It is quite unusual for a present-day scholarly monograph to be praised and celebrated through ongoing *Festschriften*. Ronald Hutton’s *The Triumph of the Moon* (1999) is one of the rare works to have received such attention, and may even be the only one to receive such honours decennially. Published in 1999, Hutton’s landmark study was already commemorated in 2009 in Dave Evans’ and Dave Green’s anthology, *Ten Years of Triumph of the Moon* (Hidden Publishing). The anthology under review here continues in this tradition by (to quote the subtitle) “Celebrating the Twentieth Anniversary of ‘Triumph of the Moon’.” This in itself indicates the striking impact that *The Triumph of the Moon* has had on the scholarly and non-scholarly world. As the first fully-fledged scholarly historiography of Wicca at the time of its publication, Hutton’s study accelerated (or even sparked, to a significant degree) the emergence of Pagan Studies as a genuine subdiscipline of Religious Studies. Even though Hutton admits that his career stalled “for nearly ten years” after the publication of *The Triumph of the Moon* (8), the book nonetheless helped to legitimise the historical investigation of alternative and occult religious movements in academia. Beyond the academic context, the book also had a significant impact on Pagan communities and their self-understanding. Hutton systematically questioned the Wiccan “origin myth” (Murray’s “witch-cult hypothesis” of a pre-Christian European witchcraft religion), but remained conciliatory and sympathetic towards Wicca as “the first fully formed religion which England has given the world” (Ronald Hutton, *The Triumph of the Moon: A History of Modern Pagan Witchcraft. New edition*, Oxford: Oxford University Press 2019, vii). He thereby sparked high controversies among and between Pagans and acadamics, which have, at least in part, elicited critical self-reflections and thus contrib-

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uted to the maturing of the debate on Wicca’s history, and also on the notion of historical “authenticity” itself, within the Pagan practitioner community.

The anthology edited by Shai Feraro and Ethan Doyle White is published as part of the Palgrave Historical Studies in Witchcraft and Magic series. It comprises 10 individual contributions (by Hugh Urban, Helen Cornish, Jenny Butler, Sabina Magliocco, Sarah M. Pike, Léon A. van Gulik, Manon Hedenborg White, Chas S. Clifton, and the editors), a rather brief introduction, and an (interesting, but also surprisingly apologetic) afterword by Ronald Hutton. The volume testifies to the astonishing intellectual heritage of *The Triumph of the Moon* in several respects. Hutton combined erudite textual and historical-critical research with interviews and fieldwork observations, a multi-method approach that also informs the contributions in the celebratory anthology. Hutton ascribed much of Wicca’s mythology and religious symbolism to nineteenth-century British Romanticism, a motif that is likewise picked up and expanded upon in several contributions to the volume, as, for instance, in Shai Feraro’s detailed analysis of the *Pipes of Pan* (a grass-roots Pagan and ecofeminist movement of the 1980s). Sarah M. Pike’s analysis of young Pagan environmentalists and their “re-enchantment strategies (Mother Earth, fairies, sacred trees)” (145) can be read along similar lines, and the two contributions are, in fact, partly repetitive. Sabina Magliocco’s well-written study about the relationship between oral (folkloric) and literary (as well as cinematic) accounts of fairies in modern Paganism (guided by the question: “How did they transform from baby-snatchers into babysitters?,” 111) also points towards the predominance of romantic, idealised conceptualisations of nature (often combined with notions of divine femininity) in modern Paganism.

Another red thread that runs through the volume is tied to Hutton’s desire to de-mythologise the historical origins of Wicca and to question a straight-forward historical continuity from premodern “witchcraft” (here somewhat stereotypically understood as the ritual art of the “wise women” or “cunning-folk”) to modern Wicca. Helen Cornish picks up this motif in her interesting analysis of Pagan strategies “to identify the roots of non-initiatory witchcraft” in an idealised rural past (69), for instance in the *Museum of Witchcraft and Magic* in Boscastle, where a vast range of ritual tools and practices are strategically employed as “hooks for historical depth” (68). Chas Clifton disusses how self-described non-Wiccan witches demarcate themselves from Gardnerian Wicca through
their use of entheogens, which they relate to the “flying ointments” which allegedly helped premodern witches to attend the witches’ sabbath (Clifton’s piece is, however, somewhat unsystematic in scope and structure). Hugh Urban also contributes to the question of origin in his erudite analysis of Tantric influences in Gardnerian Wicca, especially with regard to the not-so-subtle influence of Sir John Woodroffe’s writings on Gardner’s work. This influence comes through particularly strongly in Gardner’s understanding of divine sexuality and his conceptualisation of the “Great Rite.” Urban convincingly demonstrates that, while Gardner himself seems to have downplayed the impact of Woodroffe on his work, this influence was later more readily admitted by Doreen Valiente.

Jenny Butler discusses the roots, continuities, and peculiarities of Irish Wicca. Focusing on the strategic employment of an imagined or idealised “Celtic spirituality”, as well as the use of specifically Gaelic terminology by Irish practitioners, Butler demonstrates that Wicca (unsurprisingly) “always manifests local inflections, taking in some of the cultural context and historical traditions of those places in which it finds itself” (101). Léon A. van Gulik provides a quite sophisticated theoretical model which helps to explain not only the phenomena of “creativity and renewal” (153) in Wicca, but perhaps even more generally its striking fluidity, adaptability, and changeability. Yet I fear that van Gulik’s terminological apparatus, even though ambitious and inspiring, may be considered too abstract and cumbersome to be systematically applied by other scholars.

Finally, Manon Hedenborg White and Ethan Doyle White provide two very interesting accounts of practitioners who claim to belong to different historical traditions of “witchcraft” (Jack Parsons and Kenneth Grant in Hedenborg White’s article; Andrew Chumbley in Doyle White’s chapter). In particular, Doyle White’s fascinating biographical account of the short-lived Andrew Chumbley—“perhaps the most interesting British occultist of the 1990s” (198)—and his “Sabbatic craft” calls for a more comprehensive and comparative study of modern Western ritual magic, witchcraft, and esotericism (as the “History of modern Western witchcraft extends far beyond the boundaries of Wicca,” 214).

To conclude, Feraro and Doyle White’s anthology is clearly a valuable contribution to the field. Most of its contributions are of high scholarly quality, and the volume does an excellent job in celebrating *Triumph* and in expanding upon its methods and motifs while applying these to
hitherto neglected aspects, recent developments, or parallel traditions of Wicca. However, it also comes with the usual weaknesses that attend most scholarly anthologies: the articles appear to be unconnected, even when they touch upon similar themes—the editors do not appear to have asked their contributors to implement cross-references nor to remove recurring redundancies. In addition, there are several terminological incoherencies across the articles—for instance, with regard to different meanings of “traditional witchcraft”—which could have been easily resolved, either through some terminological clarifications in the introduction or a stronger editorial hand in the reviewing process. The introduction is an inspiring, but also a rather personal, read and thus does not quite fulfil its potential. For instance, it could have been used to highlight some of the analytical red threads that run through the articles (instead of merely providing brief summaries) or to provide an overview of the current state of affairs in Pagan studies more generally, which may have been an interesting supplement to the volume. Finally, one wonders about the prominence of the word “magic” in the title. As almost none of the articles deals with magic in a narrower, let alone ritual, sense, the title seems to raise false expectations. It may come as no surprise that the reviewer would have encouraged the editors to ponder the concept of magic more systematically. This may not only have allowed for the resolving of some of the terminological inconsistencies prevalent throughout the volume (see above), but also for the embedding of Wicca in the multifaceted historical and ritual trajectories of Western ritual magic.