



**Sheffield
Goddess
Temple**

NEWS LETTER

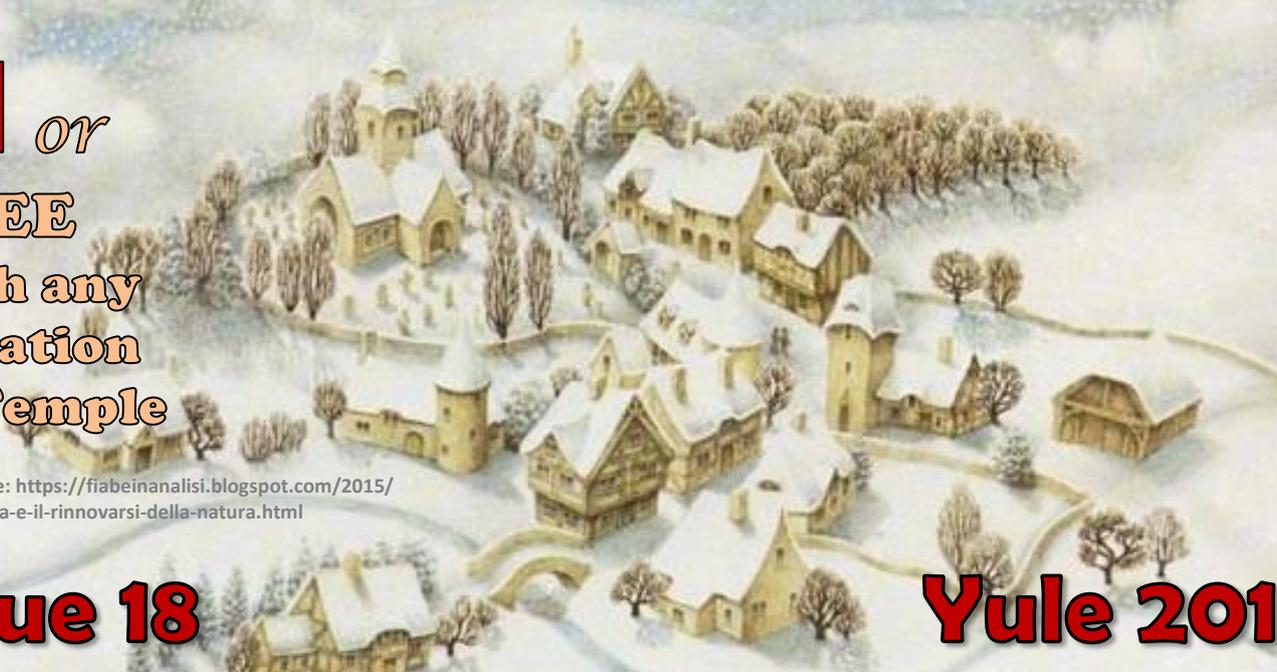


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Cover image: <https://fiabeinanalisi.blogspot.com/2015/01/la-befana-e-il-rinnovarsi-della-natura.html>

Issue 18

Yule 2019



Our **Yule** Goddess and Temple Events

Edene

Goddess of the Element of Earth

The *Northern Goddess Wheel of the Year* honours Edene at the mid-winter solstice and Yule. Her name is inspired by the river Eden which is the only river in the North to run northwards from her source near the borders of the Yorkshire Dales national park, through Cumbria and emptying into the sea at the Solway Firth. The Greek Geographer Ptolemy recorded the river's name as Ituna or Itouna during the 2nd century AD. The name originates from an ancient feminine Celtic word meaning rushing water. She therefore bears one of those ancient names known by archaeologists as an 'Eternal Name': names known to the ancestors which still resonate today.

Because Edene flows between the mighty Pennines and the mountains of the Lake District, she represents the element of Earth. Her waters have helped sculpt her great valley. She also flows close by Long Meg - a great standing stone approximately 3.8 metres tall. She stands outside of the main stone circle (which has the second largest diameter in England), and when viewed from the centre of the circle aligns with the mid-winter solstice sunset.

At both solstices, the sun appears to stand still for a few days, it must therefore have been a huge relief to the ancestors to see that the midwinter sun was indeed growing stronger and increasing in strength around the circuit of the sky. Long Meg would therefore have importantly marked the relationship between sky and earth at the darkest part of the year, and would have shown clearly the change in the sun's strength on the days following the Winter Solstice.

This juxtaposition of mountains, a previously glaciated vale, sacred stone circles, the Solstice Sunset at Long Meg, and the Northward flow of the Eden, bring together those correspondences which have made the beautiful river Eden the perfect metaphor for our Northern Goddess.



The standing stone *Long Meg*

Temple Celebrations

Yule Festival -

Puppet Show and Puppet-making Workshop

Sunday 22nd December 12:00 pm

Our amazing Yule Puppet show will be about the story of the Goddess in the Wheel of the Year. A family friendly and fun way to connect with all your Sheffield Goddess Temple Friends. **Arrive before 12 noon for this.** Please ring the Airy Fairy shop (number below) to book on to this event, and refreshments if required.

Imbolc Celebration

Saturday 1st February 12:00 pm

Come along and help Goddess Temple priestesses celebrate Imbolc and the goddess Bride's powers of fire, healing, and fertility. Please ring the Airy Fairy shop (number below) to book on to this free event, to book refreshments if required, and for details of times and updates - or see the temple web page (sheffieldgoddess temple.org).

Temple Diary Dates

12th Night Vigil

6 January 9:00 pm - 7 January 1:00 am. Arrive for 9pm for cocoa and a minced pie. Then enjoy a combination of silence and listening to everyone reading poetry and prose; hopefully we will also have some singers! Donations £5 to £10 appreciated.

Free Monthly Guided Meditation

Friday 10th January, 12:00 - 12:30 pm. No booking required.

Moon Meets

Celebrate changing energies of the moon with Carmen Edwards:

Monday 28th October 7:00 - 8:00 pm (new moon)

Monday 11th November 7:00 - 8:00 pm (full moon)

For further information:

www.facebook.com/Livethemagicwithcarmenedwards

or text/phone: **07939497525**



To book events please ring *Airy Fairy* on **0114 2492090**



Spiritual Crisis Network

- Saturday 21st December, 1:30-3:30 pm
- Saturday 18th January, 1:30-3:30 pm

Pagan Pathways - Talks, Discussion, Tuesdays, 8:00 pm

- 14th January: *Julian the Apostate* - Jamie Lang
- 28th January: *The Artwork of Lady Frieda Harris and the Crowley Tarot* - Val Copley

Frau Holle – Spirit of Yule

You will no doubt be familiar with “Father Christmas” and “Santa Claus”, but did you know that this time of year is also associated, especially in Germanic countries, with a far more ancient and rather more important female spirit? In some Scandinavian traditions, *Frau Holle* is known as the feminine spirit of the woods and plants, and was honoured as the sacred embodiment of the earth and land itself. She is associated with many of the evergreen plants that appear during the Yule season, especially mistletoe and holly, and is sometimes seen as an aspect of Frigga, wife of Odin. In this theme, she is associated with fertility and rebirth. Her feast day is December 25, and typically, she is seen as a goddess of hearth and home, although in different areas she has clearly different purposes.¹

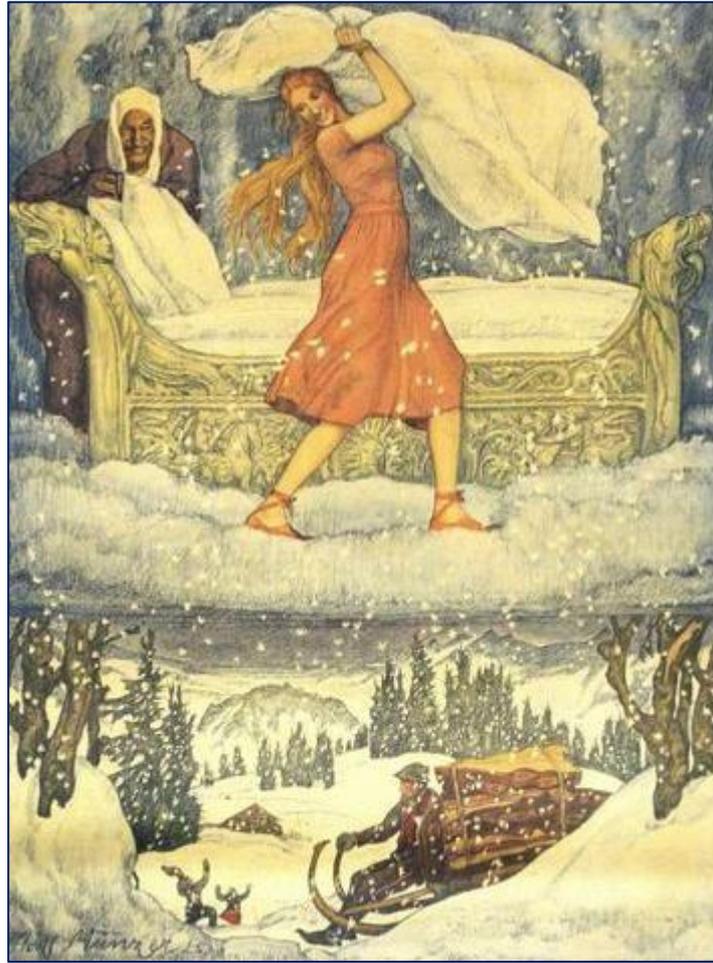


Image: <https://chaztales.wordpress.com>

It is believed that the image of Frau Holle may have evolved from an early pre-Christian deity, known as Hulda (alternatively, Holle or Holla), who predates the Norse pantheon (i.e. is probably at least more than 2,500 years old). In the Norse Eddas (thousand year old stories of the gods), she is described as Hlodyn, and she gives gifts specifically to women at the time of the Winter Solstice, or Yule. She is sometimes associated with winter snowfall as well; it is said that when Frau Holle shakes out her mattresses, white feathers fall to the earth. A feast is held in her honour each winter by many people in the Germanic countries.

She appears as an old woman, associated with the darkness of winter, and watches over children in the coldest months. Archaeologist Marija Gimbutas said, in *Civilization of the Goddess*, “[Holle] holds dominion over death, the cold darkness of winter, caves, graves and tombs in the earth....but also receives the fertile seed, the light of midwinter, the fertilized egg, which transforms the tomb into a womb for the gestation of new life.” In other words, she is tied to the cycle of death and eventual rebirth, as

new life springs forth. Like many deities, Holda/Hulda/Holle is a complex one with many aspects. She has evolved through the centuries in a way that makes it nearly impossible to associate her with just one theme.

As Hulda this deity was known as a goddess of women, and was connected to matters of the household and domesticity. In particular, she is tied to women's crafts, such as weaving and spinning. This, in turn, led to her being associated with magic and witchcraft, and she is specifically decried in the fourth century Christian document, the Canon Episcopi. Those who honoured her were required, as ‘faithful Catholics’, to do penance. The treatise reads, in part:

“Have you believed there is some female, whom the stupid vulgar call Holda ... who is able to do a certain thing, such that those deceived by the devil affirm themselves by necessity and by command to be required to do, that is, with a crowd of demons transformed into the likeness of women, on fixed nights to be required to ride upon certain beasts, and to themselves be numbered in their company? If you have performed participation in this unbelief, you are required to do penance for one year on designated fast-days.”

In the *Encyclopaedia of Witches and Witchcraft*, Rosemary Ellen Guiley says of Hulda:

“[her] nocturnal rides with the souls of the unbaptized dead led to the Christian association of her with the demonic aspects of the Wild Hunt... [she] was said to be accompanied by witches as well as the souls of the dead. They rode uncontrollably through the night sky... the land over which they passed was said to bear double the harvest” – a clear reference to ongoing belief in magical female fertility powers

[continues on page 5].

¹ <https://www.learnreligions.com/legend-of-frau-holle-2563015>

Frau Holle

or Goldmary and Pitchmary

by Jacob and Wilhelm Grimm

A widow had two girls to look after. One was beautiful and industrious; the other ugly and lazy. The widow greatly favoured the ugly, lazy girl, because she was her own daughter. The other one, a stepdaughter, had to do all the work. Every day this poor girl had to sit by a well, and spin so much that her fingers bled. One day the reel was completely bloody, so she dipped it in the well, but it dropped out of her hand and fell in. The girl ran to her stepmother, who scolded her and said, *"Since you have let the reel fall in, you must fetch it out again."*

Then the girl, terrified, jumped into the well to get the reel. She lost consciousness. When she awoke she was in a beautiful flower meadow where the sun was shining. She walked across this meadow and came to an oven full of bread. The bread called out, *"Oh, take me out. Take me out, or I'll burn. I've been thoroughly baked for a long time."* So she took everything out, one loaf after the other.

After that she walked further and came to a tree laden with apples. *"Shake me. Shake me. We apples are all ripe."* cried the tree. So she shook the tree until the apples fell, and then continued on her way. Finally she came to a small house. An old woman was peering out. She had very large teeth, which frightened the girl, but the old woman called out to her, *"Don't be afraid. Stay with me, and if you do my housework, it will go well with you. Only you must make my bed well and shake it diligently until the feathers fly - then it will snow in the world. I am Frau Holle."*

Because the old woman spoke so kindly to her, the girl took heart, and agreed. She always shook the featherbed vigorously until the feathers flew about like snowflakes. Therefore she had a good life with Frau Holle: no angry words, and meat every day.

After she had been with Frau Holle for a time, she became sad; it was homesickness. She said to the old woman, *"I have a longing for home, and even though I am very well off here, I cannot stay longer. I must go to my own people."* Frau Holle replied, *"I am pleased that you long for your home again, and because you have served me so faithfully, I will take you back myself."* With that she took her by the hand and led her to a large gate.

The gate was opened, and while the girl was standing under it, an immense rain of gold fell, and all the gold stuck to her. *"This is yours because you have been so industrious,"* said Frau Holle, and she gave her back the reel which had fallen into the well. Then the gate closed and

the girl found herself not far from her mother's house. As she entered the yard the rooster, sitting on the well, cried: *Cock-a-doodle-doo,
Our golden girl is here anew.*

Then she went inside to her stepmother and, as she arrived all covered with gold, she was well received. The girl told all that had happened to her, and the mother now wanted to achieve the same fortune for the other, ugly and lazy daughter. She made her go and sit by the well and spin. To make her reel bloody, the lazy girl shoved her hand into a thorn bush. Then she threw the reel into the well, and jumped in herself. Like the other girl, she too came to the beautiful meadow and walked along the same path. When she came to the oven, the bread again cried, *"Oh, take me out. Take me out, or else I'll burn. I've been thoroughly baked for a long time."* But the lazy girl answered, *"As if I'd want to get all dirty,"* and walked away.

Soon she came to the apple tree. It cried out, *"Oh, shake me. Shake me. We apples are all ripe."* But she answered, *"Oh yes, one could fall on my head."* And with that she walked on.

When she came to Frau Holle's house, she was not afraid, because she had already heard about her large teeth, and she immediately began to work for her. On the first day she forced herself, and was industrious, because she was thinking about the gold. But on the second day she began to be lazy, on the third day even more so, and after that she didn't even want to get up in the morning. Frau Holle soon got tired of this, and dismissed her. This was just what the lazy girl wanted, for she thought that she would now get the rain of gold.

Frau Holle led her too to the gate. She stood beneath it, but instead of gold, a large kettle full of pitch spilled over her. *"That is the reward for your services,"* said Frau Holle, and closed the gate. The lazy girl went home, entirely covered with pitch. As soon as the rooster on the well saw her, he cried out:

*Cock-a-doodle-doo,
Our dirty girl is here anew.*

The pitch stuck fast to her, and did not come off as long as she lived. ❧

Well image: www.clipartwiki.com
Rooster image: www.hiclipart.com



[Frau Holle - continued from page 3]

Frau Holle is mentioned in the story of Goldmary and Pitchmary, as compiled by the brothers Grimm. In this context – that of a Germanic Cinderella-type tale – she appears as an old woman who rewards an industrious girl with gold, whilst offering the girl's much lazier sister an equally appropriate compensation. Legends in some parts of Germany portray her as a toothless hag who appears in the winter, much like the Cailleach of Scotland, but in other stories, she is young, beautiful, and fertile.

Frau Holle –

The Supreme Mother God in Fairy Tale Tradition

Frau Holle is known from a famous Grimm's fairy tale. In English translation it is usually called Mother Hulda. Frau Holle is rather more than a generic "old woman". In Germanic Pre-Christian folklore, Hulda, Holda, Holle and Holla were all names to denote a single Goddess. One who rules the weather: sunshine, snow and rain. Here we clearly have a "sky-goddess", refuting the patriarchal myth that all feminine deities are "earth-mothers".

This is confirmed by the archaeologist, Professor Marija Gimbutas, who names Hulda (or Holda, Holla, Holle) as having originally been an ancient Germanic supreme goddess who predates most of the German pantheon, including deities such as Odin, Thor, Freya and Loki, continuing traditions of pre-Indo-European Neolithic Europe.

When Christianity slowly replaced Scandinavian paganism during the early Middle Ages, many of the old customs were gradually lost, or assimilated into Catholic tradition. By the end of the High Middle Ages, Scandinavian

"paganism" was almost completely marginalized and blended into rural folklore, in which the character of Mother Hulda eventually survived – not only in the fairy tale but in other folk traditions in the Germanic World. For example, in the Hesse region of Germany, it is still common when it is snowing to say "Frau Holle is making her bed".

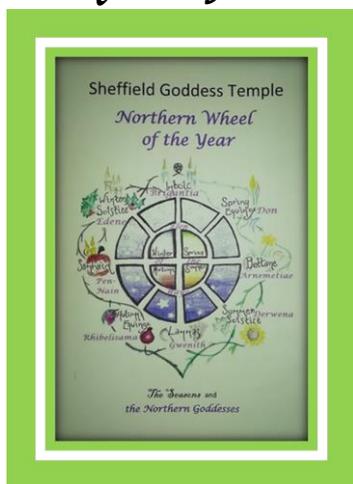
In the fairy tale, Frau Holda's nature is shown both in her association with spinning and weaving and in her cardinal role in shaping the girls' destinies which are at once influenced by her, and yet entirely made by the actions of the girls themselves. This reflects the Germanic belief in the Wyrd, i.e. the sense that although the three female Norns (the Fates) spin the web of destiny, through which all beings and things are connected (the Web of the Wyrd), we each retain the potential to influence our own fates in life, and those of others. We retain free will, and freedom of action, though obviously limited by material constraints. The future therefore remains ever uncertain.

Mother Hulda, even in patriarchal times, was the patroness and guardian of all maidens, and the nature of this surviving fairy tale with its all-female cast indicates its rootedness in a time when the "default characters" of any tale were female and not male. Mother Hulda is one of the most demonstrably ancient fairy tale folk memories of Our Mother God.

Article Sources:

- <https://www.learnreligions.com/legend-of-frau-holle-2563015>
- <http://www.mother-god.com/frau-holle.html>
- https://en.wikipedia.org/wiki/Frau_Holle
- <https://www.pitt.edu/~dash/grimm024.html>

Discover Our
*Northern Wheel
of the Year*



Booklet available in the temple (£4).

The temple is open each day, Monday to Saturday 12:30 to 1:30pm, or ask in the Airy Fairy shop.

Agree or Disagree?

"You worship death. You and all the One Gods. They seduce mankind with their promises of glory attained in the hereafter, thus blinding men to the splendour before them here on earth."

Krampus the Yule Lord

by Brom (USA fantasy author, b. 1965)

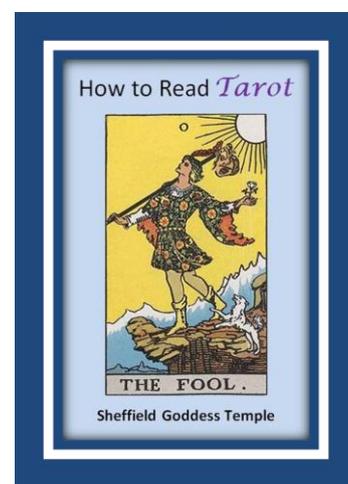
Write for the Newsletter

Do you follow a particular pagan path? Do you have an interest in an individual goddess, or a whole set of deities? Are specific aspects of daily life, such as the environment or social relationship issues, of concern to you? Do you have a favourite seasonal recipe?

Please consider writing for this newsletter (articles can be as short as you like or up to about 1,500 words). Contact Jamie at:

temple@lovecat.com

Discover
The Tarot



Booklet available in the temple (£4).

The temple is open each day, Monday to Saturday 12:30 to 1:30pm, or ask in the Airy Fairy shop.

Helen of Troy and Goddess Idunn: People or Property?

by Sheena McGrath

When I was researching the story of how the giant Thiazi took the apples of immortality for the giants, one thing that kept jumping out at me was how often the goddess who kept the apples, Idunn, was treated as if she were property as well.

Imagine a modern story in which a woman is seized by a foreigner and taken away by him to his hideout. Would you describe that as a kidnap, or a theft? But yet people persist in referring to what happened to Idunn as a theft, or say that she was “stolen”.

I decided to check on a similar story, the Greek story of the Trojan War and how Helen was the cause of it. And although Helen chose to leave with Paris of her own will, many writers call it “theft”. So why does it matter?

Well, for a long time women weren’t “persons” under the law, and so didn’t have many of the rights that “people” (read “men”) did. Not only could they not own property, they were property. An injury to a wife was in reality an injury to a husband, just as if you’d lamed his horse or broken his furniture.

Laws such as the Persons Act, passed in 1927 in Canada, gave women legal personhood and inadvertently exposed how ridiculous the whole thing was. This post from *Language: a Feminist Guide*, sums up the mind-set:

“The earliest meaning of ‘rape’ recorded in the Oxford English Dictionary is ‘the act of taking by force, especially the seizure of property by violent means’. It subsequently developed a more specialised use, referring specifically to the taking of women by force: it was applied to the practice of bride abduction, as well as to sexual assaults committed without the intention to marry the victim. The framing of rape as a crime, in either case, was still about taking what did not belong to you: a woman could not be raped by her husband (or in the case of an enslaved woman, her master), since he was already her legal owner.”

So Helen, who actually [willingly]¹ left her husband, was “raped” by Paris or the Trojans - meaning that they injured *her husband*, Menelaus, by taking what was his.

And Idunn?

I once wanted to write a novel about the Njord – Skadi myth, and I realized early on that the whole question of Idunn’s part in the whole thing is not really fleshed out in the sources. When the giant Thiazi steals the gods’ meat, Loki is angry, which motivates



In true bug-eyed-monster tradition, Thiazi carries Idunn away. {From Wikimedia}

him to strike at the giant. Then Thiazi drags him along behind him, and the poet tells us that Loki, fearing for himself, agreed to bring Idunn to the giants to buy his freedom. Later, the gods are angry with him, and he has to free Idunn and bring her back.

Idunn is portrayed a passive victim throughout, passed from gods to giants to gods, so that you can see why writers tend to talk about her as if she were property – clearly the tellers of the original stories saw her that way.

She has the traditional female role: victim and pretext. She embodies the weakness that makes people uncomfortable with discussions of rape, pregnancy, and other conditions that are seen as “feminine”.

Unlike the poem *Thrymskvida*, where Freyja explodes in wrath at the idea of marrying a giant, we don’t get a scene where Idunn realizes she’s been tricked, or reacts to the idea that she’s being handed over to the giants.

A Victim Goddess?

I think that the feminine aspects of this myth make people uncomfortable, and that’s why Idunn’s part in it tends to get glossed over. In some ways I want to compare her to another goddess, Gefjun, except that Gefjun had sex with a giant of her own free will, as part of a trick she was playing on the Swedish king Gylfi. She retains her agency, even if [sexual] intercourse with giants is supposed to be taboo for the goddesses.

The myth does show the gods as vulnerable, perhaps more vulnerable than any time except Ragnarök [the last battle at the end of the world], aging and facing their deaths. Also, it (possibly) shows one of the goddesses becoming the sexual partner of a giant – a possibility the Aesir [gods] refuse to contemplate. This could help to explain the reluctance of Scandinavian poets and writers to dwell on this myth. ✱

Sheena McGrath writes at:



¹ Square brackets [] indicate editorial text additions

Yule *Sweet Tooth* Recipes

Recipe 1 -

Brandied Fruit Cake

(www.ravenandcrone.com)

Ingredients

- 3 cups of sifted flour
- 1 teaspoon of salt
- 1 teaspoon of baking soda
- 1 teaspoon of nutmeg
- 1 teaspoon of cinnamon
- 3/4 cup of shortening (lard, margarine or non-animal substitute)
- 1/2 cup of honey
- 1/2 cup of brown sugar, firmly packed
- 2 eggs
- 1/2 cup of brandy
- 1 pound of candied fruit, diced
- 1 cup of whole glace cherries
- 1 cup of light raisins
- 1 cup of broken walnuts



Method

Sift flour with salt, soda, nutmeg and cinnamon. Cream the shortening, honey and sugar together until fluffy. Add the eggs, one at a time, beating well after each. Stir in brandy, fruits and nuts. Then gradually add the dry ingredients. Beat well with a spoon until well blended. Spoon into a greased and floured 9 inch pan. Bake at 150°C for 2½ hours or until a toothpick inserted in the centre comes out clean. Cool in the pan for 15 minutes. Remove to rack to finish cooling. Wrap in foil and store to ripen.

Once a week, open foil and sprinkle thoroughly with more brandy. Just before serving, brush with glaze and decorate with candied fruits.

Fruit Cake Glaze

- 2 tablespoons of brown sugar
- 1 tablespoon of light corn syrup
- 2 tablespoons of water

Combine the ingredients in a saucepan.

Bring to the boil for 2 minutes. Cool before using.



Recipe 2 -

Divine Yule Peppermint Fudge

(www.learnreligions.com)

Why 'Divine'?

Many of us would agree that fudge is the food of the gods, but what most people don't realise is that it's easy to make. Whip up a batch of this peppermint treat in just a few minutes, and then share with your holiday guests—or keep it all to yourself!

Did you know that the scientific name for chocolate is *theobroma cacao*, which means "food of the divine ones"? This recipe is so easy you can make it in your microwave, and keep it on hand in case company drops by during Yule celebrations. If Persephone had some of this ambrosia waiting for her above-ground, she'd have returned from the underworld a whole lot sooner.

Patti Wigington



Ingredients

- 16 oz. semi-sweet Baker's chocolate
- 14-oz can sweetened, condensed milk (not evaporated)
- 1 tbsp. butter (use butter, not margarine)
- 2 to 3 drops peppermint extract

Method

Place the chocolate and the butter in a microwave-safe bowl. Warm up in the microwave until the chocolate begins to soften, but don't microwave it too long or your chocolate will burn.

Once the butter and chocolate are melted, stir them together until well blended. Add the condensed milk, and mix it well. Add the drops of peppermint extract.

Line an 8 x 8-inch pan with aluminium foil and then lightly butter the foil. Spread the fudge mixture into the pan evenly. Refrigerate until cool, usually about an hour.

Once the fudge has hardened, remove it from the pan and the foil, and cut it into pieces. Store in an airtight container until it's all gone. If you're not a big peppermint fan, you can make plain fudge by eliminating the flavoured extract.

Or try different flavours instead.

For all the most up to date information on what is going on at the temple, don't forget to check out our website which has all the latest news of events, and links to our Facebook and Twitter pages: <https://sheffieldgoddess temple.org/>



The Temple on the Web

Greece - Aphrodite

by Elani Temperance

Aphrodite was a Goddess of immense authority and universal significance for the ancient Hellenic people. She was one of the most widely worshipped deities in antiquity and was venerated in many different cults all around the Mediterranean.

Aphrodite enjoyed a broad geographic sphere of influence across the ancient civilized world, from the island of Cyprus in the east to the island of Sicily in the west; and she was especially honoured in the harbours of great cities, such as Athens, Corinth, Naukratis, and Syracuse.

Aphrodite was evident in the daily lives of the ancient Hellenes. She was a major influence on how they negotiated their erotic and nuptial relationships, how they enhanced their physical appearance, and on how they travelled the sea.

The ancient Hellenes knew Her by many names, traits, and narratives. Aphrodite's influence extends over the intermingled realms of sky, land, and sea. She is a Goddess of love who is not afraid to enter the battlefield and a Goddess of adornment who is the first to appear totally nude. She is also a Goddess born of the sea who emerges into the open sky.¹

The Doves of Aphrodite²

Our blessed Goddess Aphrodite intrigues me. She is a Goddess of both love and war, of friendship and hate, of companionship and jealousy. She is one of the Goddesses with the widest range of domains and influence in our world and She is a Goddess that touches us personally. She doesn't control the weather or the sea, She controls us directly.

Aphrodite's cult was very popular in ancient Hellas with numerous shrines and temples throughout the land. Her main cult centres within Hellas were the city of Corinth, and the island of Cythera off the coast of Lakedaimonia. Beyond Hellas the island of Cyprus was famed for its Mystery cult of the goddess. Aphrodite was also worshipped with private rituals and prayers.

One of the aspects of Aphrodite's worship that has always fascinated me is Her connection to doves. Aphrodite's jewel-encrusted, golden chariot was drawn through the sky by a team of doves. Astarte, the Syrian Aphrodite, was said



Aphrodite
National Archaeological
Museum, Athens.
[<https://en.wikipedia.org/wiki/Aphrodite>]

to have been hatched from an egg nursed by doves. In Hellenic art, Aphrodite's doves symbolise the pure, spiritual aspect of love, rather than physical love.

Aphrodite's primary festival, the Aphrodesia, also had a very special place for doves. An inscription on a marble stele found near the Beulé Gate at the site of the aedícula³ on the south-west slope of the Acropolis, dated to between 287 and 283 BC, records that at the time of the procession of Aphrodite, Pandemos Kallias, son of Lysimachos of the deme [village] of Hermai, was to provide funds for the purification of the temple and the altar with the blood of a dove, for giving a coat of pitch to the roof, for the washing of the statues, and for a purple cloak, for the amount of two drachmas.

Doves were probably the first birds to be domesticated, possibly as early as Neolithic times. They also return home (to their mates), making them inherently 'romantic' animals. They were also considered oracular birds; the oracle at Dodona was considered the oldest in

Hellas, even if it was later replaced in importance by the oracle of Apollo at Delphi. According to Herodotos, in his Histories, the oracle was founded when two black doves flew from Thebes in Egypt; one dove settled in Libya to found the sanctuary of Zeus Ammon, and the other settled in an oak tree at Dodona, proclaiming a sanctuary to Zeus be built there. Doves also take nectar and ambrosia to the Gods on Olympus.

Doves are not unique to Aphrodite's worship, but it strikes me that they are as diverse as Her. They are also very "personal" animals - domesticated, bringing food and drink to the Gods, coming home to their mate. They fit Her, and I have no trouble picturing them as Her birds.⁴

Greek Reconstructionist Paganism

Hellenismos, otherwise known as Greek Reconstructionist Paganism, is the traditional, polytheistic religion of ancient Hellas, reconstructed in, and adapted to, the modern world. It's a vibrant religion which can draw on a surprising amount of ancient sources. *Baring the Aegis* blogger Elani Temperance writes about her experiences within this Tradition. Elani's website is at:

baringtheaegis.blogspot.com

³ **Aedicule:** an opening such as a door or a window, framed by columns on either side, or a pediment above [*Collins English Dictionary*]

⁴ <http://baringtheaegis.blogspot.com/2017/10/the-doves-of-aphrodite.html>

¹ baringtheaegis.blogspot.com/2016/11/blessed-aphrodite-thank-you.html

² Dove image: clipartlibrary.com