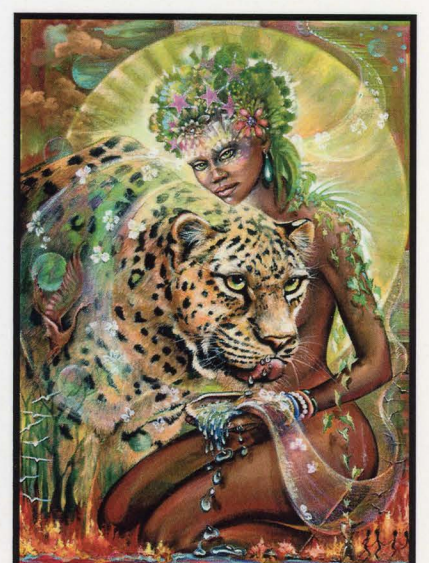
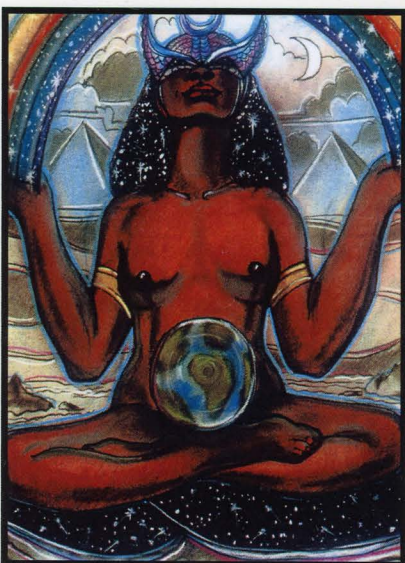
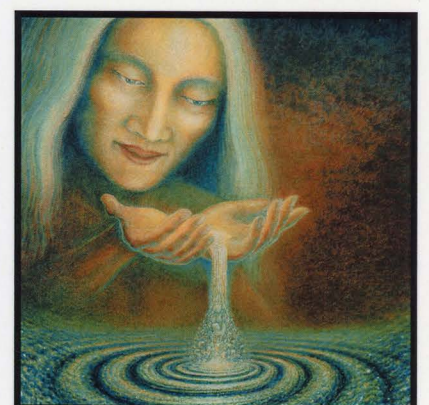


FEMININE MYSTICISM IN ART

ARTISTS ENVISIONING THE DIVINE



Edited by Victoria Christian and Susan Stedman

Reclaiming Goddess Sexuality



Yoni Rose, Penny Slinger, www.pennyslinger.com

By Linda E. Savage, Ph.D.

For at least five thousand years, female sexuality has been defined, discussed, dismissed, maligned, and misrepresented in patriarchal societies. The term patriarchy refers to the prevailing male-dominated social and political structure that has been reinforced by legal systems and militant power. It does not in any way refer to all men. In fact, only the dominant males in high status positions truly benefited from the unequal distribution of wealth and access to resources. In these cultures, masculine traits were distorted by the idealized male image of violent and emotionally disconnected warrior heroes.

Under patriarchal law, the rare women who pursued and enjoyed sexual activity in their own way (neither concubine nor wife) were castigated, ostracized, and even killed for it. The word sex meant "intercourse," and it was something men "got" and women "gave," and the purpose of the whole business for women was simply to bear heirs (preferably male) for the legal passing on of inheritances. And God help the woman who gave it under the wrong circumstances! When medical texts began to say anything about sexuality, the knowledge imparted about women was ludicrous at best. Early marriage manuals exhorted women to submit to what had been reduced to a wifely duty. Female physiology was grossly misunderstood. According to Elaine Morgan, author of *The Descent of Woman*, "Men with the highest medical qualifications pontificated that the very concept of

female orgasm was a fantasy of depraved minds and beyond belief."¹ This was less than 100 years ago!

Until the 1970s, psychiatrists considered the clitoral orgasm to be "immature," and assumed that intercourse was the only right way to experience sexual pleasure. Not more than fifty years ago, Kinsey had the groundbreaking notion of actually asking women what they experienced. Since the 1970s, some serious attempts have been made to define women's sexual responses from more objective data. Human sexuality experts Masters and Johnson published their research findings regarding women's sexuality in a book *Human Sexual Inadequacy* (1970).² They studied women responding sexually in a laboratory and proved that all women were capable of orgasms, originating in the clitoris. This ushered in the age of sexual pleasure for women. However, it did not suddenly free women of the internal bonds. In fact, it merely added the previously male issue of performance anxiety to women's sexual problems.

Knowledge of the physiology of female sexual functioning does not address the deeper mystery of female sexual desire. Most writing describes how to make orgasms happen, with detailed descriptions of oral and manual touching. These books and articles remind me of recipe cookbooks ignoring the big picture of thousands of years of cultural conditioning. Women's desire all too often remains elusive, to the frustration of the women as well as their partners.

All the effort to "give" women orgasms (as if we did not own them for ourselves) is missing the point. The genital orgasm as the ultimate goal in sexual functioning is still defining sex by a model limited to an essentially male viewpoint. Unless a woman is engaged of her own free will and feeling the desire, unless she is in touch with the power of her feminine way, all the efforts of her partner are for naught.

Men are often the ones to bring their partners to sex therapy. They buy the books and try to persuade women to try this position or learn that technique. These techniques are all empty exercises without the full and active participation of the woman: her body, mind, and soul. Sadly, many men will settle for a sexual encounter that engages a woman's body even if it is through manipulation, illusory promises, mental coercion, or even force. But once they have experienced even one encounter when a woman's whole being is engaged, they seek this transcendent experience like the search for the Holy Grail.

The 64 Dakini Oracle



Vajra Yogini Penny Slinger, Digital collage, 9450 x 6300 pixels, www.64dakinioracle.org

By Penny Slinger

The 64 Dakini Oracle is a divinatory system designed to provide a map of Goddess energy and consciousness for our times. The Goddess is emerging in our culture and the 64 Dakini Oracle is her 21st century temple. It presents an integrated vehicle through which to directly access the aspects of the energy of the Goddess. While inspired by the 64 Yogini Temples of India and related to the I Ching, the 64 Dakini Oracle is its own unique system of divination. Based on an elemental codex, it draws upon archetypes of the Divine Feminine from across the spiritual history of the planet, including those specific to our current era.

The term Dakini is found in Hindu and Buddhist spiritual teachings. Originating in the yogic and tantric traditions of the East, a Dakini is an expression of feminine wisdom-energy. Distillations of archetypal emanations, the Dakinis represent those essence principles within the self that are capable of transformation to a higher octave. Their ultimate mission is to awaken and enlighten all sentient beings. They are able to shape shift and appear in whatever form they choose to help instigate and pro-

mote the awakening process. The number 64 is a powerful interface between macrocosm and microcosm. It figures centrally in computer systems, in the DNA and the division of the human cell. The human embryonic cell divides 64 times before it specializes and becomes a specific tissue type and body part, and the DNA has 64 codons. As such, this oracle represents a map of potential. The aim of the Dakinis is to activate and stimulate the potential of all sentient beings, so that they may awaken and reach self-realization. The mandala of their temple is a full spectrum palette of these potentials and qualities.

I have been working with this system now for 30 years. In 1977, I co-wrote and designed *The Secret Dakini Oracle*, which was published by US Games and Systems. The accompanying book to the set of cards was published by Destiny Books/Inner Traditions. It was re-published as a boxed set of book and cards in 2003 as *The Tantric Dakini Oracle* by Destiny Books, Vermont. In this work, based on the cycle of 64 Yoginis, we made correspondences with the Tarot. The 64 Dakini Oracle fully personifies each energy as a Dakini and is a system in its own right.

This cycle of 64 Dakinis/Yoginis represents a complete



Yogini Temple at Ranipur-Jharial, Orissa, India

cosmogram for the transformation of the self, embodying the total energy cycle of creation. The 64 Dakini Oracle is based on the ancient Tantric Temple system of the 64 Yogini Temples that flourished in India in the 9th-10th centuries. Resembling the classic image of a spaceship, the Yogini/Dakini temples were open, circular enclosures. 64 niches around the inner circumference housed 64 forms of Goddess energy as surreal female figures. All Yoginis were worshipped collectively and individually, each one enshrined in her special position in a circular temple open to the sky.

These temples were often erected in remote places, particularly on hilltops. They were built by Tantrikas, specifically those dedicated to the worship of Shakti, the Divine Feminine energy. Adepts came to the temples in order to perform rites to attain certain powers that each Yogini embodied. These rites were secret and sometimes included sacred sexual union (maithuna) for the devotees. The temple relates to the chakra (energy vortex or wheel) at the solar plexus of the subtle body of Tantra, which is envisioned as having 64 flames and is seen as the transformation center of the subtle body. The sacred rituals were referred to as 'chakra puja' (worship) or 'Yogini chakra' and was seen as a yantra (mystic diagram). In the center was often a shrine dedicated to Shiva, Hindu God of Transcendence.

A Yogini is a female practitioner of yoga. In Hindu and Buddhist texts the term is used to refer to a female initiate, shaman, wisdom seer, sorceress or alchemist. Through their practice of Yoga (the pursuit of divine union through mental and physical disciplines and practices) they may have attained certain supernatural powers (siddhis). In this context, as the Yoginis appear in the 64 temples, they are all aspects of Devi, the Great Goddess.

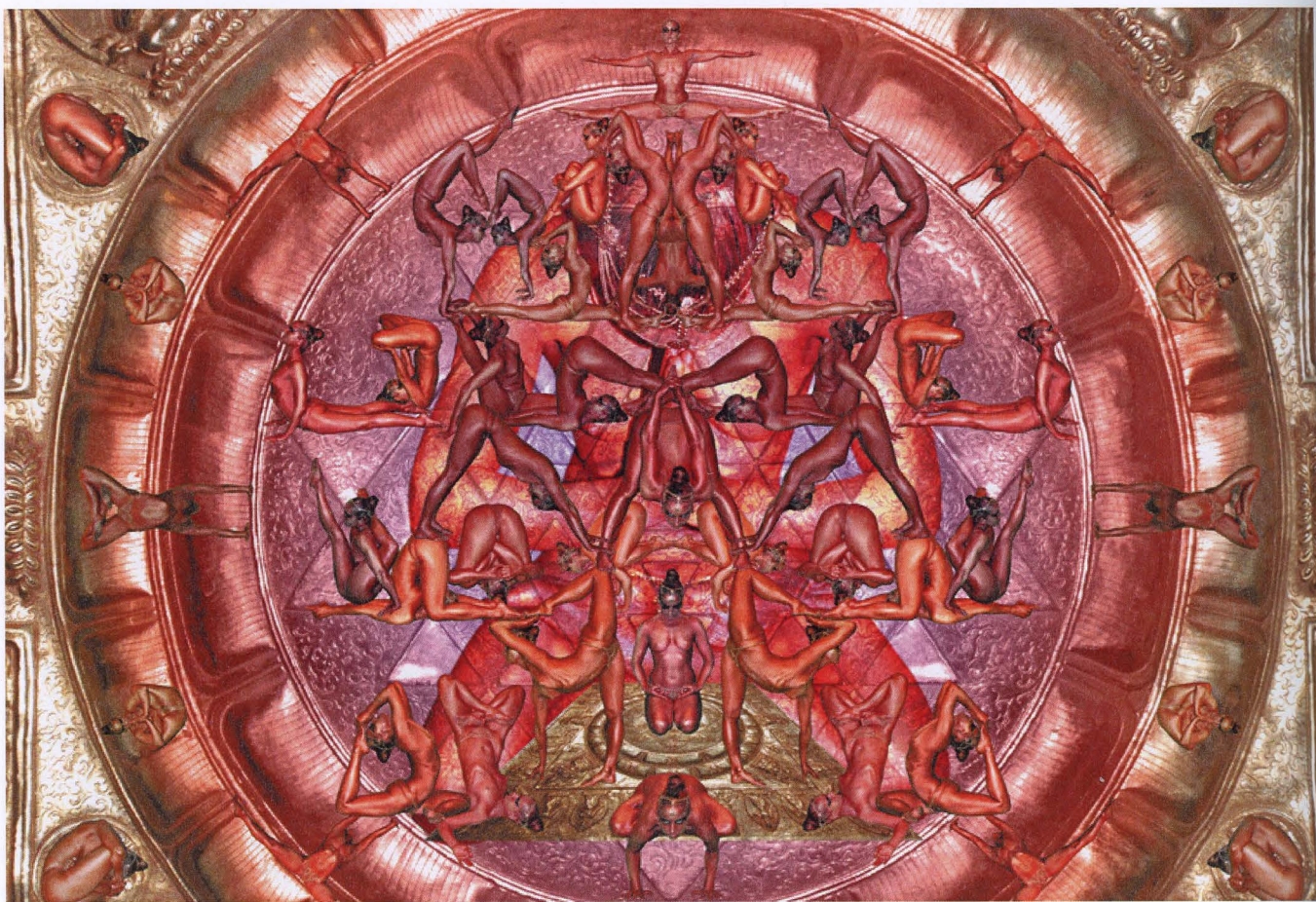
The origins of the temples and the 'Yogini Cult' are shrouded in mystery. In Hindu cosmology, which is related to the cycles of Yoginis, they are said to have arisen when the Goddess Durga was battling the asuras (demons/lower inhumane forces). Eight Yoginis were said to emanate from Durga to help her. These eight are said to be the origin of the 64. In a related tradition, there are 8 major forms of Devi, the Goddess. These are known as the Ashta Matrikas (8 Mothers). Each of these has 8 attendants which equals 64. The names of the Matrikas often occur in the cycle of Yoginis and are intimately connected with the iconography of most of the temples.

It is believed that the animistic and folk traditions of the local people who worshipped female nature deities were blended with the cult of Shakti (those who worship the deity in her female form) and Tantrism. When I initially saw photos of the Temples in the mid-seventies, I was fascinated and inspired by them. The forms of the Goddess as Yoginis was entrancing. Naked and adorned, they often had animal or bird heads, some had multiple arms. I knew I wanted to make a contemporary version of these temples that spoke so deeply to me.

Why Dakinis?

I decided on the name *Dakini* instead of *Yogini* because I felt that people would have a limited association with Yogini, assuming it was about yoga positions. While Yogini has a much broader context, I chose to use the term 'Dakini' as the role of the Dakini is to help all sentient beings achieve liberation through self-realization.

Dakinis are embodiments of feminine wisdom principles. They are most prominently featured in the teach-



Yogini, Dakini Oracle, Penny Slinger, www.64dakinioracle.org

ings of Tantric Buddhism and are also part of the Hindu spiritual pantheon. Their name translates as 'Sky Flier' and they are known to travel between the realms. They are female enlighteners, inter-dimensional shape shifters, messengers surfing the waves of consciousness to awaken all beings to their innate potential. They are akin to the principle of Shakti, which in the Indian system represents the active force, the power that is the energy behind all manifestation.

Dakinis are usually depicted naked as they represent the naked truth. Their ornaments and decoration have symbolic significance—they play a magical role rather than one that supports vanity or worldly status. They live outside conventional reality and are unshackled by its restraints. They communicate with a secret twilight language and speak in tongues in their own special languages. The Dakini is understood in Tibetan Buddhism to be the protector of the yogic tradition of the subtle body, the energetic confluence of the psychophysical in human life.

The Dakinis communicated to me that they are shape shifters, meaning they can pour themselves into whatever form they chose. They said, "Find the forms most resonant with the transformation of our times." I have

searched through all cultures and historical periods to recognize those archetypes of feminine wisdom that would best serve the planet now. As this is a temple of initiation for the planet, I have taken a universal approach, incorporating the embodiments of Divine Feminine energy that have manifested throughout the world in different cultures. Thus, our Temple is non-sectarian, non-dogmatic, trans-cultural and multi-ethnic.

In this circle, there is no distinction drawn between classes of Divine Beings. In other words, Goddesses, Dakinis, Yoginis, Elementals and Apsaras are all given a place in the circle for they all carry potent medicine. They are transmitters of human potential, self-organizing entities, embodying maps for evolution.

Although they appear in female form, Dakini energy transcends gender. As embodiments of Shakti, the inner female force that dwells within everyone, they are not gender specific. We approach the vastness and ineffable nature of Divine awareness through lenses of sexual identity. In Hinduism, consciousness (Purusha) is seen as masculine and manifestation (Prakriti) is viewed as Feminine. In Tantra, the fundamental principles are known as Shiva and Shakti. The whole dance of creation comes about through the joining of opposites-- the union of a



Tribali, Dakini Oracle, Penny Slinger, www.64dakinioracle.org

positive and negative charge, male and female, yin and yang. Thus, it makes sense to approach the infinite from a similar perspective.

To serve our selves and our planet, it is imperative that we awaken the Goddess within. She wants to press our heart buttons and wake us up from the bad dream of separation we have imposed upon ourselves. The dream that caused us to forget that we are all One. The Goddess does not want to be reborn to dominate the male principle in any way. On the contrary, she wants to restore balance, equality and harmony.

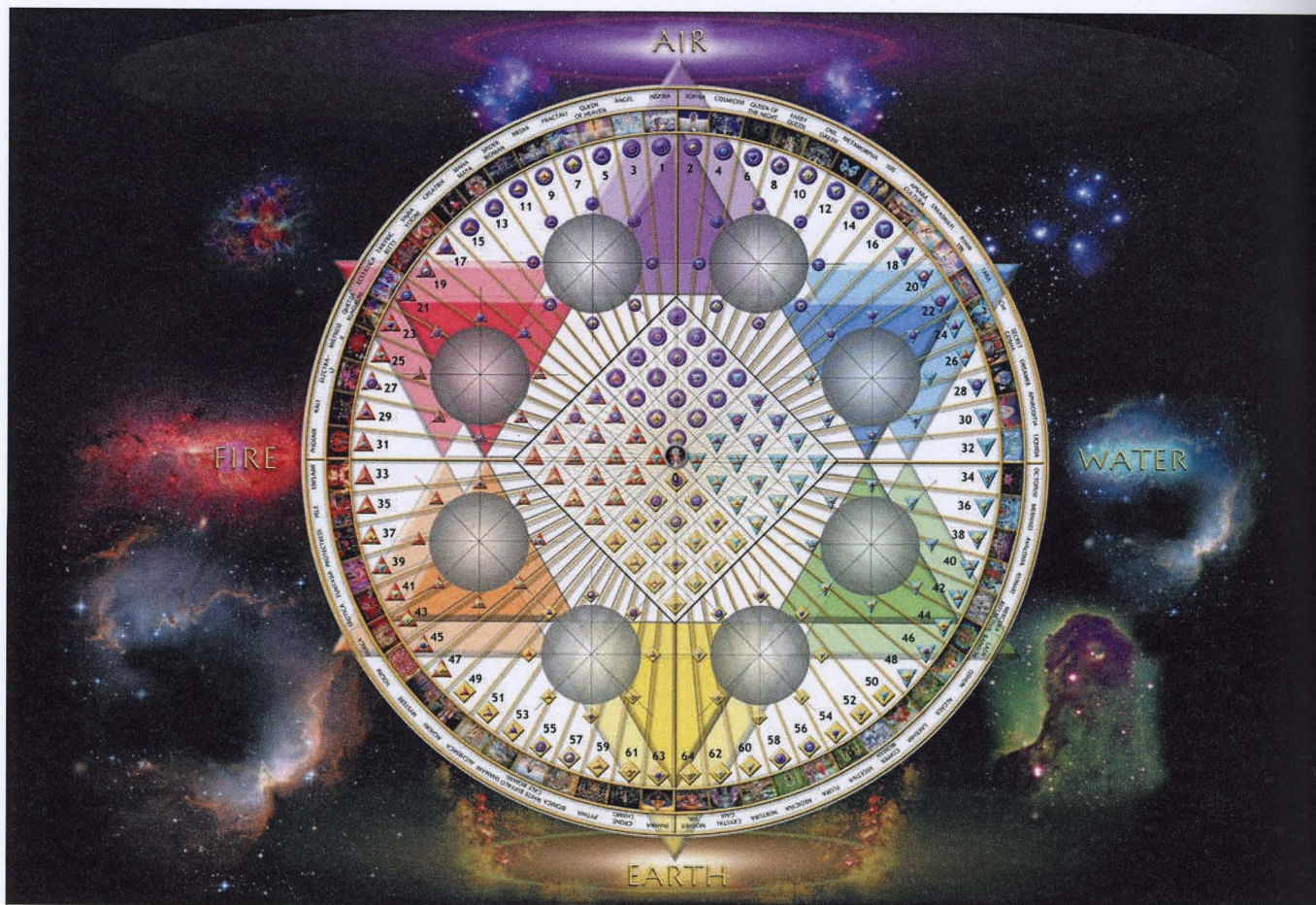
Consult The Oracle System

The system that has been used to organize the Dakinis is based on an elemental codex. The Dakinis are all etheric beings, existing as they do in the Mindsky and in the ether of consciousness. As such they are disincarnate. To bring their energies into the plane of reality, the four elements of air, earth, water and fire are placed at the four cardinal points of the circle to represent the building blocks of all creation, as we know it. As we are bringing a sky Mandela down to earth, the 4 elements are associated with the directions of north, south, east and west.

The elements are combined in sequences of three. This system reflects the threefold nature of all life – creation, preservation, and dissolution. It also relates to the trigrams that form the basis of the hexagrams of the great oracle system of the I Ching.

Manifestation in general is a mixture of all four elements in its formation (air, earth, fire and water), except for the pure elements. The trigrams represent the first three elements in the longer sequence. Each element has 16 permutations of combination with the other elements, making 64 trigrams in all. There is definitely some affinity with the I Ching, but whereas the I Ching is the Book of Changes, where one hexagram leads to another in the natural cycles of change, this system is about essence principles that represent standing waves of energy. These, although subject to the laws of nature, exist in essence outside time. Their frequencies can form the foundation of any new system. They are the cosmic signatures of beingness in its various aspects or manifestations.

There is a 65th Dakini who holds the central position in the circle. She represents the element of ether, the zero point. In the Yogini Temples of the Tantrics there was generally a shrine to the God Shiva in this position. As Lord of Transcendence, Shiva is sometimes represented



Consult the 64 Dakini Oracle at www.64dakinioracle.org

as a pillar of fire, without top or bottom, infinite. The etheric Dakini of this cycle, this temple, is embodied as an extra-terrestrial being who serves as the energy hub for the system.

The Temples of India were made of stone. Our temple is fashioned out of clouds and nebula, a living organism, situated high in the Mindspace, day and night cycle around it. It is veined with gold and liquid light flows through it as its arteries and veins, its system of circulation. Its transparent floor displays transforming holographic mandalas. It is a living, breathing entity in its own right, made of the plasma, the ectoplasm of consciousness. It is the Mothership of these transformational energies, which wants to find a foot in our dimension to deliver the wisdom of awakening. My wish is that you will be gifted through this series of portals with all you need to become all that you truly are. All the Dakinis are you.

'God loves all equally, but the Goddess loves each for their uniqueness'. - Dr Christopher Hills

Penny Slinger is a surrealist artist. She produced 50%-*The Visible Woman* (1971) and *An Exorcism* (1977), two collections of powerful and haunting collages. Her 2D collages and 3D installations incorporated images and life-casts of herself. Her media during this period included pencil and paint, printmaking, life casts and other 3-dimensional constructions, as well as photography, film and collage. Penny Slinger is also known for her erotic and Tantric work and her Caribbean/Amerindian work. She created *the Secret Dakini Oracle*, re-released as the *Tantric Dakini Oracle*. In 2011 Penny released an on-line version of the project she has been working on for many years, *the 64 Dakini Oracle*, an evolution of *the Secret Dakini Oracle*. Visit her websites at www.pennyslinger.com and www.64dakinioracle.org



Enflami, Penny Slinger, www.64dakinioracle.org



Quetza kundalini, Penny Slinger, www.64dakinioracle.org

Berkeley, California in 1976. Through a “shamanic healing crisis”, she opened psychically to the healing, art, yoga, and divination processes that led to the creation of Motherpeace. Since then she has written several books, developed a powerful ritual healing process, taught and lectured internationally, and led tours of women on pilgrimage to sacred Goddess sites around the world. Learn more at her website, vickinoble.com. Vicki is the author of *Motherpeace*, *Shakti Woman*, *Down is Up* for Aaron Eagle, *Rituals and Practices with Motherpeace Tarot*, and *The Double Goddess: Women Sharing Power* (Inner Traditions, 2003).

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Chapter Three: Goddess of Creativity

Claudia Connelly is a mystical painter who works intuitively, drawing inspiration from the Old Masters, particularly Sandro Botticelli, Leonardo Da Vinci and the Pre-Raphaelites. Her art is a labor of love involving perseverance and focus as the images slowly emerge, coming forward to offer remembrances-- a bridge from the past into the future. Her beautiful artwork can be viewed on her website at www.claudiaconnelly.com.

Deborah Koff-Chapin graduated with a BFA from Cooper Union in 1974. She has been practicing Touch Drawing since it came to her in an ecstatic awakening on her last day there. She teaches this simple yet profound process internationally, and has held the annual Touch Drawing Gathering since 1997. Deborah is the creator of best-selling SoulCards 1&2, timeless classic decks that are sold worldwide. She is author of *Drawing Out Your Soul* and *The Touch Drawing Facilitator Workbook*, and has published five SoulTouch Coloring Journals. Deborah has served as Interpretive Artist at numerous conferences including The Parliament of the World's Religions. She works with individuals to bring subtle dimensions of their soul into form through Inner Portraits.

Carrie Ann Baade's autobiographical oil paintings are allegorical narratives inspired by spirit, literature, and art history. These parables combine fragments of Renaissance and Baroque

religious paintings, resulting in surreal landscapes inhabited by exotic flora, fauna, and figures. Baade was awarded the Florida Division of Cultural Affairs Individual Artist Fellowship in 2010, the Delaware Division of the Arts Fellowship for Established Artist in 2005, and was nominated for the prestigious United States Artist Fellowship in 2006 and the Joan Mitchell Grant in 2012. Her work has been exhibited in museums and galleries nationally and internationally, including recent solo exhibitions: the Museum of Contemporary Art in Jacksonville Florida, the Delaware Center for Contemporary Art, the Rosenfeld Gallery in Philadelphia, Billy Shire Fine Arts in Los Angeles, and the Ningbo Art Museum in China.

Chapter Four: The Goddess of Emotion

Grace is a natural artist who was blessed to have an artistic mother, and so was drawing and painting as soon as she could hold a pencil. She was always encouraged to pursue her talent, and was given many opportunities to do so. She earned a Bachelors degree in Fine Arts from the University of Oregon, studied in France with Parsons School of Design NY, and apprenticed for 8 years with NYC sculptor A. Bruce Hoheb. Grace's spiritual seeking led her to become a Tanran Reiki master with William Bagley, and this has deeply influenced her work. As a woman artist, Grace has sought to understand the Divine through the feminine, and knows that as she did this work for herself, she did it for all women who may not have had the same opportunities. Her work has been published and shown in many forms, including in the Wemoon calendar, the Ministry for the Arts catalog, and by Ascension Mastery International. She is honored to be a part of this book's collection. Grace currently lives in the Northwest with her husband and child." Visit her website: www.gracemantlestudios.com

Sherab “Shey” Khandro, a celebrated artist, speaker, and author of *Creating a Healing Universe*, is one of only a few Western artists to receive formal training in the spiritual arts from Tibetan masters. After spending 15 years as a Tibetan Buddhist nun, she served as artistic director for Kunzang Palyul Choeling, a Tibetan Buddhist center for practice and study in Maryland and Arizona. Many of Khandro's paintings and sculptures can be seen in private collections and galleries, or as part of sacred Buddhist monuments called stupas. To create the rich and vibrant imagery in her paintings, Khandro uses a neo-impressionist style of pointillism. As she deepens the intent of her Bodhisattva vow, each stroke of her brush holds a prayer of compassion. Each dot is offered as a jeweled universe, a prayer to end suffering in the world. Sherab Khandro is committed to living from her heart and inspires others to do the same through workshops and lectures on the spiritual arts and intentional living, which she leads across the country. Visit her website at: www.sherabkhandro.com

Victoria Christian is a mystical artist, counselor, sociologist, writer, speaker, and sacred activist. She holds an undergraduate and Masters degree in Sociology, with an emphasis in the sociology of gender, social theory, the sociology of art and the sociology of spirituality. She received another Masters in

work serves the highest good of the viewer. You can view more of her artwork on her website at: www.stardolphin.com.

Theresa Sharrar has lived most of her life in the rural countryside of Oregon, as well as Hawaii and British Columbia. She has found great inspiration in the natural elements of these places. Her journey as a serious painter began in Hawaii, and now continues in Oregon. Much of her work is in response to being female and experiencing the wildness of the earth. Along with producing her own work, Theresa teaches art classes in her studio and works in a local co-operative gallery of which she is a founding member. While she doesn't have a website yet, she can be contacted via email at: theresasharrar@gmail.com

Rose V. Sharrar is a mystical painter and illustrator in Santa Fe, New Mexico. She grew up in northern Oregon in a family of seven siblings, all of whom discovered drawing, painting, and music at an early age. The conservative region in which she spent her childhood was incongruous with her developing sense of inner direction, so she left home at sixteen and spent her later teens and adulthood living and working in several different states, where she sought to find her creative/spiritual niche. She currently lives in New Mexico, is studying art, and aspires towards personal and planetary healing. She can be reached by email at: goldaught@yahoo.com

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Heather Taylor is a visionary artist residing in Olympia, Washington. Her art is featured in a variety of books, calendars, magazines and CD covers. She has art in clinics, hospitals, libraries, museums, and schools as well as city and state collections. Heather uses 8 different mediums in creating her 2 and 3 dimensional work. Her art is inclusive in its theme, employing sacred geometry, numerology, symbology, cultural anthropology and psychology to convey the diversity and universality of human experience. Through the mandala and the teachings it represents she seeks to align the viewer to a new appreciation of our connection, within and without, above and below, to all that is around us. Visit her website at: www.fullcirclemandalas.com

Jim Thompson is a fine and technical artist residing in Southern Oregon. My Art, Mind and Soul series represent

real themes, fantasy, and extraterrestrial landscapes. I began my artistic career in advertising as a technical illustrator, then I became a freelancer and moved into fine art. My works span a broad range of subjects and have been published widely in various articles, books and magazines, as well as exhibited in numerous shows. View more of my art at: www.art-mind-soul.com or www.jt-techart.com.

The Fantastic Realism art of Robert Venosa has been exhibited worldwide and is represented in major collections, including those of noted museums, rock stars and European aristocracy. In addition to painting, sculpting and film design (pre-sketches and conceptual design for the movie Dune, and Fire in the Sky for Paramount Pictures, and the upcoming Race for Atlantis for IMAX), he has recently added computer art to his creative menu. His work has been the subject of three books, as well as being featured in numerous publications - most notably OMNI magazine - and on a number of CD covers, including those of Santana and Kitaro. Visit his amazing art at: www.venosa.com

Blaze Warrender is an Australian-born shamanistic painter. As a self-taught artist, her fascination with texture and medium led her to apprenticeships in Italy & Guernsey and a course in Chinoiserie brush techniques at Beijing University, China. In the early nineties she began painting on canvas, and found that influences from her past allowed her to express the colorful, surreal imagery of her inner world. She has exhibited in the United States, Great Britain and Australia, and has been represented in various magazines. Her artistic mission is to explore the transformative processes of art therapy, transpersonal psychology and shamanism as a means to heal herself and the planet. Her artwork can be viewed on her website at: www.blazewarrender.com

Julia Weaver, MFT, BFA, is an environmental arts educator, a licensed psychotherapist, and an exhibiting artist. She has more than 20 years experience combining the arts, and cross cultural practices, particularly the creation of mandalas and gardens for individual, community, and global healing. Since 1996, she has offered mandala workshops for adults and children in her studio in the San Francisco Bay area and across the US, as well as dolphin swims retreats in Hawaii. A passionate environmental arts educator, Julia designs and facilitates rites-of-passage ceremonies and combines the Mandala Process with tree planting, gardening, and collages to promote community revitalization and ecological healing. Her mandalas can be viewed at www.juliamandalaweaver.com.

Jonathan Weber is a visionary artist and mystic whose recent works include a meditation on the archetypes of the divine feminine. He began private tutorship for drawing and painting at the age of eight, but later left the academic realm of art to explore his emerging style on his own. His painting talents and intuitive abilities have grown alongside his passion for various spiritual traditions such as; Shamanism, Taoism, Buddhism, Yoga, Sufism, Christianity, and Advaita Vedanta. His work has been published on numerous covers of "Alternatives" magazine, the cover of Tarot and Healing; Messages From the

23. Sleeping Earth, Krista Lynn Brown, 16"x20" acrylic on canvas, www.devaluna.com
24. Mother Power, Krista Lynn Brown, 18"x24" acrylic on canvas, www.devaluna.com
25. Illumination—Between the Lines, Krista Lynn Brown, 30"x40" acrylic on canvas, www.devaluna.com
26. Prayer, Cathy McClelland, 14"x20" acrylic on canvas, www.cathymcclelland.com
27. Justice, Cathy McClelland, 11"x17" acrylic on canvas, www.cathymcclelland.com
28. Earth Blessing, Heather Taylor, www.fullcirclemandalas.com

Contemporary Images of Spirituality and Resistance Among African Americans
By Arisika Razak

1. The Oracle, Return of the Sun Goddess, Victoria Christian, 24"x24", oil on wood, www.victoriachristian.com
2. Dunham's Life Story, Afra-She Asungi, 16"x20" acrylic on canvas, 1986. www.sistahpeace.com
3. Ochumare, Afra-She Asungi, 16"x20" acrylic on canvas, 1986. www.sistahpeace.com
4. The Sale of Venus, Lili Bernard, 96"x72", Oil on Canvas, 2011, www.lilibernard.com
5. Le Virgen de Regla—Yemaya arrives in Cuba, Lili Bernard, 36"x36", Oil on Canvas, 2007, www.lilibernard.com
6. Miel De Abeja, Yasmin Hernandez, 24"x30", Acrylic on Canvas, 2003. www.yasminhernandez.com
7. Abuelita, Yasmin Hernandez, 30"x48" Oil on canvas, 1997. www.yasminhernandez.com
8. Todas Mujeres, Yasmin Hernandez, 36" x 24", Mixed Media on canvas, 2004. www.yasminhernandez.com
9. First Supper, Abba Yahudah, 57"x43", Oil on canvas, 1999. www.abbayahudah.com
10. Revelation 12, Abba Yahudah, 57"x43", oil on canvas, 2002. www.abbayahudah.com

Goddess Icons of the Dark Mother Around the Globe

1. Hecate, Lydia Ruyle, Painted sewn collaged nylon fabric banner, 34" x 72"
2. Black Madonna of the Andes, Lydia Ruyle, Painted sewn collaged nylon fabric banner, 30" x 70"
3. Black Madonna of Czestochowa, Lydia Ruyle, Painted sewn collaged nylon fabric banner, 36" x 72"
4. Nuestra Senora Montserrat, Lydia Ruyle, Painted sewn collaged nylon fabric banner, 28" x 72"
5. Nuestra Senora La Virgen Guadalupe, Lydia Ruyle, Painted sewn collaged nylon fabric banner, 34" x 76"
6. Queen of Sheba, Lydia Ruyle, Painted sewn collaged nylon fabric banner, 36" x 72"
7. Crow Mother, Lydia Ruyle, Painted sewn collaged nylon fabric banner, 24" x 72"
8. Rangda, Lydia Ruyle, Painted sewn collaged nylon fabric banner, 34" x 76"
9. Maori Black Madonna, Lydia Ruyle, Painted sewn collaged nylon fabric banner, 28" x 72"

Chapter Two: Goddess of Sexuality

Reclaiming Goddess Sexuality

By Linda E. Savage, Ph.D.

1. Yoni Rose, Penny Slinger, www.pennyslinger.com
2. Nubial Bliss, Mark Henson, www.markhensonart.com
3. Yab Yum Yantra George Atherton, digital image, www.geoglyphiks.com
4. Holy Union, Heather Taylor, www.fullcirclemandalas.com
5. Wisdom of the Ages, Autumn Skye Morrison, www.autumn-skyeart.com
6. Sweet Honey Wine, Heather Taylor, www.fullcirclemandalas.com

The Sexual Shadow of The World

By Azra Bertrand M.D. and Seren Bertrand

1. Lillith, Jonathan Weber, www.jonathanweber.org
2. The Rose Lineage, Chanel Baran and Shona (model), www.chanelbaran.com
3. Sophia's Return, Book Cover, Seren Bertrand, www.thefountainoflife.org/sophias-return-healing-grail-wound/

Yeshe Tsogyal: Awesome Yogini and Tantric Consort in Tibetan Buddhism

By Vicki Noble

1. Photo of a painting of Yeshe Tsogyal at the Samye Monastery in Tibet, Vicki Noble, 2007
2. Yin Yang Ecstasy, Paul Heussenstamm, www.mandalas.com
3. Photo of a painting of Yeshe Tsogyal, Samye Monastery, 2007
4. Photo of Chimphu Valley in Tibet, Vicki Noble, 2007.
5. Photo of a painting of Vajrayogini, Samye Monastery, Vicki Noble, 2007
6. Menstruation Sculpture, photo by Vicki Noble, 2007.
7. Photo of a firepit in Katmandu, Nepal. The firepit belongs to the pre-Buddhist Grandmother Goddess, Agima, Vicki Noble, 2007
8. Two Buddhist Nuns at Chimphu, where they lived like hermits in a cave-like "nun's hut," Vicki Noble, 2007.

The 64 Dakini Oracle

by Penny Slinger

1. Vajra Yogini, Penny Slinger, Digital collage, 9450 x 6300 pixels, www.64dakinioracle.org
2. Yogini Temple at Ranipur-Jharial, Orissa, India
3. Yogini, Dakini Oracle, Penny Slinger, www.64dakinioracle.org
4. Tribali, Penny Slinger, Digital collage, 12600 x 8400 pixels, www.64dakinioracle.org
5. Consult the 64 Dakini Oracle at www.64dakinioracle.org
6. Enflami, Penny Slinger, Digital collage, 12000 x 8000 pixels, www.64dakinioracle.org
7. Quetzakundalini, Penny Slinger, Digital collage, 10800 x 7200 pixels, www.64dakinioracle.org