

Outlines after 10/22/90 meeting

Friday Oct. 26: Remembering our Beloved Dead

Participants enter through a gate of trees, commemorating the forests that have died this year

Children sprinkle salt water at entrance

Tibetan bells are played for first 15-20 minutes, then 'This Ae Nicht' is sung as participants gather.

The altar with paper skulls is available for people to write the names of their beloved dead. GRACES preside.

Conch shells or horns proclaim the beginning of the ritual.

Feast is proclaimed by Macha.

Starhawk leads a short grounding.

Circle is cast by Robin with athame.

Directions are invoked with specific drumbeats and movements for each.

East--'heart'

South--'dit, dit dit gung gung'

West--waltz

North--lung

Center--all together

GRACES encourage participants to join in dancing, led by those who invoke.

The Goddess is invoked with 'Hecate, Ceridwen, Dark mother take us in' chant. GRACES encourage all to put arms around each other and sway.

The God is invoked by Robin leading the new Horned One--Lover Son chant--GRACES again model for all joining in the chanting on chorus.

Offerings of pomegranate, a bowl of apple juice, and bread are made by Arachne, Beverly, and Macha, to invoke the ancestors, Mighty Dead and Beloved Dead. (Not necessarily in that order)

Karma plays bells, etc, while Ruth reads names of this year's dead. "Now is the time when we as the community remember our dead together, because what is remembered lives."

When the list is done, bells change, become very soft. GRACES begin naming their own beloved dead (not necessarily of this year), with detail, but succinctly: for example--"I remember my Grandmother who taught me to cook and bake and died when I was a child." GRACES also circulate bowls of ashes.

sexuality is deeply bound up with the feelings of love and respect she has for him. Love-making is often considered, with a truly positive attitude, as a duty to be performed with the partner, rather than the game of the senses that the Aphrodite woman plays.

Friendships and social life reflect the status of the Hera woman's married life. Other couples are visited, colleagues of the husband and their wives are invited to traditional parties and dinners. The Hera woman has no need of intimacy with other women or men friends, for she is wholly fulfilled in her role of wife. This setting can most often be found among the provincial bourgeoisie, which share the common belief that life is nothing more than marriage, work, children and eventually old age.

In the negative aspect, this archetype stems from a woman's deep seated insecurity, a more or less unconscious fear that without a husband she may have no identity of her own in the eyes of society. Bound by tradition, such a woman sees her happiness fulfilled in traditional roles, namely that of wife and mother, and has perhaps no awareness of her own center which she tends to place in communion with a male partner. Thus her happiness or unhappiness, fulfillment or lack of it, freedom or imprisonment, depend totally and exclusively on the "other," on the husband.

Many women have a Hera trait in their character. The pleasures of married life, of making home and playing house, represent an unconditional attraction to woman, whatever the

THE CHILDREN OF THE SEA.

(These are design feature mentions with specific illustrations - rather like extended captions in boxed form - ed.)

There are many mythological figures which used to haunt popular imagination that are said to be the children of the sea. In mythology the sea represents the unconscious, a dark and fluid expanse that records ancestral memories which cannot be identified physically, as they can, for example, with the children of the earth (mountains, trees, animals). The constant flow of the unconscious reveals the deepest fears of death by the irrational feminine power. As mentioned in the chapter on the psychology of myth, these female monsters often represent a man's animus shaped on the relationship with his mother which strongly affects his view of the world. The dread of the irrational and the fear of annihilation by unconscious forces are the root of the myths of female devouring monsters.

THE GORGONS.

The Gorgons were named Stheino, Euryale and Medusa, all once very beautiful. But one night Medusa lay with Poseidon, and Athene, enraged that they had bedded in one of her own temples, changed her into a winged monster with glaring eyes, huge teeth,

As this winds down, priest/esses begin softly chanting 'Gone Beyond.' Drum begins.

A drum trance takes people to the Isle of the Dead. After people are guided into trance by Star, they sail from the shore across the sunless sea to the Shining Isle (Robin, incorporating the 'Season of Darkness' poem). They land on the isle, set foot on the shore, and are greeted by someone of their beloved dead. They are given time and guided with appropriate questions to get help, information, or finish old business. GRACES may help tend people. Finally they receive a gift, and say goodbye to the Isle, and sail back. Judy brings them back and lands them, brings them into their bodies with the memory of their gift, and Star directs them into a circle to dance the spiral of rebirth.

Spiral Dance is done to 'We are a circle within a circle'. Led by Beverly. Power is raised and grounded.

Pomegranites and apples are blessed by Macha or Judy?

Goodbyes to all the Dead (by those who invoked), Goddess (Judy), God (Robin), elements (dancers), circle opened.