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Celtic Magic. By J. A. MacCulloch.
The Celts, like all other races, were devoted to magical practices, many of which could be

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used by any one, though, on the whole, they were in the hands of the Druids, who in many aspects were little higher than the shamans of barbaric tribes. But similar magical rites were also attributed to the gods, and it is probably for this reason that the Tuatha De Danann and many of the divinities who appear in the Mabinogion are described as magicians.

Celtic Magic - World Spirituality
The Magic Arts in Celtic Britain,
(1949, Reprint 1999) Dover
Publications, ISBN 0-486-40447-1
Celtic Spells and Charms ,
(Reprint 2005) Kessinger
Publishing ISBN 1-4253-1046-X
The History and Origins of
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Lewis Spence - Wikipedia

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In the ancient Celtic world, the head was not only the seat of the soul, and thus privileged, but was also associated with different roles, from trophy symbols in warfare to votive objects to be

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offered to a deity. They may represent surrogates for real heads and may have had a magic function (Head of a Man Wearing a Cap or Helmet, 2000.525.1).

Essay - The Metropolitan Museum of Art

The Knot Magic is a very ancient form of Witchcraft associated with the Element of Air. The Knot represents the continuity, the endless flow of energy. As we can never find a beginning and the end of a knot, Celtic Knots represent the ultimate Magical Knowledge: Past, Present, and Future is one, it's all now! It's all about perception.

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A visit to The Magic Castle is always amazing, literally. The mansion is full of surprises, the dining is superb, and the shows are no less than remarkable. You're in for a truly unique, unforgettable experience. Gift Shop. Hundreds of items, straight from the Academy of Magical Arts and its famed Clubhouse.

Magic Castle - The Academy of Magical Arts

What draws Mark Ellison to a project, like this Art Nouveau town house on the Upper East Side, is the potential for magic. "Nobody ever hires me to do a conventional building," he says.

The Art of Building the Impossible
| The New Yorker

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