She Rises: Why Goddess Feminism, Activism, and Spirituality?
Edited by Helen Hye-Sook Hwang and Kaalii Cargill

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Description:

Published in June 21, 2015 by Mago Books, this anthology is a collective writing of and by 92 cross-cultural Goddessians including Carol P. Christ, Max Dashu, Genevieve Vaughan, Lydia Ruyle, Susan Hawthorne, and Starhawk. It includes essays, poems, and artworks that answer the question, Why Goddess Feminism, Activism, and Spirituality? The writing project began as a discussion among members of the Mago Circle, Facebook group, created and administered by Helen Hye-Sook Hwang. Coedited by Helen Hye-Sook Hwang and Kaalii Cargill. Project committee includes Trista Hendren and Wennifer Lin. Full color, 476 pages, distributed internationally by Amazon online bookstore and Mago Books (http://magobooks.com).

She Rises is the first book of the Mago Books collective writing series. She Rises may be seen as a guidebook to the consciousness of the Great Goddess, the primordial consciousness of WE in S/HE, by contemporary Goddessians. The question, “Why Goddess Feminism, Activism, and Spirituality?” taken as the weft, is interwoven with the warp of the answers provided by ninety-two contributors from around the world. She Rises puts forth ever-unfolding patterns of Goddessian thoughts, experiences, and visions expressed through a variety of works including short writings, proses, poems, essays, artworks, and research papers.

Our authors take us far and near, from the cosmic horizon to the very political site of one’s inner feeling. Probing the very foundation of one’s thinking/feeling/sensing, She Rises collectively re-members and re-stores what has been forgotten or rather erased in the mind of people under the advancement of patriarchal times. The acoustic/semantic/visual chorus of this book sometimes whispers and other times trumpets the premise that knowing the Goddess is a beginning of one’s action to re-create the self and the world.
More to the structure, She Rises taps into the gynocentric power of the numeric symbolism of three and nine by (1) calling Parts as Mothers and Chapters as Sisters and (2) inventing the Nine Sisters under the Three Mothers. Structured as the Three Mothers and the Nine Sisters, She Rises aims at re-activating the anciently originated movement of the Nine Goddesses, which manifest across cultures from Nine Muses to Nine Matrikas and to Nine Magos to name a few. In that sense, this book proudly self-defines as a twenty-first century manifestation of the Nine Goddess Movement. The meaning and impetus of the ancient symbol of triquetra also known as triskelion are newly made in a trans-temporal context.

Excerpts:

*Spirituality is also about challenge and disturbance, about pushing our edges and giving us the support we need to take great risks. The Goddess is not just a light, happy maiden or a nurturing mother. She is death as well as birth, dark as well as light, rage as well as compassion - and if we shy away from her fiercer embrace we undercut both her own power and our own growth.*

Starhawk

*Religions centered on the worship of a male God create "moods" and "motivations" that keep women in a state of psychological dependence on men and male authority, while at the same legitimating the political and social authority of fathers and sons in the institutions of society.*

Carol P. Christ

*Women all around the world have been made to pay under patriarchy, through thousands of years – BUT that does not mean that patriarchy is universal – it has not been around for ever – nor is it inevitable. We can change – and the world can change.*

Susan Hawthorne

*Invoking the names and images of Goddess answers a deep hunger in women, and among a growing number of men, to restore balance, for justice and truth. This longing is felt beyond pagan circles. It is a call, a cry mounting from women within the majoritarian religions, propelling a movement that transcends traditional religious boundaries.*

Max Dashu

*Protesting against patriarchy is a spiritual necessity. We must mother society, mother the future, mother the Earth and our human mothers as well as our children. As we call upon the ancient goddesses of our own and other cultures we empower ourselves with their gifts and we are also respecting the need of the people of the past not to have lived in vain, to have a progeny that survives on this magical planet, which must not be destroyed.*

Genevieve Vaughan

“This collaborative writing project began as a discussion in The Mago Circle, a Facebook group venue for Goddessians/Magoists. The phone conversation I had with Wennifer Lin, during which she expressed a need of focusing on the Goddess for her organization, Mother Tree Sanctuary, prompted me to think of an idea for a collective writing on the topic of Goddess. I facilitated a discussion in The Mago Circle by inviting members to answer the question “Why Goddess
Feminism, Activism, or Spirituality?" As indicated in the question, I wanted us not only to revive the Goddess talk but also to claim its transformative power. Many members of The Mago Circle participated in the discussion over the course of the coming months. Initially, short writing contributions were published in the Return to Mago E-zine in eight parts.¹ Our discussion gained momentum and grew strong, as Trista Hendren, founder of The Girl God, created and shared a meme out of each contribution. Along the way, I noticed that there were longer essays/articles already written for the topic by such longtime writers/advocates as Carol P. Christ, Max Dashu, and Genevieve Vaughan. The next task became apparent, to publish it as an anthology. We formed ourselves as the planning committee and collected short writings, poems, and artworks, as well as longer essays. At this point, Kaalii Cargill joined the project committee with her expertise in self-publishing as well as a keen interest in the topic. With Kaalii, the editing process was soon set on schedule. I am indebted to her collegial support and commitment beyond the project.

Consequently, the original manuscript published in Return to Mago has evolved to a large volume of the present anthology over the course of one year. The present volume represents the collective voice of as many as ninety contributors, many of whom are well noted for excellence in their work, activism, and advocacy. The number itself adds a sense of collaboration, to say the least. It is our hope that the patterns of the WE consciousness that this anthology interweaves will continue to grow in our collective mind/heart/body. With our gratitude and honor, we share with our readers that She Rises pronounces our collective turning of the wheel toward the primordial consciousness of WE in S/HE.”

Above from Introduction by Helen Hye-Sook Hwang

“The project began with a question: Why Goddess Feminism, Activism, and Spirituality?

The answers poured in from around the World and are collated here into three parts (Mothers) of three chapters (Sisters) each.

**Mother One: “Why Goddess Feminism?”**

Artist **Lucy Pierce** begins by saying that “Our capacity as women to hold space for each other, to hold and nurture, encourage and stretch, nourish and behold one another is an almighty magic which is changing the vibration of the planet.”

**Sister East:**

**Iyanifa Ayele Kumari** describes her experience of realizing that “the first divinity known on the planet looked like me, a black woman”; **Helen Hye-Sook Hwang** says “It has to be Mago, the Female Divine, because She is real!” **Glenys Livingstone** describes “the Way the Cosmos was for a Country girl 1954 C.E.” **Carol P. Christ** explores “Why Women Need the Goddess”.

**Sister South:**

**Hearth Moon Rising** tells us that “Worshiping the Goddess is only natural for a species born of women.” **Kaalii Cargill:** “Valuing and honouring the life-giving power of the Feminine is the pathway of survival . . .” **Andrew Gurevich:** “I am a Goddess Feminist because I understand that we have close to 600,000 years of mythological and sociocultural expression of the sacred
feminine archetype.” Andrea Nicki’s poetry describes “... too many offerings of wine-blood and bread-body.” Judith Shaw expresses Goddess power through her images and words: “Women and men together, from the Middle East to the Midwest, are spreading their wings and demanding a return to balance.” Angharad Wynne reminds us that “Giving free rein to creative expression and play is vital.” Vicki Noble honors Mary Daly: “There are and will be those who think I have gone overboard. Let them rest assured that this assessment is correct, probably beyond their wildest imagination, and that I will continue to do so.” Judy Foster describes ritual female figurines: “She is One and she is Many . . .” In art and words, Yia Alias shows that “Reverence for All Life becomes our common Spirituality.” Danica Anderson explores how “feminism no longer protects women.”

Sister West:
Mary Ann Beavis asks “Doesn’t God/dess include God?” Esther Essinger tells us that “Goddess is NOT ‘G*D’ in a skirt.” Debbie Willis writes of how she “wanted a deity with whom I, as a female, could identify.” Leslie Carol Botha explores the sacred triphasic aspect of “Maiden, Mother and Wise Woman”. Robin Scofield begins her poem: “From Goddess to prostitute is not at all a fall.” Shaktima Brien, in word and image, finds her way home to the Goddess. Susan Hawthorne’s poem bring us “what the mythmakers say”. Laura Newberry-Yokley elaborates Pandora archetypes, exhorting us to “examine the belief systems we buy into.” Max Dashu clears up some of the confusion about Goddess veneration, reminding us that “Invoking the names and images of Goddess answers a deep hunger in women, and among a growing number of men, to restore balance, for justice and truth.”

Mother Two: Why Goddess Activism?
Artist Lydia Ruyle brings us her banner of Hecate - the guardian of the crossroads who holds swords of discernment and fires of transformation.

Sister North:
Harriet Ann Ellenberger’s tribute to Barbara Mor; Lise Weil writes of Barbara Mor’s “uncompromising fury on behalf of women and the earth”; Barbara Mor remembers the Picts; Trista Hendren describes how “feminism without the Goddess does not reach far enough to change the root of our oppression”; David Hazard says that “we need the great woman to arise and split the angry atmosphere of the world with equally fierce compassion.” Harriet Ann Ellenberger shares her learning that “the imagery and concepts of patriarchal religion justify and are embedded in the material structures of oppression.” Janine Canan poetically speak against the desecration of the sacred body; Janie Rezner tells us that “This is the war we have been waiting for! And our Mother is here to guide us!” Eileen Haley’s quilting celebrates women's energy throughout human history and around the World. Susan Hawthorne reminds us of Monique Wittig’s words from her novel The Guérillères:

There was a time when you were not a slave, remember that. You walked alone, full of laughter, you bathed bare-bellied. You say you have lost all recollection of it, remember … You say there are no words to describe this time, you say it does not exist. But remember. Make an effort to remember. Or failing that, invent.

Genevieve Vaughan describes how “Protesting against patriarchy is a spiritual necessity.”

Sister Center:
**Liona Rowan** says: “We all die if the planet dies.” **Cedar Cat** predicts that “The wise crones will rise to lead the world.” **Harita Meenee** offers a “strange reminder that the bodies, hearts, and minds of women (and people of all genders) refuse to submit to patriarchal stereotypes and destructive social norms.” **Ingrid Andrew** celebrates as “The charcoal woman rises from the land.” **Elaine Drew** shares her image of “Pomona - Fruits of the Garden”, and **Stacey Hughes** argues that “woman IS the origin of human life just as much as all the universe itself has been created within a receptive/feminine void”; **Kat Hathaway** shares a personal story in which “resistance is fertile”; **Janie Rezner** asks “What will it take?”; **Yvonne M. Lucia** brings us Mary Daly: “When the God is male, the male is God.” **Andrew Gurevich** explores the “serious illness in the national (American) psyche; signs of our lost loyalty”, and **Harriet Ann Ellenberger**: “Break the chain, they say, and you do.”

**Sister Wind:**

**Catherine Wright**, quoting Ntozake Shange: “I found god in myself, and I loved her, I loved her fiercely.” **Lila Moore** explores “through dance-ritual and art films the interaction of the body and psyche with the natural environment and technology.” **Phibby Venable** reminds us that “There is a goddess hidden in so many of the females I see that cry, and then try again.” **Jayne Marie deMente** writes that it is “important to create again, a female language”; **Claudia Morgana Vico** is a “Goddessian because I/we need to overcome patriarchy.” **Dave Warren**: “it is the long suppressed and repressed Divine Feminine that might be our only salvation at this point.” **Chickie Farella**’s message is: “Find Your Mother, The Mother In You . . .And The Rest Will Follow.” **Serdar Ferit** works in Ethiopia to promote gender equality in education; **Esther Ellen Wildblood**: “We are Her voices and we will not be silenced.” **Donna Snyder** describes how compassion Goddess hears the cries of the World; **Mary Saracino** hears “The wandering Maenads cry: ‘This is no country for old women.’” **Lydia Ruyle** offers guidelines for birthing a Motherworld; **Starhawk** reminds us that “Spirituality is also about challenge and disturbance, about pushing our edges and giving us the support we need to take great risks.”

**Mother Three: Why Goddess Spirituality?**

Artist **Jassy Watson** gives us Pachamama – “From Her we arrive . . .and to Her, we shall return.”

**Sister Fire:**

**Alisa Velaj**: “I again pray after silence and stay silent after prayer.” **Jeri Studebaker** describes how “Utopia vanished when Mother Goddesses did.” **Sara Wright** tells us that “Women need images of the Divine Feminine to access the archetypal field of the goddess”; **Songstress Kellianna**: “Oh, Mother we are grateful for all you do, And we have come together now in praise of you.” **Pegi Eyers** explores the core beliefs and values of Goddess spirituality and offers a cautionary tale. **Leslene della-Madre** asks us “Why are we so afraid to die?” **Rosemary Mattingley** writes about the Mago pilgrimage to Korea; **Barbara Daughter** asks: “Can our world be imagined without the generative and nurturing powers of females?” **Suzanne Baile** asks “What Does The Moon Goddess Do?” **Ingrid Andrew**’s poem: Ing’s Ride; **Janine Canan**: “The Earth is my Mother.” **Diane Horton** explores the varied and interesting ways of embracing the Goddess. Artist **Sandra Curtis** depicts the vulva as an archetypal symbol, and **Judy Williams** describes her experience of developing “vagina eyes”. **Marie de Kock**: “If the man-
made world is allowed to continue to mine, rape, destroy and interfere with everything natural, well… everything Natural will become extinct.”

Sister Water:
Yvonne M. Lucia gives a “talisman of hope” in the Lady of Guadalupe; Leslene della-Madre describes Goddess as “the plasMA of the YoniVerse”; Amy Barron Smolinski has four sons and is raising men of the Goddess; Michela Zucca shares her four years of research into the “archaic sub stratum of mysterious origin . . . in which woman was the supreme administrator of power” in the Alps and Pyrenees; Donna Snyder on finding the Goddess: “From then on, everywhere I lived, I found Her there before me.” Jenna Farr Ludwig calls for us to remember that “we are being charged with the duty to embrace the nature-soul-matter-body-loving energy of the Divine Feminine before it is too late, not only for ourselves, but for future generations.” Lizette Galima Tapia-Raquell poetically describes how she discovered the Goddess within; Jillian Parker takes us on a journey “Along the Path to the holy Mother”. Annie Finch honors Inanna; Andrea Nicki: “Women, what if we had a Goddess who was mentioned everyday?” Kaalii Cargill’s ode to the Goddess; Amitabh Vikram Dwivedi: “O Goddess! You are the sweetest; you are the supreme.” Xanath Caraza celebrates Ancestral Strength; Sandra Torez’s poem: “from the sea floor I rise . . .” Glenys Livingstone shares a paper presented at the Women of Faith Colloquium, International House, University of Sydney, 22nd September 1997.

Sister Earth:
Marie de Kock: “Female spirituality is the door.” Annie Finch: “Goddess is completely different from God.” Marija Krstic-Chin writes that Goddess spirituality allows us to “remember who we really are”; Michael Brautigan reminds us that “wisdom is a Goddess”; Sam Ledger turns to the Goddess as “reminder of my Divinity and Power!” Paola Suarez tells her Goddess story; Bridget Robertson describes her experience as a Goddessian; Vicki Schroeder: “These women knew that without the spiritual power of the Goddess, change would not happen in their world.” Janet Hulston: “May we EMBODY Love”. Jane Hardwicke Collings feels the Goddess work though her and it feels divine; Helen Hye-Sook Hwang shares her “dream to bring my ancient tradition alive and to carry on the Magoist mission my foremothers passed on to me.” Blair Mirth makes a dedication to Dark Descent; Luciana Percovich explores Embodied Divinity; Mary Saracino: “As a species, we have forgotten where we come from. We have lost our way. We need to come home. We need to stop the hate, the bigotry, the fear, the perpetual violence that keeps us imprisoned in the wrong kind of cycle. That’s why Goddess matters.”

With art work by Lucy Pierce, Yia Alias, Kaalii Cargill, Rena Hoffman, Judith Shaw, Emilie Mitcham, Shaktima Brien, Max Dashu, Mary Coughlan, Eileen Haley, Elaine Drew, Julie Stewart Rose, Lydia Ruyle, Jassy Watson, Pegi Eyers, Ingrid Andrew, Sandra Curtis, Yvonne M. Lucia, and Janie Rezner.” Above from Introduction by Kaalii Cargill