

Sheffield Goddess Temple

Newsletter



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Marilyn

Issue 21

Beltane 2020

Our **Beltane** Goddess*Arnemetiae***Corona-virus
News**

Sheffield Goddess Temple, and the Airy Fairy shop and café, are currently (April 2020) closed owing to the corona-virus outbreak. If you are reading this later in the year, and would like to check whether the temple has reopened, please ring the Airy Fairy shop on 0114 2492090. Thank you.

Clearly whilst the temple remains closed the normal range of seasonal celebrations, rituals and meetings held by various groups on the premises are no longer able to be hosted in the usual manner. However some groups are organising virtual get togethers over the internet. News of these, with contact links where available, are given on this page under the "Temporary Temple Group Meeting Arrangements" heading.

**Sheffield Goddess Temple
Newsletters**

Sheffield Goddess Temple publishes newsletters eight times a year in line with the seasonal 'wheel of the year' festivals. Normally obtainable in the temple and in the Airy Fairy shop (239 London Road, Sheffield S2 4NF), they are currently available @ £2 each by post from the shop address as above.

Please make payment in PayPal to: sales@airyfairy.org. Airy Fairy will pass £1 on to the Temple and use £1 for post, packing and PayPal fees.

Goddess of the Sacred Grove

The meaning of the name Arnemetiae is 'she who dwells in the sacred grove'. On the Northern Wheel of the year, Arnemetiae is our Goddess of the Sacred Grove whom we celebrate at Beltane (May Day festival). She is cognate with Brigid's green mantle, sweeping life and rich renewal across the land. She is the Beloved who calls to the Green Man, Lord of the Wild Wood, to join her in the Hieros Gamos, or Sacred Marriage. Beltane is the time of merriment, fecundity, love, passion and conception.

As the keepers of the Sacred Groves, Druids are often associated with such places, particularly Oak groves. This may have had a pragmatic as well as a religious function. During the violent European Iron Ages, great forests were felled at an alarming rate in order to produce the vast quantities of charcoal required for the iron smelting of tools and weapons. As a consequence of the invention of the iron axe and the iron plough share, it was possible to clear more forest and to plough heavier, wetter soils for agriculture. By imposing a religious taboo upon the felling of sacred groves (with the death penalty for anyone foolish enough to transgress), the acorns and seeds for the next generation of trees were ensured.

Goddess of the Sacred Grove

*I give you the green fire of sunlight
through leaves, fresh and full.*

*I bring forth the miraculous rush of life
from the warm and wakeful earth.*

I offer you blossom and bird song.

I call my Beloved

*from the threshold of the wild wood
to our marriage bed of flowers.*

I am Queen of the May,

bringer of the fires of Beltane,

rising passion, love and tenderness.

I am Arnemetiae,

Goddess of the Sacred Grove,

where pure waters rise and flow.

Image: www.deviantart.com/jadesthstone

**Temple Groups'
Temporary Meeting
Arrangements****Sheffield Goddess Temple**

We have started a virtual Temple Meeting Group using Zoom. The latest news on this can be found at: sheffieldgoddess temple.org/ and www.facebook.com/SheffieldGoddessTemple/

Airy Fairy**Virtual Coffee Morning**

If you fancy a relaxed and friendly chat with a variety of like-minded people, plus regular guest speakers, do try this popular Zoom group. You can find the Zoom room access details in the Facebook group "Airy Fairy Virtual Coffee Morning". The group meets most Mon-Fri mornings at 11:00 a.m. for an hour.

**Sheffield Spiritual Crisis
Network**

The group provides a safe and supportive environment for open discussion about the experience of spiritual crisis. The group will still be meeting (usually) on the 3rd Saturday of the month, but now virtually. See: <https://spiritualcrisisnetwork.uk> or email us using the contact page at: <https://spiritualcrisisnetwork.uk/contact/>

Pagan Pathways

Pagan Pathways discussions have moved online. A new email list for those interested in virtual events has been created. To receive further information please contact us at: sheffieldrmr@gmail.com

Moon Meets

Carmen has used the Covid-19 lockdown period to create a YouTube channel, posting fortnightly new/full moon tarot readings and astro insights. Search YouTube for: "Carmen Edwards Live the Magic Life" Also available live on her Facebook page: www.facebook.com/Livethemagicwithcarmenedwards/

Beltane and Walpurgis Night

The annual arrival of warmer, longer days has long been celebrated around the end of April and beginning of May throughout the northern hemisphere. Beltane (or Beltain) is the Gaelic May Day festival. Most commonly it is held on 1 May - about halfway between the spring equinox and the summer solstice.

Beltane is mentioned in some of the earliest Irish literature, and marked the beginning of summer when cattle were driven out to the summer pastures. Rituals were performed to protect cattle, crops and people, and to encourage growth. Special bonfires were kindled, and their flames, smoke and ashes were deemed to have protective powers. The people and their cattle would walk around or between bonfires, and sometimes leap over the flames or embers. These gatherings would be accompanied by a feast, and some of the food and drink would be offered to the *sidhe* (elves or faeries).¹

The element of fire lies very much at the heart of Beltane celebrations in varied traditions right across Europe. In the Isle of Man for example, burning torches from the bonfire would be taken home, where they would be carried around the house or boundary of the farmstead, and would be used to re-light the hearth.²

It is said that these fire rituals were a kind of sympathetic magic. According to one theory, they were meant to mimic the Sun and to "ensure a needful supply of sunshine for men, animals, and plants". According to another, they were meant to symbolically "burn up and destroy all harmful influences".³

As such it is abundantly clear that Beltane festivals were originally pre-Christian and pagan. With the coming of Christianity the church found that such beliefs were too deeply ingrained for them to be simply cast aside, and so attempted to co-opt such seasonal festivals into the Christian calendar. In the case of Beltane, particularly in central Europe, the church declared the night of 30th April and the 1st of May to be a feast day for Saint Walpurga.

Walpurga, although now best known on the continent, was actually English. She became a nun in a double monastery at Wimborne Abbey in Dorset, and was later (from 741 CE) selected as a missionary to the Frankish Empire, "evangelizing the still-pagan Germans".⁴ She was canonized on 1 May 870 by Pope Adrian II. Saint Walpurga was hailed by the Christians of Germany for battling plague and witchcraft. In parts of newly converted Christendom, people continued to light bonfires on May Eve - but now they were told by the church that this must be done not to boost the fertility of land and animals, but in order to ward off evil spirits and witches. May Eve was rechristened as Saint Walpurga's Night, or *Walpurgisnacht*.

Unfortunately for the church it soon became clear that, amongst central European rural populations in particular, although *Walpurgisnacht* became accepted as the new name for May Eve celebrations, and was indeed associated with witches, those witches and their magic often seemed to be being more admired than condemned. *Walpurgisnacht* came to be celebrated as a kind of 'mischief night', when it was acceptable to indulge in wild behaviour and lewd dancing around the fires. Witches were portrayed as evil by some, but celebrated by others on this night as the representatives of some dangerous but thrilling other world.

With the 20th and 21st century revival of pagan style carnivals of fertility, *Walpurgisnacht* came, once again, to be ever more openly celebrated as a festival of nature's seasonal rhythms. In modern day popular culture Beltane and *Walpurgisnacht* fire ceremonies hail witches and nature spirits not as evil, but as praiseworthy embodiments of magical fecundity.

An excellent example of this is the *Walpurgisnacht* track from the German neo-pagan group's album *Luna*, which can also be found as a video on YouTube (search for "Faun Walpurgisnacht"). The official video has been viewed 16.5 million times, and translations of the lyrics into English are also easy to find, including the following verses:⁵

To the evening sky will rise
Magic in tunes this night.
Wild folk and Lilith's kind,
Secretly riding the skulking winds.

Let us stalk towards the bonfires,
Reach chanting for the stars.
Blessings both and curses
Today with us we steal away.

Amidst the willows our dreams will sound,
And the winds will sing our songs.
Let us jump high over sparking fires
On this: Walpurgis Night!



Image: <http://faune.de>

¹ <https://en.wikipedia.org/wiki/Beltane>

² Ronald Hutton, *The Stations of the Sun: A History of the Ritual Year in Britain*, Oxford University Press, 1996. pp. 218–225

³ James George Frazer, *The Golden Bough: A Study in Magic and Religion*, 1922, Chapter 63, Part 1

⁴ https://en.wikipedia.org/wiki/Saint_Walpurga

⁵ Adapted from: <https://lyricstranslate.com>



Women who Fly

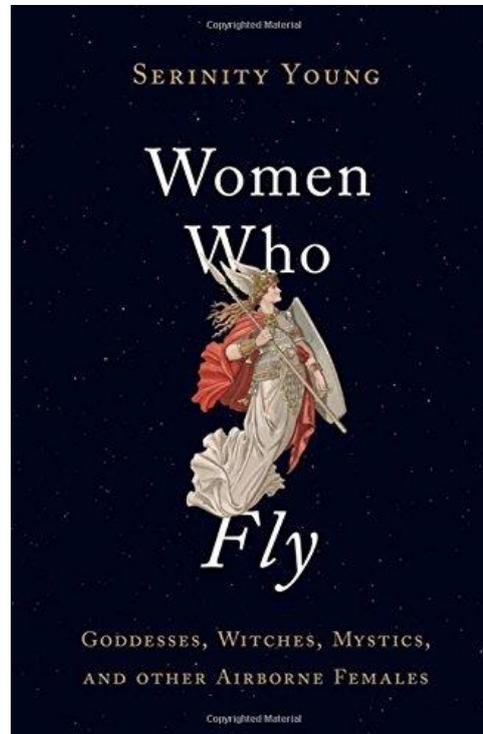
Goddesses, Witches, Mystics, and other Airborne Females

Serinity Young's *Women Who Fly: Goddesses, Witches, Mystics, and Other Airborne Females*, is a cross-cultural, multi-period, feminist study of flying women in myth, literature, ritual, and history. Through examination of sky-going females evident within the religions and iconography of the Ancient Near East, Europe, and Asia, as well as in shamanic, Judeo-Christian, and Islamic cultures, the author creates a typology of flying women through history that culminates in an examination of 20th century fictional airborne women and real female aviators.

Young seeks to construct "a history of religious and social ideas about aerial females as expressed in legends, myths, rituals, sacred narratives, and artistic productions" as well as to examine "the symbolic uses of women in mythology, religion, and society that have shaped, and continue to shape, our social and psychological reality". To achieve this, Young ranges broadly through world religion and mythology, focusing on the trope of flying women, highlighting their similarities and differences, and identifying characteristics that are shared between various religious imaginations over time.

The book introduces the concept of female flight through one of the earliest stories on the subject: an ancient Chinese legend about the emperor Shun (ca. 2258–2208 BCE) which features flying women who are associated with sexuality and the bestowal of blessings, such as sovereignty and supernatural powers, upon a male hero. These characteristics prove to be a prominent theme that continues throughout the book, appearing in diverse cultures and periods.

As well as being connected to sexuality, flying women from many cultures were associated with death, rebirth and immortality; however, over time they were increasingly constrained, domesticated, and made into "handmaidens of male desire and ambition". This is evident in the stories about Norse Valkyries, Hindu and Buddhist *apsarās*, *yoginīs*, and *dākinīs*, European witches, and even the 20th century cartoon heroine Wonder Woman. Frequently, the act of



having sex with men results in the loss of aerial women's ability to fly and of their power, and leads to their captivity and domestication, as is evident in the stories Young includes of swan maidens and fairy wives.

Despite this grounding of airborne women within much world mythology and literature, Young proposes that flying women are actually female counter-heroes who are indifferent to patriarchal values and point back in time to an earlier, pre-patriarchal era and non-patriarchal sources of knowledge. Young sees the loss of power and autonomy in stories about flying women as a decrease in female religious and social power over time. She claims that supernatural flying women can be identified from prehistoric times, citing a

female figure from pre-dynastic Egypt dating to ca. 3500–3400 BCE (the Naqada IIa period) with a birdlike face and upraised curved arms. While the constraining of avian women by men is a theme throughout this book, it is not all bad news. The airborne females studied here – whether supernatural or mortal – are often free and sexually autonomous, and can be unpredictable, generous and empowering, or withholding and destructive.

As Young explains, there are a large number of stories, images and rituals centred on flying females, in contrast to a paucity of males who fly – the latter are often granted the power of flight by females. The stories of flying women invite us to re-consider women as heroes, rather than as heroines (a term usually associated with the performance of traditionally identified female sex roles). Flight is a profound expression of freedom, an escape from domestication or the limits of the flesh.

The ability of airborne women to shape-shift from earthly into heavenly beings blurs the boundaries between species, between heaven and earth, immanence and transcendence, and earthly and divine realms. Flying women who arouse desire and terrify, such as Lilith, can be seen as empowering in their monstrous femininity (see Barbara Creed, *The Monstrous Feminine: Film, Feminism, Psychoanalysis*, Routledge, 1993). The actualisation of myths about aerial woman by female shamans with their bird costumes and

magical flight, and mystics with their negation and mortification of the flesh, produce exceptional, unique women who reject the traditional constrictions of the female gender and even transcend the mortal condition of earth-boundedness.

This is an ambitious work with many fascinating examples of flying women. The inclusion of so many cultures in which airborne females appear certainly convinces the reader that it was a universal trope. Because the study incorporates such a long period of time and wide cultural expanse, however, not every single region or period is treated equally or completely successfully, although the criticisms in this regard are minor. As a specialist in Asian religions, Young's coverage of flying women within Hindu and Buddhist cultures appears to be the most erudite. Conversely, in regard to the treatment of the topic within the Ancient Near East and Mediterranean, while the evidence is mainly perfectly convincing, there are a few minor problems.

Despite these quibbles, *Women Who Fly: Goddesses, Witches, Mystics, and Other Airborne Females* convincingly presents evidence for aerial females in mythology, ritual, literature and art through history, as well as examines the symbolic meanings of flying women, and concludes that such "*female imagery is used to conquer and control a fear of female power*". Iconography is one of the main sources of evidence for flying females and the book includes almost fifty images, but puzzlingly no list of figures.

Nevertheless, Young's cross-cultural, multi-period, multidisciplinary and comparative approach to the evidence for flying women successfully introduces disciplinary specialists to examples of the concept of airborne women within cultures or time periods that they probably would not usually investigate. It is also suitable for a general readership. The many examples of flying women examined in this book persuasively demonstrate that the trope of the aerial female, in various manifestations, is shared across religions and through time. ♪

Caroline Tully

(Honorary Fellow in the School of Historical and Philosophical Studies at the University of Melbourne)

from: <http://readingreligion.org/books/women-who-fly>

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

Russian Night Witches

Soviet Women Pilots who terrified the Germans



from: www.thefactsite.com/soviet-night-witches/

On June 22nd, 1941, Nazi Germany launched Operation Barbarossa and invaded Russia with 3.8 million troops. Fighting their way almost to Moscow, the Panzer Corps of the Third Reich swept through swathes of Soviet homeland. However, winter set in and froze the Nazi forces in their tracks.

With the new Spring and Beltane 1942 there came a fight back from the Red Army which would carry on all the way to Berlin. During their military regrouping and reorganization in 1941, the Soviet Armed Forces mobilized 800,000 women, many of whom fought on the front lines.

As a response to the tremendously high casualties suffered by male soldiers, Soviet leader Stalin allowed the replacement of men by women, initially in second-line defence roles, such as anti-aircraft gunners and medics. In the Red Army, the most common deployments for women were as political officers, communication personnel, and medics. Soon however there were also many women who serving in combat roles, such as machine gunners and tank drivers.

In the Red Air Force, a famous female aviator called Marina Raskova, the "Russian Amelia Earhart," used her personal connections with Stalin to establish three regiments for female pilots. However, only one regiment remained all-female, the 588th Night Bomber Regiment. Not only were all the pilots female, but so were the ground staff and the support staff. They decorated their planes with flowers, used their navigation pencils as lipstick, and sewed underwear out of silk parachutes taken from flares.

On top of it all, they never bent to any of the criticism faced from men within the Red Army's leadership. They were feminine and they were ferocious. For reasons explained below, this regiment would go on to be known as the "Night Witches."

The “*Night Witches*” were the most highly decorated female unit in the Soviet Air Force. By the end of hostilities, most pilots had flown over 800 missions – with one member flying 1,008 sorties. From 1942 until the war’s end, the Regiment flew over 23,000 sorties. They carried out harassment and precision bombing missions against the German military, in total dropping over 3,000 tons of bombs and 26,000 incendiary shells.

The unit flew in old wood-and-canvas Polikarpov U-2 biplanes that had been designed and manufactured in 1928 as training aircraft. This was not because the women were being given second rate aircraft, but part of a cunning new strategy to evade the previously deadly Luftwaffe fighter planes. The Polikarpov had a distinct advantage that came from its obsolescence: the bi-plane’s top speed was lower than the stalling speed of both the German Messerschmitt 109 and Focke-Wulf 190. Consequently they were able to weave with ease through large enemy formations, and the German pilots found them very difficult to shoot down.

By the time the war ended, 32 “*Night Witches*” had been killed in action, and 23 had been awarded the title “Hero of the Soviet Union”.

Not long after they entered action on the front lines, the Germans soon started to fear the all-female air regiment and gave them the nickname for which they became notorious: the Night Witches. Each pilot within the Night Witches was highly skilled. When attacking, they would cut their engines when approaching the target and simply glide towards it at low altitude before releasing their ordinance. This attack technique meant that the only way to pinpoint the planes in the black night skies was to listen out for the wind whistling through their canvas wings. The German soldiers said the incoming sound of the bombers was like the sound of broomsticks and named them “*Nachthexen*” or “Night Witches.”

It didn’t take long before every German on the Eastern front knew about and feared the *Nachthexen*. Any German pilot who downed a Night Witch was automatically awarded the Iron Cross. The Night Witches harassed many German units during the Red Army’s continued push out of the once-besieged Soviet motherland, and developed into a highly-skilled and cunning unit. The Russian women pilots took the Germans’ naming of them as Night Witches as a compliment, and soon adopted the name themselves.

They came to be seen as so talented and battle-proven that they had proved to all the male commanders in the Soviet Armed Forces that women were equals on the battlefield, and that Stalin’s decision to overrule the male objections to the recruitment and promotion of women had been vindicated.

The Soviet Red Air Force’s recruitment and celebration of female pilots contrasted strongly with the continued marginalisation of women’s roles in the west both during World War 2 and afterwards. Both the USAF and the RAF made some limited use of female pilots, but their roles were restricted to ferrying aircraft for male pilots around home airfields. They were never allowed a combat role, and at times (when sufficient men were available) they were grounded altogether.

“women could not fly whilst menstruating”

For example “In March 1943 the [US] army briefly banned women from being co-pilots with men and grounded them while

menstruating”.¹ The USA deactivated all their female pilots prior to Christmas 1944 – part of a campaign to get women back in to the domestic sphere. Women were not allowed to fly again either as military or commercial pilots until the 1970s.

The USA refused to allow women even to be considered for its early space programme in the 1960s, the prevalent western view being “that women could not fly whilst menstruating”.²

In the Soviet Union however things were rather different: “Somehow the first female Cosmonaut flew while menstruating without a problem, but ten years later the Americans were still concerned about female astronauts menstruating”.⁷

That first female Cosmonaut was Valentina Tereshkova in 1963. Tereshkova was 24 years old when selected. With no higher education she had been working in a textile factory where she had been noticed by the Communist Party for her eloquence as a public speaker for the Komsomol youth group. It took the United States another twenty years to overcome their fear of menstruation and allow a woman in to space: Sally Ride in 1983, almost forty years after the “Night Witches” first proved women’s abilities as leading pilots. ♀



Night Witch Irina Sebrova flew 1,008 sorties in the war, more than any other member of the regiment.

Image: public domain (Wikipedia)



Image: <https://worldofwarplanes.eu/>

¹ Serenity Young, *Women Who Fly*, Oxford University Press, 2018, p.244

² Young, *ibid.* p.246



Beltane Recipes

Rabbit Barley Stew

<http://recipesforapagansoul.weebly.com>

Note: This is originally an Anglo-Saxon recipe. The original calls for rabbit, but chicken is just as good!

Ingredients

(Serves 8 – adjust quantities as desired)

- 1 to 1½ kilos meat on the bone
[rabbit or chicken breasts]
- 2 tablespoons butter
- 500 gram leeks (3-4 large ones, 4-5 little ones) thickly cut
[onions may be substituted for the leeks]
- 4 cloves garlic, finely chopped
- 6 oz barley
- 3 tablespoons red wine vinegar
- 3¾ cups water
- 2 bay leaves
- 1 tablespoon dried sage

Method

Melt the butter in a large casserole dish. Then fry the leeks and garlic in the butter. Add and brown the meat. Add remaining ingredients, reserving the sage. Bring to the boil, then turn down heat and simmer for 1 to 1½ hours. Remove meat from the pot and let cool. Remove meat from bones and add back to the pot. Add sage. Stir well and serve.

Fried Honeycakes

<http://recipesforapagansoul.weebly.com>

These cakes were left in the garden to please Faery visitors. If you plan to leave an offering to the Faery, double the recipe to keep some for your family. They're scrumptious.

Ingredients

(1½ dozen honeycakes)

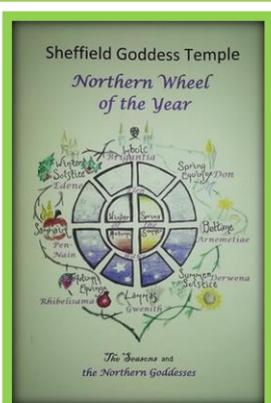
- ½ cup sweet white wine
- 2 tablespoons sugar
- 1 egg
- 1 cup honey
- 2/3rds cup flour
- 1/8th teaspoon nutmeg
- 1/8th teaspoon cinnamon
- Oil for frying
- 1/8th teaspoon salt

Method

Beat the wine & egg in a medium bowl. Combine the flour, cinnamon, salt & sugar in a small bowl. Stir into the egg mixture. Let stand for 30 minutes. Combine the honey & nutmeg in a small bowl.

Heat ½ an inch of the oil in a frying pan until hot, but not smoking. Drop the batter into the oil 1 tablespoon at a time; fry until golden brown. Drain on paper towels. Dip into the honey.

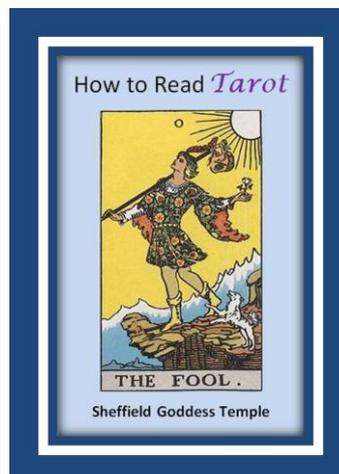
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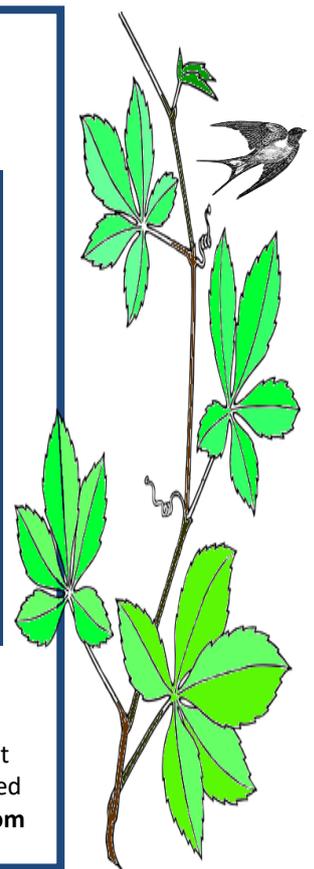
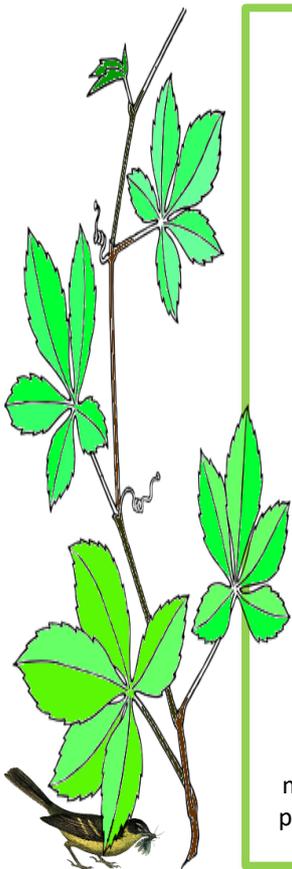
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Wales – CREIDDYLAD

Beltane Goddess of Flowers and Love

by Judith Shaw

May Day/Beltane is almost here and our hearts turn to thoughts of love, flowers and the bounty of our Mother Earth. Both Beltane and Halloween/Samhain were liminal or threshold days, considered to be outside of normal time. These sacred, mystic days were more important than the solstices in the Celtic world view.

Creiddylad, Welsh Goddess of Flowers and Love, is celebrated at this time. (Her name is pronounced cree-THIL-ahd.) She is the eternal May Queen, always seeking peace and stability. She remains eternally constant in the face of all change. She is the promise of love, golden glowing moon-flowing love, enduring through all hardship and despair. Creiddylad also shows us the necessity of self-love. Only by truly loving ourselves can we love another.

Creiddylad is mentioned only briefly in The Mabinogion but her symbolism reveals that she is surely an ancient and important Goddess, whose original stories have been lost to the mists of time.

Creiddylad, the daughter of Lludd Silver-hand, was promised in marriage to her heart's desire, Gwythyr ap Greidawl. But before the marriage could be consummated she was abducted by Gwyn ap Nudd, who possessed many dark aspects akin to the Lord of the Underworld.

Gwythyr gathered together his warriors and set out to rescue his love, Creiddylad, from Gwyn. A fierce battle ensued, during which Gwyn, who emerged as the victor, committed horrendous acts of brutality and butchery.

King Arthur, hearing of this brutality, marched off to Gwyn's lands to settle the matter. He declared that neither man could marry Creiddylad and returned her to her father, Lludd Silver-hand. An arrangement was made forcing the two men to battle each other in single combat for the hand of Creiddylad every year at Beltane/May Day.

Cryeiddylad's tale is the origin of the Celtic love-triangle pattern of a beautiful young noblewoman who loves a virile hero but is pursued and/or married to another, often darkly driven, suitor. It's the Oak King – May Queen – Holly King literary theme, a metaphor for the mythic motif of the cyclical nature of time. This theme is repeated in Celtic legends



Creiddylad painting
by Judith Shaw

such as Tristan and Isolde, Blodeuwedd and Lleu Law Gyffes, and Arthur and Guinevere.

The oak tree, revered by the Welsh Druids, was a symbol of the chief and his protection of the people. The oak tree reveals its strength and beauty in the spring and summer, sprouting leaves and growing acorns, which fall to the ground in the autumn. It symbolizes the growing time, the cycle of sowing, reaping and harvesting, represented in part by a young, virile God.

The holly tree, whose leaves remain bright green with red berries in the cold winter months, is a tree of death and resurrection. It's a reminder that new life will emerge from the depths of winter, a symbol of death, reincarnation and continuing life.

Over the years these trees were personified as the Oak King, representing the green growing half of the year, and Holly King, representing the dark half of the year, with its promise of rebirth. And they battle each other every year, on Beltane, when light and life are victorious, and at Samhain, when the veil between the two worlds is thinnest and the forces of darkness win.

The May Queen, honoured on May Day, is represented by the ivy plant, symbolizing the power of life. She is the ever-fertile maiden, whose power births new life. She is the ground, the source from which the ever turning cycle of sowing, reaping, dying and being reborn emerge. She is the symbol of love, herself symbolized by the ivy plant, whose natural vein structure forms two hearts.

Gwythr has the role of Oak King, Gwyn ap Nudd is the Holly King, and Creiddylad is the beautiful May Queen. The triangle is complete and now love and the sacred feminine are again part of the ongoing cycle of death and rebirth.

Creiddylad bestows her gifts of abundance on us all. Her story reminds us that we come from and return to love, an eternal love, crossing all boundaries of time and space. Not only does

Creiddylad gift humanity with an abundant earth, She gifts us with the ability to accept and receive that abundance. Creiddylad's gifts take us out of a consciousness of fear and into a consciousness of love. She is a beautiful reminder to trust in ourselves, the universe and the power of love to provide.



Judith Shaw writes at:
feminismandreligion.com

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/>



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