

WOMEN OF POWER & LEGEND







Lilith Le Fay

Lilith Le Fey is the lead character in Dion Fortune's novel *Moon Magic*, which was published posthumously in 1956. In the novel, Lilith acts as the Priestess of Isis. Fortune's view of Ancient Egypt is highly romanticized, and her concept of Isis as an overarching All-Goddess is more Greco-Roman than Egyptian.

The painting illustrates Lilith's description of her temple:

... the moonlight came clearly and threw the sharp shadows of their leaded panes on to the piled cushions of the wide window-seats.

A pale Persian rug lay on the dark polished floor, and in its centre stood a Moorish inlaid table on which was a broad and shallow glass bowl wherein water-lilies were floating. The moonlight fell full on this, and a spot of bright light focused in the curve of the glass. The lilies lay colourless on the silver surface of the water, but underneath there were strange gleams of golden fire.

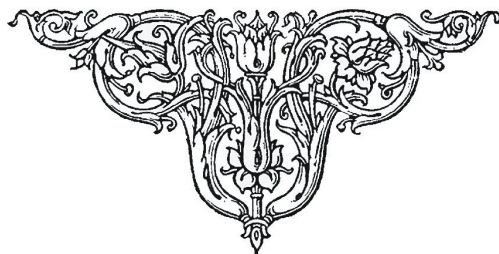
I stood watching this softly-glimmering bowl across the wide hall, and being raised by the altar steps, it was on a level with my eyes. And as I watched, it seemed to me that mist was rising from the surface of the water and floating upwards like smoke in still air, and that within the mist there was a Light.

Then I knew that all was well, for the power had come down; Isis was indwelling the temple I had prepared for Her...

— Dion Fortune, *Moon Magic*. (1989. The Aquarian Press.)

Nemesis (previous page) 2010—297 mm × 420 mm—Watercolour on paper.

Lilith Le Fey (left) 2015—297 mm × 420 mm—Watercolour on paper.





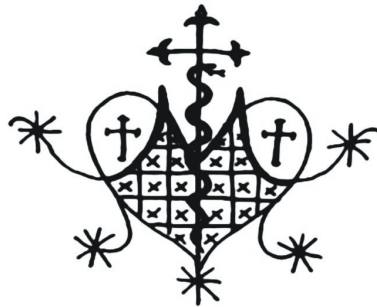


Marie Laveau

Marie Catherine Laveau (1801–1881) was a Louisiana Creole practitioner of Voodoo, renowned in New Orleans. Her daughter, Marie Laveau II (1827–c. 1895?) continued her mother’s work after she had retired.

Marie’s name and her history have become surrounded by legend. It is difficult to disentangle the histories of the two Maries as, over time, their stories have merged. The elder Marie was a dedicated practitioner of Voodoo, and though she was a lifelong devoted Catholic, she did not consider her practice of voodoo to be incompatible with her faith. Her daughter organized more open public events, especially the St. John’s Eve rituals on Bayou St. John.

Even in death, Marie is surrounded by mystery. She was buried in Saint Louis Cemetery #1 in the Laveau-Glapion family crypt, but another crypt in Cemetery #2, known as the Wishing Vault or the Voodoo Vault, has become the focus of devotion to her. While there is no real evidence that it is actually Marie Laveau’s tomb, it draws hundreds of visitors every year who hope that her spirit will personally grant their wishes in exchange for an offering.



Marie Laveau 2014—210 mm × 297 mm—Watercolour on paper.







Tin Hinan

Tin Hinan, whose name literally means ‘She of the Tents’ or ‘Mother of the Tribe,’ was a fourth-century Amazigh queen and matriarch, and she is regarded by them as their ancient ancestress.

Her tomb is situated in the Ahaggar mountains in southeastern Algeria. The site was well known to the local tribespeople and was used for centuries as a place of dream incubation, where direct communication with Tin Hinan took place.

When opened in 1925 it was found to contain the skeleton of a woman lying on a wooden litter, placed on her back with her head facing east. She was buried wearing heavy gold and silver jewellery, some of it adorned with pearls. On her right forearm were seven silver bracelets, and on her left, seven gold bracelets. Another silver bracelet and a gold ring were placed with the body. The remains of a complex necklace, of gold and pearls, was also found.

Her grave goods included an Aurignacian style ‘Venus’ statue, a glass goblet, barbed arrowheads of iron, an iron knife, and a gold foil bearing the imprint of a Roman coin of Constantine I, issued between A.D. 308 and 324, along with a pottery lamp of third-century Roman type. Text in Tifinagh, the written language of the Amazigh, is inscribed on the wall stones.

Tin Hinan 2016—210 mm × 297 mm—Watercolour on paper.

