

Incantation

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Incantation comes directly from the Latin word incantare, 'enchant'. Incantare itself has cantare as a root, which reminds us that magic and ritual have always been associated with chanting and music. Incantations have often been in strange languages; 'Abracadabra' is a not-so-serious version of an incantation.

Incantation | Definition of Incantation by Merriam-Webster

noun the chanting or uttering of words purporting to have magical power. the formula employed; a spell or charm.

Incantation | Definition of Incantation at Dictionary.com

An incantation, a spell, a charm, an enchantment or a bewitchery, is a magical formula intended to trigger a magical effect on a person or objects. The formula can be ...

Incantation - Wikipedia

1. Ritual recitation of verbal charms or spells to produce a magic effect. 2.

Incantation - definition of incantation by The Free Dictionary

10 synonyms of incantation from the Merriam-Webster Thesaurus, plus 18 related words, definitions, and antonyms. Find another word for incantation. Incantation: a spoken word or set of words believed to have magic power.

Incantation Synonyms | Merriam-Webster Thesaurus

Storyline In this picturesque paranormal thriller, a young American girl, Lucy Bellerose (Sam Valentine), has a chance of a lifetime to visit her ancestors ominous castle in the south of France.

The Incantation (2018) - IMDb

Incantations can be spoken, sung or chanted and be performed during ceremonial rituals or even as prayers in the world of magic, incantations are can be performed by any kind of magic users/species (wizards, witches, fairies, etc) regardless of their nature as long as they have magic to use it with.

Incantation | Superpower Wiki | Fandom

Incantation is an American death metal band that was formed by John McEntee and Paul Ledney in 1989.

Incantation (band) - Wikipedia

An Incantation is the essential way to perform magic in the form of spells and rituals. Each Incantation requires a verbal pronunciation (usually Latin) and sacrifice from the practitioner.

Incantations | The Order Wiki | Fandom

Incantation was formed in New Jersey, USA by John McEntee and Paul Ledney, two musicians who'd previously played together in Revenant. In the mid-'90s, McEntee moved the band to Cleveland, Ohio.

Incantation - Encyclopaedia Metallum: The Metal Archives

the saying of words believed to have a magical effect when spoken or sung: [C] She recited an incantation designed to protect the planet. (Definition of incantation from the Cambridge Academic Content Dictionary Cambridge University Press)

INCANTATION | meaning in the Cambridge English Dictionary

The enchanter spoke or sang forms of incantation over his mixing and brewing. He came on, mumbling and grumbling a perfectly unintelligible karakia or incantation. I avoided seeing him, and never mentioned his name, for that is a kind of incantation. The wizard took out a book and began mumbling an incantation.

Incantation Synonyms, Incantation Antonyms | Thesaurus.com

An NYPL Book for the Teen Age Estrella is a Marrano: During the time of the Spanish Inquisition, she is one of a community of Spanish Jews living double lives as Catholics. She is living in a house of secrets, raised by a family who practices underground the ancient and mysterious way of wisdom known as Kabbalah.

Incantation - Alice Hoffman

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INCANTATION - Sect of Vile Divinities [FULL ALBUM STREAM ...

Legendary Death Metal act Incantation was formed in the US in 1989 by John McEntee (guitar, vocals) and Paul Ledney (drums). They were soon joined by Arogon Amori (bass) and Brett Mackowski (guitar) whom they recorded their first demo with. John was left alone since the others left and headed in a Black Metal direction.

During the Spanish Inquisition, sixteen-year-old Estrella, brought up a Catholic, discovers her family's true Jewish identity, and when their secret is betrayed by Estrella's best friend, the consequences are tragic.

Bestselling author Alice Hoffman tears a page from history and melds it with mysticism to create a spellbinding, highly acclaimed tale about the persecution of Jewish people during the sixteenth century. Estrella is a Marrano: During the time of the Spanish Inquisition, she is one of a community of Spanish Jews living double lives as Catholics. And she is living in a house of secrets, raised by a family who practices underground the ancient and mysterious way of wisdom known as kabbalah. When Estrella discovers her family's true identity--and her family's secrets are made public--she confronts a world she's never imagined, where new love burns and where friendship ends in flame and ash, where trust is all but vanquished and betrayal has tragic and bitter consequences. Winner of numerous "best book" citations and infused with the rich context of history and faith, Incantation is a transcendent journey of discovery and loss, rebirth and remembrance that Newbery Award-winning author Lois Lowry described as "Magical and spellbinding...Painful and exquisitely beautiful."

In its sampling of over 120 individual incantations rooted in the texts and lore of previous centuries, *The Witch's Art of Incantation* reveals the often overlooked diversity of the incantatory arts: charms that beckon, charms that command, charms that poison, charms that remember, charms that terrify, charms that praise and exalt. Because each charm is accompanied by an approximate date, region, and associated source text, student witches will sharpen their own knowledge of folkloric texts while engaging with these rich and potent spells. The practical methods in the introduction, though seemingly simple, outline rarely discussed methods of incantation, including the construction of the magical listener and pairings with sympathetic and contagious ritual acts. A virtual witch's psalter of incantatory source material, *The Witch's Art of Incantation* is sure to make a unique addition to the modern folk witch's library. From the introduction: "In the mid-seventeenth century, Scottish witch Isobel Gowdie's words were believed to hold strange power. An utterance from her was thought by the authorities to spell sickness, doom, or dire misfortune to her victims. What might be a simple rhyme on the tongue of another was transformed in her mouth into a magical act, a machination of the witches' craft, darkly wondrous and full of potency. Whether Gowdie possessed any specific form of training in the witch's art of incantation is beside the point entirely. Speech itself, in the witch's craft, is a magical act. This, reader, is the fulcrum that binds the present volume, the exact aim and goal of this present work. Today, we are both spoiled and plagued by representations of the witches' art of incantation all around us. Our fictive wingardium leviosas and bippity-boppity-boos have inured us to the very real craft of magical words left to us by our real ancestors. Even if one is so fortunate to come across a book with actual historic charms from the past, one must have a certain amount of knowledge and practice in order to make use of it. Yet, this wealth of lore is all around us, it seems. The barriers to achievement in spoken charm and incantation are not so much practical as ideological; most of us don't seem to know what to make of these archaic remnants or how to incorporate them into our practice. Modern witches, in the well-meaning work of creating new charms (that are, for certain, potent in their own right), are sometimes guilty of throwing the proverbial baby out with the bathwater, abandoning rather than preserving the very real and legitimate inheritance of incantations all around us. Yet, for the folk witch, lore-derived practice is essential. Translating who our ancestors were and what they did into modern life is the heart and soul of the work we do. Folk witchcraft is, as a branch of the modern craft, decidedly personal, ancestral, and flexible, but remains firmly rooted in the witch-lore of the past. By following the truths and charms of our old lore, folk witches arrive at forms of modern witchcraft that make sense to our own individual locales, our familiar spirits, our spiritual ancestors, and our needs...

A collection of spells and incantations from a variety of traditions focuses on themes of divining the future, requesting protection, seeking love, or making a wish come true.

In this volume, the authors assemble a group of Jewish incantation texts which were copied in the Middle Ages and preserved in the Cairo Genizah. Most of these texts, now in Cambridge University Library, are published here for the first time. All the texts are translated and provided with detailed philological and historical commentary, tracing the praxis and beliefs of the Jewish magical tradition of Late Antiquity. Their relation to Jewish legal and mystical teachings is also explored.

"I was born in rain and I will die in rain," begins Kate Braverman's *The Incantation of Frida K.*, an imagined life journey of Frida Kahlo. The book opens and closes inside the mind of Frida K., at 46, on her deathbed, taking us through a kaleidoscope of memories and hallucinations where we shiver for two hundred pages on the threshold of life and death, dream and reality, truth and myth. Defiant and uncompromising, Frida bears the wounds of her body and spirit with a stark pride, transcending all limitations, wrapping her senses around the places, events, and conversations in her past. Frida K. interacts from her hospital bed with her mother, sister, Diego, and her nurse. She calls herself a "water woman," navigating into unexplored dimensions of her world, leading us through the alleys of San Francisco's Chinatown, of Paris in 1939 (where she rubbed shoulders with André Breton), and of her neighborhood in Mexico City, Coyoacan. Her voyage is an inward one, an incantation before dying. In *The Incantation of Frida K.*, Braverman's language dances and

spins. She carves out a bold interpretation of the life of an artist to whom she is vitally connected.

Since the 1913 publication of James A. Montgomery's Aramaic Incantation Texts from Nippur, students of the bowls have used that book as the diving platform from which they enter a deep pool of study. In the intervening years, the body of work on incantation (or magic) bowls has continued to grow. Bowls in several ancient languages have attracted the attention of scholars from a variety of countries and traditions. The result has been the publication of a considerable number of translations of additional texts and fragments. Focusing only on those bowls inscribed in Aramaic and even then, only on the seventy-two extant bowls which could be personally read in photographs or facsimiles, Charles Isbell has, in *Corpus of the Aramaic Incantation Bowls*, compiled an impressive volume of work. Including the complete original texts, full translations, and annotations, Isbell supplements the text with a glossary of all inscribed words, an index of personal names, and a list of quotations from scripture.

This volume presents new editions of the Aramaic (and Hebrew) incantation bowl texts in the Frau Professor Hilprecht Collection of Babylonian Antiquities at Friedrich-Schiller-Universität Jena based on high-resolution photographs, together with brief descriptions and photographs of the remaining bowls.

Eve's Incantation tells the most ancient of stories with a new voice. Who was Eve? In this book we hear and see the world through her eyes. Every woman will understand and relate to her story. Her language is lyrical, and her message is simple. A woman is a beautiful piece of work, but so many women have forgotten this. Each line is powerful and inspirational.

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