

*The drinks are cold, the spotlight is hot, and Luxury Literature sits with the minds behind the magazines. Don't flinch when they kill your darlings. Welcome to Gold Leaf Lounge, Priestess Pilate. We will see you in now.*

*Luxury Literature Magazine (LLM): Hello, and welcome! It's an honor to interview you. Let's chat about the ethos of Lamhfada first. Where does the name originate from, and what is your guiding philosophy?*

Priestess Pilate (PP): The name, and the entire magazine to an extent, was actually all Jack, our other EIC's idea! "Lamhfada" is an epithet for the Irish Gaelic god, Lugh, meaning (of the) long-hand or long-arm. This name is very central to our guiding philosophy of the magazine, in that we aim for outreach among pagans and indigenous groups (literally reaching out), and creating a space for pagans and indigenous people to share their art — pertaining to Lugh's role as god of the arts.

*LLM: What do you think most people misunderstand about folklore and its purpose in our broader creative scope? How do your own experiences inform that?*

PP: Folklore is often depicted in fiction and non-fiction alike as either childish fairy tales, or horrific. Folklore is deeply rooted in culture and spirituality, even informing the tropes with which we interpret the real world to an extent. Jack and I are both deeply spiritual people, and our desire to be connected to nature and its divine rhythms inform much of our perspectives on life, including the importance of storytelling.

*LLM: Founding a magazine or creative space is such a personal journey too. How have you grown as an author or thinker since the creation of Lamhfada?*

PP: Honestly, I often feel like I am learning from our submitters as much as I'm trying to look at them critically. I have received quite a number of submissions for our research writing category which taught me about different cultural mythology and practices! As a creative, it has opened my eyes to a wealth of knowledge and perspectives that people carry in their art — almost naturally — as it comes alive from their personal experiences, which has added depth to my own writing.

*LLM: How do you sustain depth and intentionality in your editing process? What are logistical details you think people may not catch on to initially?*

PP: One aspect of our magazine which remains important to us is the personalized responses we offer to each submitter regardless of acceptance status (unless they opt out). This really allows us to think critically about our choices and stay intentional in curating works which fit our vision for any given project. Submitters should feel assured that our editors read and analyze thoroughly, so my one suggestion would be to never be shy with the little details! We notice it all and we're blown away!

*LLM: Tradition and spirituality transcends our understanding of the world. How do you discern what submissions are timeless versus which are timely; and what role do you hope you can play in sharing those submissions?*

PP: I generally have the belief that timeless art ultimately adds to the wealth of human knowledge as a whole. In this sense, we are attracted to works which are novel in their perspective but relatable in their content.

*LLM: What long-term legacy do you envision for Lambfada? What would you define as personal success?*

PP: Long-term, we'd like to grow the magazine to be recognised and respected as somewhat of a major group in pagan and indigenous art communities. We hope to give smaller artists the attention that they deserve, uplift smaller voices. As long as we are a space where pagan and indigenous faith practitioners can highlight their artwork, we view that as a success.