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The Quarterly Journal of Ár nDraíocht Féin

Spring 2006 ~ Issue No. 32



The 8th Annual
Trillium: ADF Spring Gathering
April 20 - 23, 2006

At the Log Cabin Campground in Cross Junction, Virginia

Proudly hosted by Little Acorn Grove, ADF &
Grove of the Seven Hills, ADF

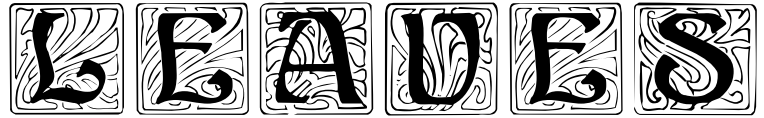
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how they enhance Our Druidry

- ~ Workshops ~
- ~ Warrior Games ~
- ~ Bardic Circle ~
- ~ 1st Annual Brewing Competition ~
- ~ Jimmy Buffett Rite ~
- ~ Main Ritual Honoring Lugh & Brigid ~

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 Sacred Symbols 

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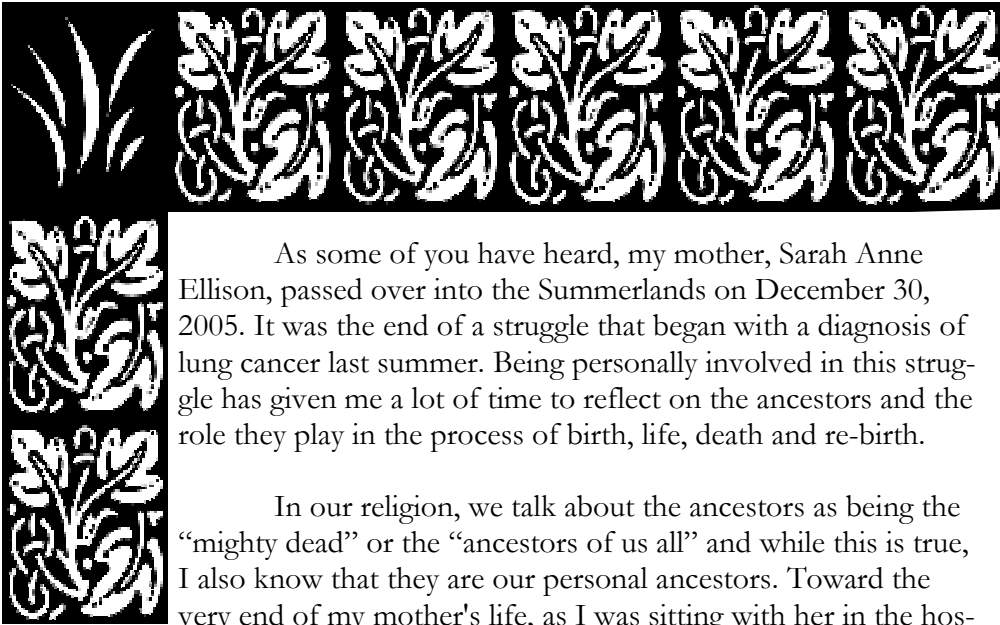
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As some of you have heard, my mother, Sarah Anne Ellison, passed over into the Summerlands on December 30, 2005. It was the end of a struggle that began with a diagnosis of lung cancer last summer. Being personally involved in this struggle has given me a lot of time to reflect on the ancestors and the role they play in the process of birth, life, death and re-birth.

In our religion, we talk about the ancestors as being the “mighty dead” or the “ancestors of us all” and while this is true, I also know that they are our personal ancestors. Toward the very end of my mother's life, as I was sitting with her in the hospital holding her hand, she woke up long enough to say "My god, my father is here." It is this kind of personal experience that reinforces the knowledge that our ancestors care for us and are there to help us in times of stress and at key points in our life cycles.

I feel that it is important for us to acknowledge that help and to continue in our honoring of the ancestors. This can be done by something as simple as creating an ancestors' shrine, or a “memory wall” in our home with pictures of our immediate ancestors, or something as complicated as tracing our genealogy back as many generations as possible. As long as we remember our ancestors as individuals, they will be “looking after us” and be there to help if needed. By this, I do not mean that they are here physically with us, although that can happen at times, but that they know when we need help or guidance. This help can come in the form of a sudden flash of inspiration or a dream that answers our questions or by finding an object that belonged to them that gives us assurance they are still around.

For myself, I know that my mother is now resting peacefully among the ancestors and I will continue to honor her. Along with her pictures that have always been in my home, I will be doing this by honoring her in rituals, placing pictures of her in my grove's “ancestor's box” next Samhain, and by adding information about her life and pictures of her to her family's genealogy page that is maintained by one of her nephews.

In closing, I'd like to ask you all to honor your ancestors and to spend as much time as possible with your parents before they pass over to join the ancestors. It is all too easy to be “so busy” that you put off just passing time with them, but the end can come much too soon. Make the most of the time you do have!

Bright Blessings,
 Skip Ellison

The New Grange Spirals

By Kirk Thomas

On a low ridge above a bend in the river Boyne stand the three most famous prehistoric monuments in Ireland: New Grange, Knowth and Dowth. New Grange and Knowth have been successfully dated to around 3300-3200 BCE¹.

New Grange is a passage grave, where a cruciform passage with a chamber at the end was built, supported by 60 upright stones, and with all mounded over with soil, creating a large mound 340 feet across and 40 feet high. All three of these tombs are also well known for the impressive art carved within their passages and outside the entrances.²

In front of the entrance to the New Grange tomb is a large, lozenge shaped stone that is carved with spirals all over its face. Indeed, spirals are one of the more common forms of British Neolithic art,



The Roof-box over the doorway to New Grange has a slit in it that only allows the sun inside during sunrise at the winter solstice



Many Spirals have been carved into the large stone outside the Entrance to New Grange

found all over Leinster and in Wales. But what was their purpose? Are they sacred or just attractive art?

First of all it should be said that we really don't know. There are no supporting tales from this early period, and the spirals went out of use by the early Bronze Age. But there has been some interesting conjecture.

Dáithí Ó hÓgáin, associate professor of Irish Folklore at University College, Dublin, is convinced that the circles and spirals from this area represent the sun. Some of the circles even have lines resembling rays coming out of them. He also feels that the sense of movement coming from them indicate a numinous sense as well as ritual³.

That the sun was involved somehow with these three tombs is undisputed. The passageway in the Knowth tomb is aligned in such a way that the sun rises and sets in an exact line with it during the spring and autumn equinoxes. And at New Grange, the rising sun of the winter solstice illuminates a stone in the chamber at the far end of the passageway. How this is accomplished is quite ingenious. There is a slit in the roof-box that was built over the doorway to the tomb (the roof box is used to remove weight from the top of the lintel stone over the doorway to prevent it from breaking). On the few days surrounding the winter solstice, the rising sun appears through that crack, creeping up the pas-

sageway and up the face of the stone in the chamber until it finally illuminates a triple spiral carved into the stone⁴. This sunlight from the year's shortest day could indicate the end of the darkening nights and the return of the sun.

The fact that the builders felt compelled to create the slit in the roof box rather than just making the door higher might indicate that the main door was blocked at that time and the only ones to witness the arrival of the sun were the dead inside. If this is the case, then the triple spiral might conceivably be connected with death and rebirth. However, if this is so, why didn't the other tombs have the same alignment? There are, alas, more questions than there are answers.

I believe that we can assume that the triple spiral had some sort of religious significance. The fact that the sunlight ends up illuminating it during the winter solstice is highly suggestive of religious importance.

Some people think that the spiral form might indicate a labyrinth. There are labyrinths and mazes cut into rocks or dug into turf on the ground so people can walk them, but these labyrinths are impossible to date and there is no evidence that any of them come from the Neolithic or indeed, even the Bronze Age⁵.

The triple spiral, however, has resonated in modern ADF Paganism. The fact that we don't know exactly what it meant has not stopped us from using our own inspiration to give it meaning. Some of us see it as a symbol of the pathway to the Otherworlds (like a labyrinth), others as a symbol of rebirth, but in any case, many of us have imbued it with sacredness.

In the artwork of Ian Corrigan, the triple spiral appears. He placed it in the center of the Druid Sigil on the cover of the new booklet for the Dedicator Program. He also used it in the design of ADF's Kindreds t-shirts. Two granite pillars that have triple spirals carved into them flank the entry to the sacred precinct of the Sonoran Sunrise Grove's stone circle. And I have adopted the triple spiral as my personal symbol, having one placed on my Dedicator ring.

In the absence of specific knowledge to the contrary, I suggest that re-sacralizing a symbol from the distant past is a perfectly acceptable thing to do. The

odds are good that it was sacred then, and that it had something to do with either the sun or rebirth or even the ways to the Otherworlds. But all we can do is listen to our hearts and spirits and allow this ancient design to work deeply within us.



1. Ronald Hutton, *The Pagan Religions of the Ancient British Isles: Their Nature and Legacy*, (Oxford, Blackwell Publishers Ltd., 1991, 1993), p. 53.

2. Hutton, p. 55.

3. Dáithí Ó hÓgáin, *The Sacred Isle: Belief and Religion in Pre-Christian Ireland*, (Cork, The Collins Press, 1999), pp. 10-11.

4. Hutton, p. 59.

5. Hutton, p. 107.



Two of these granite pillars flank the entrance to the sacred precinct of the nemeton of the Sonoran Sunrise Grove in Tucson, Arizona.

The Symbolism of the Rising Phoenix

By Linda Costello

MYTHOLOGIES FROM AROUND THE WORLD

The phoenix is a bird referenced in many cultures, with differing yet similar symbolism. The most popular myth is from the Arabian culture, where the phoenix is depicted to be a large and beautiful bird – about the size of an eagle – with lovely and colorful plumage of red and gold. This lovely bird has a voice to match, and it is said that Apollo, himself, would come and listen to the phoenix sing its melodious and enchanting song each morning to greet the dawn.

This myth is famously referred to in Shakespeare's play *The Tempest*,

now I will believe
That there are unicorns; that in Arabia
There is one tree, the phoenix' throne;
one phoenix
At this hour reigning there.
-(III.III.27)

The legend continues that there is ever only one phoenix on earth at a time, with a lifespan believed to be 500 – 1000 years in length. Some accounts have even said that the phoenix lives for over 12,000 years. As the end of the phoenix's life draws near, the bird builds a nest of aromatic branches including myrrh, sets it on fire, and burns in the flames. In three days, the phoenix rises again out of the ashes. The new young phoenix gathers the ashes of the old phoenix into an egg shape, and offers it to the sun god in the city of Heliopolis (City of the Sun) in Egypt.

This is obviously a myth of the death and re-birth of the sun, similar to the ongoing myth that we, as neopagans, celebrate at each high day, as we trace the path of the sun throughout the solar year.

In addition to the popular Arabian myth, the phoenix was also well-known in other cultures. Egyptian, Chinese, Japanese, Russian, and Native American cultures have their own versions of the phoenix.

The Egyptians also considered the phoenix to be a symbol of immortality. The Benu, or Bennu, was the sacred bird of Heliopolis, and was associated with the sun god, Ra. In time, it grew to represent the sun itself. The Bennu bird was usually depicted as a large heron, with two plumes, and some believed the bird to be a manifestation of the god, Osiris. The word Bennu is thought to be derived from the Egyptian word, "weben" meaning "rise" or "shine," thus, once again relating it to the sun.

From the *Britannica 1911*:

... whence it is represented as "self-generating"

and called "the soul of Ra (the sun)," "the heart of the renewed Sun". All the mystic symbolism of the morning sun, especially in connection with the doctrine of the future life, could thus be transferred to the *benu*, and the language of the hymns in which the Egyptians praised the luminary of the dawn as he drew near from Arabia, delighting the gods with his fragrance and rising from the sinking flames of the morning glow, was enough to suggest most of the traits materialized in the classical pictures of the phoenix.

The Egyptians also referred to the phoenix, or the bennu, in some of their creation myths. Because the heron would be the first form of life to appear on high grounds after a flood, this was associated with the great Bennu standing on the primordial mound (also known as the ben-ben) that would rise out of the watery chaos from which all was manifested. According to the legend, it was the bennu's cry at the creation of the world that marked the beginning of time as it is measured – years, days, hours, seconds, etc.

There is a species of bird in East Africa that nests on salt flats. Because these flats are too hot for the eggs or young chicks to survive, these birds build mounds upon which to lay their eggs. The hot air that rises around the mounds look like flames. Some believe that the Egyptian myths about the phoenix stem from this phenomenon.

Known as Fenghuang in the Chinese culture, the phoenix has come to represent the union of yin and yang, and is a symbol of virtue and grace, power and prosperity. This creature was purported to eat only dewdrops, and landed so gently that not even a blade of grass would be crushed by its touch.

The Fenghuang was a symbol for the Empress and only the Empress could wear the phoenix symbol. The phoenix symbolized high moral value, and when used to decorate a house, it meant that the people who lived there were honest and loyal.

The Fenghuang had the beak of a cock, the face of a swallow, the neck of a snake, the breast of a goose, the back of a tortoise, the hindquarters of a stag and the tail of a fish. Its feathers were of the five fundamental colors: black, white, red, green, and yellow.

Unlike the Phoenix of the Arabian and Egyptian cultures, there may be two Fenghuang on Earth at a time, the male (feng) and the female (huang). They are said to depict marital bliss and everlasting love.

The Japanese Ho-Oo is very similar to the Fenghuang.



Both masculine and feminine are represented, as Ho is the male bird and Oo is the female. Also like the Fenghuang, the Ho-Oo is a symbol of royalty, especially the Empress. And again, the Japanese phoenix, like the Chinese phoenix, indicates a high moral fiber, in that it also represents justice, fidelity, obedience, and the sun.

Introduced to Japan in the 6th to 7th century AD, the Ho-Oo appears very rarely to mark the beginning of a new era. Its appearance symbolizes peace and prosperity, and its subsequent disappearance bodes a time of disharmony.

Some believe that the Ho-Oo is also known as Karura, an enormous fire-breathing eagle with golden feathers and magic gems on his forehead. The Karura can block the sun with its size, and its flapping wings sound like thunder. They are thought to be the oldest of birds, and personify the sun.

In Russia, the phoenix is known as the Fire Bird or Zshar-ptitsa. Stories about the elusive firebird are found in many a Russian fairytale, where it represents a most miraculous creature, full of beauty and light.

The Firebird is purported to have feathers that shine like silver and gold, eyes that sparkle like crystals, and it usually sat on a golden perch. It is said that at midnight, the firebird came to gardens and fields and illuminated the night as brightly as a thousand lights. Just one feather from its tail could light up a dark room. The Firebird eats golden apples which give any who eat them youth, beauty and immortality. When the bird sang, pearls would fall from its beak. The Firebird's chants could heal the sick and return the vision to the blind.

According to Speaking Wind, a Native American prophet, we are entering the time when the twins (the Grandfather and the Grandmother) will awaken the FireBird who will ignite the fire that leads to the Earth Mother setting off a chain of volcanic eruptions in the Pacific Basin, which will greatly change the way of the world – thus ushering in a new era. It is clear to see that there is a relationship between the Native American firebird and the phoenix of Arabian and Egyptian myth.

Similar to the Karura of Japan, the Thunderbird is the bringer of thunder, lightning, and rain. The Native American Twisted Hair tradition states that the Thunderbird is the mythological equivalent of the phoenix, the dragon, the peyote water bird, and closely related to the road runner. They believe that the thunderbird is the oversoul of all of the winged ones, and can communicate with all of them. The Thunderbird is also the awakener of the voice of our higher self and the keeper of memory.

The phoenix figures in Buddhism as Garuda – the Bird of Life. With the wings and beak of an eagle and a golden-hued body of a human, Garuda is large enough to cover the sun and turn day into night.

This is yet another reference that leads us to believe that the concept of the phoenix may have derived from observing solar eclipses, which will be discussed momentarily.

HISTORICAL FACTS

The first recorded mention of the phoenix was by Hesiod in the eighth century BC, and it was again mentioned by Herodotus of Halicarnassus, a Greek historian in the fifth century BC. The phoenix became popular in early Christian art and literature as a symbol of resurrection and life after death, first declared as such by Clement of Rome in the first century AD. The phoenix was compared to the actual city of Rome and the phoenix bird adorned the coins of the Roman Empire as a symbol of the immortality of Rome.

In fact, the phoenix was also depicted on the first Great Seal of the United States in 1782. It was changed to the eagle in 1902.

The etymology of the word phoenix: from the Middle English fenix from Old English, from Latin phoenix, from Greek phoinix.

The Greeks adapted the word benu (which also means date palm tree) and identified it with their word, phoinix, meaning the color purple-red or crimson, colors associated with the benu bird.

Another source claims that the Greek word, Phoenix, derived from the Egyptian word, Pa-Hanok, which means the House of Enoch.

The Greek God, Apollo, was also known as Phoibos, and was purported to be associated with the phoenix.

PHOENIX IN THE STARS



There is small constellation in the Southern Hemisphere named the Phoenix by Johann Bayer in 1603. The brightest star in the constellation, known as Alpha, was once known as Nair al Zaurak, which means “the bright one in the boat.” The constellation

of the Phoenix had also been known as The Boat by the Arabs.

Astrologically, the phoenix is known as a symbol of the constellation, Scorpio, as a higher form of the eagle. This would be appropriate to the connotations of death and rebirth to Scorpio.

As previously mentioned, the phoenix is believed to be associated with solar eclipses. Because every indigenous culture seems to have its own Bird of the Sun story, it is highly likely that it was in response to natural phenomena.

Robin Edgar, in her article entitled Pedigree of the Phoenix demonstrates that the winged sun disc symbol of the Egyptians probably got its roots in the observation of the equatorial streamers of light shining out of either side of the black sun during a solar eclipse, coupled with the plumed polar rays. In fact, in the 19th century, it became common among astronomers to refer to these streamers as wings. The image lends itself to interpretation as a great celestial bird.

CITY OF PHOENIX



The City of Phoenix chose the name because of its history, which resembles the myth of the phoenix. The area was originally settled in 300 AD by the Hohokam Native Americans who

built over 135 miles of waterways to irrigate their crops with water from the Salt River. No one knows why they mysteriously disappeared, although it is believed to have been because of draught.

In the 1800's, Jack Swilling found the area of Wickenburg to be good for farming, and began an irrigation canal company. As water flowed into the area, so did the settlers.

One of the settlers, Darrel Dappa, suggested the name, Phoenix, as a symbol of how they were resurrecting the city out of the ancient ashes. The city was officially incorporated in 1881.

Over the years, there have been 30 different phoenixes used as a symbol of the city. In 1987, a contest was held, and the logo as above was voted in by Phoenix residents as the winner.

GROVE OF THE RISING PHOENIX



When Shevon Propst, Sue Lee, and myself set out to form our grove, we had no idea what to call it, but our list of suggestions seemed to keep circling back to the image of the phoenix. Of course, part of that was because we were in the city of Phoenix, and another compelling reason was the fact that Sue considered the FireBird to be a totem animal of hers. But even more than the obvious, we saw the meaning inherent in the symbol.

Even though the phoenix bird is not Indo-European, we could see the similarity in the myth of the phoenix and the basic cosmology that we celebrate with the turning of the year – the death and rebirth of the Sun. We use this comparison in every one of our ceremonies.

We also felt that having an ADF grove in Phoenix would be a benefit to the city, and thus, by virtue of our existence, we would be helping the city, itself, to rise – in awareness, and hopefully in spiritual vibration - which is why we chose to name it the Grove of the RISING Phoenix.

Another key consideration was the fact that the city of Phoenix is very solar-oriented. There is very little rain, and almost every day is a sunny day. What better way to honor our location than with a name that represents the Sun?

And finally, we, too, are building our druid tradition out of the ashes of others before us. There have been other druid groups in Phoenix in the past – in fact, there have even been other ADF groves in Phoenix – but they had all gone the way of the Hohokam. We came in to rebuild anew out of the ashes, so that we, too, could lay our eggs of offering on the altar of the sun god (and many other gods and goddesses).

Our logo was drawn by my son, Andy Costello, and it is a combination of the image of the phoenix rising out of the flames, surrounded by the ADF sigil.

Within this symbolism, I see the well, fire, and tree. The fire under the phoenix, and the tree symbolism in the two upright branches and the wreath of greenery are obvious. And although the well isn't obvious, we made the phoenix shades of blue-violet, which, by a stretch, could symbolize water. And in Phoenix, you have to stretch a bit to find water.

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Notice:

The Clan of the Triple Horses Grove, ADF f.k.a. Rogue River Grove, ADF

The fog has been thick in the mornings around southern Oregon making commuting to work uncomfortable. However the fog has brought the totem animals and ancestors a little closer to those of us following the path of the Druid.

Many businesses and clubs in our area are named for the Rogue River, which is primarily to blame for our traditionally foggy winters. There is also a nearby town named Rogue River and this has caused prospective new members a great deal of confusion because we primarily meet in Medford. Therefore during a meet and greet on Friday, December 2, the decision was made to rename the Grove "Clan of the Triple Horses" for the following reasons.

1. To end the confusion being based in the City of Rogue River, Oregon.
2. To honor the importance of horses to our European ancestors as well as to most of our members of who either like, ride and/or own horses.
3. To mark a spiritual rebirth of the Grove.

Our new website is located here:

<http://home.earthlink.net/~triplehorses/>

Our new and open to the public email list is located here:

<http://groups.yahoo.com/group/Druidchat/>

And our new contact email address is: TripleHorses@earthlink.net

We continue to hold monthly meetings, which include a ritual and/or workshop along with social time. Our December ritual was to celebrate the Winter Solstice and the Wild Hunt. My old furniture was used to create a large bonfire, which after our rite was used to roast hot dogs and marshmallows.

Please feel free to visit us whenever you are in our area.

Blessings,
Aigeann
Senior Druid



A Tale of Tailtiu

By Jack Green

(The purpose has been set for the ritual. The community has grounded and centered themselves in Sanctuary. The Kindred has been called. The story now begins).

Caller of Danu: Earth Mother, we invite you to our celebration, our time of story telling, festivity, and celebration. We ask you to join us as we tell the story of your children in that long ago time of queens, and warriors, and wizards. A time not unlike our own. Mother, Danu please join us. All hail and welcome.

Narrator: In the land of Eire, long before the two battles, there was a King and a Prophecy. The Prophecy stated that the king's grandson would outshine him and be his demise.

Balor: How can this be, said Balor of the Evil Eye. I will not be outshined.

Narrator: So he put his daughter, the beautiful Eithne, in a great tower to keep her from anyone who might help create a grandson for Balor.

Balor: No one will outshine me, said Balor.

Narrator: But as the Gods would will, there was a certain man named Cian, who would not be stopped by a mere tower. He desired the hand of Eithne and would go to no lengths to gain her hand, and more. He said to himself as he viewed that tower:

Cian: Do what I must, do it today, I'll look for the means to find the true way.

Narrator: So Cian with the help of a wise Druidess, made his way into the tower and gained the hand (and more) of the beautiful Eithne. A child was born. Balor was not pleased.

Balor: I am not pleased. I will throw this baby into



the ocean to die. No one will outshine me.

Narrator: So Balor of the evil eye threw the baby into the ocean. But Mannanan Mac Lir, the God of the Shore, the Son of the Ocean, was not pleased. He took the babe and delivered him on the shore, by the Lady Tailtiu to rear him as her foster son. His name was given to him as he washed ashore. His name, Lugh, the Shining One.

Calling of the Gate Keeper: Mannanan Mac Lir, God of the Tweens, Lord of the Shore, Son of the Ocean, thank you for delivering Lugh Lamfada from suffering and death. We ask you to come and be part of our gathering today. Be the gatekeeper between worlds, be our sacred guest. Mannanan Mac Lir, Hail and Welcome.

Cian: As Cian brought Tailtiu from the tower to the ground, as Mannanan brought Lugh from sea to the land, we ask that the Gates between the World of Spirit and the World of Earth be opened so that our Guests may join us in this story and in this celebration.

Let the Gates be open.

Narrator: Time passed, moons rose and fell, Lugh grew under the training and love of Tailtiu, Queen of the Fir Bolgs. To be queen and to be a foster

mother was not easy. But she taught Lugh all she knew. And he grew in wisdom and stature. Soon difficulty came to the kingdom.

Danu: The Children of Danu came to Eire. They came into conflict with the Firbolgs. The First Battle of Magh Tuired (More Tory) was fought. Tailtiu's husband, king of the Fir Bolgs was killed. But Tailtiu would not be discouraged, she would not be in despair. She continued to do her duties, to lead her people, to raise her son.

Tailtiu: Do what I must, do it today, I'll look for the means to find the true way said the Lady, the Mother, the Queen Tailtiu. And Lugh grew to be a man.

Calling of Tailtiu: Lady, Mother, Queen, Tailtiu of the Grove, we call you to be our guest at this sacred festival held in your honor. All hail and welcome.

Narrator: As time passed, peace did not last, not for long. Soon another tribe from over the sea came to visit the land of Eire. They were known as the Formorians.

Nuada: Kings came and went. King Nuada was a good king of the Tuatha da Danaan, but he lost his arm and was no longer perfect as the laws demanded. So Bress the Beautiful took the throne. He was not so beautiful in his actions. He treated his people with dishonor. Finally, the great poet Coirbre created a satire, the very first to undo King Bress. The satire not only humiliated him, but caused him

to become most imperfect in sight. But who would be king now? Dian the Physician knew there must be a way to bring Nuada back. He dug up the king's old arm and did great magic to create a new one.

Dian: Do what I must, do it today, I'll look for the means to find the true way. Dian the Physician did what he had to, he used his magic and his skill to bring back King Nuada to the throne.

Narrator: Meanwhile, Lugh had become a man, full of great skill and ability. He was Samildanach, a master of all skills. He knew trouble was coming to the kingdom by means of the Formorians. He went to Tara, the throne of king Nuada to help.

Lugh: Do what I must, do it today, I'll look for the means to find the true way. Lugh came to the city of Tara, he asked the sentry for entrance and audience with the king. The sentry said:

Sentry: No, only those with skills can enter. What skills do you have?

Lugh: I am a metal worker of great skill, said Lugh.

Sentry: We already have gifted metal workers.

Lugh: I am a storyteller of unmeasured talent said Lugh.

Sentry: We already have imaginative storytellers.

Lugh: I sing songs in the tune of great beauty said



Lugh.

Sentry: We already have talented singers.

Lugh: I am a warrior of unrivaled ferocity. No one can stand against me said Lugh.

Sentry: We already have great warriors.

Lugh: But do you have anyone, anyone who can do all of these things well?

Sentry: Good point....uh.....hmmmm.....no, I guess not. Please enter, I will show you to the King.

Calling of Lugh: Lugh Lamfada, God of Skills and Ability, Shining One, we call you to our festival that you began in honor of your foster mother Tailtiu, please join us this day and share your wisdom and presence with us. Hail and Welcome.

Narrator: Soon the wise king Nuada gave his seat Lugh Lamfada, and gave him the command of his armies. King Nuada knew he must do what he had to to win the battle against the far more numerous Formorians.

Nuada: Do what I must, do it today, I'll look for the means to find the true way. And so the kingdom was readied for the Second Battle of Magh Tuireadh (More Tory).

Narrator: But Tailtiu needed to speak out. Even if it ruffled the feathers of the warriors. There was enough land for all, she said. This second battle did not need to be fought.

Tailtiu: There is much land available for everyone. War does not have to be the answer. I am part Fir Bolg, said Tailtiu. And yet I live with Da Naan, I can also live with Formorian.

Nuada: Where is the land you speak of asked King Nuada. Where can we settle and live in peace?

Tailtiu: The Call Chuan, the Forest Ben would be a perfect place for our people. It only needs to be cleared, said Tailtiu.

Nuada: But it is a forest not a plain. We cannot live there, answered the king.

Tailtiu: Then let me clear it and make it a place for our habitat. **Do what I must, do it today, I'll look for the means to find the true way.**

Narrator: And so the Queen, the Mother, the Lady Tailtiu used great magic to clear the land. Such magic was never seen before, and has never been seen since. But such magic drains those that use it, even a Queen and a Lady such as Tailtiu. It drained the Queen of all her strength until her very heart was at the edge of bursting. She collapsed in the clover field she had just cleared.

Nuada: Meanwhile the forces of da danaan and the Formorians fought. Balor of the Evil Eye was using his powers to destroy da danaan warriors right and left.

Lugh: So Lugh took his sling shot, aimed with all his ability, and hit Balor in the center of his Evil Eye. The power of the Formorians was broken. The Prophecy was fulfilled. Balor died, the Formorians surrendered. The war was over.

Narrator: The army returned to Tara, exhausted yet jubilant, only to find Tailtiu in her room, close to death. Lugh, Nuada, Ogham, and the Dagda all gathered around her. She asked to be buried in the land she had cleared. She asked for just one thing before she passed, that in the days that follow, a gathering of people in peace rather than in war would take place, Formorians, da danaans, fir bolgs, and whatever diversity brings.

Lugh: Her son promised her: **Do what I must, do it today, I'll look for the means to find the true way.**

Narrator: From that day on, every year, at the First Harvest, a Fair of Tailtiu is held, where people of different tribes and cultures and beliefs come together in peace to celebrate the memory of the Queen, the Mother, the Lady Tailtiu and to pass on her message that we all must:

Do what we must, do it today, we'll look for the means to find the true way.

The Hidden God: The Divine in the Self

By Ian Corrigan

In a polytheistic spiritual system, it is possible to be bewildered by the crowd of spirits, of divine beings. If there is an advantage to monotheism, it might lie in its simplicity. Systems that posit a single deity make it easy, at least, to determine where to focus one's worship. In system where the model of the divine more closely mirrors the patterns of nature, the forest of possibilities can seem daunting.

Practical Paganism addresses this problem by the creation, by individuals, of personal pantheons. Each land, each people, each village, each family hearth, even each individual has a constellation of Gods and Spirits that best suits the needs of their life and circumstances. For an ancient Pagan this process would have been a natural product of their upbringing. As modern Pagans, we work our way from our 20th century upbringings. This can make the process much more conscious and artificial, and perhaps, more difficult.

It is important to be aware, from the outset, of the danger of importing prejudices learned from the common culture, or from our upbringing in other systems. One such subtle leftover is the tendency to reserve 'divinity' for only the highest and deepest of spiritual things. Christianity has demanded that worship be reserved only for 'the divine', and has limited divinity to their single 'God'. From another perspective, Buddhism and some kinds of Hinduism tend to define all manifest or social reality as 'illusion' and advise students to focus on the goal of liberation from that illusion, rejecting worship of any manifest thing. It should be said that in much of Hinduism, and certainly in its Vedic predecessor, this sort of doctrine just does not apply. In those more traditional forms 'liberation' is

a venerable goal, but worship of 'lesser' beings is integral to the system.

This reservation of worship to the highest or truest is clearly not part of core IE Pagan tradition. For example in Hellenic Paganism the term 'theos', which we commonly translate 'god', was used for any being that inspired awe and reverence. The term was applied to the Olympian deities, to mighty spirits of the land, to the heroes, and was even occasionally applied to mortal kings. Pagan systems tend to view divinity as intimately present in the manifest world. Divinity can't be limited to the 'highest' or 'truest'. For us the divine is part of the fabric of all existence, present in stone and stream, herb and tree, bird and beast. Thus, it must also be present in humankind.



Pagans seek the divine in many places. We address the Gods and Spirits, we find the divine in a tree or a stone. However, modern Pagans may find it difficult to consider honoring the spirit of a living human as divine – including, of course, ourselves. Some religious and cultural traditions teach that humans are intrinsically

unworthy, weak, even depraved or evil, requiring an external divine intervention. Even in secular discourse it seems common to devalue our human nature. Perhaps this is a reaction to the sort of recent western arrogance that considers humankind to be the 'highest' of all creatures. In any case, the concept of the divine present in our own human nature is not a common one in our culture.

It seems to me that traditional IE Paganism neither devalued nor overestimated humankind. When the divine can be immanently present in beasts and stones, we cannot think ourselves superior to our environment. Yet humans who do great deeds – or who simply win the love and reverence of their kin

can become objects of worship. Certainly this may happen after death, as ancestors, but it may happen even while alive. The Roman custom of deifying the ‘genius’ – the personal divine spirit – of their emperors after death has been frequently criticized by Christian historians, but it is only a state example of a custom that might extend into any village.

If we have such a divine spirit in ourselves as might be worthy of worship, then making ourselves aware of that spirit and its capacities, and working with it consciously, seems a fine goal for those inclined to spiritual work. Socrates spoke of his daimon – the spirit that advised him in his deeds. Later theurgues from Hellenic nations, and various yogis and rishis of the Indic peoples developed detailed methods of approaching one’s internal divine power. We have no specific record of such things among the Pagan Celts – such practice would have reeked of ‘sorcery’ to the monkish chroniclers. It does not seem unreasonable to suppose that Druids, in the course of their searchings into the world, would have sought contact with their own Divine nature.

So, we may suggest that we are within tradition when we acknowledge – even worship – the divine power in ourselves, and in one another. This may seem a radical notion to modern students. We commonly ask the Kindreds to join us in worship of one another, on the principle that all that is divine worships itself through it’s many beings. If we were to formally worship the ‘God of Myself’, along with the many gods, we might find ourselves asking the Powers to join us in that worship. Is this plain hubris?

In order to avoid it, we must remember that in such a formula we offer worship to our own divine core or crown, not merely to the personality and flesh that we commonly identify as ‘me’. Just as when we offer to a tree we are not worshipping its cellulose and water, so we are not asking any being to worship our meat and mannerisms.

As modern Pagans we can choose to make the

crossing from viewing ourselves as mere flesh machines. It will be to our great advantage to recognize that in each of us there is a true Flame, a true Well of power and wisdom and love. Each of us contains, by right of birth, the divine.

Once again, in a Pagan theology divinity does not have to mean ‘omnipotent, omniscient owner-operator-of-the-cosmos’. It is only monotheism that attempts to restrict the divine to one being. For us, every existing thing partakes to some degree in the divine. That must, surely, include us.

So then, what is this divine portion of the human being? It is called by many names in many systems. In some Hindu thought it is called the atman. Hindus greet one another with the traditional ‘namaste’ which means ‘the divine in me greets the divine in you’. The Greeks spoke of the daimon – a spiritual voice in the self that gave access to wisdom. The Romans spoke of the ‘genius’, which has the

connotation of ‘family spirit’ – the divine force in the self that allows us to become honored ancestors when our time comes. Some systems view this power as rather impersonal; others see



it as an ‘angel’ or ‘familiar spirit’ that attends the mortal. Medieval ceremonialists and their modern inheritors have called it the ‘Holy Guardian Angel’, making that unnecessary distinction between the angelic and the divine.

We have no direct reference to such a principle in Celtic lore. We do have Celtic poetry that celebrates the eternal, ever-changing spirit of the human poets that made it. The most renowned of these, the *Song of Amairgin*, describes the Druid’s self-perception as one with all of nature. It concludes with the famous line: “I am a God that fashions fire for a head”. This image of ‘fire in the head’ has become a metaphor for poetic inspiration, which is, itself, the presence of the divine power in Celtic lore. The Celtic lore concerning the Cauldron of Wonder, remembered in later tales as the Holy Grail, also

points at an impersonal divine power that is discovered by self-mastery and the solving of the riddles of personal will and fate.

As Druidic Pagans it is proper for us to honor the divine in every place that we find it. Thus it is reasonable for us to begin to learn how to worship out own divine nature, and those of the mortals around us. I cannot say, in this short musing, how such a doctrine may find expression in Our Paganism, but I have included a short poetic charm and exercise which could be added to personal devotions or ceremonies. I expect that the inspiration and genius of our folk will lead us to powerful expressions of the this core Pagan idea.

May we come to know the spark and flow of the divine power in us all!

A Charm for the Divine Self

I am a kinsman of the Fire
I am a child of the Waters

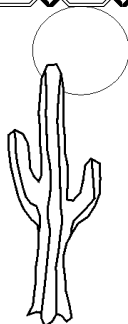
My flesh is holy, born of the holy union
My Spirit is a drop of the Cauldron of Wonder,
A spark of the Divine Fire.

(Place a hand on the forehead)
The Divine Presence is in my head
(Place hand on heart)
The Divine Presence is in my heart
(Place hand on the loins)
The Divine Presence is in my loins.

(Join hand at the heart)
I do honor to the God of my own soul
Shining spirit of my spirit
Font of Wisdom
Spring of Love
Source of Power
I offer to you the worship due to every God

(Open hands wide)
Honor to the holy being that is the Center of my
Self
Shine bright and flow deep in me, I pray!

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Book Review

A World Full of Gods: An Inquiry into Polytheism

Reviewed by Jason Cook

John Michael Greer's stated intent in "A World Full of Gods" is to re-introduce traditional polytheism into the debates of religious philosophy which have in recent times been dominated by arguments over classical monotheism. A central feature of his approach is the importance he accords individual religious experience as the primary source of evidence for the nature of what is divine. It is from the centrality of individual religious experience and his axiom that such experiences are referential to real facts and not just the emotional state of the individual that Greer's arguments supporting traditional polytheism flow.

In framing the case for traditional polytheism, Greer presents summary arguments for and against classical monotheism and makes strong cases for why these do not rule out a polytheistic view. He is admittedly cursory in these sections of the book, but he does provide significant footnotes if the reader wishes to further explore this area. I am not knowledgeable enough in religious philosophy to provide a meaningful assessment of his arguments in this area, however his arguments are coherent and internally consistent with no obvious logical flaws. I will admit that I thought his treatment of logical positivism's critique was insufficient and that overall his critique of the scientific atheist's views is lacking in force.

Following the review of the arguments for and against classical monotheism, Greer proceeds to lay-out his case for why religious experience is the most compelling evidence for describing the nature of what is divine and worthy of worship. Perhaps the most compelling chapter in the book is Chapter 6, "The Logic of Polytheism", which shows by analogy why traditional polytheism may be the most reason-

able explanation of religious experience. The following discussions of polytheistic worship, spirituality, and ethics clearly differentiate the features of polytheistic Paganism from those of classical monotheistic religions. For example, in the chapter on the nature of worship Greer points out that the classical monotheist, in worshipping an omniscient and omnipotent being, is worshipping a being that is wholly unlike anything a person experiences in his or her day-to-day experiences, and that this defines that god as wholly unlike and "other" to humans.

Pagans, on the other hand see the gods sharing a common world with us and though the gods are powerful beings, they are ultimately limited in the range and areas of their activity and therefore are just "different" and not "other". This allows the nature of pagan worship to be about the reciprocal relationship between humans and the gods, as

demonstrated in the expression of Roman religion that "we give that you may give". Greer further demonstrates that this difference in views is the underlying reason why Pagans view a balanced coexistence with nature as an imperative, while for the classical monotheist the material world has been rendered profane.

In the section on pagan spirituality, Greer points out that the center of classical monotheistic belief is the need for human salvation and by not addressing this, monotheists would argue that Paganism is inadequate. Greer rebuts this critique by appealing to the variety of religious experiences people actually have as supporting a view that our destiny in the next life or the after life may be as varied as our circumstances in this world. As an example of the ethi-



A World Full of Gods

An Inquiry into Polytheism

John Michael Greer

cal implications of traditional polytheism, Greer explains that the Pagan gods are not primarily moral law givers, and therefore Pagan ethics are not driven by adherence to a potentially unknowable or unattainable set of laws that deny human potentials, but rather are a quest for wholeness and balance.

The book wraps up with an explanation of myth as a narrative that gives meaning to the world and as a fundamental pattern of human experience. Greer points out that myths are important in describing both potentially successful and unsuccessful behaviors, something missing in the myths prevalent in the modern world. Greer is also at pains to point out that myths are not canon and that the behavior of the gods may change over time, which ties into his final point of interest. Before concluding, there is an examination of how Pagan beliefs do not generally include an apocalypse that rewards the righteous, punishes the wicked and ends everything for all time. This chapter drove home the point of how such a belief underlies certain features of classical monotheist practice and why it makes no sense in a Pagan context. While the Norse Ragnarok is an end to some gods, the story ends with the surviving gods beginning the world anew, which is far more reflective what we see in nature than a complete end of time.

In the concluding chapter, Greer argues that the re-emergence of traditional polytheism in the West is a response to the failures of classical monotheism to address modern concerns. Here, he returns to the argument that by placing religious experience front-and-center and doctrine at the periphery logically leads to traditional polytheism, as it is undeniable that people report very different experiences with the gods. And lastly, in a point that I think is of great

importance, Greer points out that modern Paganism is not simply a copy of its ancient forms, and should not be such a copy, as the priorities of humans today have shifted. He points to the importance of the earth goddess in modern belief as a feature of this difference, as She was not a prominent feature of most ancient paganism, and Her emergence is directly tied to the religious experiences of the modern Pagan.

I found the book well written and easy to read. I have a few quibbles with the presentation, such as the one mentioned above, but overall Greer does an excellent job of laying out the arguments for traditional polytheism. I would recommend this book to anyone wishing to explore the philosophical underpinnings of modern Pagan belief. The articulate arguments and explanations Greer lays out would be of great use in building a dialogue of understanding with adherents to the traditional monotheistic faiths, winning a debate in the coffee shop, or trying to have a loved one understand your choices. Personally, I found many of Greer's points succeeded in putting into words much of what I have been struggling to express for why I believe what I do and worship in the way that I do.

A World Full of Gods:
An Inquiry into Polytheism
by John Michael Greer
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A World Full of Gods: An Inquiry into Polytheism can be obtained from ADF Regalia at www.adf.org/regalia, from Amazon at www.amazon.com, or in fine bookstores everywhere.

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We Want To Hear From You!

The Owl and the Olive Branch: How a Symbol Shaped My Life

By Julie Desrosiers

I was twelve when I received the strangest gift. It was a birthday gift, sent to me by an eccentric friend of the family. She tended to search the flea markets for gifts, and there never seemed to be any logic to what she sent—my brother might get a pretty change purse or I might get an ashtray in the shape of a shell. So, why she thought this clay medallion, with an owl and an olive branch stamped into it would be an appropriate gift for a twelve year-old girl is a complete mystery. No less mysterious is the effect that this heavy, awkward pendant had on my life path.

I was already a pagan child, in the way I think all children are pagan. I delighted in the natural world, talked to trees, danced in the rain, listened to the crickets and the frogs and the birds. I was also very curious about the world, and this pendant resounded with stories untold, far-away places and times. I don't remember actually researching the meaning or origin of the symbol on the pendant—but soon enough I learned that they were associated with the Goddess Athena. They were in fact, a replica of similar symbols one might find on many ancient Greek coins. I wore around my neck the sacred symbols of wisdom, reason, humanity and the life-nurturing gifts of civilization and the olive tree.

The pendant was heavy and I wore it only on special occasions, that is, the times when I felt, well, spiritual. I didn't have a formalized way of worshipping, having decided at an early age that the Christian church was not the right outlet for me. Yet, I had this strong need or drive to connect with something greater than myself. So I developed little rituals to express myself to the cosmos, and to the Gods who were as yet unknown to me. I would put offerings under trees, sing into the wind, dip my hands in the stream and ritually cleanse myself. During these rituals, I wore my pendant, and took ownership of its symbols by emulating the owl (silent, inscrutable, observant) and starting on a life-long search for knowledge of plant magic.

While my spiritual path seemed to become clearer to me, I did not realize at that time that I was dedicating myself to the Goddess whose symbols I

wore as my own. That realization only occurred later, when I was able to feel Her presence as separate from my own, and I was able to worship her. It would take thousands of words for me to recount all the ways in which my life has been changed by the influence of Athena—in fact, I am still uncovering them. Let me say instead that who I am now: writer, weaver, communications manager, public servant, step-mom, wife, leader, all has been shaped by my relationship with the Goddess of Wisdom.

I tend to view symbols as a type of short-hand for my relationship with the Gods, and with the natural and supernatural world. Symbols encapsulate human experiences that usually cannot be put into words—experiences both ephemeral and expansive, experiences that span time as well as worlds. The power of the symbol comes from its ability to capture that experience, and create meaningfulness from it. Without meaning, a symbol is useless. The meaning comes from individual experience and what I interpret to be the collective memory of our ancestors, which is imbedded in us at birth. In such a way, by simply looking at a symbol, one can instantly tap into the space and power of the experiences, both collective and individual, that give the symbol meaning. The power of the symbol is immediate and concrete, drawing into form such feelings and events that are often too big for words.

Symbols become especially powerful when you live with them, and within them, for years. The more experiences you have, the more layers of meaning you attribute to the symbol. In the Owl, I see Athena's eyes and my eyes too, both clear and far-seeing, with deep wisdom found within. I see also the Owl of my dreams, that visits when I need clarity and peace of mind, or when I need to speak to my Gods for guidance. I see as well the Owl itself, the beauty of the natural world gliding through the night on silent wings. Then I see the Night in which it lives, and the Sacred Moon with it, both the dark and the light. The meanings spiral out of this one symbol, and my life is made richer by having them for my own.



Arís Mundi

Qualifications for ADF Clergy

By Anne Lenzi

What does it take to become ADF Clergy? Who is eligible and what did they have to do to get their credentials? The following is an outline of the ADF clergy system and the requirements for each level.

There are currently three "realms" of clergy training in ADF, the Dedicant, the Dedicant Priest and the Priest.

#1 Dedicant

A Dedicant is someone who has finished the Dedicant Program. This is first and foremost for the Dedicant's personal growth and knowledge. The program gives:

- 1) A broader understanding of the ADF IE ritual and belief structure; and
- 2) The confidence to help others on their paths in the Dedicant Program.

A Dedicant is not a priest, and the Dedicant Program has never really been part of the Clergy Program, although its completion is required for entry into the Clergy Program.

The Dedicant Program is a great way to really understand ADF and could be considered an 'ADF 101' course. In fact, it was originally called "Druid Basic Training."

#2 Dedicant Priest (aka Lay Priest)

A Dedicant Priest is someone who is in the process of getting their clergy credentials, but hasn't quite met them yet. Usually, this person is a Senior Druid or some other ranking grove official, but it doesn't appear that is required. The rules are as follows:

From the Clergy Counsel Bylaws 3(a):

From time to time, the Council may choose to



designate a student as a "Dedicant Priest" (also referred to as 'Lay Clergy' in some ADF documents). This title carries all of the rights and obligations of an Ordained Priest, but is only valid for one year, after which the Dedicant Priest must apply to the Council for renewal. Qualifications for obtaining and renewing Dedicant Priest credentials are detailed in the Clergy Council Policy and Procedures Manual, but in short, they involve active on-going participation in the Clergy Council training program.

From the Clergy Council Policy and Procedures Manual - Dedicant Priests:

1. Eligible individuals may request Dedicant Priest credentials by written request to the Chief of the CC. (The term 'lay clergy' may appear in some other ADF documents and is intended to mean the something as 'Dedicant Priest'.)

2. Eligible individuals are defined as those who have completed the ADF Dedicant Training Program as published in the New Member's Guide and who have at least two cumulative years of experience

in the position of Senior Druid of an active ADF grove or groves. Their current grove should be composed of at least 9 ADF members at the time of their request, each of whom has been a member of ADF for a minimum of two years. Additionally, those who have completed the First Circle of the Clergy Training Program (CTP) and the course 'Law and the Church' in the Second Circle of the CTP are eligible to apply.

3. Following the verification of the individual's leadership experience the Officers will approve the request for credentials by a simple majority vote.

4. The candidate's clergy credentials will be valid immediately upon approval of the Officers. The Officers will make appropriate ceremonial arrangements and issue a Dedicant Priest Certificate at the next mutually convenient opportunity. The credentials shall be valid for a minimum of 12 months and a maximum of 18 months, depending on when they were approved. If they were approved between November 1st and April 31st, they will expire on the Beltane (May 1st) which is at least one year later. If they were approved between May 1st and October 31st, they will expire on the Samhain (November 1st) which is at least one year later.

5. In order to simplify record keeping, all Dedicant Priest clergy credentials approved prior to November 1st, 2002 shall be valid until Samhain (November 1st) 2003 and all Dedicant Priest credentials approved between November 1st, 2002 and May 1st, 2003 shall be valid until Beltane (May 1st) 2004. Any and all extensions to these existing credentials shall be calculated from those dates.

5a. Because the first circle of the CTP was not approved until May 2005, any Dedicant Priest as of that date may request one year extensions up until Samhain 2007, to last no longer than Samhain 2008.

6. Individuals who have been granted Dedicant Priest credentials may request extensions by contacting the Chief of the CC. In order for extensions to

be granted the individual must demonstrate progress in the Clergy Training Program (hereinafter referred to as the CTP). Upon verification of said progress the Officers may grant up to three one-year extensions to a Dedicant Priest whom has not yet attained first circle in the CTP.

7. All extensions will be decided by a simple majority vote of the Officers.

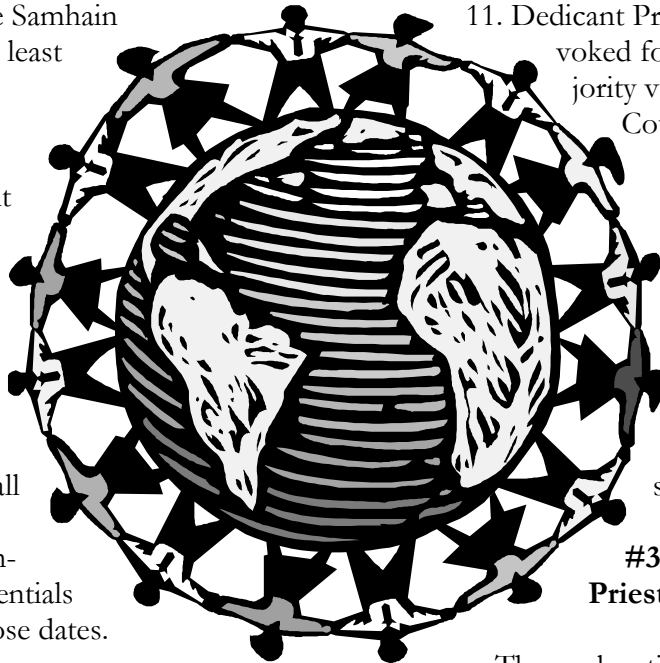
8. Individuals who have acquired first circle in CTP may be granted up to three additional one-year extensions.

9. Individuals who have acquired second circle in CTP may be granted up to three additional one-year extensions.

10. Individuals who feel that they have a justifiable reason to hold Dedicant Priest credentials, but who do not meet the stated requirements outlined in this policy may request credentials directly from the Chief of the CC. Such exceptions shall be decided by a simple majority vote of the Officers.

11. Dedicant Priest Credentials may be revoked for sufficient cause, by a majority vote of the entire Clergy Council membership.

12. Decisions by the Officers to withhold credentials or extensions or to revoke credentials may be appealed to the Mother Grove by written request to the Members' Advocate. The CC will abide by the decisions of the Mother Grove.



#3 Ordained Priest (aka Priest)

The explanation of this is the simplest. An Ordained Priest is someone who has completed all of the training and has essentially received the blessing of the ArchDruid. The rules are as follows:

From the Clergy Council Policy and Procedures Manual - Ordained Priests

1. Only persons who have obtained 3rd circle or higher in the CTP are eligible to apply for ordination.

2. Eligible individuals may apply for ordination by contacting the Archdruid.

3. The Officers will conduct a detailed examination of each candidate for ordination.

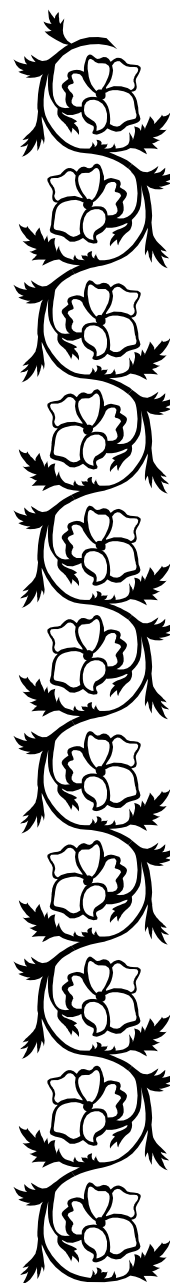
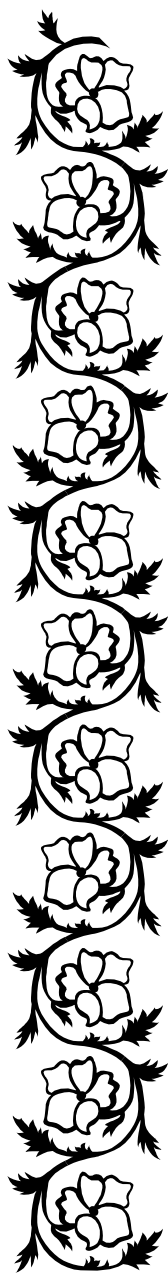
4. Following the examination of the candidate, the Officers will approve the ordination, by a simple majority vote.

5. Candidates who are approved for ordination will be ordained by the Archdruid.

6. Anytime the Officers do not approve the ordination the candidate will be given specific reasons for the denial and given clear recommendations to address the Officer's concerns.

7. Ordained individuals are expected to keep their training current through continuing education and active practice. The Officers retain the right to periodically reexamine said individuals and, if necessary, revoke their right to represent themselves as ADF clergy.

For more information on the Dedicator, Dedicator Priest or Ordained Priest requirements, please visit www.adf.org





Festival Review

Desert Magic 2005

By Michael J Dangler

Desert Magic was a weekend I wished would never end.

Yes, that sounds familiar. People talk about festivals like that all the time. It's common and I've read it in many peoples' reviews. But this is the first time I have ever realized less than half-way through a festival that I didn't want it to end.

You see, to me, festivals end. That's what they do. It doesn't really bother me for the most part. But

on Friday night, as I lay down to sleep, I realized that I really didn't want this weekend to end. I wanted to hang out for a long time with Kirk, Linda, Jenni, and everyone else there. I just wanted to nap in the sun and talk to Meredith and Ian and Skip and Jessie and Erien. I wanted to sit alone in the Stone Circle and just be there with the spirits of the place.

But festivals end. We don't want them to, but they do. As I write this essay, I'm sitting in my office, back at work, two thousand miles away. In my heart, though, the festival is still going on.

From opening ritual to closing ritual, the festival had the same air of fellowship and fun that I remember from last year. The workshops, from Mark and Julian's class on magical journals to Ian and Sue's gate working were fun and informative. One really nice thing about the workshops was that several workshops (including "Chaos Magic", the "Gate Working", the "Journal" workshop, and "Beginning

Practical Magic") played off each other surprisingly well. Several times, the presenters were able to refer to the ground covered by another workshop. As this wasn't planned by the presenters, it must have been planned by the organizers. SSG has a habit of lining up very fine workshops and not making you choose between them (i.e. none of them are scheduled to conflict), and this proved true again this year.

Jenni's Roman rite to Diana was a lot of fun, though the omen caused some consternation. It



seems that the idea of getting a definite "yes/no" about an omen is a bit uncomfortable to some people! Jenni flipped a coin, and Fortuna landed "up", so the suspense was all for naught. Our sacrifices were accepted.

There were antics, of course. Every good festival has them.

From sleeping in the sun to climbing rocks to creating shadow puppets, the weekend was full of good times. We all laughed out loud and got time to relax with each other. As I did last year, I made some new close friends. The feeling of this festival is always welcoming, and the hospitality shown by SSG is simply amazing.

If you can make it, please do. For those on the east coast who are wondering, *yes*, this festival *is* worth traveling 2,000 miles! For those on the west coast who haven't made it yet? I expect to see you there next year!



Book Report

The Myth of Matriarchal Prehistory: Why an Invented Past Will Not Give Women a Future

By Nan Martin

The Myth of Matriarchal Prehistory is Cynthia Eller's attempt to dispel the widely accepted myth of a prehistoric universal goddess religion. The myth she repudiates propagates the idea that the world was peacefully ruled by women until men became wise to the fact that they too were necessary for procreation. Men then came forth from the steppes of Russia bringing violence and misogyny as they conquered and set up patriarchal societies. Eller discusses spread of this myth, shows flaws in the archaeological support of it and looks at how belief in the myth can be limiting to women.

Marija Gimbutas is spotlighted in this book. Eller shows how modern women artists, poets, scholars and feminists have latched onto Gimbutas as the cornerstone of their matriarchal movement. Her archaeological discoveries are treated as "proof" of prehistorical matriarchy. Feminists such as Matilda Joselyn Gage and Mary Daly use the findings as evidence that a matriarchal society can be successful. Marion Zimmer-Bradley's novel *The Mists of Avalon* and Helium's musical album *Pirate Prude* are examples of popular creative works based loosely on Gimbutas artifacts. Media such as these bring the myth into mainstream society. There are even travel services such as AnaTours Mythic Travel that supply cruises to sites where Gimbutas made her discoveries.

Cynthia Eller examines the Gimbutas artifacts and points out many instances where interpretations are ambiguous. She states over and over again that authentication of a theory requires more than just supporting evidence. There must be proof to negate conflicting theories. Since matriarchalist archaeologists present nothing disputing opposing ideas, there can be no concrete "proof" that a worldwide matriarchal society existed.

Many opposing and potentially valid theories were presented. Two examples that conflict with the matriarch myth are that the proto-Indo-Europeans were not nomadic and that women maintained het-

erosexual marriage. I have to agree with Eller.

While artifacts of female nakedness could mean women-worship, they don't necessarily prove it. Just look at the pornography industry today. Much of its offerings are misogynistic, definitely not appreciative of the naked women it displays.

After presenting her case against the matriarchal myth, Eller goes on to discuss how the myth's treatment of gender limits women and keeps them docile. Many women are disrespected by the idea that in order to experience divinity, they must bear children. In addition to leaving out those women who chose not to or cannot bear children, the great motherhood-worship has other disadvantages. Bearing children often means loss of status and loss of power in our society. Belief in the myth can cause complacency in women if they revel in the past instead of living in the present and preparing for the future.

This book was a hard read. Eller's writing is bitter, as if she has a score to settle with those crazy people who might have hope for a peaceful world in which women have equal status as men. She is determined to destroy the myth at all costs. Her analytical skills are good, although I didn't think she spent enough time following the thread of why we don't need the myth. She spent most of her time spitefully and successfully debunking it.

Eller's book made me think about what I knew, what I took for granted, what I am willing to believe and why. I was forced to look at how I didn't understand and don't agree with this myth of matriarchal hope and how I had believed it without proof. She reinforces my beliefs that I really don't care what happened in antiquity and that what matters is how to preserve my rights now, how to make the most of my life now. While the myth isn't especially important to me, it is extremely important to many pagans I know. This book is a must read. As a result of reading it, I am able to view paganism and the feminine more objectively. Women are not to be crammed into a conservative pagan mold. We are all divinely different.



Raven Wood Grove Rite Review

Autumnal Equinox, Dedicant Priest Rite & The ADF Unity Rite

By Lori Donlea



On September 25, 2005, In Crystal Lake, IL, Raven Wood Grove, ADF, hosted the Autumnal Equinox Rite. We were visited by Archdruid Skip Ellison and members of the Wild Onion Grove, ADF, of Chicago as well as many friends of the Grove.

We performed a Germanic Rite for the Equinox, calling on the Golden Haired Sif, Harvest Goddess and wife of Thor, to honor and attend the rite. Chris Sherbak of Wild Onion lead the ceremony. Barbara Wright of Wild Onion, lead the meditation. Colleen Evans of Wild Onion planted the Cosmic Tree. Jessica Schabacker of Raven Wood called the Gate Keeper, Heimdall. Ann Keough of Wild Onion evoked the Fire and Water Deities. Jack Cole of Wild Onion invoked the Bardic Deity, Bragi. Lori Donlea of Raven Wood Grove made the offerings to the Three Kindreds: the Nature Spirits, Ancestors and Mighty Ones. Heather Murphy of Raven Wood Grove read the Omen.

As part of the ceremony, Skip performed the Dedicant Priest Rite for Pat Donlea. Pat, in return, gave his oath to the Gods, his Patron, members of the Groves, friends, and ADF. Afterward, the ADF Unity Rite was performed. While Pat asperged the congregation with the waters of life from the Unity Cauldron, Barbara read the names of all the ADF Groves and Protogroves.

After the ceremony, we feasted on many good things. Our friends of the Grove performed a little drumming and flute magic in honor of Pat's dedication.

It had threatened to rain the day of the ritual, but Pat and I spent the week before the ritual working with the Taranus and Thor, asking them to please give a time frame of 12 noon to 5pm on that Sunday to be storm free. They listened; it didn't rain. We even got some sun during the ritual.

The Symbols of Yule

By Moonhawk

A Druid, a Catholic and two Agnostics walk into a Yule Rite... Doesn't that sound like the beginnings of a joke to you? Well that's what happened on the evening of December 21st, when I held my first semi-public Yule Rite. Being a solitary, I don't often have a chance to share my faith with my family and friends, but I went out of my way to make an exception this time. The participants in the rite were my husband, my friend who teaches religion at a Catholic high school, her husband, and myself. I think all enjoyed it.

Because three of the four people participating hadn't ever been involved with a Druidic rite before, as I went through each of the steps of the rite, I explained what I had done and the reasoning behind it. I found it incredibly helpful for me, as it reminded me *why* I was doing each of the things that had become habit over the past year. The explanations may have been simplified, and in some cases may not even be entirely correct, but they are why I do things, and that's what I passed on.

Statement of Purpose

When we begin a rite, we start with a statement of purpose. Why are we here today? What is the importance of this? For Yule, this was an easy one. We had gathered to celebrate the return of the sun to the sky and an ending to the darker times. We also celebrate this time as a time of possible rebirth for ourselves, as the sun is reborn. This is a time to do away with a bad habit, for example, and be "reborn" as a better person.

The Gates

Since we spend our time associating with Kindred who reside elsewhere, it's important to make sure that our petitions, praise and offerings can be received. To do this, we use Gates, which are opened and closed during each rite. The symbolism of the gates is familiar to all of us, but it was interesting to explain it to my guests. The Well represents the water that flows deep in the Earth, and it is therefore used as a Gate to the domicile of our

Blessed Ancestors. The Shining Ones live above, and the smoke from our flame travels upward to them, so our candles can be used as a Gate to them. The Nature Spirits share this middle ground with us, and the Tree is certainly something of the here and now, so the Tree can act as a conduit to the Nature Spirits, as well as the anchor that ties our gates together. As the roots of the tree reach down deep into the soil to reach the waters, and as the branches of the tree spread upwards towards the heavens, so does the Tree keep everything in balance for us during our rite.

Offerings

The Celtic mythology that I follow shows a very "give-and-take" relationship between everyone and everything. This is partially where I feel the offerings fit in. While some of the purpose of our offerings is simply a gesture of respect and honour, such as honouring the Earth Mother, some of it is done with the idea of getting something in return. Personally, I don't see anything wrong with this, since if you are asking for a blessing that you want badly enough, you will go out of your way to find an appropriate offering – an offering that balances the blessing you are looking for. Explaining why I used seeds, whiskey and home baked cookies as offerings to the Kindred was the easy part... each of the Kindred receive something that they will enjoy. You don't go giving something to somebody if you know they're going to dislike it, and the same definitely holds true of the offerings we make for our rites.

Blessings & Omens

The final bit of explaining was based around the blessing cup and how that worked. It is nearly the end of the rite when we do this, and all of our gifts and praise have been offered, so now it's time for us to reap the benefits of our hard work, so to speak. We each drank from the blessing cup, and we drew the omens, which were favourable – definitely a good way to end! I explained how I ask the Kindred for some insight into the coming six weeks and how the omens are interpreted. It will be interesting to see if the ones drawn for this rite end up being as accurate as some of the others I have drawn over the past year.

This pretty much sums up our rite. I know that it was one of the most enjoyable that I've done, and it was definitely an interesting and enlightening way to "finish" my DP rite requirements. My guests seemed to enjoy themselves as well, and thanked me

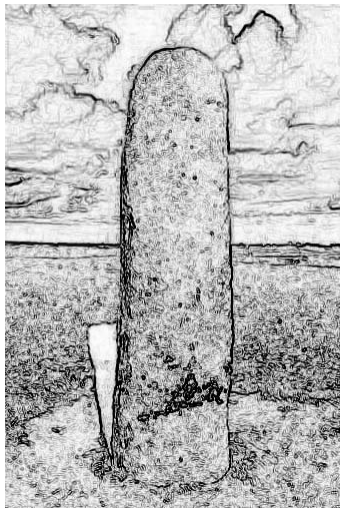
for the little bit of insight they had gained into my faith. I definitely recommend having a few friends over for a rite now and again, if you don't already. It's enlightening and fun.

Grove Traditions

By Various

The following is taken from a page in the ADF Wiki on the topic of grove traditions. Due to the freely-editable nature of a wiki there are multiple "authors" of the page, presently including Anthony Thompson, Ceisiwr Serith, Cigfran, Chris Sherbak, Jenni Hunt, Michael J Dangler, Polarity, and Sharon Braswell.

"Wiki" is a Hawaiian word for "quick" and a Wiki is a set of pages that anyone—in this case, any ADF member—can edit and contribute to. If you would like to see the latest version of this grove traditions list (or even better, add to it) you can do so at <http://www.adf.org/cgi-bin/adf/wiki/view/Main/GroveTraditions>



- ·A "touch stone" blessed during each ritual, which grove members can draw from in times of need – *Muin Mound Grove*.
- ·A "trove" of "treasure" and offerings made during various rituals – *Stone Creed Grove, Red Oak Grove*.
- ·Paying for part/all of ADF membership dues out of local grove dues – *Three Cranes Grove*.
- ·A "call" grove members can make requesting assistance from grove members – *Ocean's Tide Protogrove*.
- ·A grove banner which is carried or displayed in a special way – *Whispering Well Protogrove*.
- ·A special piece of jewelry/clothing signifying grove membership – *Red Oak Grove, Whispering Well Protogrove*.
- ·A poem chronicling the history of the Grove, which is read at each anniversary rite and to which one additional stanza is added each year – *Three Cranes Grove*.
- ·"Tithing", or giving a regular amount (or % of income) to ADF periodically – *Ravens Cry Grove, Sonoran Sunrise Grove*.
- · Non-grove members bring a dime as a token payment for the offerings. In this way, the offerings made on behalf of all present come from all present. The dimes are offered to the Ancestors along with the silver from the grove – *Nemos Ognios Grove*.
- · A book used at Samhain to record the name and optional inscription/reminder of those who have passed over in the previous year – *Wild Onion Grove*.
- ·A "truth stone", a flat stone in the ground of our ritual area; any oaths taken by members of the Grove are taken while standing on the stone – *Sonoran Sunrise Grove*.
- ·Adding to "grove waters" with the blessed water from each ritual, and using those waters as part of next rite's Well water – *Ocean's Tide Protogrove*.
- ·Lighting of a "childrens' candle" each High Day Ritual as an offering to honor, protect, keep, and guide children (who represent our future) and also to honor those who've gone to the otherworld; expectant parents or parents of a recently born may have this honor – *Enchanted Desert Protogrove*.

Res Gestae: Notes from the Outgoing Preceptor

By Jenni Hunt

That prickling, prodding, pokey sensation was becoming increasingly persistent and worrisome, but I'd already turned out all my pockets. I found nothing else in them to give, aside from some insulting pocket fluff. I was wearing no ring, broach, pendant or any other jewelry I could sacrifice, either. Mike had drawn a negative omen to the question, "Have the offerings been accepted?" Twice.

Others were tossing more incense and whiskey onto the fire, while the poking sensation I'd been feeling in the middle of my back became increasingly urgent. I knew what was wanted from me, and I hesitated. I knew that if I didn't step up to the fire and give what was wanted, that persistent prodding would get nasty and shove me into the fire.

Stumbling up to the center of the circle, I spoke, grudgingly, "Alright. I guess the decision has been made for me." And yet I was deliberately vague: "I vow to do everything in my power to see that the Generalist Study Program is up and running within a year." I didn't actually *say* that I'd run for Preceptor, but I knew that's what it would take. On the third try, Mike drew Laguz (overflowing water), about which he said, "It appears that they got what they wanted, and then some."

I've never been so reluctant to share the Waters of Life in ritual before – or since. Already, I'd been serving a tough stint on the Mother Grove as Non-Officer Director, and I was looking forward to the end of my term in May. ADF politics – ugh. Boy, was I in for it.

The ADF Preceptor's duties include the oversight of all ADF study programs and particular oversight and management of the ADF Dedicant Program and ADF Generalist Study Program. Additionally, the ADF Preceptor chairs the Council of Lore and is responsible for oversight of all ADF Special Interest Groups and, since the elimination of the Guild Master, all ADF Kin as well. It's the Precep-

tor's job to see that ADF has written permission to use and distribute any unpublished materials that are resources for any of its study programs.

As if all those duties weren't enough, when I took office, the ADF Preceptor also sat on the Mother Grove and the Executive Committee of the Mother Grove! I campaigned very hard to see that changed, and as May 2005, the ADF Preceptor no longer sits on the Mother Grove or is elected. Rather the Mother Grove appoints a qualified person to that position. That change alone decreased my workload by about a third, and I hope it is also a boon to future Preceptors.



Dedicant Program

When I took the reins of ADF Preceptor in June of 2003, the Dedicant Program was a bit shy of well organized. Rob Barton gave me a milk crate with some paper records and a CD with some other records, including a list of 25 people who had completed the Dedicant Program, some of whose names were unidentifiable pseudonyms. While Ian Corrigan had served as Preceptor, all the DP submissions that folks had sent to him were destroyed in a house fire, as well as most of his records. I'm well aware of this because I was one of the people whose DP was destroyed in that fire. (I had to mail my DP work three times. Even though I completed and mailed it in May of 2000, I didn't actually get word of its approval until May of 2002. This is one of the reasons why I'm so terribly adamant about reminding folks to back up their DP work carefully and never, ever send in the only, original copy of their work.)

I took office at a time when ADF had a reputation for losing or ignoring correspondence, membership applications, DP work, checks and more. I knew that if I accomplished nothing else during my term of office, I would make darn sure no one ever had to go through what I had to go through to get my DP work approved. I was going to be *ORGANIZED*.

My first year (and then some) of office, I fielded

dozens of inquiries from folks who said they'd submitted their DP work during a previous Preceptor's term and wanted acknowledgement of having completed the DP. I must have made at least a dozen phone calls the first six months alone to those who'd served as Preceptor since the DP was instituted, double- and triple-checking to see if they had any materials from these folks or if they had any recollection of ever receiving or reviewing them. While most folks were very patient and understanding, it was hard for me to say. "If we don't have your DP materials and no one even remembers reviewing them, you're just going to have to resubmit them all. Sorry."

I don't get anymore of those calls or letters anymore, thank all the Gods. My integrity has never been so sorely tested, and I hope it never is again. Now the records for ADF students of all kinds are well-organized in an Excel spreadsheet, which is updated regularly and archived in a number of places to ensure those records are never lost.

Eighty-nine ADF members have completed the Dedicant Program, 78 of whom are still members (as far as I know). Forty of those were before I took office, and 48 were approved during my term of office – 31 by me and 17 by someone delegated by me. As many DPs as I've read and reviewed, I still find myself inspired by the freshness and introspection of each Dedicant's writing. I will miss reading them.

During my term of office, we've accomplished quite a lot with the Dedicant Program, and I like to think the program is one of ADF's brightest shining stars. In addition to getting all the records and templates created and organized, we also approved the first major revision to the Dedicant Program on January 10, 2004. We've worked really hard to match willing mentors with students who want some assistance, which has been a godsend for many students. The first few dozen Dedicants were on their own and had no help or feedback from others; now many of them have volunteered to mentor so that others can profit from their experience and insight. We've also received tremendously good feedback on the rubrics we created. We created these rubrics so that mentors and reviewers would all be on the same page about what is acceptable work on the DP. But in the process of training our mentors and reviewers, we learned that many students found the rubrics helpful, too, so they are now posted on the ADF

members site. (See <http://www.adf.org/members/training/dp/criteria/>)

Generalist Study Program

I fulfilled my vow to see that the Generalist Study Program was up and running within a year. In fact, I finished it up, posted it and began accepting students on July 20, 2003. At the end of 2005, we had 31 GSP students, several of whom have completed portions of the program. Just recently, we approved slight modifications to several of the courses (Divination 1, Indo-European Studies 1, Critical Thinking, Research & Composition, Indo-European Mythology, General Bardic Studies 1) that went into effect on January 1, 2006. I have also made certain that we had written permission from all the authors of suggested resource materials that are not published, and all those signed permission letters are safely archived in the ADF Office. I even compiled those materials for Liturgy 1 and History of Neopaganism & Druidry in PDF files at so that folks don't have to go scrounging all over the Internet in search of all those articles. ADF members may access these files at <http://www.adf.org/members/training/sp/courses/liturgy-1-resource-book.pdf> and <http://www.adf.org/members/training/sp/courses/history-of-neopagan-druidry-resource-book.pdf>, respectively.

Guilds and Guild Study Programs

Since I took office, we have two new guilds: the Dance Guild was approved on May 15, 2004, and the Brewers Guild was approved on October 10, 2005. Now there are eleven guilds in ADF – Artisans, Bards, Brewers, Dance, Healers, Liturgists, Magicians, Naturalists, Scholars, Seers and Warriors.

In June of 2003, when my term began, there was only one guild that had a study program in place – the Artisans Guild Study Program was approved May 27, 2005, just before I took office. Since then seven other study programs have been approved: Scholars Guild (July 1, 2003), Warriors Guild (July 27, 2003), Bardic Guild (April 11, 2004), Liturgists Guild (October 27, 2004), the Clergy Training Program (June 21, 2005), Magicians Guild (December 11, 2005), and Brewers Guild (December 21, 2005). Revisions on the Warriors Guild Study Program were finalized on September 21, 2005, and the Scholars Guild Study Program was withdrawn and

its revised first circle approved on March 10, 2005.

Special Interest Groups

ADF had several Special Interest Groups – Solitaries, Children’s Education & Parenting and People of the Purple Feather (lesbian, gay and bisexual) groups. On November 30, 2003, we established a new procedure for creating SIGs in ADF, and since then, we added three new SIGs: Foireann Mhorrigan (dedicated to the Celtic goddess Morrigan) was approved on December 25, 2003, the American SIG was approved on February 14, 2004, and the Brewers SIG (which later morphed into a proper guild) was approved on March 6, 2004.

Kins

Assistance with the formation and oversight of Kin groups in ADF used to be under the purview of the Guild Master position (now eliminated). There are now six Kin groups in ADF: Hellenic (approved May 18, 2003), Germanic/Northern (approved August 19, 2003), Welsh (approved January 7, 2004), Eastern Gate (approved January 7, 2004), Slavic (approved June 8, 2004), and Gaelic (approved April 28, 2005).

The Preceptor Posse

The job of ADF Preceptor is rather onerous, and I wouldn’t wish it on my worst enemy. It’s a lot of work, roughly equating a 15-20 hour/week part-time job (except it doesn’t pay a dime). I quickly learned that if I was ever going to keep my head above water, I’d need help.

The first, most likely helper came in the person of my own Senior Druid, Michael J Dangler, who has been fielding questions and comments on ADF-Dedicants for as long as I’ve served as Preceptor. Not only does he monitor the ADF-Dedicants e-list and Live Journal forums, he’s been an invaluable sounding board and a tremendous help with tedious jobs like tracking down the best resources for the reading lists and editing the DP booklet. He even created a year-long course of study for DP students, his *DP Through the Wheel of the Year* (available to ADF members at <http://www.adf.org/members/training/dp/publications/dp-through-wheel-of-year.pdf>). His steadying presence in the electronic forums

has allowed me to spend more time working on other, more tedious tasks. Like responding to requests for mentors.

I found that the process of “matchmaking” DP mentors and students was taking up a lot of my time. In my quarterly report for Beltaine 2005, I mentioned that I was looking for someone to whom I could delegate the coordination of the ADF Dedicant Program Mentoring Program, and what do you know? Someone had not only read my report, but actually volunteered to help! Raven Mann has done a *fabulous* job organizing the DP mentoring program. I must say he is far more organized than I am. When we met last July to hammer out the details of the mentor handbook, he and his lovely wife, Carrion, both showed up with all their materials neatly organized in page protectors, indexed in three-ring binders, while I had to look for everything on my laptop. He has been the primary force in creating the *Handbook for DP Mentors* (available to ADF members at <http://www.adf.org/members/training/dp/publications/dp-through-wheel-of-year.pdf>), a valuable resource for mentors, reviewers, and even students. More about Raven in a moment...

The final member of the Preceptor Posse is a deceptively quiet individual from Pittsburgh, Maria Stoy. Last Wellspring, I took Maria aside and asked her to think about being the DP reviewing coordinator – accepting DP submissions, checking on membership, lining up a reviewer, communicating with the Dedicant, etc. She thought about it overnight and surprised me the next morning with her eager commitment to become the third Deputy Preceptor. When I presented the newly dubbed three-person “Preceptor Posse” at the annual meeting, I had brought only two toy “deputy” pins and had to apologize to Maria that I hadn’t planned on appointing a third deputy and I had no star for her. She said that was okay; what she really wanted was a whip. Coincidentally, our illustrious Archdruid happened to have a “spare” bullwhip with him at Wellspring, and so we were able to present her with her badge of office that weekend, too.

ADF’s educational programs cannot be managed by a single person, and I am utterly beholden to my Preceptor Posse. Without their help, I would be buried under a pile of DPs and questions about DPs. I would have no one to call to bounce ideas around with, and I’d be overwhelmed with email from all

the e-lists to which I must subscribe. With their help, I have been able to participate in discussions on guild lists about their study program proposals, to devote an appropriate amount of time and attention reviewing GSP course submissions, to make modifications to the GSP courses when they seem necessary, to evaluate dozens of suggested resources for courses, and to monitor the flurry of activity on the Council of Lore that has occurred over the past several months. (It seems like everyone's was trying to get things done by the end of 2005!)

I cannot thank my Deputies enough.

So much of the past few years I've been figuring things out as I go along. At this stage of ADF's development, we are many of us traveling in uncharted waters, figuring out the best way to do things as we go along by trial and error. ADF has a lot of talented members with a wide variety of expertise. My areas of expertise include organizing information, curriculum design, compiling and writing of documentation, and the communication of ideas for learning in a number of paradigms – it is what I do for a living,

and I wanted to use this expertise to serve ADF and the Kindred. I'm not going anywhere, and I'll still be here to lend a hand when I can, but it's time for someone else with a different set of skills and experience to serve as Preceptor.

Raven Mann is a strong, dedicated member of ADF. He has been a member of and led Whispering Lakes Grove, ADF in Erie, Pennsylvania for some time and been a powerful force in uniting the pagan community in that area. He has far more experience working with adult learning situations than I ever will have. Raven has the support and strength to back him up of his wife, Carrion, their children, their grove, and their community. I'm sure he was every bit as reluctant to take on the job of ADF Preceptor as I was – although I'm not sure if he, too, risked immolation if he balked. I am positive he will serve ADF well as its Preceptor.

And I will be proud to serve with him as the newest member of the Preceptor Posse.

The Grove of the Rising Phoenix – ADF sponsors

medieval madness camp-out



grove of the
rising phoenix
ADF

When: March 3rd – March 5th, 2006

Where: Usery Park, Mesa, AZ

- ❖ Bardic Night on Friday
 - ❖ Renaissance Faire on Saturday
 - ❖ Unity Rite and potluck Saturday night
 - ❖ Hiking on Sunday
 - ❖ Price: \$30 through Imbolc 2006
- includes 2 nights of camping plus admission to the Renaissance Faire;
After Feb. 1st, prices will be \$40 for the weekend.

Please contact Linda for more information.

Phone: 480-990-0429; Email: lindac5755@aol.com

<http://www.risingphoenix-adf.org>

The Seidhr Staff

By Heather 'Vedis' Koerner

In the practice of Seidhr, a known magical practice of the Teutonic peoples, one of the Völva's, or Seeress's, most important and impressive tools is the staff. Historically, the staff was the size of a walking stick, just tall enough to reach your hand. Neil Price in the 4/04 issue of *Viking Heritage Magazine* states that the staff is the main attribute of the Nordic sorcerer. There are no less than nine different types of staffs that can be found in the lore. Each one used in different ways by different types of magic workers.

The reason we can say that these staffs are used for mystical purposes is the other grave finds that are laid in the grave along side the individual and their staff. These finds include charms, exotic clothing and on occasion, drugs that are commonly associated with otherworld workings. However, with or without the charms and clothing in the grave, the staff distinguishes the grave as that of a sorcerer.

Price goes on to describe the staffs themselves. "Three typical examples of such staffs have been found at Birka, recovered from chamber graves. All slightly under 80 cm in length, they are made of square-section iron bars broadening at one end into a cage-like structure of separate iron rods. At either end of the 'cage', and at intervals along the shafts, are bronze polyhedral mounts, decorated with various patterns." These finds are scattered around the Norwegian west coast with some staffs found in Ireland, Iceland and as far east as Russia.

The cage-like structure is pierced with holes

barely large enough for a small ribbon or wire to go through, suggesting that they were created this way for elaborate decoration or to hold rings for pendants. However, due to the commonality between this 'cage' and other objects such as the handle on keys and the bows on ships, one would have to imagine that it held some sort of symbolic meaning for the Ancients. Perhaps it was created to symbolize Frigg's Distaff, which would explain the similarity to the keys, but why the bows of ships?



One of the largest staffs was found in a cremation grave at Klinta on the island of Öland. This staff went so far as to have a small model of a building in bronze mounted on the top. The less durable organic items such as ribbon would not have held up in the grave and how the staffs looked in their full glory has yet to be fully imagined by archeologists.

Price states; "It is worth remembering how these objects would originally have appeared, with the matt blacked iron of the shafts off-setting the bronze mounts that would have shone like gold – these would have been very imposing pieces indeed."

Obviously the staff of the Völva was one of her most distinguishing features. A feature that causes awe and perhaps even a little fear in those around her. It was a symbol of her profession, and her otherworldliness. But why? What purpose, besides a marker of her profession, did it serve? Surely, with the mystical aspects of her charms and herbs, the staff too would hold some mystical significance.

As a Völva-in-training I have created two staffs for my own use. Both are wood. I have occasionally used mine as a way to 'ride' the tree Yggdrasil.

The following is an excerpt of one of my first journeys with the second staff that I created. It should be noted that I don't normally 'Journey' with my Seidhr sessions. I focus mainly on healing work, which requires a totally different set of techniques than those used by many of today's modern Seidhr-workers. Also, when I am called to journey forth I don't normally sit upright as I tend to get dizzy or wobbly in the first few moments of trance and the effort it takes to stay upright distracts from the work. So with that disclaimer in, here is the excerpt:

I was upstairs in the purple room standing near the purple massage table. I held the staff I had just made close to me. I lit the candles on the harrow and took my glasses off. As I was taking them off, I said "I take off my glasses so you can show me the true way" and set them down on the Harrow. I then moved, still with staff in hand, to the massage table. I set the staff on the floor along the table, stepped over it and climbed up on the table. As I lay down I instantly felt the presence of two people standing by the table. They grabbed the staff from the floor and gently impaled me with it. It entered my stomach, ran straight through the table and hit the floor.

I felt no pain. I felt no emotion at all.

That void of emotion seemed so fleeting, as awe filled me, as I seemed to turn in on myself. I seemed as if I was falling forward and backwards all at once. Suddenly the staff, which was now an impossibly large tree looming in front of me, was no longer impaled in my stomach. I WAS the tree and I was looking down upon the tree from farther than I had ever been before.

THEY were lifting me up by my arms and flying me along the mountainous bark that just kept getting bigger and bigger. I looked up along the trunk of the tree and I saw a white place filled with cooled gusts of being and then I looked back down the tree and saw a red place boiling with the heat of potential.

Most of the time I can 'ride' the tree without the

staff by feeling the tree expand out behind me, as if it was growing from my spine. But this was different. The connection was very powerful and I was very much aware of the staff and its importance in my journey.

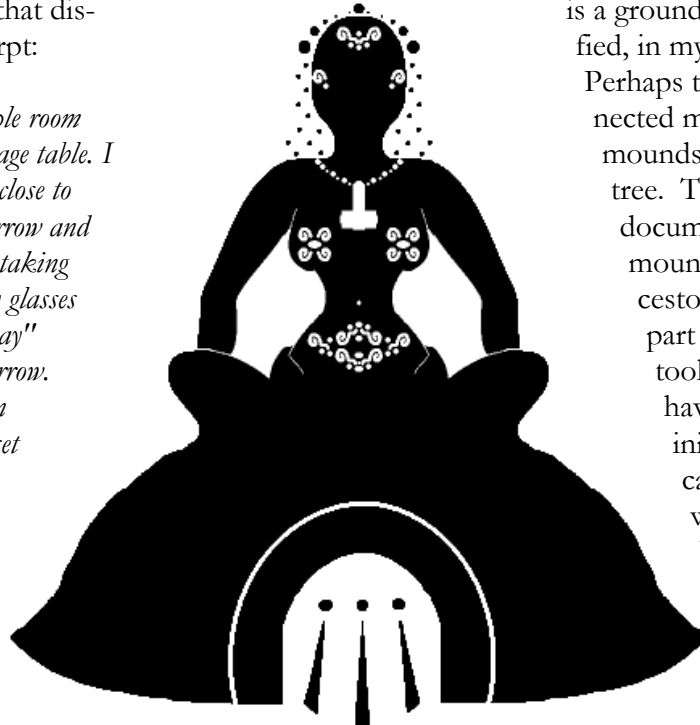
As I stated before my staff is created of wood, not iron like those of the grave finds, and I am not sure if an iron staff would make the same symbolic connection. From what I can tell Iron is a ground element, usually identified, in my mind, with the dwarves. Perhaps these older Völvas connected more with the ancestral mounds and graves rather than the tree. This is certainly heavily documented in the lore with moundsitting, outitting and ancestor work being an important part of the Völva's mystical toolbox. Modern Heathens have also suggested that the initiation into the Völva's vocation was partly associated with a recreation of the self, both physical and spiritual, by the dwarves. Could the Staff be a symbol of her newly created body? That might go a ways to explain the 'cage' structure that seems to be a

part of most staffs. Perhaps it was created to hold a sacred object, like her heart, as the sorcerers from the oldest of fairy tales all seem to do. Either way, it gives us great food for thought.

Just as we must research the past to enhance our faith, we must also be able to function within the faith. Research without practice is not faith; it is an interest, a hobby if you will. Thus, the idea of the staff is as important to our workings as the authenticity of the materials of the staff itself. The practices of our ancestors will take on different aspects as our creativity and spirit grow and blossom.

References:

Price, Neil. "Viking Age Sorcerers." Viking Heritage Magazine, 4/04 (2004): 21-24.





Leadership Interview

Sharon Smith Artisan's Guild Chief

What is your History with the Art Guild?

When I first joined ADF, I signed up for a bunch of Guild mailing lists & such. The two guilds that interested me the most were the Artisan's Guild & the Bardic Guild. For a variety of reasons, I ended up getting more active in the Artisan's Guild—not least of which was the fact that I went back to school for art. Initially, it was graphic design but I was sucked into the really fantastic metalsmithing program at my school. So, everything was about art.

I was nominated for Guild Chief two years ago but had to decline because I was too busy with Whispering Lake & with my schoolwork. I didn't want to take on an office when I knew I wouldn't be able to give it the time it deserved. Then about a year ago the Guild found itself in need of a new Chief. I'd stepped down as SD by that point which meant I had a bit more free time so I found I could accept when the officers of the guild at the time offered me the job as Interim Chief. I had so much fun that I decided to run when we had our last elections.

When did you start seeing Art as part of or enhancing your faith?

(Chuckle) When haven't I is more the question. Art is part of everything I do to some degree or another—always has been. I guess it's just my nature. Anything worth doing is worth doing creatively & with a good sense of aesthetic value.

In some ways, I think it's more interesting to ponder how my faith has informed my art, in which the biggest question is how to make good art about my faith. It's very, very easy to fall into the same trap as some of the more Christian faith-based artists where it's assumed "Because I'm making art about what I believe it is therefore deep & meaningful". That's how you end up with 20 thousand Thomas Kincade little-church-in-the-woods paintings which are nice enough but are not even remotely deep.

But then you have an artist like William Blake who was very Christian & made these incredibly powerful pieces of art about his faith. So, ideally I want to be more like Blake in dealing with my faith & spiritual topics. I like having lofty goals like that— I'll always have something to strive for.

But also, in working with my Art, I've found myself very drawn to Artistic Diets—Brighid, who's a Goddess of Smithcraft as well as inspiration & healing, Goibthnui— another Irish Smithing God who also happens to be a brewing God, which is always fun & of course Lugh who's a Master of All Arts. I'll admit that I'd love to learn all the arts there are & learn to do them well. Back to those lofty goals! All three of them have become very important in my personal practice. I pray to Brighid before I cast anything to help ensure that the casting comes out well. I have a much higher success rate than anyone else in the studio at the moment.

What is your favorite medium to work with for faith based pieces?

Metal! Silver in particular— it's such an amazing material to work with, the way it can be shaped & formed. But that could be because that's my favorite medium period. As an artist, I am first & foremost a creator of Functional Art—art that is meant to be used and interacted with, not something that's just meant to look interesting hanging in a museum. So my work in metals has been primarily jewelry & hollowware pieces. And I also do a bit of printmaking & book arts.

I feel a lot of connection to metal— and to books. Books because I grew up reading— stories are wonderful things. But metal connects to me in other ways. For one thing, historically the Celts were some of the most incredible metalsmiths— the techniques that they mastered & their level of craftsmanship is amazing. So I feel a connection to me hearth culture, which also happens to be a part of my ethnic background. Plus, my last name is Smith so at some point my Dad's side of the family were smiths. To further the Ancestors connection, after I'd been in

the Metals program at school for a while, my Grandmother (maternal grandma) mentioned that one of my great-uncles had been a blacksmith. Most of the family were shipwrights, which I knew, & this uncle did all the metalwork for the ships. “Wouldn’t do anything with horses, though” she told me, which makes sense. Ferriers deal with horses- it’s a different sort of trade entirely.

What is your favorite creation and why?

I don’t think I could pick a favorite, exactly. I love almost all of them for different reasons. And typically the piece I’m most excited about is the one I’m working on at the moment. Or the four or five I’m designing in my head at any given time, just waiting their turn to enter the physical world. I do have a favorite religious piece, though. Two, actually-- one in



Ceremonial Drinking Horn

metal & one in print. The metals piece, I made in my third semester in the Metals program & it was an insane piece. Our assignment for class was that it had to be a ceremonial object & it had to have a lap joint. I decided what better ceremonial object than a drinking horn? So I made this big silver drinking horn- 14 inches long, over \$200 worth of silver & about 6 weeks of work. It was beautiful, up until the point where I was raising the fine silver- a process that involves gently heating the entire piece. I’d had trouble with the last solder seam & it heated up just enough that part of the seam receded. So it’s not water-tight. It still looks good, though, so I’ve told myself that once I get really good slides of it, I’ll fix the seam. But I have to have the pictures first because I’m afraid I’ll destroy the thing trying to fix it. The second is a stone litho print titled “Her Servant”, which was an accident or something- act of Gods maybe. It was originally a self-portrait in which I had my hands out. When I processed the stone, there was a spot above the hands that wouldn’t print properly. My professor commented that it

looked like a bird so I went back into the image & made it look more like a bird.

What is your vision for the Art Guild and its future?

A couple of things. I want the Guild to be a place where the Arts can really thrive at all levels, whether someone’s into home crafts or classical portrait painting & anything & everything in between. The Wellspring Competition is just a start- I’d love

to see displays or similar at all the festivals along with our artisans teaching classes & things. As a generations-down-the-line sort of thing, when we get our Druid College going, I’d want it to have an art department good enough to bring non-Druids there to study. To work up to that, I’d like to see the Guild Halls going that are mentioned in the study program. And I’d

like to see more of us working on sacred objects to be used in ritual. Historically, religious practice has led to some of the most amazing creations & there’s no reason we couldn’t do the same.

What is your favorite type of symbolism to use in your art and why?

Containment. The idea of a piece having both an inside & an outside. I use it to talk about how people have an outside- the face they show the world & those around them- & an inside—what’s happening inside people’s heads. I use that to talk about how people deal with major events, particularly women dealing with traumatic or unfortunate events. One piece I’m working on now is about my Mom & how she misses my Dad, who passed away suddenly a few years ago. And the pieces are wearable—to show how these things are something that are carried around inside all the time. They’re part locket & part reliquary.



Poetry

Praise of Brigid

By Robin Maclir

By the Gods that I worship
And the blessing they bestow upon
me

In the view of every creature and
kindred
this song of great praise
shall spring from me

To Brigid who fuels the sacred fire
The fire of my passion
The fire of my love
The fire of my inspiration
I craft my words of warmth

To Brigid the exalted and beautiful
of the flowing red hair
of the honey-coated lips
of the fertile and sacred womb
I sing my song of ecstasy

To Brigid Queen of the Bards
The stroke of every string
the strike of every note
the sound of every voice
shall join in your great praise

To Brigid o! f the healing hands
from deep sickness
from ill wind and evil eye
from every pain and pang
I have been shielded in your em-
brace

To Brigid of the hallowed waters
That bring youth to the land
that bring food to the souls
that bring cleansing from sorrow
I give thanks for the waters of life

To Brigid of the fertile fields
we offer up our bounty

we tend a land never empty
we give our calves milk for sucking
I praise the fruit of your belly
To Brigid the most gentle
every breath is taken
every phrase is shapen
every offering be taken
through the gates to your blessed
hands

To Brigid object of every desire
This incantation being given
this grove shall now awaken
this space shall be blessed and
shared
to receive her spectacular presence

To Brigid of the many gifts
nine fold be her blessings
nine fold her sacred flames
nine fold inspirations will abound
I give thee thanks nine times nine

And thus we have called
to the fire of our hearts
and thus she shall respond
by multiplying our store
and thus we give honor to her for
time eternal

Invocation to Mannanan Mac Lir

By Robin Maclir

From storm to silence
From sea to shore
Fend at his side
Following the sea bird

Manning by thought
Marvelous boat
Mare of flowing hair
Magic is the word

Winds rise and die
Washing tides flow
Weathering the storm
Worlds are spanned

Ancient and grey
Ancestors worship
Accept sacrifice and song
All wise and knowing

Keeper of the gates
Calm the wild storm
Clearing a path
Communion and omen

Lord of the sea
Libations we offer
Land of Young is waiting
Listen to haunting wind

Bile standing tall
Burning bright fire
Boann by the well
Bounding through the ages

Nine blessings we ask
Nine wishes they grant
Nine times nine
Never shall we need

From storm to silence
From sea to shore
From the heights to the depths
Friend, let the gates be opened!



Poetry Continued

Lughnasadh Warrior Song

By Wren

Taranis, Bel and Lugh doth shine, bend your lights and make them mine.
For here on Earth I stand my ground, whilst the Sea circles ever round.
And on my Honor this Oath be sworn, to Defend the Realms and Nature's born.
I summon the Rage of a thousand souls, Heroes Beasts and Gods of Old
And if mine Enemies cleave my scull, tell my Son that I died well.
Between the Fire, the Well within the Ancient Trees, on Samhain night I will feast with Thee.

Singing up the sun

By Robin Maclir

Greetings to you oh sun of the seasons
as you travel the skies on high
you are carried along on the wings of height
you are the happy mother of the stars
you sink down without harm or hurt
into the great darkened abyss
and rise again to show your brilliant face
to the sight of envious men
you are the beacon that lights our ways
you are the fire within our heads
you are the passion within our beds
you who bring our fields to bloom
and ever chase the silver moon
you are the treasure all men wish to attain
you who chase away the clouds and rain
Come now lovely sun to your bronze thrown in the sky
Shine forth in your glory and arise, arise, arise!

DRUKU

Haiku on Druidic themes

By Brian Boru

Amid ancient oaks
winds sing of forgotten rites
drawing me to join.

Giant stone circles
left by god knows who
inspire awe in me.

Caledonians
with faces painted woad blue
stave off Roman yokes.

Cut with gold sickles
used to cure all illnesses
magic mistletoe.

Stolen holy days
renamed gods and goddesses
stealing Pagan hearts.

Long before Jesus
Easter and Christmas were held.
Convenient, you think?

An Outdweller's Offering Prayer

(AKA the Redhead Hottie Invocation)

By Michael J Dangler

Eris, Baby, Redhead Hottie,
Drinkin' chai and sippin' latte:
Take your children back to Night
And dance until the morning light.

Process from here, or maybe loiter
Or party here outside the border.
Drink and dance and have some fun
And argue who's the Prettiest One.

*[Written at Desert Magic Festival 2005 and used at
the main rites at DMF 2005 and Wellspring 2005]*



News and Announcements

Dedicant Program Completions

Coedwig Phoenix of Raven's Cry Grove,
Completed, October 13, 2005
Bert Kelher of Sonoran Sunrise Grove,
Completed October 27, 2005
Daniel N. Quiray of Ocean's Tide Protogrove,
Completed November 16, 2005
Monica Lake of Sonoran Sunrise Grove,
Completed December 19, 2005
Jon Bollin of Sonoran Sunrise Grove, ADF,
Completed January 3, 2006

Study Program Completions

Kirk Thomas, First Circle of the Liturgists Guild
Study Program, Completed October 30, 2005

New Protogroves

Protogrove of the Ancient Ways,
Sylvan Lake, Alberta, Canada, October 11, 2005
Ocean's Tide Protogrove,
Providence, RI, October 11, 2005
Order of Nova Scotia Druids Protogrove,
Halifax, NS, Canada, October 20, 2005
Five Oaks Protogrove,
North Ridgeville, OH, November 15, 2005
Spiral Spirit Protogrove,
Ridley Park, PA, November 19, 2005

New Chartered Provisional Groves

Hazelnut Mead Grove, ADF,
Carthage, MO, chartered November 19, 2005

Full Chartered Groves

Stone Creed Grove, ADF
Cleveland, OH, full charter December 9, 2005

Guild News

Bardic Guild

“Attend the Bard! Attend the Bard! Attend the Bard!
The Bardic Guild of Ar nDraiocht Fein is proud to
announce that Jenni Hunt has attained the Rank of

Fochloc Bard (1st Circle Musician) within the guild on
December 8, 2005.”

Brewer's Guild

The Council of Lore has approved ADF's newest
Guild, the Brewers Guild of ADF, October 3, 2005

Liturgist Guild

It's that time again! The ADF Liturgist Guild is soliciting rituals performed in 2005 for its annual Yearbook. The rituals can be solitary rites or group rites, and interesting ritual fragments will also be considered. Rituals may be for any occasion, including High Days, weekly or daily devotionals, rites of passage, etc. All rituals submitted must have been performed in calendar year 2005.

Please send all submissions to the guild Archivist,
Kirk Thomas, at druidkirk@direcway.com, or by mail to:

Liturgist Yearbook 2005
ADF
P.O. Box 17874
Tucson, AZ 85731
USA

The deadline for submissions is March 15, 2006, so
let's get your rituals included!

Grove News

Black Bear Protogrove

Ann Shaffer is the new Grove Organizer, October 11,
2005

Raven's Cry Grove

We elected new officers at the Samhain ritual in October.

Nicole Harlow as Senior Druid,
Mike Talvola as Scribe,
Lisa Bennett as Pursewarden,
Erik Harlow as Administrator
Coedwig-Phoenix as our Preceptor.

Our Dedicant's have been meeting regularly and are
making excellent progress.

Little Acorns

A Trip to the Faire

By Lady DragonStar

It was a cool evening in early Spring, the last hints of Winter were still in the air. Mommy was sitting by the fire, embroidering flowers on the new altar cloth for the Grove, while Daddy was carving a new staff. Baby Brigid was playing with some scraps of cloth, and Aidan was building a castle out of blocks.

Collin, however, had something on his mind. "Mama," he asked as she looked up from her sewing, "I wish I could do something, but I can't do anything."

"What do you mean, sweetheart?" Mama said, with concern in her eyes, as she set down her needlework.

"Well, everybody else does something for the Grove, you sew, Daddy carves, Mama Selu grows the herbs and brings the flowers, but I don't do anything. I'd like to do something for the Grove, but I don't have any talents."

"Everyone has talents, Collin, and what makes us all work so great together is that everyone's talents are different and unique," replied Mama with a smile.

"And half the fun is finding out where your talents lie," added Daddy with a smile.

"I've got a great idea for a field trip tomorrow," Mommy said.

"Where are we going?" asked Aidan as he jumped up so quickly that he toppled part of the castle he was building.

"Never you mind, Aidan, it's going to be a surprise," said Mommy with a wink and a grin. "You must get up really early in the morning, because it's a long way there."

Well, needless to say, the boys didn't get very much sleep that night. When morning finally came, they jumped out of bed, got dressed, and ran to the

breakfast table. Daddy had already eaten his pancakes, and was harnessing the horses. Mama looked up from feeding Brigid to tell the boys good morning, and that their food was on the table.

The boys ate, and soon everyone was loaded up and on their way. It didn't take long for Collin to figure out where they were going. "Are we going to town?" he asked excitedly.

"Yes we are, because today is a very special day," said Mama.

"What's so special?" asked Aidan.

"That would spoil the surprise," said Daddy with a grin.

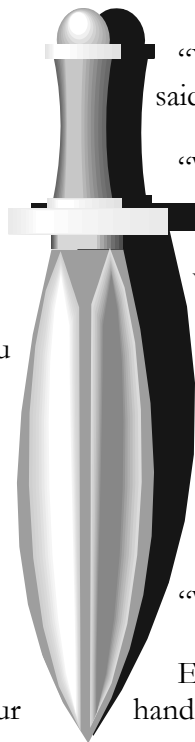
It was a long ride into town, but finally the wagon crested the last hill, and they looked down on a wonderful sight. Tents of every colour, flags flapping in the breeze, archers, jugglers, magicians and all were gathered for the faire.

"Wow! The Faire!" shouted the boys.

Even Brigid seemed excited as she clapped her hands when a funny clown walked by on stilts.

Soon they were walking amongst the stalls at the faire. There were spinners and weavers, coopers making barrels, basket makers and tinkers. There were painters showing their art, and brewers and bakers selling their wares.

"You see, Collin, everyone here has his or her own talent. The weavers probably don't know how to mend pots, so when one needs patching, they see the tinker. The tinker's great at fixing pots, but he's not so good at brewing ale, so he sees the brewer for that. The brewer needs the barrels the cooper makes, as well as the grain the miller grinds, and so on. Almost everything we have someone made.



Now these people were not born knowing how to do these things, they just knew they enjoyed them, so they apprenticed to a teacher so they could get better at what they loved to do.

“One day soon, you will seek apprenticeship and learn your trade, but for now you have time to try a few things out at the classes to see what you might like to learn to do.”

Collin got to spend his day trying his hand at weaving, barrel making, tinkering and baking as well as many other things. All of it sounded fun, but he wasn't sure. As he was wandering through the stalls, he heard a strange rhythmic clink, clink, clink sound. Curious, he hunted down the source of the sound until he found it. Off to itself stood a shed. It was very hot in that shed, and Collin soon found out why. It was the blacksmith's shed, and he was hammering out a long piece of steel. He turned to quench the piece of red hot metal in the bucket of water next to him, and it hissed as steam rose from the water.

“Um, excuse me, sir,” said Collin in a very timid voice. “What are you making?”

The burly blacksmith grinned at him and said, “Something very special, laddie, but to find out what, you'll need to help me.”

Collin's eyes got as wide as the pancakes he ate for breakfast, and the blacksmith handed Collin a leather apron and some gloves. Soon Collin was pumping the bellows, feeding the fire, and even holding the steel with tongs as the blacksmith ham-

mered away, and quenched the piece in the fire. Before too long, Collin could see the sword take shape.

“I've been working on this for a while, boy,” the blacksmith said, “and with your help, we might just get it finished in time for your next Grove festival. You see, this is the new sword that the Grove will dedicate at Imbolc. Without your help, I might not have finished in time.”

Collin got lost in the rhythm of the heating, hammering and quenching, and soon the sun was beginning to set. Just as the blacksmith was putting the final touches on the blade, Collin heard a familiar voice. “There you are, little soot face!” said Mommy, and just then Collin caught a glimpse of himself in the water, and realized that he was quite filthy.

“Look what I helped to make, Mommy!” said Collin.

“And thanks to him, you should be able to take it with you tomorrow, Siobhan,” said the blacksmith.

“Excellent!” said Mommy.

“And it looks like we might have another smitty in the family, Wayland,” said Daddy, roughing Collin's hair.

“Now let's get you washed up. Our tent's up and it's time for supper. You seem to have worked up quite an appetite!” said Mommy, and they all walked off, with Collin's eyes beaming brightly from behind a dirty face.

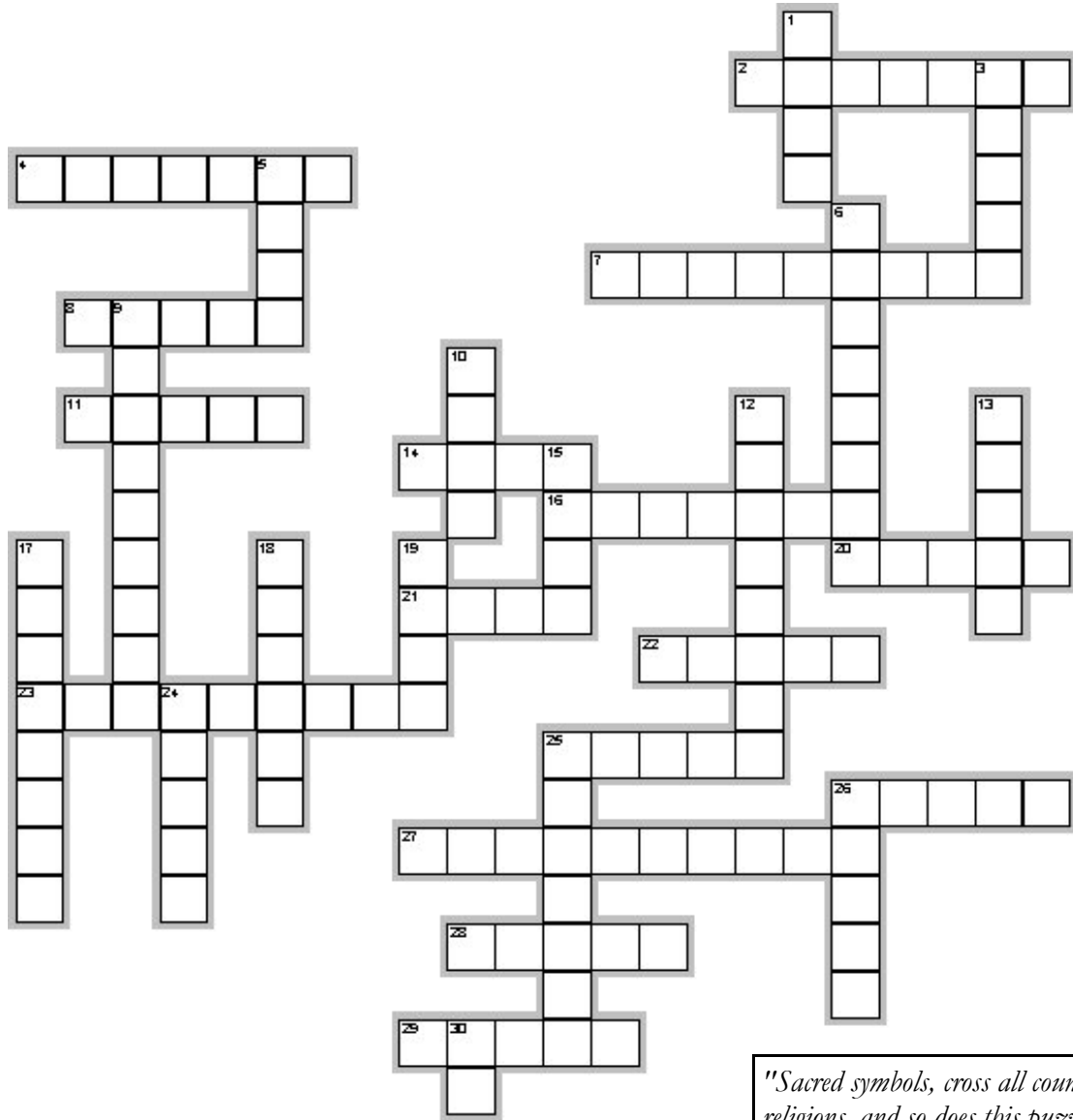
New ADF Preceptor



With the resignation of **Jenni Hunt** as ADF Preceptor effective January 1, 2006, the Mother Grove has appointed **Raven Mann** to take her place.

Let's all thank Jenni for her hard work during her tenure as Preceptor and let's welcome Raven Mann and wish him luck in his new position.

Crossword Puzzle



Created with EdjazzCrossword — www.edjazzcrossword.com

"Sacred symbols, cross all countries and religions, and so does this puzzle. Most are typical, a few are not. Good luck!"

Across

2. Bull, Horse, Stag etc
4. Castalian, Asklepios, Bath, etc
7. Kailash, Fuji, Olympus etc
8. The Hexagram is AKA the star of?
11. A symbol of Christ
14. Mother Earth's heartbeat.
16. Symbol of balance
20. Gaia, Tara, Tellurian etc
21. Solemn Vow
22. Soma, Nectar, Ambrosia etc
23. Plant venerated by the Druids
25. Sacred Kaba Mosque is here?
26. Earth's cycle of renewal is aka?
27. Famous stone circle
28. Corvus corax, Athene noctua, Parus atricapillus etc
29. Tree of enlightenment

Down

1. A symbol of life
3. A flower that grows in mud.
5. Its symbol is Au.
6. Matrimony
9. Sacred Greek Temple
10. AKA Paewr or Egni
12. AKA -The Gammadion
13. Kabaka, Bible, Rig Vedas etc
15. A traditional story accepted as history
17. Earth, Air, Fire, Water.
18. Boyne, Danube, Granges etc.
19. Bird of peace
24. Fraxinus, Quercus, Olea etc
25. The 7 Branched Candlestick
26. Brigits, Slain, Chalice etc
30. Hindu Symbol of the absolute

Contributors

Articles

Aigeann; aigeann@earthlink.net		Skip Ellison	
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'Desert Magic 2005'	pg 19	Rev. Kirk Thomas druidkirk@direcway.com	
MoonHawk lady_moonhawk@hotmail.com		Ending Ritual.jpg	pg 21
'The Meanings of Yule'	pg 24	Entry Pillars.jpg	pg 4
Nan Martin nan@astrodreambuilder.com		Lozenge Stone.jpg	pg 3
'The Myth of Matriarchal Prehistory: Why an Invented		New Grange Entryway.jpg	pg 3
Past Will Not Give Women a Future'	pg 22	Rhi Dennissen	
Sharon Smith smithing_chick@yahoo.com		acorn1.jpg	pg 32
'ADF Interview'	pg 32	Todd Reiser	
		Woodman11.jpg	pg 20

Crossword Puzzle Key for Last Issue

Across

4. **SIDHE**—Beltain is the feast of the?
5. **OATH**—The culmination of the DP?
7. **TOLAND**—He set up the ADO in 1717 (last)?
8. **CARLETON**—RDNA was formed at what college?
12. **BOUNTY**—Midrealm = the cauldron of?
13. **RUNES**—Manaz, Wunjo, Ansuz etc?
16. **EISTEDDFODAU**—Edward Williams' legacy ended up being this?
19. **CORRIGAN**—ADF's most famous Bard?
21. **PIETY**—Keeping the old ways?
24. **VIRTUE**—In ADF "to do right & live well" is AKA?
25. **PLINY**—He spoke of Druids cutting Mistletoe in white robes?
26. **ROWAN**—Sorbus Aucuparia is aka?
27. **PEI**—Bonewits' 3 initials
29. **JENNI**—The Perceptors name is (first)?
30. **HURLE**—He set up the AOD in 1781 (last)?
31. **FIRE**—The Transformer?

Down

1. **OVID**—Fasti author?
2. **BLESSING**—The 3 deeds- the grove, the sacrifice, the?
3. **WICCA**—Gardners creation?
4. **SHININGONES**—The first family?
5. **OBOD**—Ross Nichols creation?
6. **ROBERT**—The Archdruids name is?
9. **ADLER**—Drawing down the moon - author (last)?
10. **ARNDRATIOCHTFEIN**—ADF in Irish?
11. **ALBANEILER**—Spring Equinox is AKA? (2wds)
14. **NEOPAGANISM**—Wicca, Druidism, Asatru, etc are forms of?
15. **COLIGNY**—This Celtic calendar was found in France in 1897?
17. **TUATHIL**—The uncommon opposite of deosil?
18. **OGHAM**—Huath, Coll, Onn, etc?
20. **NEWYORK**—ADF formed out of a small group surrounding the Archdruid in what U.S. city?
22. **TWOPOWERS**—ADF's basic meditation
23. **URSAMAJOR**—The big dipper is aka?
28. **DUMEZIL**—He proposed the 3 classes of warrior, priest and provider?(last)

Submission Guidelines

Oak Leaves welcomes submissions of artwork, articles, poetry, letters to the editor, and anything else that might be of interest to our readers. Submissions, and especially artwork, relating to the turning of the wheel of the year and the celebration of the High Days are particularly encouraged. Submissions from non-members will be accepted, however, if space is constrained, preference will be given to submissions from ADF members. Certain pieces may receive preference, depending on available space.

References and Notations:

Since excellent scholarship is one of ADF's goals, please document sources of ideas and materials that you used for your writings. Detailed endnote references are preferred rather than simply providing a bibliography. Please follow the standards for references in the MLA Handbook or Style Manual. We will not accept submissions with footnotes, as they require considerable editing to convert to endnotes.

Medium of Submission:

Electronic submissions are preferred, sent as email attachments to the Oak Leaves submissions address:

oak-leaves@adf.org

Please send one submission per attachment specifying the format, author's name, your email, and membership status. Be sure the title of the piece and your name are at the top of the page, and you have checked it over for spelling and grammatical

Please do not upload the article directly to the wiki as this has caused some confusion. Written submissions should be sent in one of the following formats: Rich Text Format (RTF), PDF or MS Word. Submitted materials will not be returned to the sender, unless specifically requested.

Art Submission Guidelines:

We now accept photos as well as drawings and computer generated pictures. Some of the color pictures will need to be modified to black and white but we will do that as necessary. We would like to have pictures submitted at 300 dpi, and in a useable format such as .jpg, .png, etc. Please send them to the Art Director at metrophage@gmail.com. We are not currently accepting hard copies of your art.

This year's Themes and Deadlines:

OL #33 - Summer - Spiritual Healing - Healer's Guild

Deadline: 4/1/06

OL #34 - Warrior's and Heroes - Warrior's Guild

Deadline: 7/1/06

OL #35 - Divination and Communication - Seer's Guild

Deadline: 10/1/06

New Membership Rates

The Mother Grove recently voted to raise the membership rates.

The following categories of membership are available in ADF:

- I. Regular Membership for a donation of \$20 per year.
 - A. New Regular Memberships include a membership card and the Dedicant Program manual.
 - B. Renewing Regular Memberships include a membership card only.
 - C. Rejoining Regular Memberships include a membership card only.
- II. Prisoner Membership for a donation of \$10 per year includes a membership card and the Dedicant Program manual.
- III. Lifetime Membership is no longer offered, but existing Lifetime memberships are honored as Regular Memberships with a subscription to Oak Leaves.

ADF DIRECTORY

The Mother Grove

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Committees

Grove Coordinating Committee
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Grove Organizing Committee
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Web: <http://www.adf.org/members/org/goc>

Prisoner Relations Committee
Chair:

Guilds

Artisans Guild

Chief: Sharon Smith
Preceptor: Aine nic an Fhildh
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Bardic Guild

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Brewers Guild

Chief: Flip
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Dance Guild

Chief: Narabali Agnayi
Preceptor: Anne Delekta
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Healers Guild

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Web: <http://www.adf.org/members/guilds/healers/>

Liturgists Guild

Chief: Kirk Thomas
Preceptor: Hekatatia
E-Mail: druidkirk@direcway.com
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Web: <http://www.adf.org/members/guilds/liturgists/>

Magicians Guild

Chief: Rodney Cox
Preceptor: Julian Greene

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Scholars Guild

Chief:
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Warriors Guild

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Special Interest Groups (SIGs)

American SIG

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E-Mail: kdutton@carolina.rr.com
Mailing list: adf-american@yahoogroups.com
Web: <http://www.adf.org/members/sigs/american/>

Children's Education and Parenting SIG

Coordinator: Epona
E-Mail: epona@mysticdruid.com
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Web: <http://www.adf.org/members/sigs/childrens-education-and-parenting/>

Foireann Mhorrigan

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Solitaires SIG

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Web: <http://www.adf.org/members/sigs/solitaries/>

The People of the Purple Feather

Coordinator: Aethon Tobar
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Mailing list: adf-lgbt@lists.adf.org
Web: <http://www.adf.org/members/sigs/purple-feather/>

Kins

Aus Dhwer: Eastern Gate Kin

Leader: Adhitin Ratrija
E-Mail: ratrijagmail.com
Mailing list: adf-eastern@lists.adf.org
Web: <http://www.adf.org/members/kins/eastern-gate/>

Clann na nGael: Gael Kin

Leader: Warren Kleinman
Mailing list: adf-gael@lists.adf.org
Web: <http://www.adf.org/members/kins/gael/>

Eldr ok Iss: Kin of Fire and Ice

Leader: Flip
E-Mail: flip@chainolakescamp.com
Mailing list: adf-norse@lists.adf.org
Web: <http://www.adf.org/members/kins/fire-and-ice/>

Oi Asproi Koukouvayies: White Owls Kin

Leader: Robert Henderson
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Mailing list: adf-hellenic@lists.adf.org
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Slavic Kin

Leader: Katherine Milechkin
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Web: <http://www.adf.org/members/kins/slavic/>

Tylwyth Y Ddraig Goch: Clan of the Red Dragon

Leader: Cigfran Branwaedd
E-Mail: mary@maryjones.us
Mailing list: adf-welsh@lists.adf.org
Web: <http://www.adf.org/members/kins/red-dragon/>



Ár nDraiocht Féin: A Druid Fellowship

P.O. Box 17874, Tucson, AZ 85731-7874

Membership and Subscription Form

One form per person please.



Beside your name, address, phone number, and e-mail address, please indicate whether the information is: Publishable (P), meaning it can be printed in ADF publications and we can give it out freely to people who wish to contact you; Sharable (S), meaning we can give it out to ADF members who request it; or Confidential (C), meaning that only the Mother Grove and ADF office staff will have access to it.

Legal Name: _____ P _ S _ C
 Religious Name: _____ P _ S _ C
 Address: _____ P _ S _ C
 City: _____ State/Province: _____ Zip/Postal Code: _____
 Country: _____ Phone Number: _____ Birth Date: ___/___/___ (mm/dd/yy)
 Email Address: _____ P _ S _ C

The information on this form represents a:

- New Membership Renewal Revival of Expired Membership.
- Information Update (If name/address changed indicate previous)

If this is a new membership, where did you hear about us? _____
 If this is a membership renewal please state your ADF membership number: _____
 In which ADF Grove do you intend to participate in, if any? _____
 I am 18 years of Age or Older: { } Yes { } No (If no, see waiver below.)

ADF Membership Rates:

Regular Membership _____ years @ \$20/year = \$ _____
 Prisoner Membership (includes Oak Leaves) _____ years @ \$10/year = \$ _____
 Subscription to Oak Leaves - Members _____ years @ \$20/year = \$ _____
 Subscription to Oak Leaves - Non-Members _____ years @ \$25/year = \$ _____

Total Due \$ _____

Please mail this form with your check or money order (made payable to "ADF" in U.S. dollars only.) Please allow 4-6 weeks for processing. There are special rates for Prisoners. Please contact us if you are a prisoner or are assisting one. This form may also be found online at: <http://www.adf.org/joining/join.html>.

Under 18 Membership Waiver

If you are under the age of 18, you must have a parent or guardian sign this waiver to indicate her/his permission for you to join ADF, and that signature must be notarized.

To whom it may concern: (enter child's name here) _____ has my permission to become a member of ADF, and I am fully aware of the Neopagan nature of this organization.

Parent/Guardian Signature

Parent/Guardian Printed Name

Notary Seal:



Next Issue:

OL #33 - Summer - Spiritual Healing

Deadline for Submissions:
April 1st, 2006