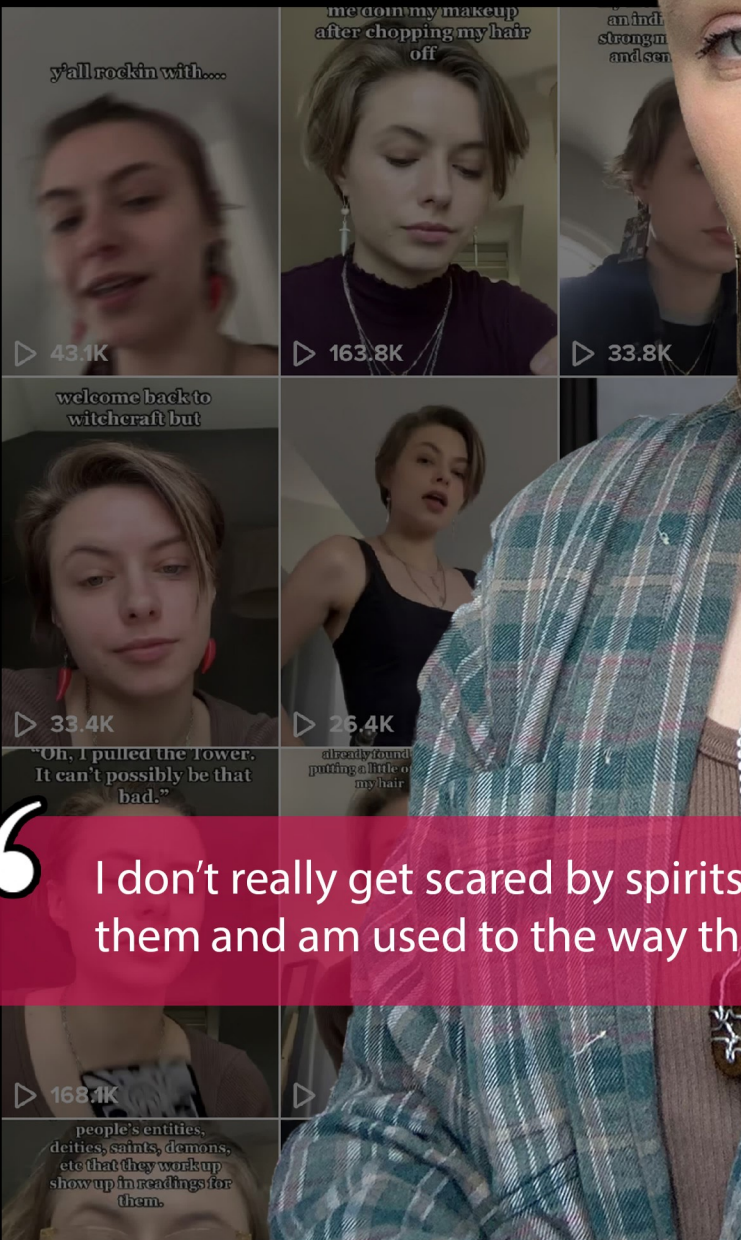
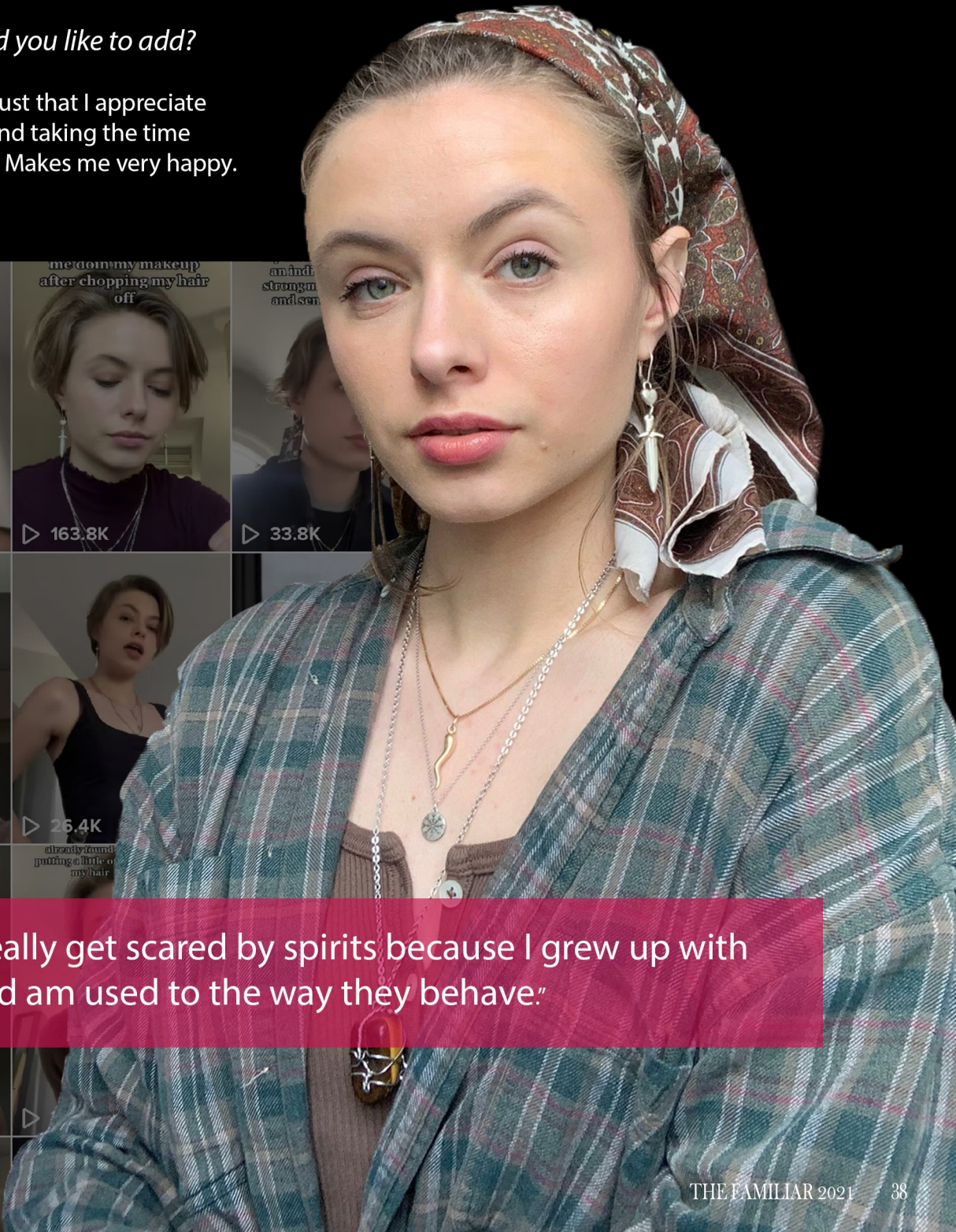


*Loving the kerchief look! How did you come up with that?*

I should start by saying I'm a HSP (Highly Sensitive Person) / empath. So, for me, it's much more than a fashion accessory. I call it 'veiling' and it's a way I protect myself from unwanted energies, literally a physical shield between the top of my head – the crown chakra, or the 'Crone', as I call it – and the world. It creates a barrier between me and energy from other people, limits messages from spirits and divine entities, and makes me feel safer and closer to my divine guides than I would be otherwise. 'Veiling' has also evolved for me to become a form of devotional respect and worship for the Goddesses I work with, like Freyja. You'll find images of 'veiling' in the art of ancient Greece and Rome as well as references to it in their literature. It's also practiced in Islam, Judaism, and Catholicism.

*What would you like to add?*

Nothing much, just that I appreciate you doing this and taking the time to interview me. Makes me very happy.



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# Marshall Hatley



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(AKA WitchOfSouthernLight) is a naturally gifted storyteller with a soothing voice and charming Southern manner.





His talent with hands-on crafts is as much his trademark as his glamorous hair, nails, and accessories. The settings for his posts, both in his house and in the great outdoors, are also magickal and bohemian in a stylish, quirky, welcoming way. Get ready to learn from this influencer, the oldest in this group and, in some ways, the most well-tempered and mature.

*What word/thoughts do these words conjure for you?*

*Sigil* – A magickal symbol full of potential.

*Glamour Magick* - Beauty, Attraction, Mystery.

*Nature* - Green, Full of spirits, Worthy of veneration.

*Where did you learn Witchcraft?*

I want to say my earliest memories of learning something alternative are of my grandma. And this isn't quite Witchcraft as much as it is building a relationship with the land you live on. She had a full vegetable garden, a greenhouse full of herbs and flowers and plants, a chicken coop with chickens and guinea hens whose eggs we collected all the time. I still remember dropping half a dozen and getting egg yolk all over me. I had to be hosed off in the backyard, but it wasn't so bad because the hummingbird feeder that was always swarming with hummingbirds was right above me and I got to watch them as they flitted about. Grandma had a big book of herbal remedies that was given to me when she passed. It wasn't some ancient tome, just a simple book of medicinal herbalism.

When I was about twelve, I discovered Witchcraft in the Books A Million store at my local outlet mall. They had a small section on spirituality, and Raymond Buckland's *Buckland's Complete Book of Witchcraft* (Llewellyn, first published 1986) caught my eye. It was huge, glossy, and blue (my favorite color). It took me two trips to the mall before I could afford to take it home with me and I devoured it. My next book was Silver Ravenwolf's *Teen Witch: Wicca for a New Generation* (Llewellyn, 1998). It was a fantastic book for a budding thirteen-year-old practitioner.

I was bullied a lot as a child and, to be honest, the experience left me feeling powerless. Witchcraft allowed me to take control of my life and to change my circumstances. I came out as gay in high school and it was such a confidence boost – to finally be honest with my family and peers! I was lucky to have such a supportive family.

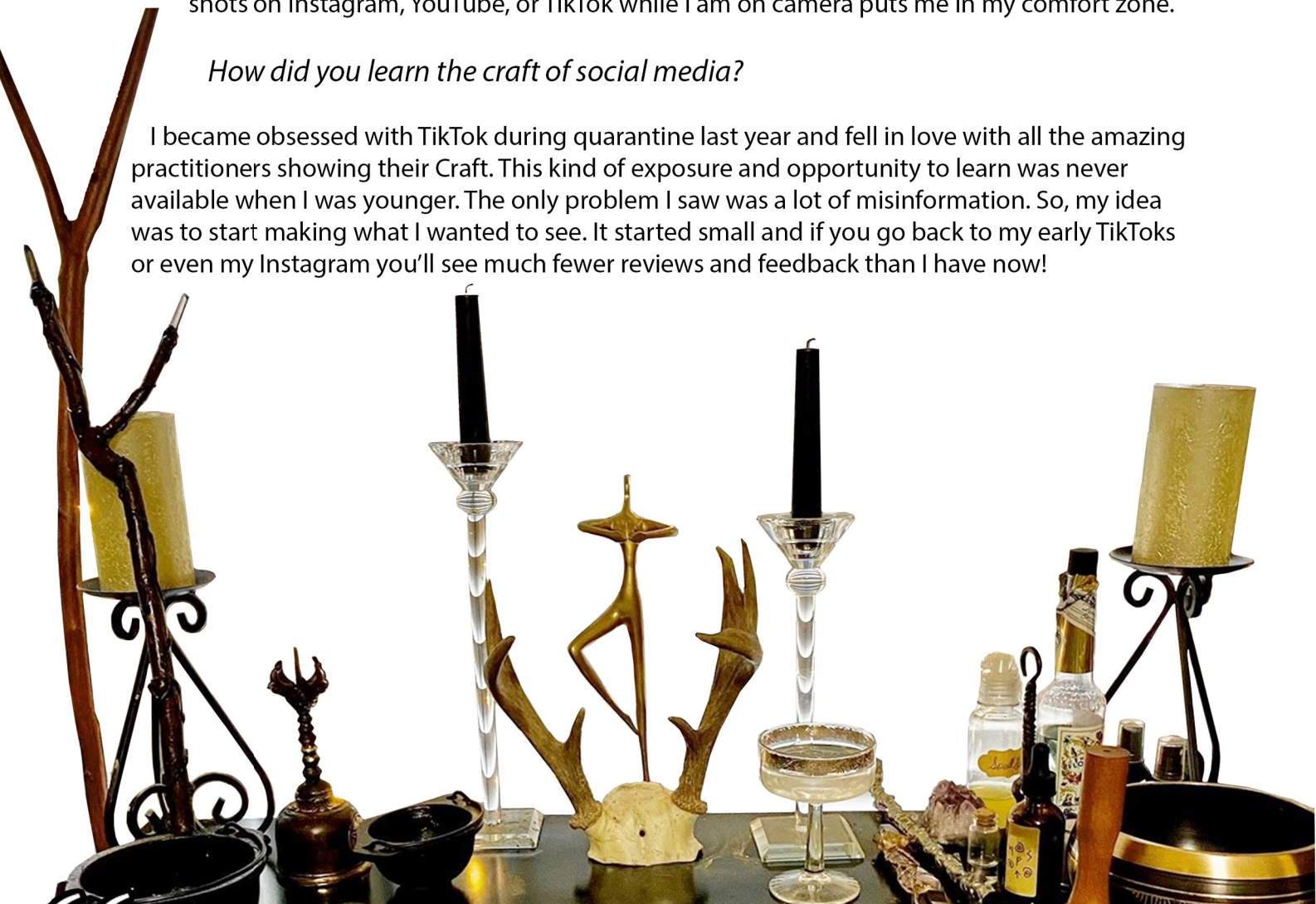
Everyone discovers their spirituality through different means, but mine was seeded with trauma. At this time, I had become a foster parent. I had wanted to be a dad for several years and I finally had the opportunity with two amazing girls but, ultimately, the system would not allow me to keep them. Falling in love with two children and then losing them to an unjust foster system was heartbreaking. It changed the direction of my life. Witchcraft saved me and gave me a sense of being able to put the pieces back together.

*Were you always this comfortable in front of the camera?*

Definitely not! But I've worked on a television show for several years with a very brief on-camera roll as a hairstylist, so that gave me some confidence. Being in control of all my shots on Instagram, YouTube, or TikTok while I am on camera puts me in my comfort zone.

*How did you learn the craft of social media?*

I became obsessed with TikTok during quarantine last year and fell in love with all the amazing practitioners showing their Craft. This kind of exposure and opportunity to learn was never available when I was younger. The only problem I saw was a lot of misinformation. So, my idea was to start making what I wanted to see. It started small and if you go back to my early TikToks or even my Instagram you'll see much fewer reviews and feedback than I have now!



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*Where do you feel most at home?*

I feel most at home in my home. I have turned my condo into a bungalow of magical comfort. My guestroom has become a craft room and I was able to build a beautiful altar and apothecary in my bedroom.



*Where do you find your jewelry/ accessories and who does your hair?*

Most of my jewelry or accessories I buy online. I try to get a lot on Etsy because I love supporting small businesses and designers doing unique work. My favorite necklace was designed by Gemma Gary and it's the toad eating the Eucharist. I'm a hairstylist by trade so I get my hair done at my salon here in the city where I live in Texas. My best friend Kevin does it and you can see him in my Instagram stories sometimes.

*What is your favorite area of Witchcraft?*

Right now, it's making charm bags and sigils. There is so much potential for artistry in this area. I've been growing spiritually since I built a patio garden. Every plant will be used in my craft. I sing to them when I water them in the morning or at night, and when I do that, it feels like I'm creating a special bond with them. You know, plants are spirits with purpose and value. When we use an ingredient like rose petals in a charm bag or spell, we're working with the spirit of the rose. I think building a relationship with plant spirits adds to the strength and depth of your craft.



### *What was your favorite post?*

My video about the Three Wise Healers. It was inspired by the photo of the three women holding three foxes. Each fox was a different color – red, black, and white – and each fox was the opposite color of each woman’s hair. It was so mystical and mysterious that it immediately inspired me to come up with a charm. Many of my spells and charms are divinely inspired like this. It’s as if their messages were carried to me on the wind.

### *What would you like to add?*

The best advice I can give any practitioner is to do personal research. You must learn about the history of the Craft. I now know so much more about the history of Wicca, like its origins in the Golden Dawn and occult fraternal organizations. I’ve also learned about the history of the threefold law and the way it’s been misinterpreted from Gerald Gardner’s fictional novel about Wicca, *High Magic’s Aid* (first published in 1975). Now I know about different branches of magical systems, information that would never have been available to me if I had stuck with just a few authors that were popular when I found the Craft in the 90s. Don’t rely on one book or author. Read books that oppose what you believe to expand your awareness or strengthen your own personal belief system. Everyone’s Craft may look a little different and that’s a beautiful thing. My Craft has evolved so much since I started, and it’s still growing every day. A Witch who refuses new knowledge will never grow.



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# J. Allen Cross



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(AKA OregonWoodWitch) is the wordsmith in this group, and he and Temperance are, at the moment, the only published authors among the influencers.

That's an incredible achievement. I started following him on Twitter when I saw the catalog advertisement for his book – *American Brujería: Modern Mexican-American Folk Magic* (Weiser, 2021) – months ago and was immediately intrigued by his passion for indigenous people and the outspoken nature of his posts. This grabbed my attention and held it. His book opened #1 on Amazon.com in the Hispanic American Demographic Studies division.

*What do these words conjure for you?*

*Brujería* – Magic.  
*Santa Muerte* – Death.  
*Witch* – Night.



*Tell us a little about your book and your writing process, please.*

*American Brujería* is a book of Mexican-American folk magic. In it, I endeavor to explore the world of Mexican folk magic as it's practiced here on American soil by the descendants of Mexican immigrants. This practice is very different from traditional *Brujería* which is quite dark, and forceful and, well, requires a lot of animal parts. In the United States, Mexican-American people like me make up an island unto ourselves. We are not Mexican enough to hang out with Mexicans, yet we are too Mexican to really fit in with white Americans. Isolated communities like this tend to develop their own way of doing things. Our Mexican ancestors brought bits and pieces of folklore, magical practice, and spiritual beliefs with them from the countryside and armed themselves with it as they braved their life in the new world of America. Then they passed all this down to their children and so on until it got to us today. In Mexico (and other Latin American countries), there are many paths of magic – *Magia* (Magick), *Hechicería* (Sorcery), *Brujería* (Witchcraft), and *Curanderismo* (Folk Healing) to name a few. To the young Mexican-American who received these traditions, this hodgepodge of magical practices is simply referred to as *Brujería*. Though it's not the same as *Brujería* practiced in Mexico, it's what we've decided to call it here nonetheless. In my effort to illuminate this unique path, I wanted to be sure to protect and preserve my culture without 'damaging' it. This is why I've called this practice *American Brujería* as opposed to *Brujería*, otherwise it would have erased the very real practice still happening in Mexico.



“ We are not Mexican enough to hang out with Mexicans, yet we are too Mexican to really fit in with white Americans.



When I pitched this book to Weiser and they accepted I was both elated and terrified. It suddenly dawned on me that I was about to be the voice of my community and though I had experience with this particular path of magic, I knew that my personal experience was not something that could be applied to my entire community. So, I began to contact every person I knew of Mexican descent and interviewed them. Many were apprehensive at first and would tell me that they weren't the right one to talk to because they didn't practice 'folk magic' – or so they thought. After a while, I started opening the interviews by asking if the interviewee's family had ever used Vick's VapoRub. The response was usually "Of course!" Then I'd ask the person to tell me about his or her memories and they would casually recall something like "Oh sure, my mom used to do this thing where she'd mix the Vicks with salt and her saliva and then rub it on me in the shape of the cross while whispering that 'Sana Sana' rhyme."

After recounting this information, their eyes would get big and they'd gasp as they'd realize that this *was* magic. It would blow their minds! Then the dam would break and they'd get really excited and tell me all about the things their aunts and uncles and parents had taught them. I found out that red string had about a hundred uses from curing hiccups to protecting against *Brujería*. I learned the many ways to give a *Limpia* (Cleansing) and heard the many stories of those who had seen spirits such as *La Virgen* (The Virgin Mary), *El Cucuy* (a figure akin to the bogeyman) and even *La Llorona* herself ('The Crying Woman' – a ghost who haunts waterfront areas bemoaning her drowned children). The world we inherited as descendants of Mexico is naturally very magical. This book isn't about me, it's about all these people and their stories.

*You frequently post about being 'in-between' because of your multi-racial heritage. How has this impacted your life and magical practice?*

Those of us who are Mexican American (or any type of biracial really) constitute a liminal space. We inhabit an in-between place, like a crossroads. These are extremely potent magical spaces. As Mexican Americans, are we Mexicans or are we Americans? We are both, yet we are neither. We are simultaneously a past we haven't lived – our history and heritage as Mexicans – and a future as Americans we haven't lived yet. We are a paradox. This is something that has both blessed and haunted me throughout my life. As a liminal person, you live in the fringes with a foot in many worlds. But this is where magic happens. This is also why I practice folk magic – it is the arena in which opposites can merge and form something powerful. I can be Catholic and cast spells, and I feel more powerful as a magick-worker because I can pull from two worlds instead of one. It's a path that requires courage, but it's worth it.

*What message do you have for Witches who aspire to publish?*

Don't just write a book because you can. Writing a book is easy. Having a meaningful positive impact on the community is much harder, and much more important. Look around at the community and ask yourself – "What is missing? Is there a need your knowledge and experience can satisfy? Have you considered how your book may affect the magickal community?" On top of that, when you publish a book, you are being handed a microphone to speak to the world. What do you want to say? These are important questions to ask before embarking on your journey as a published author. Reflect on them.

“

The world we inherited as descendants of Mexico is naturally very magical.





*Was there a 'secret' spell or ritual that you included in your book? And do you keep certain spells or rituals 'secret' for any reason now?*

There are actually quite a few secret spells in this book. I had intended not to add about twenty percent of the spells, recipes, and methods of working magick that are in this book but the truth is that they're needed. I didn't want to publish an incomplete book and hide my personal recipes. I thought about the young Latinx people who would be reading it and what they would need to know. With this audience in mind, I revealed my secrets and put them all in the book. I wanted this book to be a complete guide, one that people would come back for reference. I wanted to stand on its own and give the reader with everything they would need for a lifetime of magic, from beginning to end.

*Are you already thinking about a second book?*

Maybe...okay, yes. You got me! I have a few projects underway right now.

*You are open about your sexuality and your marriage in your posts. Do you have a message for the young people in the LGBTQIA community who practice magick or are considering that spiritual path?*

I mean, no one should be forced to do anything before they're ready. But there's never been a better time to be Queer and Witchy. It's not only widely accepted but it's even trendy! For those of you already being loud and Witchy and Queer, I salute you! Just remember that Witchcraft is serious business. It requires respect and dedication, so be ready to commit to real learning.

*How do you feel about living right now in history?*

Honestly? Stressed! The world is changing so rapidly and there is so much uncertainty that I feel a bit like I'm learning to tango on a bridge that is quickly getting more and more narrow. Really beautiful things are happening but the apocalypse has never been more tangible. I guess we have to take the bitter with the sweet.

*What would you like to add?*

I really hope my book helps people to realize that they are Latinx enough. The present climate online is very destructive, and everyone is trying so hard to 'cancel' or dismiss anyone who sticks out or is trying to prove that they are 'woke' (have had a spiritual epiphany and transformation). I've seen people being told that even though they're one hundred percent genetically Mexican that they aren't allowed to participate in their own culture because they don't speak Spanish or weren't raised around enough Mexicans, and that's so horribly damaging. Don't let strangers dictate the claim you have on your personal heritage. If you're half or even a quarter Latinx you are welcome to read my book. Even if you "don't look Mexican." Even if you don't speak Spanish. Even if no one ever taught you to make *arroz con pollo*. Even if you were born North of the border. Even if you are second, third, fourth, fifth, sixth, generation. You are valid. You are welcome in the community. You are loved. I see you!





# AMERICAN BRUJERIA

★ Modern ★  
Mexican American Folk Magic



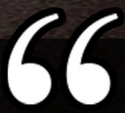
J. ALLEN CROSS

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“ I really hope my book helps people to realize that they are Latinx enough.



# Georgina Rose



(AKA DaatDarling) is the bookworm in this group of influencers, and I'm amazed at her zeal for disseminating information and dispelling misconceptions as well as her fast-paced, articulate, humorous posts.

She is also the most iconic of the group because of her distinct look – at once a 90's girl from the East Village and a Shinjuku girl with Audrey Hepburn eye make-up.

*What word/thoughts do these three words/names conjure for you?*

*Witch* - The Witch's Sabbat.  
*Thelema* - The New Aeon.  
*Aleister Crowley* - A misunderstood and at times wayward visionary.

*When did you first identify as a Thelemite?*

A few years ago. My practice began along the lines of Appalachian folk magick but quickly veered into ceremonial magick. I started by reading about Golden Dawn-style Hermeticism, then investigated Solomonic magick.

When someone told me that I was 'Thelemic' I started reading about Thelema out of curiosity, and I automatically connected with the material. After that, I knew quickly that Thelema was the right path for me and over time my devotion has grown.

*How did you come up with your look? Is it a costume?*

It's actually not a costume! This is how I dress every single day. It's fun for me and my style reflects how I feel. I've always had an eccentric way of dressing because I find that I don't really connect with modern fashion trends. So, I've always had an affinity for vintage styles. My look tends to be a fusion of elegant gothic Lolita fashion, 1970s+ Japanese looks, and American styles from the 1940s-70s. I love my femininity and using fashion as an artform.



“

I've always had an eccentric way of dressing because I find that I don't really connect with modern fashion trends.



*What do you feel is the most pressing issue in Witchcraft in social media today?*

Misinformation. I know it's been discussed in depth, and it's why I began my podcast 'Occultism with a Side of Salt', but it is rampant. Some people are wrongfully 'gatekeeping' practices – acting as if they're reserved for a chosen few. Others are telling people that dangerous practices are safe. Generally, people are being led down a path of confusion. I think we need to have more nuanced voices and to inspire more people to doublecheck what they see and read online.

*You have an impressive knowledge of all forms of witchcraft, mysticism, world religion, mythology, and the occult. Are you a student?*

Thank you! I keep my education and work history off the internet because I've had a lot of people trying to stalk me. So, for my own safety, I'm not comfortable going public about my education and work history. I will say, however, that I do not have an academic background in religion or spirituality. I took one religion class in college, but that was it. I really enjoy reading about the occult, researching world religions, and taking in religious stories and art. I've also done a lot of self-searching, and spending time in ritual is part of the core of my being. Learning brings me so much joy. It's my love.

*Do you have long-term career goals?*

Once again, I keep personal information offline. In terms of content, however, I would like to do more writing, to release some audio versions of Crowley's works, to lead rituals online to help foster community for Thelemites who live where they don't have access to physical groups, and to continue promulgating the law of Thelema. My desire to create has gone from simply wanting to correct misinformation to really wanting to help reform and expand people's knowledge of Thelema.



*What's it like being a Thelemite in NYC?*

I am not a formal member of any group. I do, however, interact with Thelemites in the city. I've been to rituals from many different groups and traditions and have really enjoyed interacting with the local community. We have shops that host classes, quite a few covens, an order or two, and there are a lot of practitioners. I've developed real and deep friendships with other occultists in the city and am deeply grateful. Our community is rich and vibrant. Although the Coronavirus shut almost everything the rise of rituals being performed via video conference has kept everything closer to normal.

*What would you like to add?*

I can't think of anything, but it has been great talking to you!





# Olivia Graves



“

(AKA TheWitchOfWonderlust) is the outspoken siren in this group of influencers.

She unabashedly and admirably empowers herself with her sensuality through her pole dancing, intertwining it with her Witchcraft. In my estimation as an art historian, she also has the highest degree of raw talent as an artist. Given the richness of her content and this skill set, I see her as a future cinematographer/ director.

*What word/thoughts do these three words conjure for you?*

*Dance* – Expression.

*Nature* – Reuniting.

*Witch* – The Wise One.

*I am so impressed by your work! What is your background in the Fine Arts?*

I wouldn't really say I have any background in the Fine Arts. That terminology makes it sound like I went to school, or had an internship at a well-known photography studio, or worked under a master artist. I can't say I've had any training at all. I've just always loved documenting, capturing feelings, moments, and memories, and expressing myself. I would still consider myself to be a dabbler. I still have so much to learn and refine in my crafts.

*How much time do you put into creating your posts, specifically the visual element?*

For all of my work combined, I usually clock in around sixty hours per week.

*How much value do you place on spontaneity?*

Spontaneity really depends on the project. For example, I created an outline and had notes ready for my video on Protection Magick. For the visual element, I always do my best to get the lighting right so that my talking head isn't boring. So, backlighting, composition, color, and the overall look play important roles. A vlog, of course, is all on the spot. I like the challenge of working with only what I have at hand, seeing my current environment from different perspectives, and trying to see how I can make it visually pleasing. I try to do this without changing the environment itself because then it would look too staged.



*How do you feel about the posts of you pole dancing?*

I love my movement journey and what it brings to me. And it seems that I get the highest engagement from people who use my posts as a way to fire themselves up to take a class in pole dancing or to persevere with their dancing. I see my feed as a form of self-expression in the form of photos and videos. Pole dancing adds a big part of my life into the feed and it documents my growth and reveals my essence.

*Which element speaks most strongly to you – Air, Earth, Fire, Water, or Spirit?*

I connect most strongly with earth and fire. While I love the water, and I would say I have a powerful connection to water as well, earth and fire are the primary elements I work with.

*Do you have a favorite deity?*

I currently work with Hekate due to my involvement in Jason Miller's *Sorcery of Hekate* (II) course. Otherwise, deity work isn't my forte.

“

I love my movement journey and what it brings to me.



*Would you say that you actively foster feminist content in your posts?*

Absolutely. Equality is something I feel strongly about, and I am very vocal about this.

*What type of content would you like to see in film roles where there are Witches?*

Because I'm so picky and critical when it comes to films in general, I'm not sure. I would, however, love to see more diverse practices. While I adore European Witchcraft and New Orleans Voodoo, which is usually misrepresented, it would be great to see something more. As characters go, it would be great to see magickal practitioners who have more limitations. That would force them to be more creative and skillful with their Craft instead of being boringly overpowered.

*What is your message to Witches who identify as male? Is it a different message than the one you would give to those who identify as female or non-binary?*

My message is the same to everyone: Magick is magick. It doesn't see race; it doesn't look the same for everyone, and it would be boring if it did.



“

Equality is something I feel strongly about, and I am very vocal about this.





# Nike Laurier



“

(AKA WarriorWitchNike) had an incredibly swift rise in the field of social media, and I am impressed.



She is the sensitive artist-astrologer in this group of influencers. Her flawless haircut, distinctive make-up, and welcoming smile makes a powerful yet incredibly visual impact.

*What word/thoughts do these words conjure for you?*

*Photography* – Moments.

*Tarot* – Divination.

*Witch* – Occult.

*How did you choose your handle?*

‘Nike’ means ‘Victory’ in ancient Greek and it’s an epithet of the goddess Athena. It started before I was doing Witchcraft content online when I was participating in physical combat re-enactment. I wanted to embody the spirit of competitive victory, and felt like it was snappy and memorable, and fit me, so I kept it for my online content, too!

*You are very vocal about politics in your posts. But has this earned you a lot of hate?*

Surprisingly, no! The only instance of hate fueled by my political views came when I said “COVID is real!” But, otherwise, I’ve managed to avoid the hate. It’s a running joke among my friends who are influencers that I’m magically immune to hate and it frustrates them. I think it’s because I’m really straightforward and fairly blunt, so those who like to target people they perceive as ‘weak’ tend to avoid me.

*What would your perfect spell look like?*

I’d do my perfect spell for something that’s an important desire but not a dire need. I’d start by looking at the astrological forecast to see if the planetary positions fit my intention. Next, I’d take stock of my ingredients, like candles and herbs, to see what I have on hand. If it’s warm weather, I prefer to pick fresh supplies whenever possible (and dry if needed) because I think it adds a boost to the magick. I’d also do divination with tarot beforehand to get a reading on the outcome and to see if I need to shift course. To perform spells, I love to have the windows open on warm summer days or evenings. My wish is to have a private outdoor space for spellwork, but apartment life typically prevents that. Afterwards, I’d try to relax and not think too hard about the outcome. So, I really don’t fret over it.

*What is your favorite pantheon and why?*

I have a special place in my heart for the ancient Greek pantheon. This is in part because I grew up with a brother who was obsessed with ancient Greek mythology, so I associate it with fond memories. Another part of the appeal is my love of traditional Hellenistic astrology.



*What is your favorite card in the Tarot and why?*

It changes, but, strangely enough, I always come back to the Tower. Even though it signifies a disaster or deep troubles, I read it as getting the fresh start that's necessary to rebuild a stronger foundation. Something like the breakup that comes from a bad relationship even when you're not ready to let go of it.

*In what area of magick do feel you could grow?*

I know very little about ceremonial magic, but have many friends who are ceremonial magicians. Being around them and hearing them talk about the various aspects of their practices definitely has me intrigued, and I've slowly started learning bits and pieces as I go along. This way I can better understand them, but also better understand my own practice and magick as a whole.

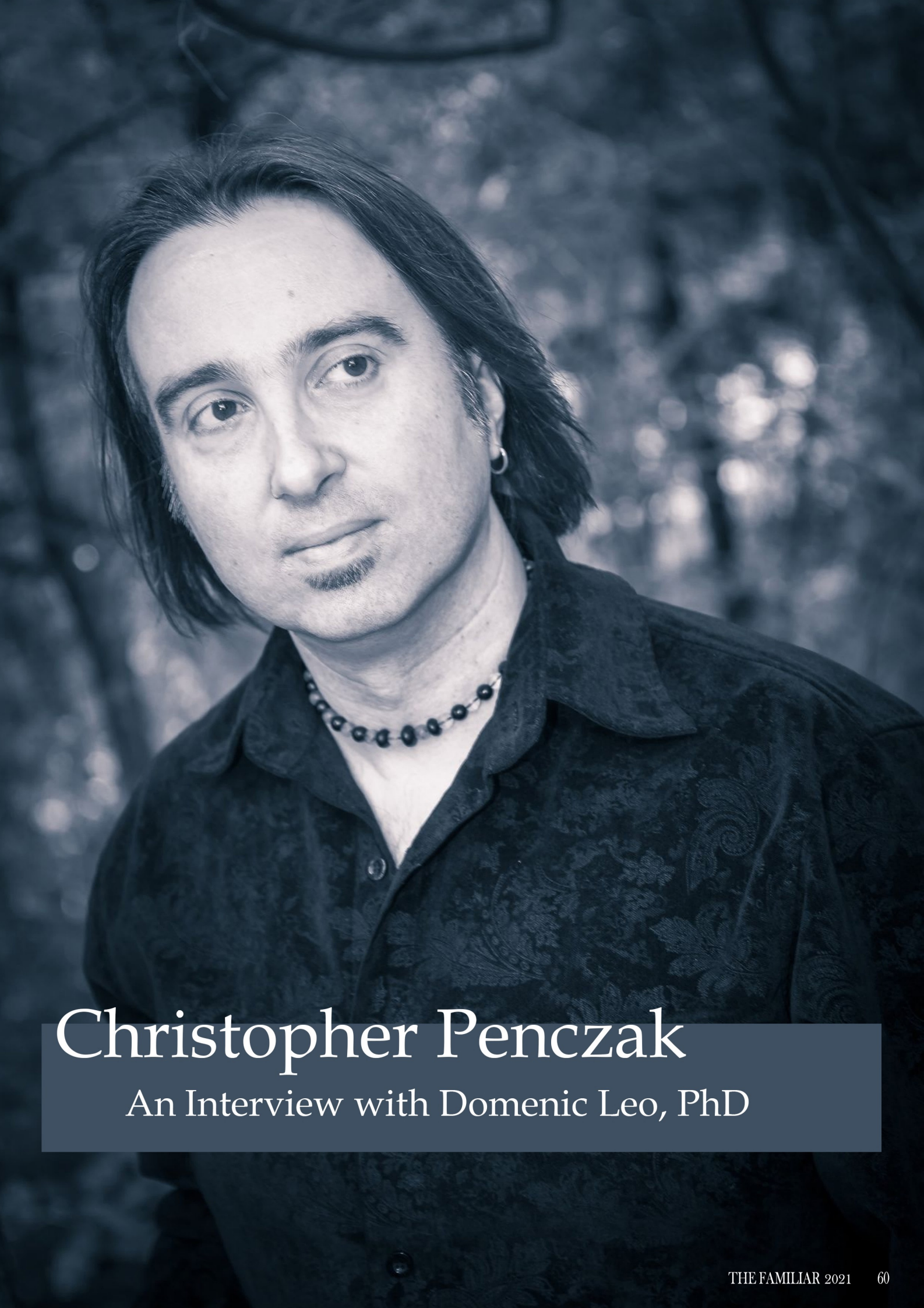
*What would you like to add?*

I feel very lucky that I've managed to rise on various social media platforms so quickly and without much friction. I hope that I'm able to keep growing in order to help others along their path, and that others who want to do social media can feel encouraged to do so without fear of mockery.



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I'm confident about my spells and my magickal skill set. This allows me to set a goal, to do the spell, and then to relax when I feel I've met it.

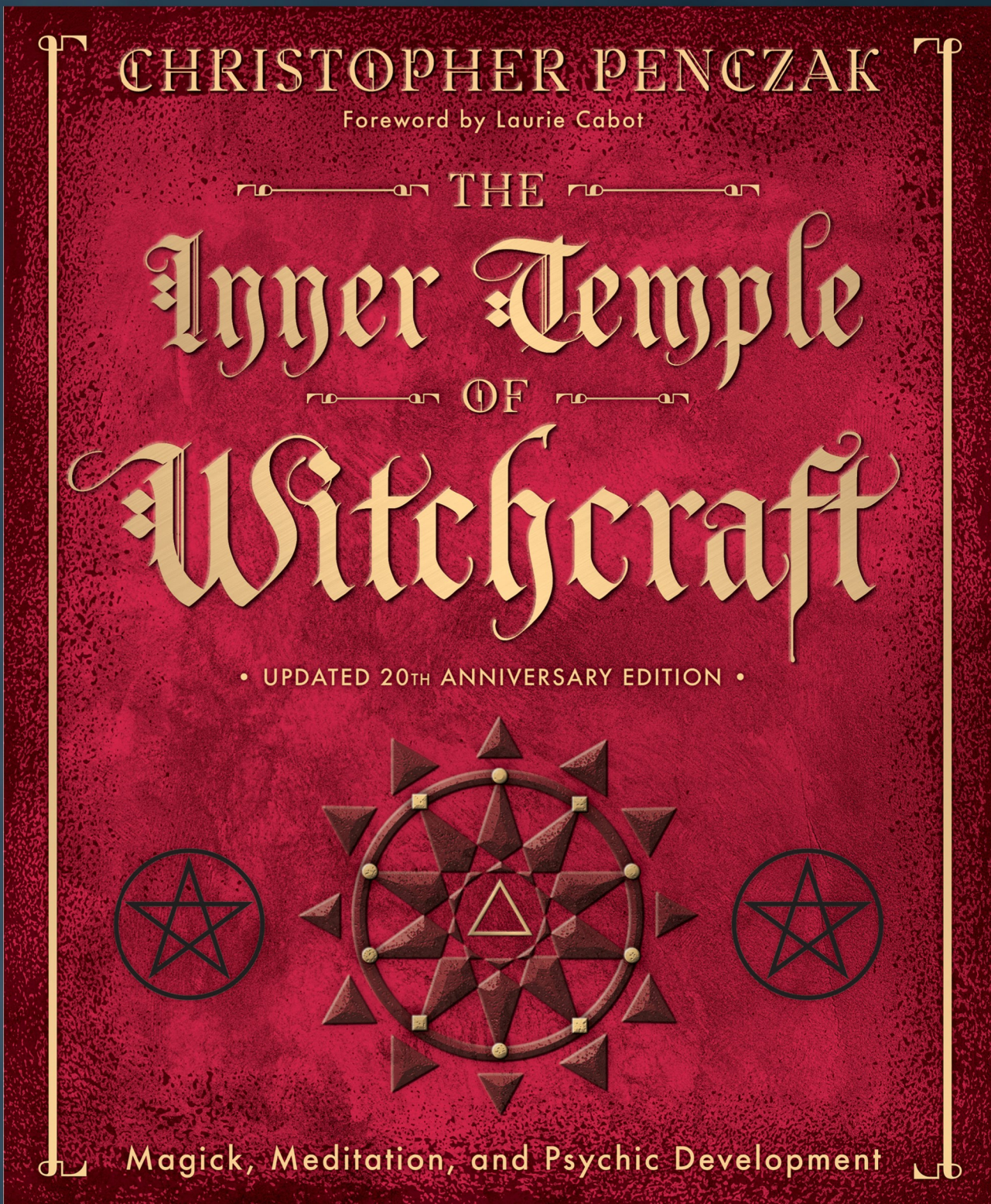


# Christopher Penczak

An Interview with Domenic Leo, PhD

**Domenic Leo:** First, let me congratulate you on the long-term success and new expanded edition of *The Inner Temple of Witchcraft* (Llewellyn, 2021; first published 2002)! And let me thank you for your diligence in supporting the witchcraft and LGBTQIA communities through posts on social media, articles, publications, interviews, and your Temple and School (Please see the Complete Bibliography in this issue of *The Familiar* for a list of this material).

**Christopher Penczak:** Thank you so much. Very happy to be a part of the magickal community and it's been great to have a chance to be able to offer the whole series to a new generation.



DL: Let's start the interview with a few free association questions. What's the first thing that comes to your mind with these words?

*Witchcraft* - Home. Witchcraft has become home and heart, my North Star.

*Influencer* - Ick. Though I understand the popular use of it, I'd prefer 'sharer' though that's not as sexy and I don't think it would catch on. I wish there were another word for it. 'Influencer' feels a little too mind control to me, even though the influencers I follow are thankfully sharing good and hopeful and empowering things. Still, I have a problem at times with the enormity of how much we are susceptible to outside influence without deeper reflection. This reminds me of my marketing and promotion days when they would teach the traditional advertising subliminal tricks to influence people. It's like a form of mesmerism. I think much of the magickal work now is undoing past mesmerism: we can find our own hearts. Anything that evokes immediate reaction, good or bad, raises my warning flags, and I feel like we are constantly reacting to social media stimuli. But I do appreciate those influencers who use whatever power they have for good. It's a fine line to walk and a weird world we are living in.

When people have called me an influencer, it's not been a title I've ever identified with, thinking myself that I use any social reach I have as a teacher first, but I guess some influence is a teaching influence. For a while I was getting random books from people with no introduction, no pitch, no context. They were sending books of a popular variety but not my thing and not necessarily anyone I knew or had connection to on any level. I was perplexed, and a friend outside of the Witchcraft world was like, "You're an influencer. People are just going to send you free shit to get mentions." Evidently, I didn't do that enough, so this stopped for the most part. I'm always happy to review a book from a friend or fellow with whom I share a connection or level of expertise on the topic, but I don't often post the book I'm reading currently or share what I'm listening to at the moment online.

*Temple* - Sacred heart. The more I do this, the more I conclude that the inner temple is our own sacred heart and the outer temples are the sacred hearts of community and landscape. Temporary circle celebrations or permanent spaces, they are mandala-like engines of magickal harmony that can reverberate outward to make the world and community better.



“ Witchcraft has become home and heart, my North Star.


DL: What would you like to tell readers about yourself, especially those who may be 'meeting' you for the first time?

CP: I've been a practicing Witch since I was eighteen, introduced to the topic by a family friend and my former childhood art teacher. Back in the day you didn't tell people you were a Witch often. She waited till I was eighteen, and after being disabused by the notion that she was trapped in a cult, I wanted to learn more. She taught me tarot, meditation, and basic Witchcraft, setting me on the path and introducing me to my first serious teacher, and now good friend, Laurie Cabot.

I started this path with my mom in tow, as she thought I was joining a cult, just as I had thought my first mentor was in a cult. She eventually gave up Catholicism for Witchcraft, and she, myself, and another good friend and student with Laurie (now my spiritual sister, Laura) formed our first coven and began practicing together. Despite that, many assume I was raised in a hereditary Witchcraft family, but that is not the case. We learned at the same time even though the Italian side of my family had folk magick rituals – reading playing cards, using Catholic charms, and breaking the evil eye. Saying the rosary and going to the saint shrine alcoves to light candles certainly influenced my craft.

For me, Witchcraft is the intersection of the inner mysteries of consciousness with service and healing. Since I've been a full-time Witch for over twenty years, really following it as my vocation, I focus on education and healing. I run a school and see clients for divination and magickal healing consultations.

A lot of my work has been about rooting community, and by this, I mean the local land and people as well as the greater United States. I've also visited various ancient 'Motherlands' on sacred pilgrimage, communing with the land and ancestors that inform modern Witchcraft stretching back to the Stone Age. We've hosted pilgrimages to England, Wales, and Sweden, and have plans for Scotland and Ireland. As the Temple of Witchcraft grows from New England across the USA and with more and more international students, creating a direct magickal connection becomes more important to me, and the work with small, intimate, and intense groups is where my heart is, though you need a lot of space in-between for rest and preparation, both energetically and logistically.



“For me, Witchcraft is the intersection of the inner mysteries of consciousness with service and healing.”

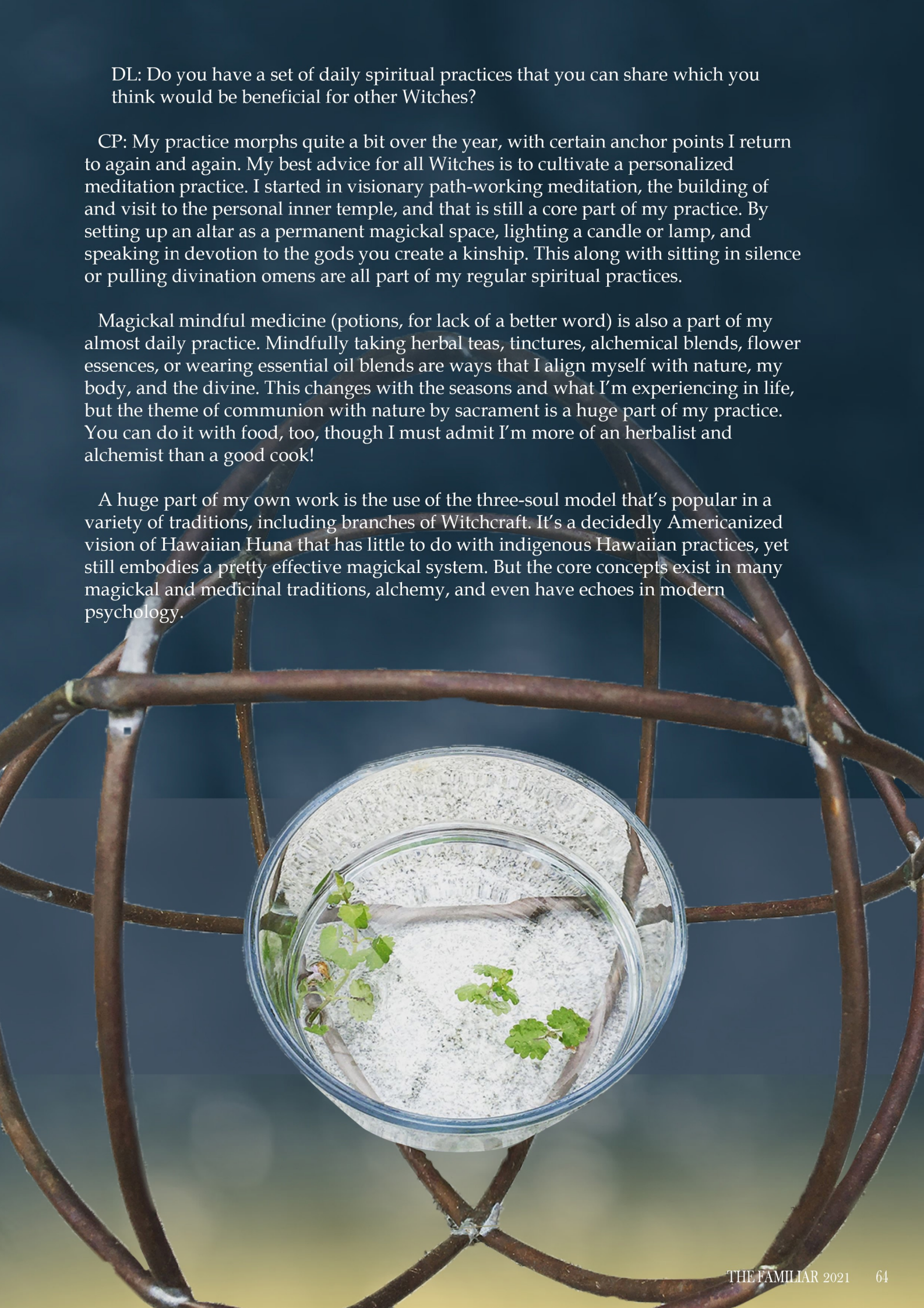


DL: Do you have a set of daily spiritual practices that you can share which you think would be beneficial for other Witches?

CP: My practice morphs quite a bit over the year, with certain anchor points I return to again and again. My best advice for all Witches is to cultivate a personalized meditation practice. I started in visionary path-working meditation, the building of and visit to the personal inner temple, and that is still a core part of my practice. By setting up an altar as a permanent magickal space, lighting a candle or lamp, and speaking in devotion to the gods you create a kinship. This along with sitting in silence or pulling divination omens are all part of my regular spiritual practices.

Magickal mindful medicine (potions, for lack of a better word) is also a part of my almost daily practice. Mindfully taking herbal teas, tinctures, alchemical blends, flower essences, or wearing essential oil blends are ways that I align myself with nature, my body, and the divine. This changes with the seasons and what I'm experiencing in life, but the theme of communion with nature by sacrament is a huge part of my practice. You can do it with food, too, though I must admit I'm more of an herbalist and alchemist than a good cook!

A huge part of my own work is the use of the three-soul model that's popular in a variety of traditions, including branches of Witchcraft. It's a decidedly Americanized vision of Hawaiian Huna that has little to do with indigenous Hawaiian practices, yet still embodies a pretty effective magickal system. But the core concepts exist in many magickal and medicinal traditions, alchemy, and even have echoes in modern psychology.



My practice involves breathing from the heart, then from the base of the spine up into the heart, and visualizing an energy connecting them. Then I breathe down from the crown into the heart. When all three centers are 'breathing', I inhale from all three, and exhale from the heart in all directions, filling my energy body. The prayer of middle, lower, and higher souls we use is:

*I am the Namer.  
I am the Shaper.  
I am the Watcher,  
The three in one,  
The one in three.  
As it was,  
As it is,  
As it always shall be.  
Blessed be.*



There are many variations of that idea, and figures like Starhawk and Victor Anderson count among my influences, though my introduction to the concept was through New Age Huna.

In the end, I'd suggest doing something every day to incorporate magick into your life, rather than thinking of it as something 'separate' to be done on special occasions. Daily practice of magick helps us to integrate it into daily life. So, it's not only there when we *need* it, but is a force that utterly changes our worldview to that of the Witch. We must see the world through a Witch's eyes and speak with the Witch's tongue, and really walk the path we aspire to in every moment.

DL: I'd like to address the immediate present in the next set of questions. Over the past few years, we've experienced what is, perhaps, the greatest growth in interest in the occult in millennia – for example, the burgeoning new genre of 'Witchcraft literature'. As the buyer for New Moon Books, Crystals & Candles, I can hardly keep up with the number of books coming out monthly! The start of your professional career as a writer in the 1980s is situated near the forefront of this 'movement'. What has changed in the subject matter and tone of publications since you began writing?

CP: Well, I started teaching in 1997 and published my first book in 2001. We were in a similar craze of tv Witchcraft with the 90's, including things like 'Buffy' and the first 'Charmed' and 'Sabrina' series. Lots of my friends and peers were publishing at that time. I came in as that world began to take a dip. After 9/11 all publishing, but particularly metaphysical publishing, took a hit, consequently that which thrived became a little more close-knit.

I think this is a general trend I see now and have heard about from times past by author and elder friends. We go through periods of being open and a bit wilder, and then more close-knit. We had a boom in the 80's and a bit in the 70's. Each time, the phenomenon expands, though things also change and shift and mutate.

Currently, I think the wide diversity in Witchcraft is the biggest change. On one hand, this is beautiful. You can now have relatively easy access to so much reference and resource materials. Few remember the days of hunting down references at the nearest big-city library because your local library didn't have the books you needed. I love the ease, too, but there is also something meaningful in the process of the search. Every nugget was gold. Every moment with a mentor was precious, and you strove to record, remember, and integrate everything that was shared because it was wisdom. The overload of information today can sometimes devalue it, or people spiral because they don't know where to start or get distracted.

This diversity has brought some division. At one time there was a commonality to us all as there were so few who were open about it. We could have different opinions and experiences while still supporting each other. There were problems then, but now there are so many options that there is less kinship across groups because there doesn't have to be, and that sometimes makes me sad.

I think the time is right for more 'advanced' books or specialized topics because there is so much more. Previously the big publishers always asked, "What if this book is someone's first Witchcraft book?" There was encouragement to have enough introductory material. Now, with the advent of specialty printers and access to more styles of printing, we can do a lot more and have greater opportunities. I know I'm happy as the co-founder of a smaller publishing house where I can focus on the projects I want without having to consider them being beginner books. I can make the topic matter clear in the description. Without Copper Cauldron Publishing, I don't think books like *The Three Rays of Witchcraft*, *The Phosphorous Grove*, and *The Witch's Hut* would be published, and I think they are some of my most important works.



DL: Social media is now the most important tool for both the promulgation of Witchcraft and the possibility for intensely unique expressions of it, from Twitter to Instagram, Facebook to YouTube, and – infamously – TikTok. From your point of view, how has this impacted the current state of Witches and Witchcraft practices? I follow you, of course, on Twitter where I read your tweets and use links to discover your articles. I admire your lyrical writing style and I would characterize your posts as reasonable, well-balanced, and sometimes even parental. This contrasts sharply with the ‘exuberant’ and sometimes highly reactionary posts coming from the younger generations. In their favor, the new generation of Witches is highly outspoken and thrives on individuality. They’ve fashioned movements such as ‘cancel culture’, ‘gaslighting’, and ‘gatekeeping’ – which have had some unexpected results, for both good and bad. Where does one draw the line(s) between the validity of opinion and experience over tradition and history when writing about Witchcraft? I apologize in advance – this is a BIG question! But I’m so interested to hear your take on these matters.

CP: I struggle with social media, personally and professionally, but I got a wonderful message the other day. Some find my ‘measuredness’ a downer and wish I were more ‘anything goes’ or more of a social commentator on all current topics. But for me, unless I have a connection to it or the necessary expertise to address it, posting is like yelling an opinion out the front door. Who should care? While I’ll repost some things in my realm of expertise or that I’m passion about, I’m not a news source outlet.

I’m deeply concerned about the amount of psychic influence any author or even celebrities have with their audience. I don’t think you should need a Witchcraft teacher to tell you what to think or do on a social or political issue. That should be apparent by your experience of the teachings. Obviously, I think the experiences of interdependence and interconnection lead to what would be considered a liberal worldview in the U.S., though our idea of liberal is to the right of the rest of the world. But if you need me to tell you to do it, what are you practicing? If you need me to tell you to get a Covid vaccine or not to vote for a fascist, and were previously like “maybe” but then you hear your Witchcraft influencer tell you not to, and then you then agree, that’s a level of influence I don’t want to have and shouldn’t seek and think such a person needs to get a better understanding of their magickal self. That is not to say that, as a minister, I’ve not had deep, long, and heartfelt conversations with people I know within the community; conversations about their choices and how they can produce harm to others. If you’re able to have that kind of reasoned, nuanced conversation online, more power to you. I find I’m more successful privately, and when I’ve entered into a relationship with someone, rather than just announcing things that can be misunderstood without context.

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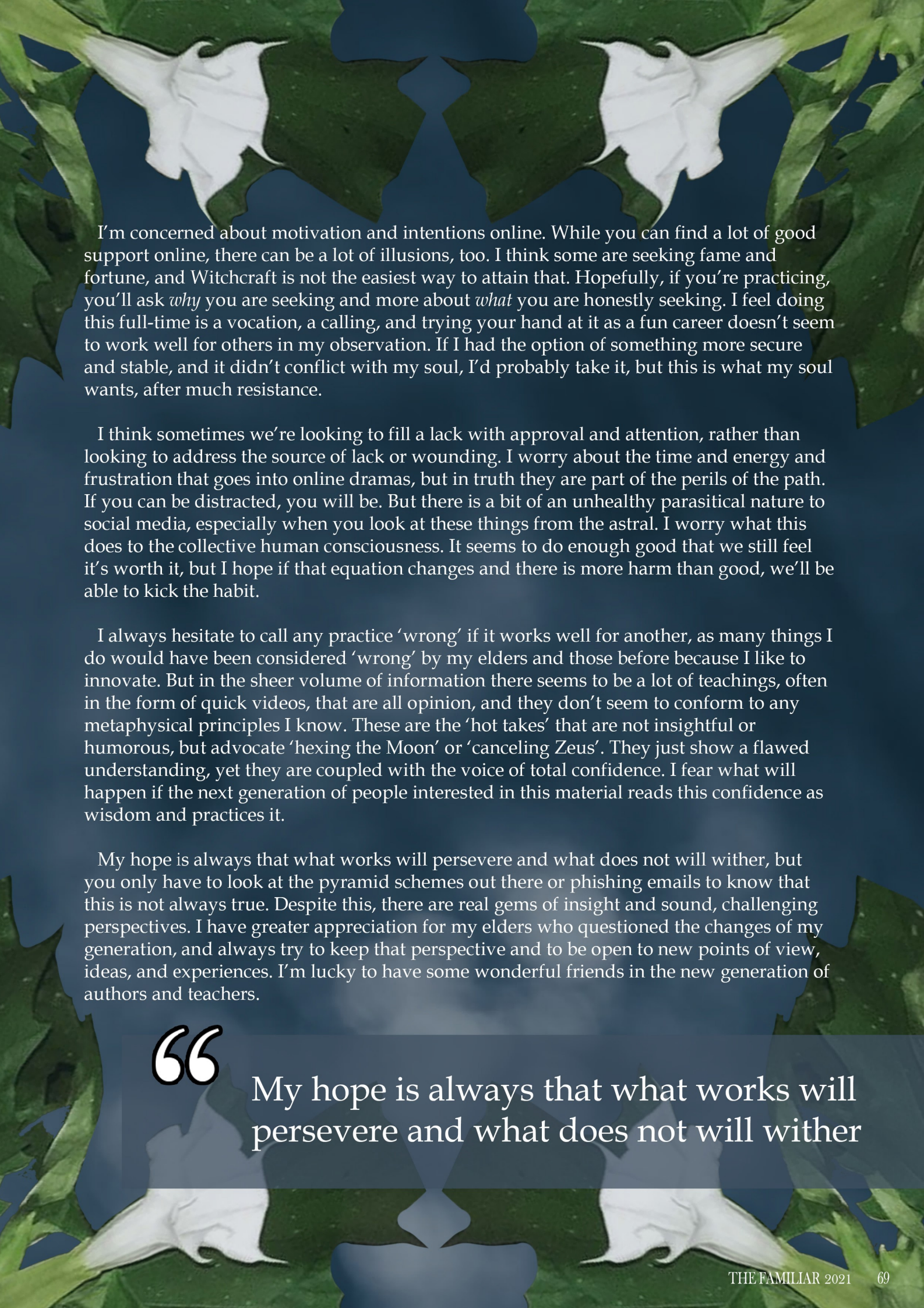
I’m deeply concerned about the amount of psychic influence any author or even celebrities have with their audience.



I think everyone has a chance to offer their opinions and experiences and to express themselves. But at times it can seem like those teaching about deep magickal concepts in such a format are not embodying those teachings or don't value the qualities that are supposed to be manifest in one embodying the teachings. I worry that the bad example will be absorbed with content and, perhaps, distort some primary ideas. I'm concerned about the instant expert and advice from an un-lived experience. There are those who are giving strong opinions online about the do's-and-don'ts of being a magickal healer who I'm not sure have had time to work with a body of clients and gain experience. There are those who are speaking about ghost hunting, clearing, and possession that have never been called to investigate this type of phenomenon.

I feel I've seen that a lot, but I've also seen powerful practitioners who never planned to write a book on a subject finding other media platforms to share their deep experiences. I've also found amazingly deep takes on traditional lore and philosophy that I would never have encountered early in my journey that are being shared freely. I love the level of folklore and in-depth astrology that is being shared online by some brilliant new young astrologers and magicians, though seeing some of the folklore and astrological community conflicts is disheartening. But it's also good to know it's not just conflict in the Witchcraft community.

It's weird to observe those with the voice of authority talking about the history of a topic and community when the narrative only starts with current social media history. It makes sense to document information and to make it more easily accessible. But a lot of history in the Pagan community cannot easily be conveyed online or even in a book, although a lot more has been lived by many of us of an earlier generation. It's really transmitted through group history and in large gatherings. When it's only online, you often miss that kind of sharing. Many of the complex issues that face us today, including a lot of our social issues regarding feminism, the queer community, indigenous influences, and civil rights have a history that precedes the online community; and these issues have been worked out differently in different areas and groups, with no central historical index. The lack of online media documentation does not diminish their importance. Perhaps that will be the work of the historians ten, twenty, and fifty years from now, just as we now have more detailed biographies on leaders like Gerald Gardner, Doreen Valiente, and Alex Sanders.



I'm concerned about motivation and intentions online. While you can find a lot of good support online, there can be a lot of illusions, too. I think some are seeking fame and fortune, and Witchcraft is not the easiest way to attain that. Hopefully, if you're practicing, you'll ask *why* you are seeking and more about *what* you are honestly seeking. I feel doing this full-time is a vocation, a calling, and trying your hand at it as a fun career doesn't seem to work well for others in my observation. If I had the option of something more secure and stable, and it didn't conflict with my soul, I'd probably take it, but this is what my soul wants, after much resistance.

I think sometimes we're looking to fill a lack with approval and attention, rather than looking to address the source of lack or wounding. I worry about the time and energy and frustration that goes into online dramas, but in truth they are part of the perils of the path. If you can be distracted, you will be. But there is a bit of an unhealthy parasitical nature to social media, especially when you look at these things from the astral. I worry what this does to the collective human consciousness. It seems to do enough good that we still feel it's worth it, but I hope if that equation changes and there is more harm than good, we'll be able to kick the habit.

I always hesitate to call any practice 'wrong' if it works well for another, as many things I do would have been considered 'wrong' by my elders and those before because I like to innovate. But in the sheer volume of information there seems to be a lot of teachings, often in the form of quick videos, that are all opinion, and they don't seem to conform to any metaphysical principles I know. These are the 'hot takes' that are not insightful or humorous, but advocate 'hexing the Moon' or 'canceling Zeus'. They just show a flawed understanding, yet they are coupled with the voice of total confidence. I fear what will happen if the next generation of people interested in this material reads this confidence as wisdom and practices it.

My hope is always that what works will persevere and what does not will wither, but you only have to look at the pyramid schemes out there or phishing emails to know that this is not always true. Despite this, there are real gems of insight and sound, challenging perspectives. I have greater appreciation for my elders who questioned the changes of my generation, and always try to keep that perspective and to be open to new points of view, ideas, and experiences. I'm lucky to have some wonderful friends in the new generation of authors and teachers.

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So, my good news came in the form of a message from a friend in the professional publicity world who had a Witchcraft project. She was my publicist many moons ago, and had recently run my and the Temple of Witchcraft's numbers on search and social media metrics and sent me all sorts of charts to show that we were consistently at the top of the Witchcraft genre. I told her how I struggle with modern media and said, "So the secret is to just be myself and do what I want and not care?" She agreed.

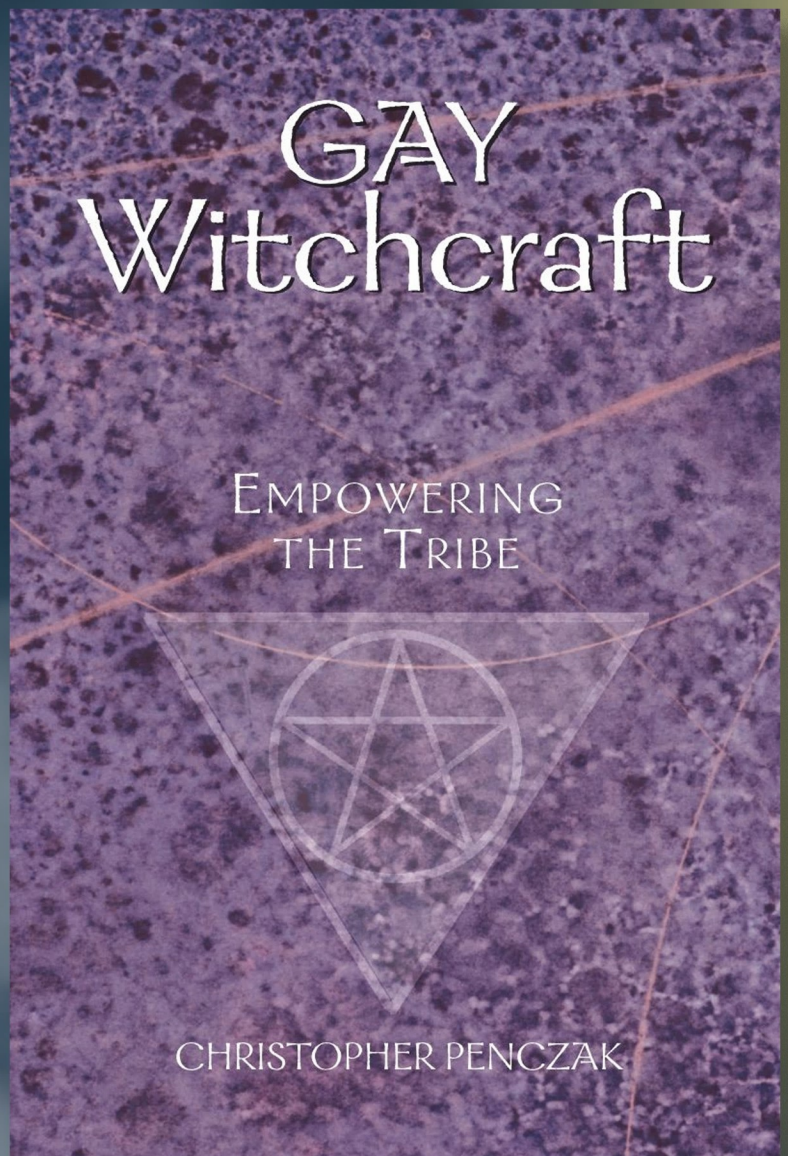
I don't know if I can speak about where or how to draw lines for anyone else. I can just share things I'm interested in, and promote the work I feel is important. I write to advocate for the ideas, techniques, and perspectives that are most helpful to me, in the hopes that others will find the same type of value. I think this is what most people are doing though there might be other underlying motivations. That's ok. I think it's all a process and I look forward to it, despite sometimes being overwhelmed by it and wanting to just play in the woods.



DL: As a gay man, I am acutely aware of the issues surrounding the fall-out of post-colonialism and especially the BLM movement, and consider myself lucky to be living in a world where change is truly taking place – albeit with friction. How do you feel this has specifically affected the gay community (I remind readers here that you published *Gay Witchcraft*, Red Wheel/Weiser, 2003, at a time when you were met with much resistance)?

CP: I think the queer community is like the magickal community with it's diversity and the divisions that diversity can produce within the community itself and in connecting with the mainstream. The queer community moved online in a way similar to Witchcraft. It's rare to find neighborhood gay bars these days. The gay social groups and youth support groups I remember when I came out have now disappeared. While on one hand this is great because we don't need to have them to be social, they were opportunities for the diverse identities to meet. That is where I made my lesbian friends. That is where I made gay friends outside of my peer group. That is where I saw a range of queer community, not just my own generation and identity. If I weren't in Witchcraft, which now has such a high queer demographic (and that would have been mind-blowing to me researching *Gay Witchcraft* in the 90's), I'm not sure where I would meet queer people. And many Witches don't have an in-person community at all, only online.

Like Witches, we struggle with mainstream acceptance vs. becoming more radical. Many gays want the marriage rights and house in the suburbs while others want to create radical, anarchist, non-gendered collectives – and everything in between. Over the years I've lost queer friends wanting us to go mainstream for acceptance while I'm a polyamorous man with two husbands. They're also Witches, and we run a Witchcraft school. We are not getting full acceptance anytime soon. And I'm fine with that. I don't try to make my craft palatable for others, though if you're not in my circle you probably won't hear me talking about it, and, likewise, I speak matter-of-factly about my husbands but if you don't ask for details you won't get any.





When we bought the temple property a concerned neighbor returned the “New Neighbors Say Hi” gift baskets we sent our neighbors and spoke with me about his concerns living next to Witches. He asked all the big magick questions, like do we sacrifice animals in ritual (we don’t) and struck up a conversation. But when he noticed my wedding ring and asked about my wife and I told him about my husbands, he turned a little green and abruptly left. Sadly, not one neighbor gave us any welcome-to-the-neighborhood gift, but many came to our open houses to dispel the notion we would cause harm. Now we have pretty neutral relationships with them.

I believe if you want to be married you should have that right but I also realize that triad legal marriages for three men are not very likely, and there are bigger issues for me to fight for in the world.

I think we also struggle with having a variety of experiences within the LGBTQIA community, though I think it is important to do so. But the experiences of gay men, lesbians, and bisexual cis people are different from people who are transgender, intersex, non-binary, and have various forms of asexual identities. There are similarities but it’s not the same. Or it can be hard to relate at times and lots of assumptions are made on both sides. It’s not unlike the coven Witch of the old guard compared to those whose first exposure is via Instagram or Tiktok. Somewhere in-between was the era of Barnes and Noble book group meet-ups and Pagan Prides. The face-to-face encounter, be it Witch or queer, has a different dynamic from the online encounter, both with pluses and minuses. While a public meeting can be intimidating for those with social anxiety, myself included, it was a rite of passage, a social initiation of sorts.

In the end I’m hopeful for the queer, magickal, and queer magickal communities but it’s a process.



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DL: Some readers won't know that you wrote a highly influential series of books starting with *The Living Temple of Witchcraft* (Llewellyn, 2008) and have created your own physical Temple and School. You have also formed students and protégés who have gone on to become both happy, practicing witches and extraordinarily successful writers and influencers. How do you feel your pastoral role has been shaped by current trends in society, especially within the occult community?

CP: Actually, *The Inner Temple of Witchcraft* (Llewellyn, 2002) is the first in that series. *The Living Temple of Witchcraft* comprises the fifth and sixth books, a two-volume set for training potential ministers (see the Bibliography in this issue).

Here's an abbreviated list of the *Temple* series in order:

*Inner Temple of Witchcraft*

*Outer Temple of Witchcraft*

*Temple of Shamanic Witchcraft*

*Temple of High Witchcraft*

*Living Temple of Witchcraft, Vol 1*

*Living Temple of Witchcraft, Vol 2*

Soon: *The Key to the Temple of Witchcraft*

The first four books are about the mysteries of personal evolution and different styles of Witchcraft. Much of that work was my desire to create the system I wished I'd had, a balance of tradition and innovation with the potential for growth. I was a rather unwilling teacher when my earliest students strong-armed me into being more publicly involved. They eventually asked me to teach and lead ceremony at a fairly prestigious Boston area store that is sadly no longer around, Unicorn Books. The class notes led to the books, wanting to create something that could take you through the steps if alone, with a study partner or group, or as a teacher. Those I taught ended up forming a more close-knit community outside the coven structure, and really struggled to come up with a name for it. Some used variations of my name, Penczakian or Christopharian, which I stopped, and we eventually referred to ourselves as the Temple Tradition of Witchcraft.

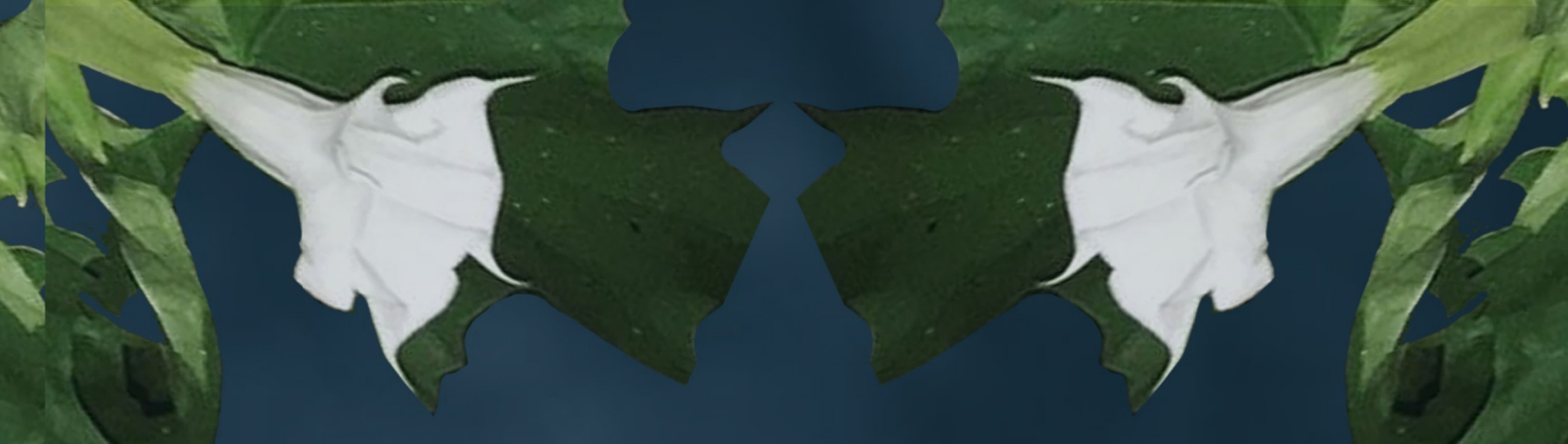


People also wanted to create a shared community, beyond coming to my public event for a social outlet. I also realized not everyone who graduated would minister in a coven setting as a teacher, healer, or ritualist, so we started speaking of a formal organization. The first folks helped with my mail from correctional facilities which became a prison ministry.

I toured extensively and got to meet leaders in many groups. For about four years I continued to ask what they did that worked, what didn't work, and what they regretted doing. I brought all that information back home. We ended up creating a twelve-fold zodiacal structure for a variety of ministries and service, but we also worked deeply on building the egregore of the temple and our magickal partnerships in the community. (DL: For those not familiar with the term, 'egregore' presently refers – in its most simple sense – to a spiritual force or 'thoughtform' which arises from a group of like-minded people; somewhat like a living, psychic 'esprit de corps').

Even though Witchcraft is a land-based tradition, few Witchcraft groups have land that will outlast the current owners. Many of the covensteads, home temples and 'Witch Houses' (places to learn and celebrate, not the music genre) of my early days were lost when the owners died and family took over. The community lost a vital hub and had to start over. So, securing land became a long-term goal. We were able to finance a five-acre Victorian property with a house, cottage, stream, and barn. Due to building code requirements, the barn will be converted into a modern structure as a community center. It will have much the same feel outside. We recently got our plans approved by the town of Salem, NH, and will soon be taking bids to create a better budget and then start fundraising. While ten years may seem a long time, I believe that's an accurate time frame for everything to be built and paid for. In the meantime, we're working on trails and sacred sites in the woods and garden shrines near the main house. Our goal is to pay it off before we pass it on to the next generation. Now it's owned by the 'church' of the Temple of Witchcraft, not any one person. In this way, they can build on what was created and take on new, wider-reaching goals of community and shared resources.

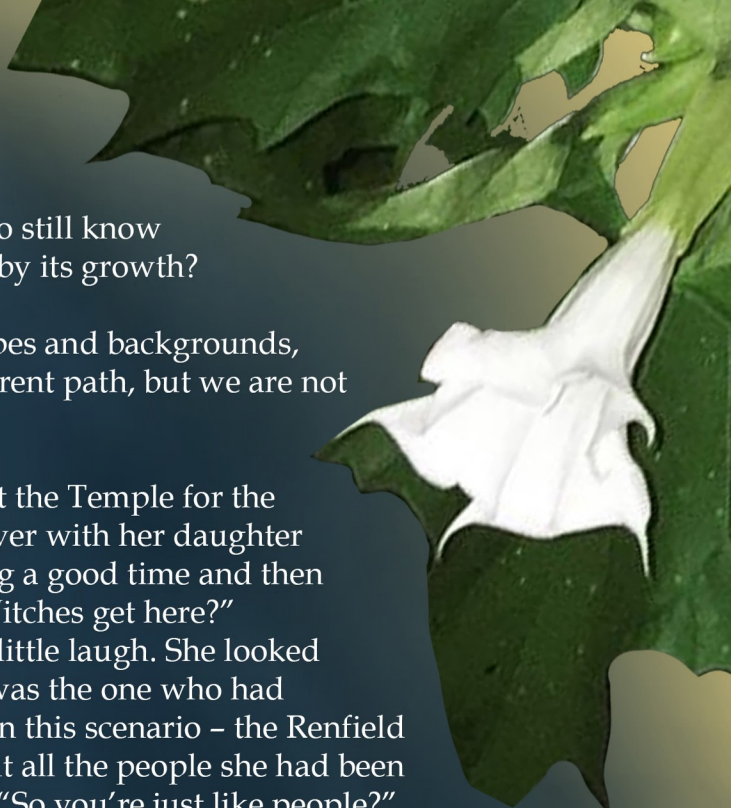




The pastoral role has certainly changed! We've evolved from a small group of personal students to a large group that's not reliant upon any one person. Today's Pagans often expect the level of professional service from a Witch that they would get from a full-time, mainstream minister but often don't place the same level of expectations on themselves. We don't have weekly services and there is no tithing as in many Christian churches, though we do accept donations and they are tax write-offs for the contributor, just as in any nonprofit church. We run a small store and a mail order business to support the work and have an academic model for classes. Much of the informal pastoral care with the student body is just part of the process. The overall structure supports the ministers, who all, myself included, have other main sources of income to be able to take time for pastoral emergencies like hospital visits and vigils. For example, some ministers see paid clients for divination, healing, and personal mentoring.

There can also be a sense of entitlement to pastoral support by many, in and out of the community. While I always try to help where I can, it's also about the connection to the community and the relationships you build. We have had many a local non-Witch with a problem knock on the door and I help as I can. My favorite example is when someone who assumed we were his stereotypical idea of Satanists came knocking at the door dressed all in black, as he thought a Satanist would, with an inverted pentagram necklace the size of a dinner plate, a black top hat, and a black and silver cane. He was looking for housing support. I helped to connect him with public housing, something I've done in the past, but I couldn't do much else. He assumed we were rich Witches with apartments for our members. He got upset and told me I wasn't doing anything more than a Christian would. He expected more. I thought that was a strange expectation coming from someone I had never met before who thought I was a Satanist. I wanted to give him a modern Satanism 101 talk, but just didn't have the energy and he didn't have the interest.

My motto is help where you can, know you can't do everything, empower people to do it for themselves whenever possible, or pass the aid onward to others when you can.



DL: What message do you have for those who still know nothing about Witchcraft and are frightened by its growth?

CP: Witches are people, too. We come in all types and backgrounds, temperaments, and ages. We might be on a different path, but we are not inhuman or unholy creatures.

I remember a Halloween open house we had at the Temple for the town folk. One of my favorite neighbors came over with her daughter and granddaughter. She was chatting and having a good time and then she pulled me aside and asked, "When do the Witches get here?" I whispered, "You are surrounded," and gave a little laugh. She looked at me nervously and said, "No, really?" Since I was the one who had invited her, I wondered who she thought I was in this scenario – the Renfield to some scary Dracula Witches? But I pointed out all the people she had been talking to all night who were Witches. She said, "So you're just like people?" "Yes, we actually *are* people." She realized her mistake and said she didn't mean it like that, but it was fun to have her dispel the storybook image and associate 'Witch' with neighbor and human being. We may be magickal, colorful, and a little strange, but we are people, too. When we had a little trouble with some other neighbors down the line, she warned us and spoke up for us.

DL: What would you like to say in closing to those about to begin their spiritual journey in witchcraft, especially the young?

CP: I have found it helpful to define Witchcraft as my teachers did, as a science, art, and religion equally, and to look to the perennial philosophy rooted in the ancient world and preserved in occultism throughout the ages. At one time, the esoteric arts, science, and religion were one in service of experiencing and embodying the mystery. When you do this today, it becomes your way of life on all levels, not just something that can be easily compartmentalized. Magick will change you whether or not that's what you want. Magick will often magnify whatever is already there, so get as clear and conscious as you can before you become magnified. Magick will challenge you to grow and experience in ways you cannot imagine now. Balance and integrate the dual ideas of doing magick with being magick.

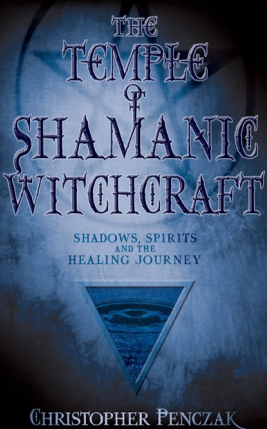
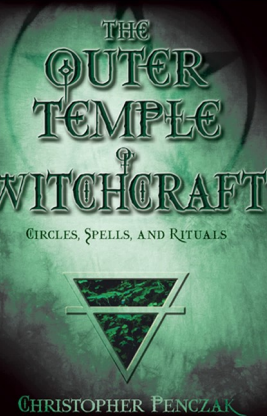
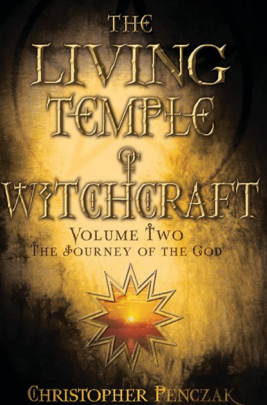
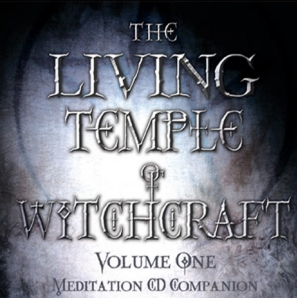
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# The Christopher Penczak Corpus

of Books, Articles, Spells, Audio Recordings & Interviews: A Sketch, A Path, An Invitation  
by Domenic Leo, PhD

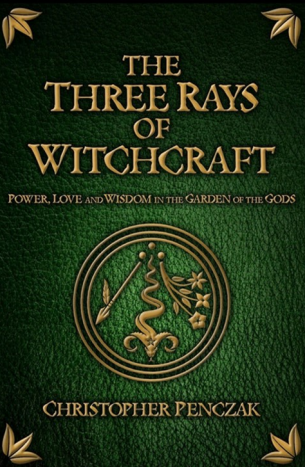
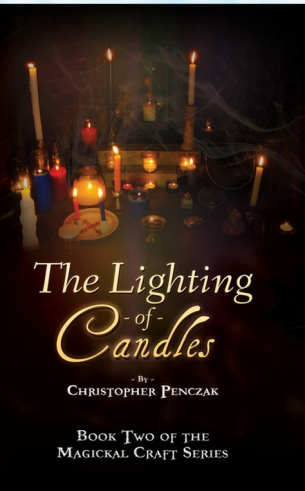
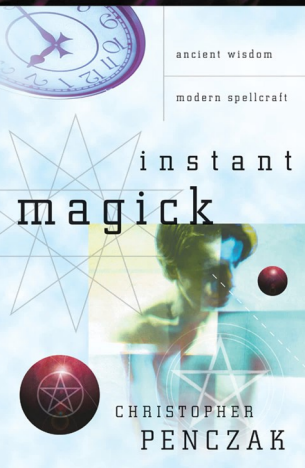
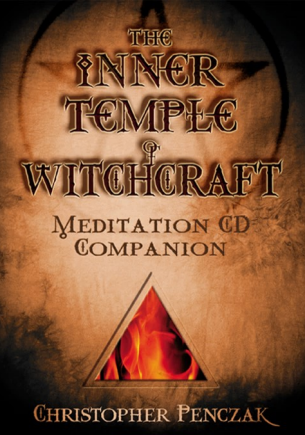


This bibliography is part of an ongoing project by The Familiar to create what we hope will contribute to a centralized, virtual space for the study of Occult and New Age material. It is our pleasure to publish Christopher Penczak's first full (although he tells us still incomplete!) list of books, forewords, articles, spells, pastoral discourse, audio recordings, and interviews – both in print and online; and are grateful for the time he put into assembling it. The sheer volume of material is a testament to his prolific artistry and, above all, to his commitment to the cause of disseminating educational and edifying information about Witchcraft.

It is clear to me as a scholar that Penczak's work begs study from the viewpoint of anthropology/ sociology/ history of religion – for example and for starters: delineating themes, making observations on evolving methodologies and philosophies, documenting the history of Wicca, Witchcraft, and Queer Activism. As an editor, I see the possibility for more books like *City Witchcraft*, which comprises Penczak's collection of columns in *newWitch Magazine*. I hope this project serves as an initiative to the Witchcraft community to begin systematically and scientifically recording the work of key authors in the field. Let's not leave this material for a dissertation to be written by a student outside the community who does not have access to the living, oral history that makes us who we are and what we will become.

### A Note on Format -

I have separated the material into groups for ease of access rather than creating a strictly global chronology. To forefront growth in the trajectory of Penczak's career, I list all material here in ascending chronologies and alphabetized within chronologies. Older articles may have approximate dates ('c.' = 'circa' / approximately) and titles may differ slightly from their final versions. I include the word 'Sketch' in the title here because for now I have not given page references for articles (Is there an eager researcher in the audience?). The heading 'Chapters' refers to any chapters, articles, spells, etc. that are included in a larger book or, for example, calendar.



## BOOKS (2001-21)

2001

*City Magick: Spells, Rituals, and Symbols for the Urban Witch* (Newburyport, MA: Weiser Books, 2001).

2002

*The Inner Temple of Witchcraft: Magick, Meditation, and Psychic Development* (Woodbury, MN: Llewellyn Publications, 2002).

*Spirit Allies: Meet Your Team from the Other Side* (Newburyport, MA: Weiser Books, 2002).

2003

*Gay Witchcraft: Empowering the Tribe* (Newburyport, MA: Weiser Books, 2003).

2004

*Magick of Reiki: Focused Energy for Healing, Ritual, & Spiritual Development* (Woodbury, MN: Llewellyn Publications, 2004).

*The Outer Temple of Witchcraft: Circles, Spells, and Rituals* (Woodbury, MN: Llewellyn Publications, 2004).

*The Witch's Shield: Protection Magick & Psychic Self-Defense* (book with CD) (Woodbury, MN: Llewellyn Publications, 2004).

2005

*Sons of the Goddess: A Young Man's Guide to Wicca* (Woodbury, MN: Llewellyn Publications, 2005).

*The Temple of Shamanic Witchcraft: Shadows, Spirits, and the Healing Journey* (Woodbury, MN: Llewellyn Publications, 2005).

2006

*Instant Magick: Ancient Wisdom, Modern Spellcraft* (Woodbury, MN: Llewellyn Publications, 2006).

*The Mystic Foundation: Understanding and Exploring the Magical Universe* (Woodbury, MN: Llewellyn Publications, 2006).

2007

*Ascension Magick: Ritual, Myth & Healing for the New Aeon* (Woodbury, MN: Llewellyn Publications, 2007).

*The Temple of High Witchcraft: Ceremonies, Spheres, and the Witches' Qabalah* (Woodbury, MN: Llewellyn Publications, 2007).

2008

*The Living Temple of Witchcraft, Volume One: The Descent of the Goddess* (Woodbury, MN: Llewellyn Publications, 2008).

2009

*The Living Temple of Witchcraft, Volume Two: The Journey of the God* (Woodbury, MN: Llewellyn Publications, 2009).

*The Witch's Coin: Prosperity and Money Magick* (Woodbury, MN: Llewellyn Publications, 2009).

2010

*The Three Rays of Witchcraft: Power, Love, and Wisdom in the Garden of the Gods* (Salem, NH: Copper Cauldron, 2010).





2011

- The Plant Spirit Familiar: Green Totems, Teachers & Healers on the Path of the Witch* (Salem, NH: Copper Cauldron, 2011).  
*The Witch's Heart: The Magick of Perfect Love & Perfect Trust* (Woodbury, MN: Llewellyn Publications, 2011).

2012

- Ancestors of the Craft: The Lives and Lessons of Our Magickal Elders* (Salem, NH: Copper Cauldron, 2012).  
*Buddha, Christ, and Merlin: Three Wise Men for Our Age* (Salem, NH: Copper Cauldron, 2012).  
*The Feast of the Morrighan: A Grimoire for the Dark Lady of the Emerald Isle* (Salem, NH: Copper Cauldron, 2012).  
*The Gates of Witchcraft: Twelve Paths of Power, Trance & Gnosis* (Salem, NH: Copper Cauldron, 2012).  
*City Magick* (with new foreword by Judika Illes) (Newburyport, MA: Red Wheel Weiser reprint, 2012).  
*The Green Lovers: A Compilation of Plant Spirit Magick* (Salem, NH: Copper Cauldron, 2012).

2013

- City Witchcraft* (Salem, NH: Copper Cauldron, 2013).  
*The Mighty Dead: Communing with the Ancestors of Witchcraft* (Salem, NH: Copper Cauldron, 2013).  
*The Phosphorous Grove: Aflame with Love Upon the Witch's Tree* (hardcover) (Salem, NH: Copper Cauldron, 2013).

2014

- Foundations of the Temple: A Witchcraft Tradition of Love, Will, and Wisdom* (Salem, NH: Copper Cauldron, 2014).

2016

- The Casting of Spells: Creating a Magickal Life through the Words of True Will* (Salem, NH: Copper Cauldron, 2016).

2017

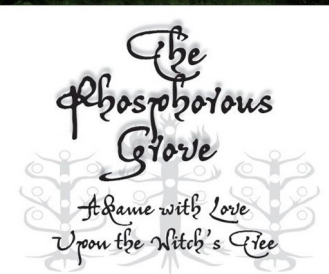
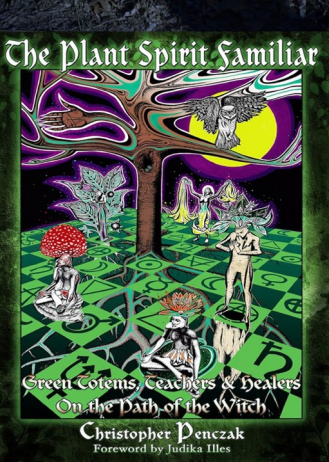
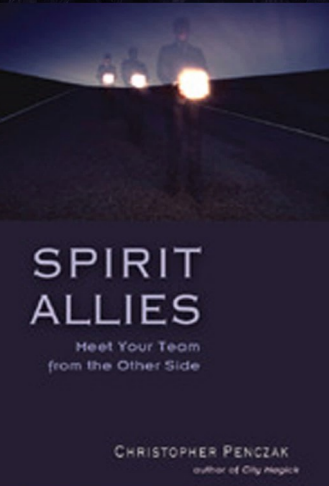
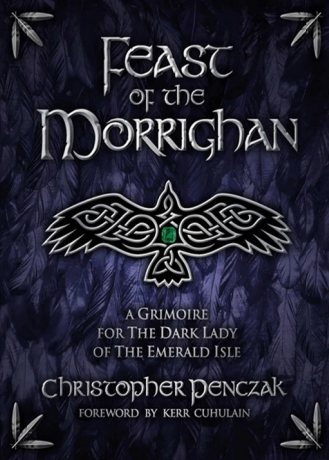
- The Phosphorous Grove: Aflame with Love Upon the Witch's Tree* (softcover) (Salem, NH: Copper Cauldron, 2017).

2021

- The Inner Temple of Witchcraft: Magick, Meditation and Psychic Development* (revised and expanded 20th-Anniversary edition) (Woodbury, MN: Llewellyn Publications, 2021).  
*The Lighting of Candles: Setting the Flames of Enchantment* (Salem, NH: Copper Cauldron, 2021).  
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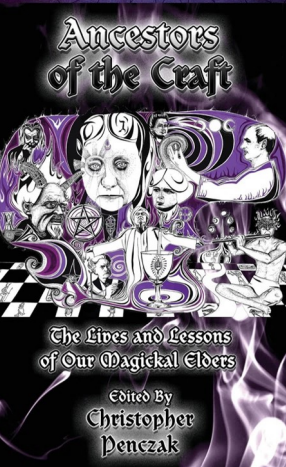
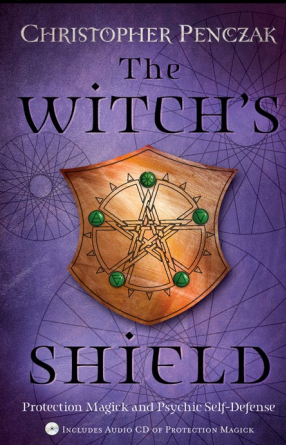
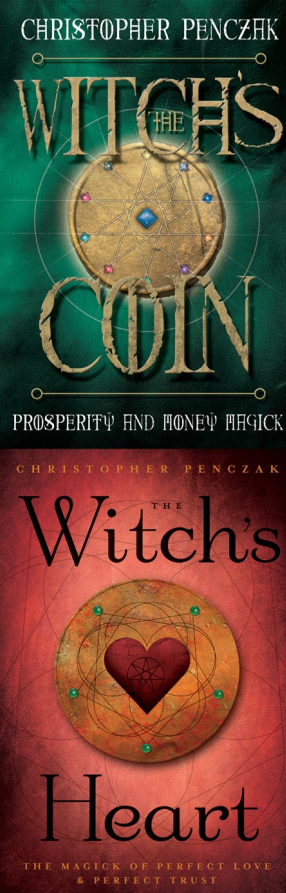


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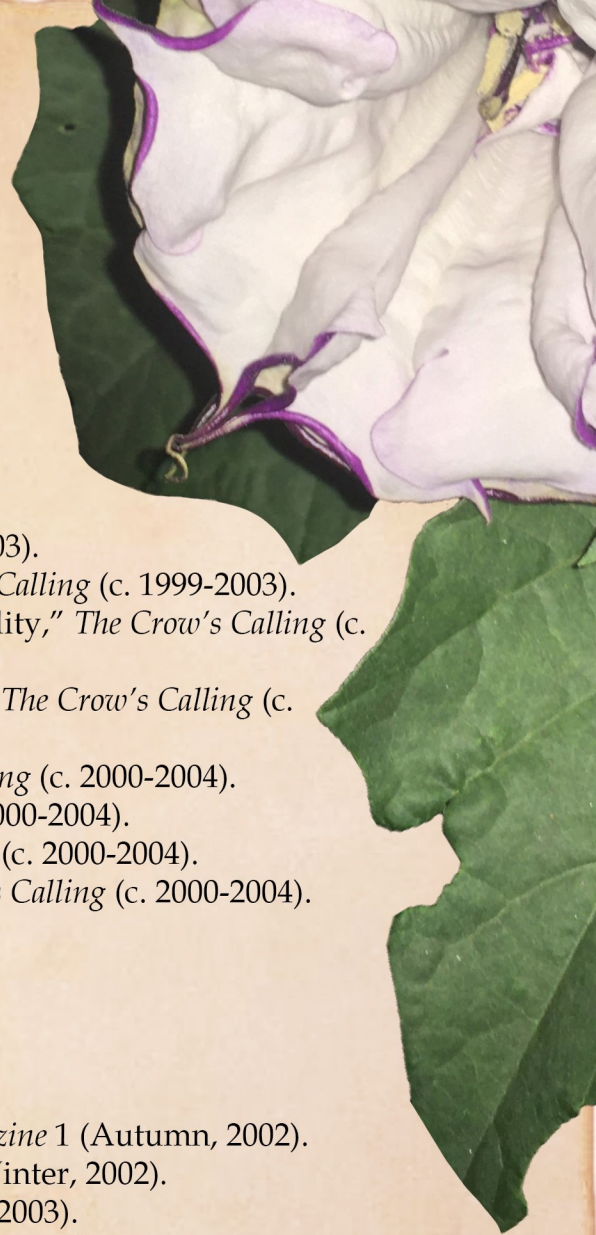
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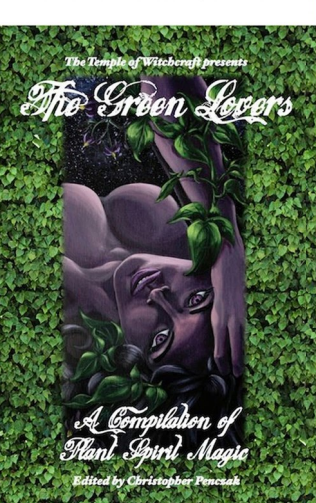
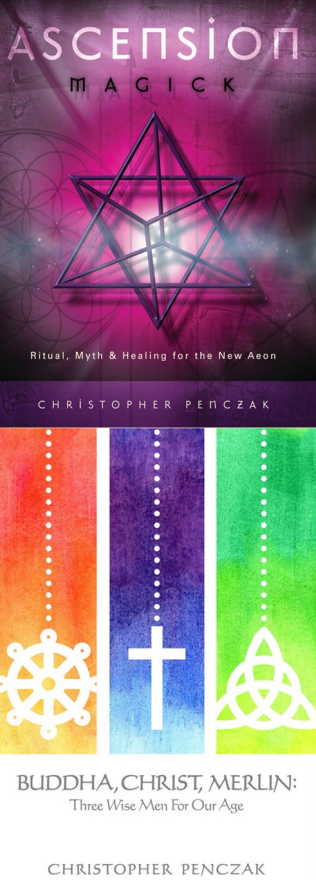
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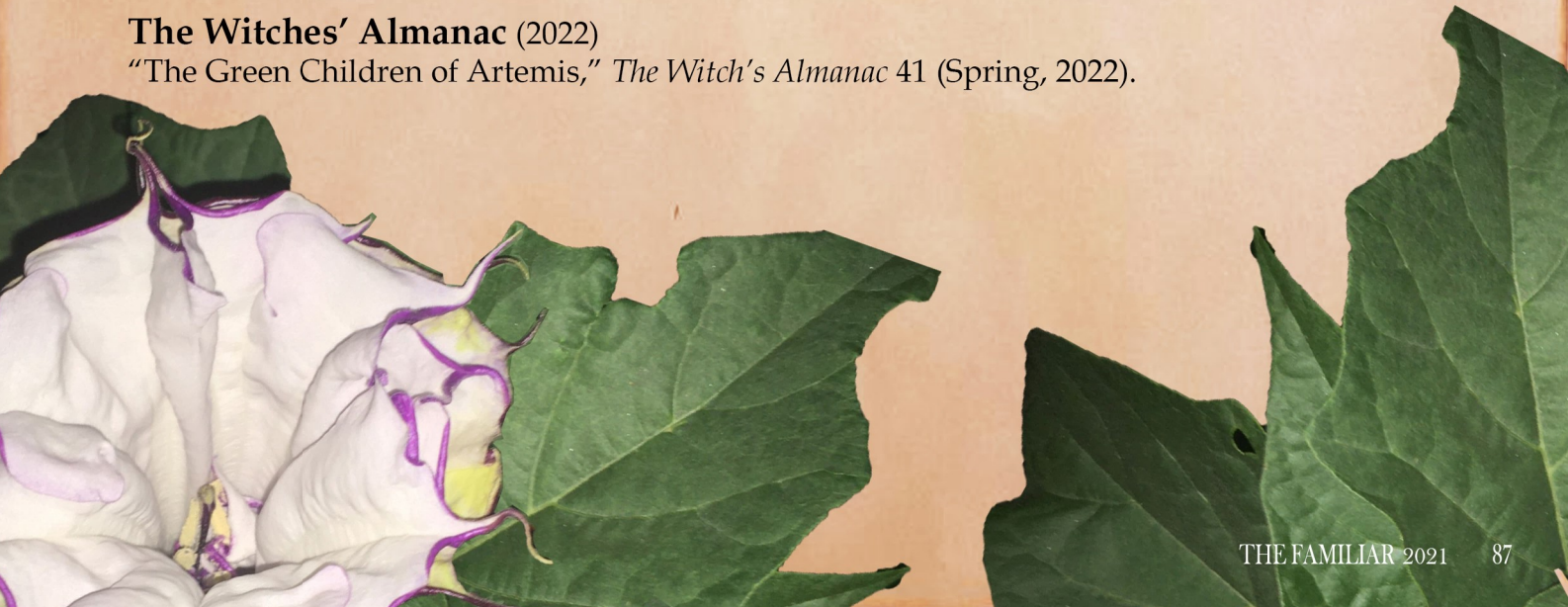
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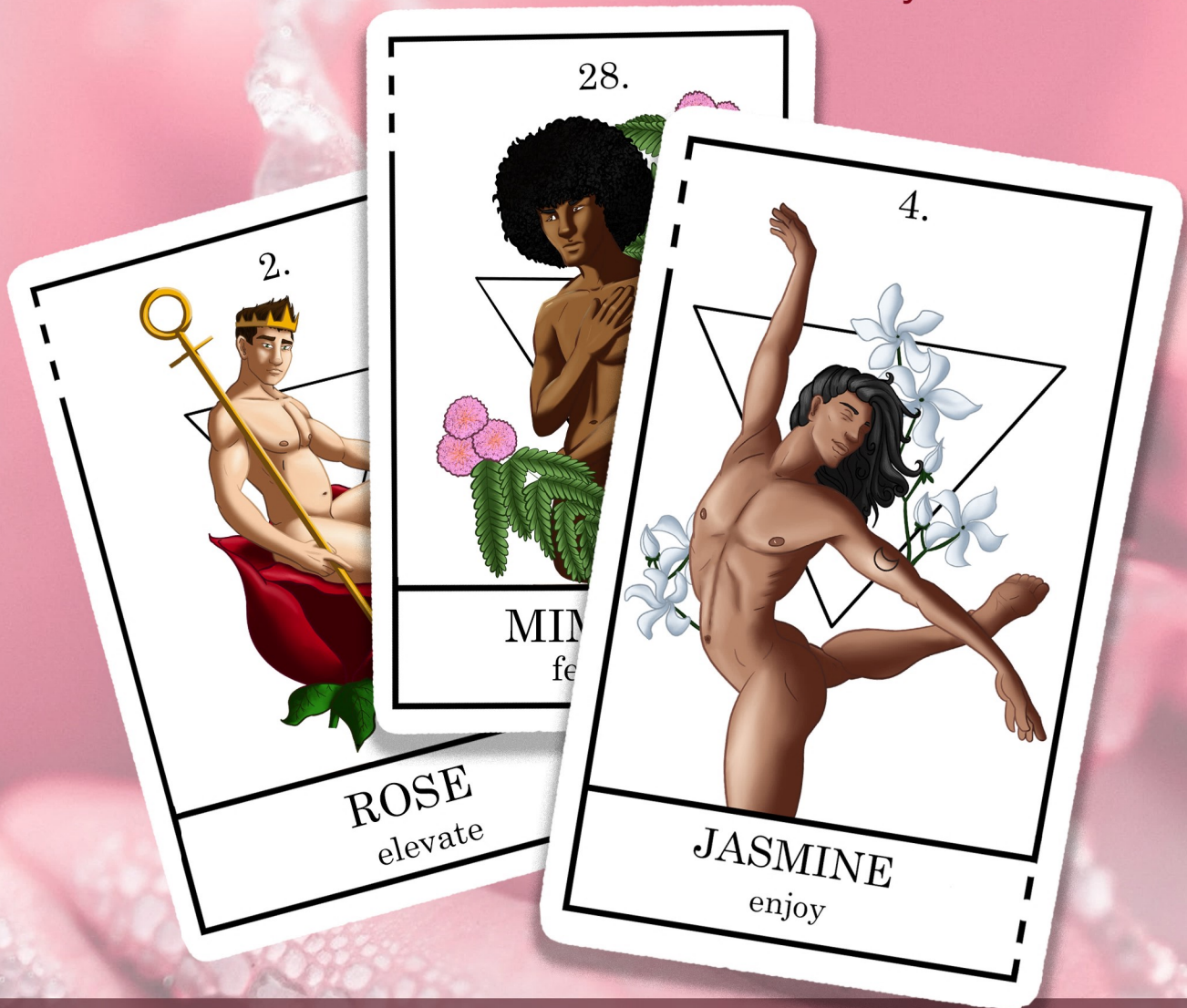
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# Flower Boys Oracle

by: Matt Fellman



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