



Episode 11: Elizabeth Cunningham— The Celtic Magdalen Speaks—and Sings!

- 00:00:00 [music] You are not moving, you are being moved.
You are not singing, you are being sung.
You are not praying, you are being prayed
Prayed at the speed of love.
- 00:01:08 Janet Conner: You are not moving, you are being moved. You are not singing, you are being sung. You are not praying. Don't you wish someone had told you this when you were a kid? You're not praying, you are being prayed. And you're being praying at the speed of love. I'm Janet Conner and I am a *Prayer Artist*. And you have arrived in perfect timing, speed of love timing, to the 11th episode, the 11th conversation in this, my new podcast, *Praying at the Speed of Love*.
- 00:01:51 I know it's not an accident that this is our 11th episode. I love 11, and I'm pretty sure 11 loves me. I've noticed that when people are just beginning to recognize the presence of numbers in their lives, the first number that seems to tap on their shoulder is 11. You'll look at the clock and go, "Oh, look at that. Look. It's 11:11."
- 00:02:21 That is exactly what happened to me. If you've read *Writing Down Your Soul*, you know the story. I was going through a vicious divorce, and I began to see 11:11 on the clock all the time. When you see it the first time, maybe you don't notice. When you see it the 20th time, you start to pay attention. And now, when I see an 11, 11:11, 2:11, 9:11, any 11, I take it as a call to pray. It's just wired now.
- 00:02:52 The minute I see that it's 11 minutes after the hour, I chant the prayers on my annual mandala that we make every winter in *The Lotus and the Lily*. And I think—well, I think we're going to blame this on Mary Magdalene—I think spirit was really laughing at me this morning. As I was getting ready to record this show, I was making coffee, and I glanced at my phone—I don't know why—and of course, it's 11:11. So I burst out laughing and chanted [laughter] my prayers.
- 00:03:27 So I think it's just divinely perfect that we are gathering for this 11th conversation on a show that I consider to be a radical post-patriarchal prayer podcast. Go ahead. Can you say that? It's just like Peter Piper picked [laughter]... post-patriarchal prayer podcast. I'm getting better at that. My post-patriarchal prayer

podcast. Of course, it has to be number 11 because today we're opening our hearts to Mary Magdalene.

- 00:04:01 And Mary Magdalene, if ever there was a post-patriarchal saint, this is a woman who teaches us what we need to know about prayer, what prayer really is. And I look at her as a living wake-up call. She was a living wake-up call then. I'm not sure a lot of people were paying any attention, but she was a walking wake-up call. And she is a living wake-up call right now, today, in me, in you, in all of us.
- 00:04:32 Mary Magdalene is alive, and she is speaking to us. And she's speaking to us today through the voice of Elizabeth Cunningham. Elizabeth Cunningham wrote these magnificent novels, four of them, that together are *The Maeve Chronicles*. In this conversation, our 11th conversation, with Mary Magdalene in the room, there is something waiting for you.
- 00:05:05 There is some nugget of love, of wake-up-edness that is hovering in the air, and it's waiting to enter your heart. And if you'll open and let it into your heart, your life will change. So let us begin this conversation as the voice of the Tibetan bowl calls us to open our internal ears, our invisible ears, the ears of our heart, that we may hear what wants to be heard.
- 00:05:38 [the bowl rings]
- 00:05:51 Mary Magdalene has a sense of humor. I don't know if you can hear it, if the microphone is picking it up, but also what wants to be heard is the guy's mowing outside [laughter]. So if there's that hum in the background, I don't know, let's blame it on her. Now, you may not know Elizabeth Cunningham. I didn't so I want to give you just the shortest little bio. This cracks me up in her official bio. Listen to this. She's the descendent of nine generations of Episcopal priests.
- 00:06:21 I tried to count backwards. I think we're on Henry the 8th's doorstep here. Nine generations of Episcopal priests, so of course, she grew up probably hearing these liturgical stories and all of the rituals, probably even more intensely than I did growing up in an Irish Catholic house. And if you grew up in a Christian family, I'm sure that there were times that you listened to these stories and winced, "Ooh, ooh, ah, oh, okay."
- 00:06:57 So at the same time that this literature is off the charts gorgeous... I still have my New Jerusalem Bible. I still open it. Sometimes I throw it across the room because I'm so disgusted by what I read, but it's gorgeous. And at the same time, the stories set your hair on fire. So there's—try to visualize Elizabeth growing up—so the rectory is next door [laughter], but you know what else? I mean, she's in the rectory, but you know what's next door? An enchanted wood.
- 00:07:29 An enchanted wood, overgrown, abandoned estate, so can't you just see her? It's kind of like the secret garden. She'd be in there poking around, talking to the fairies, talking to the trees, so this is the perfect background to write *The Maeve*

Chronicles, award-winning novels that bring us a Mary Magdalene who is so bloody feisty. She's sensual, she's brave, she's brilliant, she's hysterically funny.

- 00:08:01 And, of course, she's Celtic. Of course, she's Celtic. She has to be Celtic. In order to be feisty, sensual, brave, brilliant, and funny, excuse me, I think you have to be Celtic. And her name is Maeve. Her first name is Maeve. And I just found out in researching to invite Elizabeth to be with us, that Elizabeth recorded songs. The CD is called *MaevenSong*, original music from these books, and we are going to get to hear her sing some of them today.
- 00:08:37 Elizabeth is an ordained interfaith minister, a magnificent therapist. She has a private practice in the Hudson River Valley. Her children are grown now, and she lives with her husband in New York State. Elizabeth, we are so delighted to welcome you to *Praying at the Speed of Love*.
- 00:08:56 Elizabeth Cunningham: Oh, well, thank you, Janet. And I am so delighted to be here.
- 00:09:01 Janet Conner: Well, this podcast... let me see if I can say it. This post-patriarchal prayer podcast is all about prayer.
- 00:09:06 Elizabeth Cunningham: Post-patriarchal prayer podcast. Post-patriarchal prayer podcast. Okay. Yup.
- 00:09:12 Janet Conner: Hey. Ten points if you can say... extra pennies. They'd have to be pennies. Extra pennies if you can say it. So this conversation is about prayer, very personal, intimate, real conversations about how we're taught to pray as a child, and I so want to hear about how you were taught to pray as a child because it's coming alive in these books. It's all Mary Magdalene's fault. And I have a confession to make to you and to the listeners. I totally missed these books when they came out. When *The Passion of Mary Magdalen* came out to huge acclaim in 2007—
- 00:09:50 Elizabeth Cunningham: I think it was 2006. Yup.
- 00:09:52 Janet Conner: Oh, okay. 2006. I was writing. I was just deep in writing what became my first book, *Writing Down Your Soul*, and I missed, I missed what was going on in the rest of the world. But I am making up for lost time. I do not read these books. I devour them. I read all four of them in order, up till 2 o'clock in the morning. There were times when I was cursing you out, so you might've felt it. It's like, "Oh, but then just one more chapter. Just one more chapter [laughter]."
- 00:10:21 And now I've finished, and I'm mad. So I'm just going to start over. So for the listeners—and this will all be posted on the Show Notes at janetconner.com/11—but just in case you don't know them, the story starts with *Magdalen Rising* and we get to meet teenage Maeve and teenage Jesus. It's not a teenage Jesus you ever

met before, and then *The Passion of Mary Magdalen*. The thing's like three inches thick. This is the story, but it's a story like you never heard it before.

00:10:55 And of course, what's in those stories is the stories that all of those guys in all of the councils erased and excommunicated, and now you get to read the real gospel. Then Jesus dies, and Mary and her daughter and Ma, Jesus's mother, flee. That's in the third book called *Bright Dark Madonna*, and then the story ends in *Red Robed Priestess*.

00:11:26 So the story ends back in Celtic lands where it started, but whatever you think you know about history, *shoo*. Your mind is just blown apart. I have recommended these books to everyone I know. If I had my way, I'd go outside and trip people [laughter], and as they were lying on the ground, I'd say, "I've got a book for you. Stop what you're doing and read these books." So we want to hear how you grew up in a rectory, surrounded by enchanted woods. Tell us about your early prayer life.

00:12:02 Elizabeth Cunningham: My early prayer life. I think one reason why I needed to write about Maeve, who is also Mary Magdalene... there is a long story about how she comes to be called Mary, which involves the woman she calls Ma who is the Blessed Virgin Mary, so you'll have to read *Passion* to find out how she became Mary because she grew up as Maeve. But, you know, in the Episcopal Church, unlike in the Roman Catholic Church, we didn't get to hear about Mary the Virgin or Mary Magdalene very much. There was Christmas. There was Easter.

00:12:31 At Christmas you got to hear about the birth, and at Easter, if you were lucky and it was the right gospel that year, you got to hear about the women at the tomb. And if it was really the right year, you got to hear especially about Mary Magdalene at the tomb. But we didn't get to hear much, and they weren't part of our prayer life. It was very not post-patriarchal [laughter]. So I think that, in my family, we always sang, "Jesus tender shepherd," and, "Our Father who art in heaven," and then there was the liturgy.

00:13:03 And some of it was not very nice because we had to say things like, "We acknowledge and bewail our manifold sins and wickednesses which we from time to time most grievously have committed, provoking most justly thy wrath and indignation against us." So it was not all fun and games, and in fact, one of my earliest memories, which I put into *Murder at the Rummage Sale*, which is a book set at the rectory where I grew up, is my memory as a three-year-old of my fantasy, which was derived from Road Runner cartoons, of wanting to roll a boulder onto God and Jesus and flatten them.

00:13:43 And they wouldn't stay flattened. So I had to find a way to tell that story that would allow me to love Jesus and call him out and call out the church and call out those generations and generations of priests and patriarchs. So I don't know if I

learned how to pray the way I pray now then, but my cousin, when I told her, "Oh, I want to kill God and Jesus," she said, "You'd better say the Lord's Prayer quick [laughter]." So that's a little bit about my childhood. It was scary sometimes, but it was also entertaining.

00:14:23 My father dressed up as Moses once for Sunday School or release time, and he came roaring... we built a golden calf with my mother in class, and he came out and lit it on fire. It was made with spray gold paint, and he put the ashes in Dixie cups and we had to drink it. So [laughter] it was an interesting childhood. They didn't worry about toxic chemicals back in the 50's.

00:14:51 Janet Conner: Wow. And you know what's a big wow that I am just now, and I mean just now, understanding about the golden calf? Because we read... it's in the Hebrew Bible how evil the golden calf was. The golden calf is the symbol of the goddess. The golden calf, it's sacred to the goddess, and I'm only just now, through Merlin Stone's book *When God Was a Woman*, understanding what it's saying in the Old Testament about destroying... so the reason they had to burn... but for you to actually experience it, oh my goddess.

00:15:25 Elizabeth Cunningham: And I think my mother made this golden calf very lovingly. She actually really liked Egypt. I think in her heart of hearts, unbeknownst to her, my mother might have been an Isis worshipper because she never really kind of got with the program, even though she was a dutiful minister's wife and 50's housewife. So I always think that was interesting that was right there, Moses, my father and the Isis worshipper, my mother.

00:15:50 Janet Conner: [laughter] Oh what a great childhood. So did Mary Magdalene wake you up in the middle of the night and say, "Okay, I've had it with you. Start writing my story?" How did she get you [crosstalk]?

00:16:02 Elizabeth Cunningham: No. Mary Magdalene came to me after I finished writing a book called *The Return of the Goddess*, which was my first attempt to really write about the goddess, my awakening to the goddess. I felt like I had said everything I had to say so I started scribbling and drawing instead of writing, and this big, bodacious, busty, redheaded, naked woman showed up. And she said her name Madge, and she was actually a 20th century woman. And it's always been very controversial that in my books, she does go through prostitution.

00:16:36 She becomes a sacred prostitute, and people said, "Oh, no no. She was a disciple." Well, in my book, that's Mary of Bethany. Anyway, she was a prostitute, this woman. She was a painter. That's how she supported herself, Madge. And I said, "You know, I think you'd make a great character for my next novel." So I started pitching ideas to her, and she rejected all of them until I said, "Madge, a lot of same letters as Magdalene. Red hair, Celt. Celtic Mary Magdalene? Would you be in a book about the Celtic Mary Magdalene?" And she said, "Finally."

- 00:17:13 Janet Conner: Now, I know and my listeners know that I can't stay in my chair right now listening to this because, as a deep soul writer, I get these conversations. I'm awakened in the middle of the night with things to say and do. They come through me in deep soul writing, in my daily deep soul writing. They talk to me in the shower. How did you... so [crosstalk]?
- 00:17:36 Elizabeth Cunningham: So she definitely had a big mouth from the beginning because she had cartoon balloons coming out of her mouth when she first showed up. And so that was one reason why Maeve in *The Maeve Chronicles*, even though she's not a character—these are full-blown really, yeah, quite literary novels—but Maeve has a very, very distinctive voice. And that was the voice that first came through because she is talking to you and me. She's not just telling an old story. She's saying, "Listen. I want to tell you because I think you can hear me, and nobody's heard me before. I'm talking to you."
- 00:18:13 So she has a contemporary voice that can speak in a contemporary way and still go back into... bring you into the moment with her in the first century. That voice gave me a lot of freedom in writing.
- 00:18:24 Janet Conner: You do an incredible job or she does such a good job of breaking that fourth wall. I know she's talking to me as I'm reading, and she's like slapping in a nice way. And I go, "Oh, right. Yeah, okay, okay." And then she's telling the story again, and we're back in her temple or we're back wherever—
- 00:18:43 Elizabeth Cunningham: Wherever she is [crosstalk].
- 00:18:44 Janet Conner: It's not jarring. It's so smooth. You do such a beautiful job.
- 00:18:49 Elizabeth Cunningham: Yeah. She's taking you by the hand, and she's saying, "Come with me. I'm going to tell you. I'm going to show you."
- 00:18:56 Janet Conner: And one of the things she shows us that just entered my heart is Isis because she is sacred to Isis. There's a couple of Isis temples, that sort of ratty one in Rome and then hers. And Isis is speaking to me now, I think, because of you, through Maeve, through these books. So would you tell us about Isis?
- 00:19:27 Elizabeth Cunningham: Yeah. Well, I think that many, many people have connected Mary Magdalene with Isis, and so the way it happened for Maeve and me... poor thing after she was a teenager—I don't want to do too many plot spoilers—but she had to save a certain person's life, and she got exiled. And so I think one of the differences in *The Maeve Chronicles* from a lot of other books is that it really is her story, so she has this whole story set in Rome where she's been exiled.
- 00:19:59 She's trying to find him again, and she gets waylaid by Roman slavers. So she has this whole period of being a slave in Rome which was horrible for her. I mean, it

would be horrible for anyone. But she was someone who came from places where people lived in the forest and outdoors and, Rome, it was almost like living in a shopping mall. Everything was enclosed. Everything was representational. She felt so confined, not only as a slave but just being in that place.

00:20:29 And there was a breakthrough for her when she ran away. She was being taken somewhere to do a show with her sister-whores, and she ran away. And she found this little temple, and then she heard the sound of the river. And she encountered Isis and she's like, "Oh. Oh." And she connected Isis in her own mind with Brigid also, and she felt like, "Okay. I'm in exile. I'm in Rome, but my goddess is here." And she became very drawn to that temple, somewhat...

00:20:58 You know, she was a little bit like, "Oh, I don't know about this," but eventually, she became a priestess and she stayed a priestess. And there's a whole Isis story, and when she finally gets free and goes to Galilee and Jerusalem, she's still a priestess. She's always a priestess. Once a priestess, always a priestess. She's never a convert. I mean, except to Isis... well, actually, she's not really a convert to Isis. She just is her priestess. But she never converts to Judaism, and she [laughter] never converts to Christianity either.

00:21:27 But she's always a lover of Jesus. But Isis, yeah, Isis gave her life meaning and purpose in Rome when she was really ready to die.

00:21:39 Janet Conner: And you... there's so many magnificent things in here and so many beautiful prayers and so *uh, uh*. But there's one and when I read it [voice cracks]... well, you can tell already. I'm just glancing at the words on the page and losing it. And this is all your fault. As I was reading these books, I downloaded the next thing I'm being asked to do which is to create a ceremony for women around the world to dance around a sacred fire and remember who we really are, which are priestesses.

00:22:12 We are all priestesses of the goddess in her many forms. And a major one, represented by the full moon, is Isis. And so I downloaded, in deep soul writing, the name of this experience—Goddess Rising—all the prayers, all the way it will be constructed, the phases of the moon, the goddesses who we're chanting, and then I open *Red Robed Priestess* to page 152 and you handed me on a silver platter how we will end.

00:22:48 So it opens, "The blessing of Isis go with you." So imagine these women who've just had a three-hour intense embodiment awakening eight qualities of the goddess in them, and we close with, "The blessing of Isis go with you." And it ends—I'm going to ask you to read it or sing it—but the last bit is, "Her river with you wherever you wander. Her river to guide you home."

- 00:23:22 And as I read your words, I knew that before the ceremony starts I would lay out three long blue curvy ribbons, and the women would walk out following the river to guide you home. Would you tell us about this incredible [crosstalk]?
- 00:23:39 Elizabeth Cunningham: Yeah. I'm going to have to find it again in *Red Robed Priestess* because I have my book in *Passion of Mary Magdalen* open to page 396. There's a lot of weaving in all these four books. They all connect. They're very different. They're stand alone. You could read them in any order. But they're all connected, and this is one of the connecting threads. The first time Maeve gives this blessing is when she's finally found Jesus again. They've had their reunion. It's been a little bit stormy, and he realizes, "I've got to go."
- 00:24:10 And she has to let him go. She later rejoins him and becomes quite a lively part of his tour, but she sang this blessing for him as she released him to his ministry. And I'll read it and then I'll sing it. And I hope we're going to stay... the rain and thunder is coming but [laughter] anyway.
- 00:24:31 "The blessing of Isis go with you,
Queen of stars, Mother of grain,
She whose tears are the rain
She whose embrace is the sky
Her wings of protection enfold you
Her breast be your place of rest
Her river with you wherever you wander
Her river to guide you home."
- 00:24:54 Elizabeth Cunningham: And this is how I sing it. I never set this to... I never recorded this, but I would sing it sometimes when I was out on the road. I'll try to sing it now. I haven't sung it in a long time.
- 00:25:06 *The blessing of Isis go with you,
Queen of stars, Mother of grain,
She whose tears are the rain
She whose embrace is the sky
Her wings of protection enfold you
Her breast be your place of rest
Her river with you wherever you wander
Her river to guide you home.*
- 00:25:54 Elizabeth Cunningham: And as I sang, the rain is pouring down outside my window [laughter].
- 00:26:00 Janet Conner: Of course, of course it is. That is so beautiful, and you said you haven't recorded it but—
- 00:26:10 Elizabeth Cunningham: I may someday, but I haven't yet. Yeah.

- 00:26:12 Janet Conner: Well, the someday is before the [laughter] Goddess Rising because I would so love, just like that, to hear your voice that that will be the last thing we hear [inaudible]. Oh. Elizabeth. So did these prayers and songs just... does Mary Magdalene give them to you? Does Maeve say, "Here, write this. Start singing." How did the prayers and the songs happen?
- 00:26:43 Elizabeth Cunningham: Well, I think when... One of the things people ask me is, "Is this channeled?" and I say, "No. It's much more like a collaboration." I'm always listening for her voice, and her voice is so clear. And also part of what... and I did a lot of research. I mean, I did a ton of historical research, and I also did onsite research. But when I wrote, I wanted to be so inside each moment that Maeve and I just knew what was going to happen. Like I have no idea now whether I said, "Oh, well, she should give him..."
- 00:27:15 I mean, I think she was probably just with him, and suddenly, she just said, "You know what? I've got to let him go. I've got to give him a blessing. It's all I can do." So that probably wasn't preplanned, so it's a funny thing when you work... you know from your own writing. You're working collaboratively. You're not writing, you're being written, which is a little different from just channeling because you have to give your whole self to it. You're not passive. And so it's an amazing thing when it happens.
- 00:27:49 Janet Conner: You're not writing, you're being written. That's it.
- 00:27:52 Elizabeth Cunningham: And it, yeah. And I feel like I'm not Maeve. I mean, she's not based on me. I would say I'm more based on her or at least I would like to be. But I do feel like I have another life that I've lived, and I have all her memories as well as mine, which is a great gift.
- 00:28:14 Janet Conner: Oh, [laughter]. And so you took that gift from inside your own body and now put it in words so that... I feel like she is this river, so she embodied you, collaborated with you. Now, these words come through your hands and out to Monkfish, and it gets printed. And then it's food that enters my body. It's not a story I listen to or read. She comes through—
- 00:28:43 Elizabeth Cunningham: Oh, yeah. She's your friend now. Yeah. I've had a lot of people tell me that they talk to her because of course they talk to her. And she talks to them. She gets around [laughter].
- 00:28:56 Janet Conner: So between the research and learning about all of the goddess worship and the things you discovered about Jesus's real teachings, did this impact... and you wrote these books over years, right?
- 00:29:10 Elizabeth Cunningham: Years, yeah. Twenty years, yeah.
- 00:29:13 Janet Conner: Okay [laughter]. So did it impact or how did it impact your personal mystical life?

- 00:29:20 Elizabeth Cunningham: Well, I think it became my personal mystical life. And Maeve and I yack it up but I would also... I remember when I was beginning, I was still a Quaker, and I was sitting in Quaker Meeting, which is silent worship. I didn't share this aloud, but I did have my own meditation. And I said, "You know, Jesus," I said, "I'm going to write these books. I'm going to write these books from the point of view of Maeve, and I'm really going to do it. Do you have anything that you want to say to me about that?"
- 00:29:52 And he had one thing to say. He said, "Please, don't make me a prig." That was it [laughter]. That was it. I said, "Okay, okay."
- 00:30:09 Janet Conner: "Please, don't make me a prig." Which is exactly this ludicrous, upstanding, gun-toting, anti-everything, law-abiding—I would use a much worse word than prig—that the poor guy has been... the two of them must be looking at one another and going, "Did anybody notice anything?"
- 00:30:30 Elizabeth Cunningham: Yeah. I often wonder that because I feel like did you... because sometimes, I mean, people of any Christian or any other background who really talk to the guy, he comes through as very pithy, funny, direct, challenging. I mean, he comes through the way he does come through in the gospels. And, you know, I just don't understand the Christian Right because I feel like if you just spent time...
- 00:31:00 "I was naked and you clothed me. I was hungry and you gave me to eat." You would not have time to judge anyone. You would not have time to persecute anyone. You would just be there trying to find a way to get food and shelter and comfort to the people on the border. I mean, I feel for Jesus, and I feel for Maeve. And I feel for the people who lived that gospel, and there are many people who live it today, who are putting their lives on the line, doing exactly what Jesus would've done.
- 00:31:37 Janet Conner: And let us all be with them. Let us be them. Let us be brave enough to be them. I was awakened two nights ago—maybe it was Mary Magdalene—kind of saying, "Hello? You're a *Prayer Artist*. Start doing something about the concentration camps on the border," and I went, "Oh, uh. Right. Yeah. Okay."
- 00:32:04 So now, right now, I am gathering a bunch of women that I adore, including Kahu Lāhela, who has lead us in five Ho'oponopono prayer intensives, to shower the concentration camps at the border with... so we're going to invite Mary Magdalene and Jesus to lead the way.
- 00:32:30 Elizabeth Cunningham: Yeah. They're there. They're there.
- 00:32:33 Janet Conner: They're there first. They're there looking at us and going, "Hello?" [laughter].

- 00:32:37 Elizabeth Cunningham: Yeah. They're there in every single one of those people, yeah.
- 00:32:43 Janet Conner: So your songs. That's what we need. We need a song for the... we need to shower the camps with song. If Maeve wakes you up tonight with a song [laughter], please be sure and let me know.
- 00:32:55 Elizabeth Cunningham: I will, yeah.
- 00:32:57 Janet Conner: That would be so great.
- 00:32:57 Elizabeth Cunningham: We're trying to figure it out, yeah, what's next. Yeah.
- 00:33:00 Janet Conner: Song of love [inaudible] to awaken that strength. So the singing—
- 00:33:07 Elizabeth Cunningham: And I think it's important also in the tradition of Jesus and Mary Magdalene and Maeve, whatever you like to call her. Probably most people know her by Mary Magdalene. I think we have to pray for the people that are persecuting as well as the ones who are persecuted. I try to remember to include that because you never know when someone's heart is going to break open.
- 00:33:32 Janet Conner: Well, that actually is—and that comes across in your books, their story—but that is the essence of the Ho‘oponopono intensive. And they're all *The Goddess Forgives*. So I, Janet, you, Elizabeth, Lāhela, we make the conscious choice to say this prayer, not the popular form of it that everybody knows, "I'm sorry. Please forgive me," but the original, the original Hawaiian tradition.
- 00:34:08 The words are a little longer, and it's much more mystical. It's much, much deeper. But you ask the perpetrator, not that it has that word in it, but you ask that the people who contributed to the creation of these aka cords is the terminology. But it's this negative, grr, constricting power that holds you back from feeding the hungry, that holds you back from... and you ask that those cords be cut.
- 00:34:37 So the biggest impact is on the people... the people you're freeing are the people doing the harm, and then they will then close the concentration camps to free the people that are in it. And I have had a personal experience of this. My whole affection for Ho‘oponopono happened when my son was a political prisoner. So it was just like back in the late 1950's, the House Committee on Un-American... it was just like that.
- 00:35:09 Only it just happened in 2013 that the judge ordered him to name other activists on the radical left. He stayed silent and refused to do it and spent his 24th year in prison, trying to get him simply to rat out other people. Right? Now, here's how we get to prayer and Maeve and Jesus. I'm of course a big wreck here.

- 00:35:35 He was in prison for 253 days, and the Masters and Teachers of the Akashic Record told me to shower the prison with love, to pull together a hundred people... what's the word they use for that? A critical mass. So that was easy for me. I got on Facebook. I contacted the people in my classes. Quickly, I had a hundred people stretching from Hawaii to Germany agreeing to look at a picture of this prison in New York City and shower it with love for five minutes.
- 00:36:07 And then I was to say Ho'oponopono, as well. So these two things were happening at the same time. Suddenly, four months before the secret federal grand jury was to be unseated, which would've been when they would've had to let him go because he hadn't spoken for that time—but I don't think he would've lived long enough. He was having a complete breakdown in prison—suddenly, the judge released him. I mean, just suddenly they came and got him, brought him to the lobby and said, "You're free," while he's standing in his prison clothes [laughter].
- 00:36:38 And it's 28 degrees in New York City. You know, "Oh, what? What?" So I asked the Masters and Teachers what happened, and they said those prayers, those prayers got the judge... now, it wasn't an intention. We didn't go into it with that intention. In fact, they specifically said, "You have no intention. You're just showering the prison and everyone in it and connected with it with unconditional love for five minutes. That's all you're doing."
- 00:37:10 But by doing that, all of the black crud sort of rises, so to speak. Here's what they said: "Your prayers"—not yours, Janet. Everybody, 100 people—"got the judge to ask himself a question he had never asked before. 'What is authority?'" Wow.
- 00:37:38 So that prayer freed this vicious, angry... this is a man whose mission in life was to destroy the Black Panthers and he did. And he did. Just think. The power of 100 people looking at a prison for five minutes—that's all—got this man, who was completely locked into his way of looking at life, ask himself this question and, suddenly out of nowhere, write a release paper for my son.
- 00:38:19 And that's the way... because Jesus said, "Love your enemies." And, Elizabeth, you'll love this. While I was sitting here saying the Ho'oponopono prayer and showering the prison with light, I just couldn't do it one day. I just couldn't do it. I just couldn't do it. And I threw the bible across the room, and I said to Jesus—now, I did a lot of swearing. I don't know if I can do that on my own radio show or not—"You said this crap." I didn't say crap. "You said this crap, 'Love your enemies.' Well, guess what? I can't [laughter]." And then I threw... I said, "You forgive the judge [laughter]."
- 00:38:52 Elizabeth Cunningham: Yeah. Sometimes I have said to Jesus, "I can't handle this. You do it," and he will.

- 00:38:57 Janet Conner: And then Jesus can. Jesus and Mary Magdalene are capable of loving the judge, of loving President Trump, of loving these terrible people. They are capable of it. I can just sort of show up and go, "Okay. I'm doing the best I can," but they're leading the way and showing us what prayer really is.
- 00:39:14 Elizabeth Cunningham: And you can always pray for someone's heart, no matter what you think of them. Yeah.
- 00:39:19 Janet Conner: Exactly. So it's probably perfect timing that we're having this conversation while I'm being yelled at to do something [laughter] about closing the camps. That's what Mary... so that's what I'm doing to do in my deep soul writing. When you and I are finished, I'm going to ask Mary Magdalene and Jesus to lead the way and show us how to do this. So the music. I mean, I love the books. I want everybody to read the books.
- 00:39:49 But I'm blown away by the music. I'm just blown away by the music. So can we have... could we listen to "The Prayer to the New Moon?"
- 00:40:01 Elizabeth Cunningham: Oh, sure. And I think we should also listen to this song, "Opening of the Prologue," because I think that's going to go in the Gift Bag [crosstalk] from Monkfish. So I'll sing "Hail to Thee," and then I'll sing the opening of *Passion of Mary Magdalen*. "Hail to thee, thou new moon" is actually... the words are from *Carmina Gadelica*, which were prayers gathered in the islands of Scotland, so I figured Maeve could've known them. So she and her mothers always sing this song, and it kind of goes through all the books.
- 00:40:36 *Hail to thee, thou new moon*
Jewel of Guidance in the night
Hail to thee, thou new moon
Jewel of Guidance on the billows
Hail to thee, thou new moon
Jewel of Guidance of my love
- 00:41:17 Elizabeth Cunningham: And that song her mothers sing as she's leaving their island. She has eight mothers. She lives on the magic island in the Celtic otherworld, and her friends sing it to her as she's being exiled beyond the ninth wave from druid school after she got thrown out. And then it goes throughout the whole books, yep. From *Carmina Gadelica*, which is a beautiful book, beautiful collection of prayers.
- 00:41:45 Janet Conner: Yeah, next on my list. Absolutely. Absolutely.
- 00:41:50 Elizabeth Cunningham: I'm sure there's a... I don't know if the version that I have, the volume that I have is still in print. There are many volumes of it, but it's prayers, chants, and incantations collected by Alexander Carmichael from the Highlands and islands of Scotland.

- 00:42:06 Janet Conner: [laughter] I'm going to go find it right away.
- 00:42:10 Elizabeth Cunningham: Yeah. [crosstalk] it's beautiful prayers. And I used several from that, and I think there's one in *Red Robed Priestess*, the one that she says when she's saying goodbye to her friends, Branwen and Viviane.
- 00:42:25 Janet Conner: So the Prayer Bag, when people come to janetconner.com/11, the Prayer Bag will have... there'll be two Prayer Bags, two Prayer Bags marked 11. And one will have the prologue to *The Passion of Mary Magdalen*, thank you to Elizabeth's publisher Monkfish and a clip or two from *MaevenSong*. Thank you, Elizabeth.
- 00:42:53 Elizabeth Cunningham: And I don't think this is going to be on the *MaevenSong* clip that you get, but when I was touring all those... this is how the songs came to be. I would open, when I was touring with *Passion of Mary Magdalen* which I did more than any other book, I would not say a word. I would just come out and I would say:
- 00:43:13 *This story begins in the night.
There will be a dawn. I promise.
I will also tell of mornings when I didn't want to wake
And noons full of harsh light and judgment.
Sometimes there will be ease and shade in the afternoon
Camaraderie and rest, even pleasure.
There will be passion, I promise,
Morning, noon, and night, season after season
Passion that breaks time open wide
So you can taste the mystery inside.
Well, this story begins in the night
It begins in the middle of the story,
In the middle of the night
When the thief come, when the bridegroom come
When the bride has long since given up hope
And those foolish virgins left snoring
When only a heart is awake.*
- 00:44:34 Elizabeth Cunningham: So that's how that you can hear the prologue when you read it.
- 00:44:39 Janet Conner: I can just imagine people coming to what they think is a book reading, and they're just sitting there [laughter] and you—
- 00:44:45 Elizabeth Cunningham: That got their attention, yeah. But, yes and yeah. My goose was cooked a couple... there was only one time when people really got on my... there was people that had came and planted themselves in the audience who hadn't read the book but were sure that I was a very bad person. And that certainly

confirmed their view [laughter], and it was like, "Oops. I can't really take that back [inaudible], soft peddle that." I might as well say a little bit about prostitution because people always are upset about that.

00:45:18 Definitely, she's not penitent in this book, and that was probably made up by Pope Gregory, that was a made up stereotype. But what Maeve says is that she's an archetype and that this one is way too juicy to leave alone. And I also had this very strong feeling, a feminist feeling, that as women and feminists, if we're going, "Ew, whores. Ew, prostitutes. Oh, no, no, no," that that's not feminist.

00:45:50 There are so many people in this world today who may have chosen it for various personal reasons but more who are trafficked. And Maeve, in the beginning of *The Passion of Mary Magdalen*, is also trafficked, so I wanted to write about that phenomenon and also about how it can also be a vocation. I wanted to write about both, and I felt like it's time for us to stop drawing back our skirts from our sisters. So you'll just have to read it to see what you think, but she's so much more than a disciple. She's a force.

00:46:25 Janet Conner: She's a living force, then and now. And no matter how many times the boys voted that her stories aren't going to be included, she's still coming through [crosstalk]—

00:46:38 Elizabeth Cunningham: She says you can't keep the [crosstalk] archetype down, And there's one point where she [did mess?] with my archetype. I said, "No, no, no. We're working with the Sacred Whore archetype here. What are you talking about getting married?" And she says, "Well, what is good in an archetype if I can't explode it? I'm going to do what I want to do." So she's a little different from some versions of Mary Magdalene, but she's fun.

00:47:02 And just, on that note, I want to say that I'm not criticizing or judging anyone else's version because I think she's a multifaceted, brilliant jewel, and everyone shows a different facet. And so I think all the people working in this realm are working with her.

00:47:20 Janet Conner: Well, and I'm living proof of that because we just had a prayer intensive called *Praying With and As Mary Magdalene* with Meghan Don, and Mary Magdalene was present.

00:47:29 Elizabeth Cunningham: Oh, I'm sure she was.

00:47:29 Janet Conner: Mary Magdalene was present, and we all experienced her. And we experienced her in whatever way we are ready or open or willing—

00:47:43 Elizabeth Cunningham: Or whatever way you embody her.

00:47:47 Janet Conner: The way you said it is she's a facet. She's the whole jewel. She is the goddess and then—

- 00:47:54 Elizabeth Cunningham: And she's, for some people, she is a disciple and a spiritual teacher and that's fine, too.
- 00:47:59 Janet Conner: Exactly. She's everything. She embodies everything. So are you continuing to write about her? What are you writing now?
- 00:48:07 Elizabeth Cunningham: Well, after I wrote for 20 years and Maeve, you'll see when you read *Red Robed Priestess* how it ends, Maeve has a bit of a life on Facebook, which is like, "Oh, really, Maeve?" and she said, "Yeah." But I've written two books since... I've written two entire novels since then. One is called *Murder at the Rummage Sale* and that's the one that really uses the setting of my childhood to... it's a pretty entertaining, rather theological, domestic, cozy mystery which I would love for people to read.
- 00:48:38 It's a totally different genre. And then the sequel to that is coming out next year, and it's very different. It's not exactly a... my agent told me when you write a murder mystery, you're supposed to write a sequel and you're supposed to, essentially, write the same book again with a different body. But that didn't happen so, yeah, I would say that *All the Perils of this Night* is another kind of theological thriller.
- 00:49:06 And those two books I've written since Maeve, and I've written a book of poems that's about to come out called *Tell Me the Story Again*, which isn't a conventional poetry collection. It's a story. There's a lot of different voices in it. And now, I think that right now I'm not sure what's going to happen next. I think Madge or that force that is Maeve may find her way but not as Maeve?
- 00:49:32 And I think that I'm really grappling, like you are, Janet, with knowing that things are happening on our border and in our world with climate crisis, with war, starvation, people in India in this heat running out of water. I haven't quite figured out how to respond to that as a storyteller, so I'm hoping that Maeve and Jesus and the Holy Spirit and the muse are going to help me out and show me the way.
- 00:50:01 I have to grow or break open in some way that I'm just hatching, so I don't yet what's going to be next. But those two books are done, the *Murder at the Rummage Sale* and *All the Perils of this Night*. [crosstalk] the story again. So there's three more books after the Maeve Chronicles, and we'll see what's next.
- 00:50:22 Janet Conner: I'll make sure it's all, there's links to everything.
- 00:50:26 Elizabeth Cunningham: Yeah, my website has everything that's in print on it, and also *The Wild Mother* and *The Return of the Goddess*, which are early books, have been rereleased in 25th anniversary edition. A novel that is a radical retelling of the Rumpelstiltskin story, *How to Spin Gold*, that's there, too. You'll see it at all elizabethcunninghamwrites.com.
- 00:50:49 Janet Conner: And all of that, the books, your website [crosstalk]—

- 00:50:53 Elizabeth Cunningham: The music [crosstalk].
- 00:50:54 Janet Conner: —to Elizabeth, the Prayer Bag, show notes, it's all on janetconner.com/11 or just come to janetconner.com and click on the podcast. Do come and learn more about Elizabeth Cunningham, Maeve, Mary Magdalene, get a transcript of this show, click on the Prayer Bags and get your gifts.
- 00:51:25 So I have a gift for you. It actually came last night. I was awakened with a new prayer, and I think this may be partly because of Mary Magdalene, thinking about her being in this Goddess Rising. I think I can blame this on her. I was awakened at 4:00am, which is kind of common practice for me, and this is the first time I have shared this prayer publicly. It's called, it's very short, "I Almost Forgot Your Name."
- 00:52:10 I almost forgot your name
Because I almost forgot Her name
- lost in the mists
buried under ground
silenced by power
- Her name
Her name
- Blessed of this life
Blessed of past life
Blessed of all life
- Once more you arise in me
and I must sing your name
- I almost forgot your name
But you never forgot mine
- 00:52:48 Elizabeth Cunningham: Oh, wow. Well, that's beautiful. Mm.
- 00:52:54 Janet Conner: Thank you, Elizabeth Cunningham and thank you to Madge, Maeve, Magdalene, and all of the spirits that wake you up and command you.
- 00:53:07 Elizabeth Cunningham: And thank you, Janet Conner. This has been a real joy. Very moving to speak with you and hear your stories, too [laughter].

- 00:53:17 Janet Conner: You get to meet Elizabeth at our Facebook page. Do come to janetconner.com/11, get all your gifts, and then click on the Facebook page and maybe, just maybe, maybe Maeve will join the conversation to talk about this podcast. Until then, never forget that She knows and She remembers your name.
- 00:53:51 Elizabeth Cunningham: Blessed be.
- 00:53:53 Timothy Frantzich's Voice: This conversation in the mystic with *Prayer Artist* Janet Conner has been rated L.
- 00:54:03 [music] You are not moving, you are being moved.
You are not singing, you are being sung.
You are not praying, you are being prayed
Prayed at the speed of love.