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***Crafter Goddesses and Gods: Artificers in Folklore towards an
Archaic Renaissance of Crafter Oriented Indigenous Spirituality***

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Introduction

Intriguingly there are about the same number of female Crafter Goddess's and male Crafter Gods, with kitchen/domestic craftwork is included and recognised as important as Smithing by our forebears of old.

These gods were taken very seriously in ancient times and even more so as we go far far back into prehistory and the formation of our humanity in archaic times. In my view and that of what we may call an '**Archaic Renaissance**' that they are urgently needed and are well worth **invoking** today when we seek to craft. **Archaic times is where the Goddess reigns.** She represents the lands on which the male 'seeds' grow into plants (subsequent to the emergence of agriculture 10-12 millennia ago) and the male king rules.

As with Nature so it may well be efficacious for Craft activities for a touch by the hands and indeed the fingers of the gods. (Farrar and Farrar, 1989:31). In this Exhibit of this Issue of CRAFT in the theme of Archaic Renaissance, we explore the 'CRAFT of craft' so to speak we look to the metaphysical¹ foundations of craft and thus identify its importance in seeking and archaic renaissance.

Distinguishing Metaphysical from Spiritual

At the outset it is important to distinguish between 'spiritual' (yang) and Metaphysical.

Spiritual in Western terms means 'not-physical' and often regards the physical world pejoratively even as in Christianity as 'fallen' or 'tainted'. Here the spiritual (yang) seeks to leave the realities and frailties of the physical, factual and thus scientific behind i.e. 'transcends and excludes' so the more 'spiritual' one is the less 'grounded' and 'physical' one is. This can be codified by saying spirituality is outside the 'laws of physics'.

Metaphysical (yin) on the other hand does this in a way that 'transcends and includes' such physical realities so that 'as below so above' can summarise this inclusive approach. *Due to considerations of social acceptability and use the word 'spirituality' is used herein in this above sense of 'metaphysical'.* For me to be coherent such a metaphysical spirituality needs must include 'earth energies' based on a deep two-way respect for same.

In this exhibit we seek to acknowledge for instance the mysterium of the moonlit starry night sky and/or that of 'love' as outside so inside. These and other big questions are beyond those capable of a 'yes' or 'no' or even 'factual' type answers. The Big Picture questions are of ends and their balancing with means or Small Picture ones, of our inner zest for life, love and to help others balancing with our actions in this direction – walking our talk. Thus Metaphysics can aid us in a grounded understanding of ourselves and our place in the universe. Philosophically this approach is called 'panentheism' – the Goddess and God are everything in the fabric and material of universe and then some. This approach is significantly different to pantheism where Goddess and God are everything in the universe.

In this exhibit I endorse and explore this Pagan of the cosmos i.e. that Yin and Yang flow from the 'One' and are known to us in this enfolded yet reciprocal manner. In Wicca both are necessary for wholeness.

¹ Please see next section for an outline of the differences between 'metaphysical' and 'spiritual'.

Distinguishing Archaic from Ancient

By ancient I imply within recorded history (this means of script) and this goes back say 15 millennia e.g. to Gobekli Tepe – well into the last ice age which finished around 10 millennia ago. Indeed much much older than the very recent Egyptian hieroglyphs, Newgrange of the three Abrahamic religions for that matter, which are only say 5 millennia old. By archaic I mean outside recorded history or, to some extent, even our recognised species history. Here we go to the French and Australian cave paintings of 30 millennia even 75 millennia and so forth to where Homo Sapiens was a minor player with several smarter stronger larger species of Hominid on our planet and even beyond that to include these other species e.g. Neanderthals who buried their dead, had art and thus possibly ‘language’ and probably believed in an afterlife.

Crafty'festo



Craft focused Goddesses and Gods in folklore

Goddess and God selection criteria

Dear Reader this following list is not exhaustive further it is drawn up by someone of great ignorance e.g. me. I have focused on what may be considered *Goddesses and Gods whose primary purpose is that of Craft (not art as such) viz. actually doing it, protecting it,*

celebrating it and birthing it. Many of these entities have many other duties and so I excluded several who only had a minor focus on Craft.²

My main purpose here is to attempt to show you dear reader how important Craft (both in its CRAFT and craft manifestations) was to our ancient and archaic forbears.³ Indeed and remains so for surviving indigenous peoples. To help recover our species and our balance on our planet needs we must take our archaic wisdom ever so much more seriously and these CRAFT energies are a crucial part of this task.

Crafting a systems approach

These energies/entities recognise what Fred Emery called the ‘socio-technical’ aspect of ‘Crafting’ i.e. that craft is NOT simply about producing an obj’de art i.e. a product or thing. Rather the object emerges from a complex relationship between the artificer, her culture and Gaia with respect to the material she or he is crafting with to produce the object PLUS its end design sociological use. This means that Craft in the sense of this exhibit is a ‘socio-technical’ process and NOT only a technical one concerning the actual object uniquely. Here we see the traditional female skills of domestic life – home economics in its Greco-Roman origin, with the craft interface between the earthly and otherworldly realms with

The Goddesses and Gods of Craft are:

The originary Hearth making earth-mother

Here we see the traditional female skills of domestic life – home economics in its Greco-Roman origin, with the craft interface between the earthly and otherworldly realms through a focus on craft idea conception, incubation, delivery and labyrinthine skill of negotiating these aspects; the protectress and muse of craft, and craft for the Gods and Goddesses in association with their erotic and political goings on (especially for Greek and Egyptian ones).

Craftess’ Goddesses

1. **Athene:** (Greek) patroness of the crafts absorbed into Roman Minerva (Farrar and Farrar, 1987:200)
2. **Minerva:** (Roman) protectress of commerce and industry within which craft could flourish (Farrar and Farrar, 1987:248)
3. **Kriyashakti:** (India)– one of the six aspects of the Goddess Shakti (Farrar and Farrar, 1987:271)
4. **Brid/Brighid:** (Ireland) Goddess of creativity, healing and smithcraft (Farrar and Farrar, 1987: chXIV, 97; 1989:110) – inspiration, palpation and perspiration!! (PW)
5. **Hestia:** (Greek) Goddess of the hearth inc. fire, kitchen craft inc. meals (Farrar and Farrar, 1987:228)

² E.g. the Goddess **Isis** – domestic skills are one of her 18 paths (Farrar and Farrar, 1987:174) so in respect of this criteria Isis is recognised yet not included in this list.

Tools are abstract things requiring Craft inc. taking fore-thinking (about its future use) and design and skill in its use and maintenance. Yet tool making goes back easily 1.5million years to Homo habilis and I argue beyond. Indeed as I maintain it is the tool making crafty hand that shaped our brain and grew it rather than the other way round i.e. *chiro drove cogno* not vice versa.

And yet our archaic story goes further, much further back and branches out to include other species all now dead bar us that had craft made tools and art. For me in the archaic craft and art were indistinguishable from one another and are both equally necessary for survival. This leaves us, I hope, with deep respect for the archaic.

6. **Vesta:** (Roman equivalent of Hestia) inc. Patroness of bakers (Farrar and Farrar, 1987:284)
7. **Isis:** (Egyptian) Goddess of domestic craft, healing dreams, love, beauty and the moon among many of her callings. And with her sister Nephthys protectively doula'ed births. (Farrar and Farrar, 1987:174)
8. **Nisaba:** (Chaldean) Architect goddess rather than hands on craftess. (Farrar and Farrar, 1987:256)
9. **Kikimora:** (Slavonic) Domestic goddess (Farrar and Farrar, 1987:237).

Gods – Crafter's

The originary Sword Forging Smithy

Craft Gods are often based on sword forging smithy's, sometimes chariot wheel making, masonry work, carpentry, building, designing, earthworks, sword making (requires tempering) and spear fabrication shown as *sfs* – *sword forging smith*. Further it was 'natural' for the ancient Stone Age fire gods of volcanic-fire to become s= gods of the forge-fire – at the dawn of the age of metal. **Hephaestus:** (Ancient Greek – one of the Olympians – solar god - lame smithy - sfs) (Farrar and Farrar, 1989:184).

Crafter Gods:

1. **Cyclopes:** (Greek one eyed Giants aided Hephaestus forge Zeus's thunderbolts and weapons for the Greek hero's – sfs for the Gods) (Farrar and Farrar, 1989:170)
2. **Vulcan:** (Rome – derived chronological and mythologically from Hephaestus - sfs) (Farrar and Farrar, 1989:243)
3. **Inari:** (Japan - sfs) Shakti (Farrar and Farrar, 1989:189)
4. **Sethlans:** (Etruscan artificer god)(Farrar and Farrar, 1989:226)
5. **Wayland the Smithy:** (England – Anglo Saxon) (Farrar and Farrar, 1989:141)
6. **Ptah:** (Egypt – solar god – Rameses II) (Farrar and Farrar, 1989:220)
7. **Tvashtri:** (Hindu – solar god– India) He became so skilled he trained the Ribhus, three artificer brothers who become so skilled themselves that they were rewarded with immortality (Farrar and Farrar, 1989:238)
8. **Ribhus:** (Hindu – India) see Tvashtri
9. **Odin's craftsmen:** dwarfs (European) a memory of a central European tribe of short swarthy people with a high reputation in metal work who made 'real' weapons of metal as well as the spear of Odin and the hammer of Thor and the necklace of Freya and the golden hair of Sif. (Farrar and Farrar, 1989:31)

Possible Crafter justice rituals:

Wicca – Mother Goddess sauvage lore

A **Wicca⁴ ritual** could well be a rededication one to the Craft'ess and Craft'er Gods of yesteryear. In this regard I strongly recommend involving a Craft Goddess energy where

⁴ Wicca then is the European counterpart of the Siberian Shaman and predates monotheism by, I suggest, 0.1myears at least and may well have been practiced by other species of Homo such as Homo Neanderthalis (as shown by burial practices and ornamentation accompanying same). Almost universally Wicca is based on the Goddess and is completely immersed in earth energies. It offers a retrospectively prospective alternative to the abstract thinking veneration of the Sky King Gods of the Greeks and especially the Abrahamic tradition.

Wicca then, in the European tradition, is the trademark of Pagan!!

possible. Such a ritual may well go something like:

- (1) Know your relevant craft, then
- (2) Choose a relevant 'deity' (Goddess (generic/supportive/doula) or God (particular craft calling) from this list. I suggest Brighid as Craft 'midwife', Hepaestus as Crafter and Hecate re. future considerations as worthy of consideration. Brighid for instance is a triple Goddess of inspiration (creativity), perspiration (craft/skill/manual dexterity) and palpitation (health). These elements match the elements respectively of: groundedness (the actual craft, its making and material – the 'crafty' Goddess), air (power to express thought), fire (smithy's forge), and water (cleansing). Farrar and Farrar (1987:193), (1989:28-31) and (1987:126) respectively.
- (3) Familiarise yourself with same,
- (4) Where possible form or link to a group (coven) so interested individuals and then
- (5) Seek to get in attune with the energies of your craft focus
- (6) Through for instance circle work around
- (7) Your particular Craft need (bring a motif of your craft work with you into the circle)
- (8) The energy aspects of your particular craft linked to this God/dess energy. Books such as those listed at the end of this short piece can assist.

Steps (5) & (7) for craft includes craft tools, material inc. its source (Mother Nature), craft objects/outcomes, the crafter/ess & the end use of the craft object.

Re No. (6) above - circle work means:

- (1) Casting a circle,
- (2) Working on the chosen aspect of your craft therein the circle (generally this will include a having a physical representation of that aspect e.g. tools or the completed object say ritually placed within the circle after casting), and finally
- (3) Banishing the circle.

Wicca then may be seen as an outworking of the Goddess's Savage Lore.

[Christian – Father Gods savage Law](#)

Alternatively we can see a 'bleeding edge' from the Pagan age to the Christian age esp. in the New Testament wherein Jesus tempers God's savage law of the 'eye for an eye – tooth for a tooth' to one that can allow celebration of our handicraft and indeed, I submit, a version of craft possibly what Masonism attempts.

Such a **Christian approach** could well be as:

- (1) A 'harvest celebration'
- (2) 'Blessing of the tools',
- (3) 'Acknowledging the tradesman/apprentice' (as Jesus was) during
- (4) An actual church service incorporating the above.

I have personally experienced all of these.

Today we need more than ever a re-leaning, Re-ligo, Re-link'ing, Re-ligion'ing even Re-evolving and Renaissance thus we arrive at our departure point Archaic Renaissance and know it for the first time.....I submit Wicca can, and needs to be, a central part of this re-enchantment and re-emergence of the Goddess.

The 13 Goals of Wicca – revisited

The thirteen goals, all road-signs for an Archaic Renaissance, of Wicca are:

- 1 Know yourself
- 2 Know and practice (y)our craft
- 3 Know and Learn from your and others lived life experiences
- 4 Love
- 5 Seek to achieve balance & harmonisation between you & fellow man as well as Nature as a whole
- 6 Keep your thoughts, words and deeds in good order
- 7 Help others
- 8 Celebrate life
- 9 Act wisely in attainment with the cycles of the earth Goddess
- 10 Breathe and eat correctly
- 11 Exercise your body
- 12 Meditate/pray/do circle work
- 13 Honour the Goddess and God within and without.

Source: Cunningham (2015:159 – adapted PW).

These overlap with the six grounded goals of the Artificer that emerge from my grounded research project over the past 15 years:

- 1 Exemplar project (**Yes!** 2, 3&6 above)
- 2 Inner ∞ Outer harmony (**No!** implicit yet not directly shown in the above)
- 3 Mutual Aid (**Yes!** 7 above added by PW)
- 4 Global problematique (**No!** implicit to an extent yet not directly, or I suggest adequately, shown in the above)
- 5 Harmonisation/synergy between the components/parts i.e. interface (**No!** implicit to an extent yet not directly, or I suggest adequately, shown in the above),
- 6 Learning (**Yes!** 3, 1 & 2 above). ⁵

The West's lament – our five abandonments of Craft

Today though connection to these energies is all but lost being abandoned in our Western deification of technology and our rush to have it remake us in its own image. We are the emergent blasé and blithely ignorant patriarchal 'alpha male' type techno gods. And yes the gender is male as the yin aspect has been lost and is no longer being written into the logic code for upload to these emergent transhuman sentient beings.

Abandonment one through the plethora of labour-saving (read craft eliminating) rather than craft enriching, techno gadgets that abound.

Abandonment two through the obliteration in our psyche with the extirpation (tearing up by the roots) of any non-rational spirit life or metaphysical/psychic links between the worlds.

Today we have what pundits have called the 'neutered colourless and de-storied industrialised flatland of declining Western culture'.⁶

⁵ Separate 'Wicca/artificer related' goals part Indigenous Spirituality and the Renaissance and included implicitly, yet not separately included in either of the above, are: 1 creativity/creativity (see Exemplar Project), 2 intuition/direct apperception, and 3 dreams.

⁶ It was not always like this so things can change even re-cycle. For instance if we consider the links between Christianity and Indigenous Goddess religion indeed in ancient times the Hebrew God Yahweh had a wife yes the feminine/yin aspect of Godhead was not yet obliterated in our current day patriarchal storm so to speak. Her

Abonnement three by the crippling and distorting strictures of our enlightenment rationality taken to its end point in Vocational Education through Competency Based Training (CBT) whereby all Craft is reduced to mere behaviours with no allowance for creativity, values, social relationality or experience of the students. And,

Abandonment four with the commercialisation and commodification of human relations in our market place obsessed 'cultures' of today. Here learning can't occur without payment or debt so that students finish education with huge loans that are subject of course to compound interest. This means that subjects must likewise be attuned firstly to the market place so that emergent areas, social innovation and so forth are lost forever.⁷

Abandonment five: the Inquisition – for several centuries in the middle ages the Catholic Church conducted these and over a period of 3-4 centuries in the Middle Ages and around a million people a year were tortured to death supposedly by a Church representing a loving Jesus. Over 90% of these people were Women – that says it all. This is the 'triumph' of the sky father king god over the earth mother queen goddess!!! As did Hitler seek to triumph with Auschwitz!

I submit all five abandonments are linked as we see the turn from yin hand work to yang head work – pejoritize the former and deify the latter. To our great loss and Gaia's death!!!!

The overall impact of these **five abandonments** has been all but the elimination of recognition of craft as **CRAFT** (*big picture culturally important*) rather it is today best recognised, if at all, as *craft* i.e. as hobbyist obj'de art – that is individual art objects made on the side by 'non-professionals' about as pejoritized as possible.⁸ Yet since CRAFT is so much part of our human memetic DNA it can't be completely eliminated ----- yet!

Further these **last four abandonments** have no place in learning ecologies of indigenous cultures and with the **first abandonment** genuine innovation can occur that respects the role of the 'handiwork' of the crafter and craftess. We could also here pause to glance at the Luddites who, contrary to 'accepted' reports, supported the evolution of technology that enhanced the human expertise rather than replacing it with machines and thus throwing crafters on to the bonfires of the Industrial Revolution.

name was Ashtoreth. Further it is also important to recognise that for Christianity (I prefer the term Jesusanity for reasons that are beyond the scope of this short piece) that 'Jesus was a tradie' he was a 'crafter' he helped in the family business of building as a carpenter.

Jesus worked with his hands on wood and stone and he would to a certain extent have designed pieces for clients and engaged in pricing and so forth so much as in many regards crafters do today. While I do not want to make too much of this it is important to know that Jesus was a 'Handwerker' in old German, and further that Christianity (Sky King Father God) draws for many of its celebrations and even models pre-existing ancient and even archaic Goddess worship systems, and is suggestive of the esoteric proposition of Jesus as Demiurge i.e. crafter and artificer of the Universe. (see http://www.bibliotecapleyades.net/biblianazar/esp_biblianazar_33.htm for a brilliant summary of the early overlap borrowing and appropriation of Pagan into Christian mythos).

⁷ Rather the crafter get their 'raison detre' for their existence and value largely from their CRAFT. For instance from a certain accord of the soul, the eye, and the hand of someone who was born to perceive with them and thus to evoke them in her or his own inner self.

⁸ Many philosophers such as the Ancient Greeks (Plato and Aristotle) and Chinese (Confucius) are profoundly patriarchal and consider craft as deeply subservient to the 'philosopher king'. Something even for the workers and slaves to do. Craftsmen (and it was 'men') were relegated to the lowest social class in Plato's republic. (Messerly, 2015:loc 454)

So that we have abandoned the Crafter in our rush to develop technology to replace her or him rather than enhance her or his role, agency and skills. Today in the West and instead of using craft to become ‘more-fully-human’ we use a distortion of this numinous ‘crafter-human’ calling to render us ‘trans-human’. For me this is the tragedy in the endplay of Homo sapiens in the 21st Century as we literally destroy our home and that of countless other species now extinct or rapidly heading in that direction.

I have discussed these **four ‘abandonments’** of important aspects of our humanity at length in the three eBooks include here as exhibits, here however it is sufficient to mention this again and to outline a list of crafter Gods and Goddesses in order to show how a crucial link to our collective psyche has been severed.

Are their surviving exceptions to these abandonments?

Well may we ask - Are there places and times when this severing was not occurring and maybe even a strengthening happening? Yes indeed. An abbreviated answer – and emphatic YES!! -**indigenous cultures**, and also hobbistas!, some aspects of Men’s Sheds, Kitchen clubs, gardening groups, covens, some aspects of Masons, re-emergence of the ‘sauvage’ as feminine in ‘back to earth’ movements and intentional communities and so forth. These cultures recognised even the sacredness of Craft and to that of the human hand and the important of touch. In some cultures each finger had its own god/ess. (Cunningham, 2015:31).

Indeed most religions worship in the emotional, devotional and practical realms not the abstract, intellectual and theological ones so favoured in the West. (Messerly, 2015:loc229). For me these are the crucial aspects of indigenous and what we may now call ‘sauvage’ religions/spiritualities or metaphysical positions.

Such cultures are inevitably grounded and to the western eye ‘pagan’ and any recovery of this deep human connection to craft as part of the human condition will require almost a ‘Wicca’ style approach to the ‘as below so above’ inflection of our dominant ‘as above so below’ sky king god ethos to embrace also the ‘as below so above’ goddess approach incorporated in **Wicca** and other indigenous spiritualities such as **Shamanism** and so forth.⁹

Today, in the West, to find craft we have to look in the cracks and corners of our ‘econo-culture’ into Men’s sheds and Women’s kitchens, Adult Education courses, hobbyist clubs and so forth where the shards of what used to be our common humanity now smoulder going out one by one. Just as indigenous languages and species are extinct-ed and no longer dance with us on Gaia so to the hundreds of ‘Mechanics Institutes’ and ‘Schools of Arts’ and ‘Workers Education Association’s’ organisations and buildings lie dormant and demolished throughout this great ancient wonderland. Oh how we have betrayed her trust.

Here then are the Goddesses and Gods of CRAFT of folklore. Here I use the term CRAFT to refer to ‘CAPITAL ‘C’ craft i.e. ‘big picture craft’ that is craft used consciously for ‘Community Resilience through Artificing/acting/crafting for Futures Transitions’ compared to small ‘c’ craft which refers to individual ‘works of craft’ that is art objects.

⁹ For instance Wicca and Christian options are presented above whereas a Shamanistic approach could, for instance, involve shape shifting into a tool or the substance worked on e.g. wood or the product from its use.

Re-engaging our inner Sauvage

These Goddesses and Gods hark from a time well before our narrow Enlightenment Rationality and indeed speak from a time when nurture was located within nature. In these times these entities embodied direct even raw and direct energy found in Nature.

Old French had a word for this 'sauvage' which had two meanings (a) the one we use today in English meaning 'red in tooth and claw' i.e. brutal, brutish, bloody, un-reasoned, scientific (empirical) and individual/competitive etc. and another, (b) which we have lost today, meaning direct, high agency, grounded (from the ground up) embodied even more so in 'en-Gaia-ed' the step after 'embodied' which is the step after 'grounded' i.e. respecting the feminine/Goddess energy. This Goddess energy is uncomplicated by civilisational laws and regulations and furthermore it is intuitive and social and can function without the accoutrements of civilisation. For illustration one can think of camping and various sports that rely on human judgment, self-reliance, dexterity, capability and timing.

For instance with planes now basically able to fly themselves when the computer fails all too frequently the pilots can't manually fly the plane Air France plane crashed in the south Pacific in 2009 killing everyone on board –the plane was functioning perfectly however the auto pilot switched off at altitude due to a blocked pitot tube giving misleading speed indications. At stall the pilot's inc. a senior pilot put the plane in nose up position the direct opposite of what was required. The black box took two years to find.

In other words the pilots could fly a computer game but they didn't have the 'sauvageness' human judgment, self-reliance, dexterity, capability or timing i.e. the Gnous or the 'touch' to 'hand' fly the plane without the computer. Two minutes after the flight computer switched off a perfectly functioning plane crashed into the sea killing all on board – none of the three pilots could work out what to do manually to fly the plane!!!!

Eros is needed as the equal not secondary to Logos.

Further we can envision both female and male sauvage energies separate yet dancing, as well as wild/sauvage feasts, with the motif of the beasts (some are indeed conscious) of nature as wild and free and so forth. (Cunningham 2015:133, 156). As you will note Dear Reader I have devoted a separate exhibit to this phenomena. This 'wild and free' energy is what we seek to tap into in this section of the Goddesses and Gods that represent, some even archetypally, and channel even as a 'strange attractor' or even 'energy lighthouse or generating station'.

Our Western culture desperately needs to re-engage our Sauvage yet recognise the contribution of the Savage. It is primarily for this reason I have devoted a separate exhibit to the aspects, attributes and contemporary relevance of our 'sauvage' within to today's world. We need both forms of Nature that we see emergent in the Old French word describing an aspect of Nature i.e.

Sauvage – rhythms of life (**Goddess/feminine/yin**/lore/organic (synthetic – parts to whole)/co-operation (relation)/Nature/emotionally exuberant/uninhibited then subject to the dance of the Goddess and God) and;

Savage – red in tooth and claw (**God/masculine/law**-legislative/**yang**/competition (analytic – whole to parts)/law/Science nature now subject to (objective masculinist rationalist enlightenment science))emotionally modulated/civilised (inhibited) (Farrar and Farrar, 1987:148).

To my mind post Inquisition (feminine abandoned by the Church) and post Enlightenment (feminine abandoned by Science) the Sauvage has gone within and the Savage is displayed more and more without esp. by the West and its great impresario, the USA.

So that today Jungian psychology, Wicca and Indigenous spirituality are more vital than ever in recent centuries.¹⁰ Furthermore we need to allow, indeed encourage, the feminine to reveal herself in our external world and works and to contribute to the healing of Gaia.

A Welsh example of 'Sauvage'

An example of such a Sauvage energy to my mind, is represented by the Welsh ritual of Epona. Since the lands were feminine and ruling was generally considered masculine then the former had to support the latter for there to be harmony in the lands. Here the ancient even archaic Goddess of the land had to endorse/support/be propitiated by the potential incoming King. (Farrar and Farrar, 1987:141)

In this exemplar the incoming Welsh King would have actual intercourse with a Mare over a period of a couple of days, then the mare would be killed, often by the would be King, the mare would then be carved up into pieces and thrown into boiling water. The incoming King would then bathe in the broth and would eat pieces of horse meat. He would then direct that this and the broth be shared with his people. He then washed with the broth and drank it NOT with a cup OR his hands but slurping it DIRECTLY into his mouth. Once this ritual had been performed successfully the king now became King and his rule and authority over her lands were assured.¹¹

This comrade reader is what 'sauvage' rather than only 'savage' is all about – in my view. The key attributes of this exemplar/Epona story are: (1) respect for, and acceptance of the lands as feminine and belonging to the Goddess, (2) the aspiring leaders intercourse with the (3) Goddess's totem animal (or human representative) representing the wild/spirit of her lands, (4) communion with the Goddess through the (5) ritual killing of the horse and (6) the eating of its flesh, (7) sharing the outcome with the community or her people via. the distribution of the horses flesh.

Conclusion

In this exhibit I have sought to outline the ancient and archaic significance of the Crafter Goddesses and God's and to highlight that before the comparatively recent western abstract monotheistic 'sky father king god' we had polytheistic 'earth mother queen goddesses' and their equally grounded and embodied male consorts. And crucially to these gods, craft was CRAFT that is it was crucial on personal collective spiritual and metaphysical bases. Today we have abandoned 'CRAFT' and largely relegated 'craft' to obj'de art i.e. museum curios

¹⁰ Here we do well to heed the words of Karl Jung who in March 1953 wrote to friend Austrian/German Pastor Amstutz: So-called scientific progress makes possible a tremendous multiplication of man and leads simultaneously to a spiritual inflation and to an unconsciousness of God. Here man confuses himself with God, and sees himself as identical with the demiurge and begins to usurp cosmic powers of destruction, i.e., to arrange a second Deluge (Auschwitz/the Holocaust/and I submit potentially Transhumanism). Jung continues that we should become conscious of the tremendous danger of God becoming man, which threatens him with becoming God, and learn to understand the mysteria Dei (mystery that is God) better.
<https://carljungdepthpsychology.wordpress.com/2015/08/04/carl-jung-man-is-the-mirror-which-god-holds-up-to-himself-or-the-sense-organ-with-which-he-apprehends-his-being/>

¹¹ A ritual Wiccan ritual based on this Celtic and Gaulish Goddess (Epona – Divine Mare) is given in Farrar and Farrar (1987:141).

pieces or dismisses as ‘hobby’s’. We have abandoned this crucial part of our humanity to our detriment and I submit to regain a sense of presence and respect for our place in the universe we needs must urgently regain a love for, and practice of, our arts and crafts personally socially and spiritually.

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